FACULTY OF
ENGLISH LANGUAGE AND LITERATURE

MSt & MPhil
Course Details
2026-27

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INTRODUCTION

Course convenors

650-1550 / MPhil (Medieval): Professor Rachel Burns; Professor Marion Turner
1550-1700: Professor Nandini Das; Professor Lorna Hutson
1700-1830: Professor Nicholas Halmi; Professor David Taylor
1830-1914: Professor Helen Small; Professor Ushashi Dasgupta
1900-Present: Professor Kate McLoughlin; Professor Patrick Hayes
English and American Studies: Professor Nicholas Gaskill; Dr Antoine Traisnel
World Literatures in English: Professor Elleke Boehmer, 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/mst-mphil-english-c-course-options-2026-7 for both terms by no later than noon on Wednesday 22nd 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 Marion Turner (marion.turner@ell.ox.ac.uk) and Professor Rachel Burns (rachel.burns@ell.ox.ac.uk)

This MSt A-Course is designed to give you an introduction to key works, approaches, concepts and critical debates in the 650–1550 period. We will explore major questions about, and aspects of, the long medieval period, looking at issues relating to form, language, selfhood, 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 is deliberately wide in range in order to equip you with a broad knowledge of this period and to provide a historical, cultural and critical context for the specialist interests that you will develop in the C-Courses and your dissertation.

Each week, you are required to read some key primary and secondary texts. Extensive further reading is also suggested, but this is optional and can be used in whatever way is most helpful to you personally. There will be some areas you want to go into in more depth than others, so please do not be daunted by the amount of reading on the lists! We are also 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. If you would like to own an edition of (a) primary text(s), many can be bought at favourable prices from online second-hand retailers.

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. When reading Old English in translation, we recommend having the original text open too. 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 together 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: Places of reading and writing
Week 6: Authors and authority

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

Michaelmas Term

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

When does the medieval start, and when does it end? What does it mean to call something 'medieval' or to talk about the 'Middle Ages'? What kinds 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 starting points for discussion 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 *Cædmon's Hymn*; you can compare this 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 Cædmon 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 hunte'; 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?]
- Rory Caroll, 'Lost copy of seventh-century poem in Old English discovered at Rome library', *The Guardian* (29th April, 2026) https://www.theguardian.com/books/2026/apr/29/lost-copy-of-seventh-century-poem-old-english-discovered-rome-library-dublin

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) (select some contributions to read)

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, *Cædmon'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 (ninth to eleventh 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:
- The Franks Casket
- *Mandeville's Travels* (excerpts)
- *The Travels of Ibn Battuta* (excerpts)

Editions of key primary texts
- 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*; available in an online TEAMS edition: https://d.lib.rochester.edu/teams/publication/kohanski-and-benson-the-book-of-john-mandeville [Preface, Prologue, chapter 1; and chapter 22 beginning at line 2656]

For high-quality images of the Franks Casket and additional data, see the British Museum's online resource, here: https://www.britishmuseum.org/collection/object/H_1867-0120-1

Media

- Chris Osuh, 'Check mates: analysis of medieval chess sets reveals vision of equality and mutual respect', *The Guardian* (19th March, 2026) https://www.theguardian.com/world/2026/mar/19/medieval-chess-set-equality-respect
- Turner, Marion. 'Stop talking englissh', *London Review of Books* 46.9 (9 May 2024) https://www.lrb.co.uk/the-paper/v46/n09/marion-turner/stop-talking-englissh
- 'Sutton Hoo bitumen links Syria with Anglo-Saxon England', BBC News (1st December, 2016) https://www.bbc.co.uk/news/uk-england-suffolk-38171657

Required secondary reading

- Heng, Geraldine, *The Global Middle Ages: An Introduction*, Elements in the Global Middle Ages (Cambridge: Cambridge University Press, 2021) [chapters 1–3]
- 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
- Cassidy-Welch, Megan, 'Space and Place in Medieval Contexts', *Parergon* 27/2 (2010), 1–12
- Discenza, 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]
- 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, twelfth- and fourteenth-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 from those encountered today, and the rise of individual 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. While we will focus on this week's reading, texts from previous weeks might also be interesting to consider: for instance, the imagination of the non-white or non-Christian self in last week's texts.

Key primary texts:

- *The Seafarer*
- *The Seafarer*
- *Sir Gawain and the Green Knight*

- 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 Compleinte' 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)

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), pp. 153–78
- Bynum, Caroline Walker, *Metamorphosis and Identity* (New York: Zone Books, 2001)
- Dinshaw, Carolyn, 'Ecology,' in Marion Turner (ed.), *A Handbook of Middle English Studies* (New York: Wiley-Blackwell, 2013), pp. 441–61
- 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)
- Harbus, Antonina, 'The Medieval Concept of the Self in Anglo-Saxon England', *Self and Identity* 1 (2002), 77–97
- 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
- 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, incorporating 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. While the Nun's Priest's tale is the set tale, please also have at least a quick look at Fragment VII as a whole, to get a sense of the range of forms used across this part of the Tales.

Key primary texts:

- *The Dream of the Rood* (in the Vercelli Book and on the Ruthwell Cross)
- *Pearl*
- Chaucer, The Nun's Priest's Tale

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), p. 144–82
- Turner, Marion, 'The Form of the *Canterbury Tales*', in *The Cambridge Companion to the Canterbury Tales*, ed. Frank Grady (Cambridge: Cambridge University Press, 2020), pp. 1–20

Week 5: Places of reading and writing

Across the medieval period people read and wrote in monasteries and meadhalls, courts and city-streets, pubs and private houses. Reading was often communal and aural; 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 images of enclosed reading, and at the long medieval period's most 'public' texts — plays that were staged in the city streets.

Key primary texts:

- *Beowulf*
- York plays (selected: Creation, Crucifixion, Last Judgement/Doomsday)

Images

- Various images of Mary with book at the annunciation are discussed by Laura Saetveit Miles in *The Virgin Mary's Book at the Annunciation: Reading, Interpretation, and Devotion in Medieval England* (Boydell & Brewer, 2020) [see 'List of Figures' for image descriptions and page numbers]
- Rogier van de Weyden, *The Magdalen Reading* (*c*.1438) National Gallery https://www.nationalgallery.org.uk/paintings/rogier-van-der-weyden-the-magdalen-reading
- Ambrosius Benson, *Young Woman in Orison Reading a Book of Hours* (*c*. 1532), Louvre RF 2821 https://zone47.com/crotos/gudea/?q=29649256

Media

- 'Beowulf: The Epic in Performance - Benjamin Bagby, voice and medieval harp', 92 NY https://www.youtube.com/watch?v=2WcIK_8f7oQ
- Recordings of The Medieval Mystery Cycle 2022, at St Edmund's Hall, Oxford https://www.youtube.com/playlist?list=PLNXj40GwnmWUaCE0vX5x9xWUtSGytqfWx
- Megan J. Hall, 'Could Medieval Women Read?', *Medieval Studies Research Blog*, University of Notre Dame (14th April, 2021) https://sites.nd.edu/manuscript-studies/2021/04/14/could-medieval-women-read/

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]
- 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://d.lib.rochester.edu/teams/publication/davidson-the-york-corpus-christi-plays

Required Secondary Reading

- Beadle, Richard (ed.), *The Cambridge Companion to Medieval English Theatre*, 2nd edn (Cambridge: Cambridge University Press, 1994) [read selectively – not the whole book!]
- Whitelock, Dorothy, *The Audience of 'Beowulf'* (Oxford: Clarendon Press, 1951) [chapter I, pp. 1–33]

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)
- 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).
- 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 6: Authors and authorship

Across the medieval period, writers theorized about what an author might be, and what conveyed authority. The past, certain genres, and certain languages, contained an inherent authority — although this was questioned, challenged, and subverted by many writers. This week we examine one text closely, Chaucer's The House of Fame, exploring what the author does in this poem with previous writers and traditions, such as Virgil, Ovid, Dante, and the story of Troy, and how he responds to contemporary understandings of authority and authorship.

Key primary text

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

Media

- The Kelmscott Chaucer Online: https://www.kelmscottchauceronline.org/

Required secondary reading

- Gillespie, Vincent 'Authorship,' in Marion Turner (ed.), *A Handbook of Middle English Studies* (New York: Wiley Blackwell, 2013)

Optional Further Reading

- Boitani, Piero, *Chaucer and the Imaginary World of Fame* (Cambridge: Cambridge University Press, 1984)
- Bose, Mishtooni, 'Authority', in *Geoffrey Chaucer in Context*, ed. Ian Johnson (Cambridge: Cambridge University Press, 2019), pp. 58-64
- Desmond, Marilynn, 'Chaucer and the Textualities of Troy', in *The Oxford Handbook of Chaucer*, ed. Suzanne Conklin Akbari and James Simpson (Oxford: Oxford University Presss, 2020), pp. 238–51
- Minnis, Alastair, *Medieval Theory of Authorship* (London: Scolar Press, 1984) [important last chapter on Chaucer and Gower as author and compiler]
- Simpson, James, 'Dante's "Astripetam Aquilam" and the Theme of Poetic Discretion in *The House of Fame*, *Essays and Studies* n.s. 39 (1986), 1–18
- Taylor, Karla, *Chaucer Reads the Divine Comedy* (Stanford: Stanford University Press, 1989) [Chapter 1]
- Turner, Marion, *Chaucer: A European Life* (Princeton: Princeton University Press, 2019) [chapters on Milky Way and Empire]

Hilary Term

Week 1: Gender

This week we focus on a wide range of texts, including 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:

- Ælfric, *Life of St Eugenia*
- *The Book of Margery Kempe* [Preface, chapters 1–5; chapters 28–29]
- 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/E6pge7KhrDE7HNbgIqNjgh6bm4ENQyg
- 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

Required Secondary Reading

- Choose one chapter of this book to read: The Oxford Handbook of Women and Gender in Medieval Europe, ed. Judith Bennett and Ruth Karras (Oxford: OUP, 2013)

Optional Further Reading

- 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
- 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 (eds), *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 2: Language and multilingualism

Across the long medieval period, England was always multilingual. Before the Norman 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, and many produced multilingual or 'macaronic' texts. Across the period, there were also distincive literary and oral cultures in Welsh, Irish, and Scots, which intersected in different ways with Latin, French and English. English itself changed dramatically across this almost-thousand-year period, and also varied hugely across regions — but by the fifteenth century a much more 'standardised' language was emerging. The texts that we focus on this week include the macaronic coda to The Phoenix, some macaronic lyrics, an excerpt from Piers Plowman that stages different roles for English and Latin, one of Caxton's Prologues (to the Eneydos [the Aeneid]), in which he discusses the changing English language, and the Scottish poet Gavin Douglas's Prologue to his own Eneados — where he takes aim at Caxton.

Key primary texts:

- *The Phoenix*
- Selected lyrics
- *Piers Plowman* B Text (Prologue)
- 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*, ed. Susannah Fein et al., vol. 2 (Kalamazoo, MI: Medieval Institute Publications, 2014) https://d.lib.rochester.edu/teams/publication/fein-harley2253-volume-2 [Harley lyrics: *Dum ludis florisbus; Mayden moder mild*]
- Langland, William, *The Vision of Piers Plowman*, ed. A.V.C. Schmidt, 2nd ed (London: Dent, 1995) [Prologue]
- *Prologues and Epilogues of William Caxton*, ed. W.J.B. Crotch [Early English Text Society, orig. ser., no. 176] (London: Humphrey Milford, 1928; repr. New York: Burt Franklin, 1971), 107-110. ; or in *Caxton's Own Prose*, ed. N.F. Blake (London: Deutsch, 1973)
- Gavin Douglas, *Eneados*, ed. Priscilla Bawcutt and Ian C. Cunningham, 3 vols, Scottish Text Society 5th series 17 (Woodbridge: Boydell and Brewer, 2020–22); vol. 2 [Gavin Douglas's *Eneados* Prologue]; or in https://www.gutenberg.org/ebooks/49884

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
- Extracts and readings in various Insular languages, from members of the ASNaC department in Cambridge: https://www.asnc.cam.ac.uk/spokenword/
- Performance of C15 macaronic carol 'Ther is no rose', arranged from the Trinity Carol Roll by John Stevens: https://www.youtube.com/watch?v=aAqKKtneWPE. The roll is Cambridge, Trinity College MS O.3.58: https://mss-cat.trin.cam.ac.uk/Manuscript/O.3.58

Required Secondary Reading

- Putter, Ad, 'Multilingualism', in *The Routledge Companion to Medieval English Literature*, ed. Raluca Radulescu and Sif Rikharðsdóttir (London: Routledge, 2023), pp. 107–19
- Schendl, Herbert. 'Code-switching in Early English Literature', *Language and Literature: International Journal of Stylistics* 24 (2015), 233–248.

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).
- Gorst, E. K. C., 'Latin Sources of the Old English *Phoenix*', *N&Q* 53. 2 (2006), 136–42.
- Horobin, Simon. 'Mapping the Words,' in Alexandra Gillespie & Daniel Wakelin (eds.), *The Production of Books in England 1350–1500* (Cambridge: Cambridge University Press, 2011), pp. 59–78.
- Horobin, Simon and Jeremy Smith. *An Introduction to Middle English* (Edinburgh: Edinburgh University Press, 2002).
- Machan, Tim William. 'Language Contact in *Piers Plowman*', *Speculum* 69 (1994), 359–85.
- Townend, Matthew. 'Contacts and Conflicts: Latin, Norse and French', in Lynda Mugglestone, *The Oxford History of English* (Oxford, 2012), pp. 75—105
- Turville Petre, Thorlac, *England the Nation: Language, Literature, and National Identity 1290–1340* (Oxford: Oxford University Press, 1996)

Week 3: Translation

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

Key primary texts:

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

Editions of key primary texts:

- Chaucer, Geoffrey, *Boece* (in *The Riverside Chaucer*) [Book I; Book 2, Metrum 7]; *The Wife of Bath's Tale* (in *The Riverside Chaucer*)
- Dryden, *The Wife of Bath Her Tale*: https://chaucer.fas.harvard.edu/wife-bath-her-tale
- Irvine, Susan, and Malcolm Godden (eds and trans.), *The Old English Boethius: With Verse Prefaces and Epilogues Associated with King Alfred*, Dumbarton Oaks Medieval Library 19 (Cambridge MA; Harvard University Press, 2012) [Read Bk I, Prose 1–4 (Prefaces and opening section, pp. 2–28; Metre 10 ('Where now are the bones of wise Weland?'), pp. 110–15]
- Griffith, Mark, 'Ælfric's *Preface to Genesis*: Commentary with Text, Translation, Sources and Analogues and Parallel Passages in Ælfric's Works', *SELIM* 30 (2025), 1–71 https://reunido.uniovi.es/index.php/SELIM/article/view/20932/17173

- Minnis, Alastair, *Chaucer's Boece and the Medieval Tradition of Boethius* (Cambridge: D.S. Brewer, 1993)
- Smith, Zadie, *The Wife of Willesden* (London: Hamish Hamilton, 2021)
- Wilcox, Jonathan (ed.), *Ælfric's Prefaces*, (Durham: Durham Medieval Texts 9, 1994)
- 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]
- https://www2.hf.uio.no/polyglotta/index.php?page=volume&vid=216#introduction [website that allows you to compare Boethius translations]

Required secondary reading:

- Bately, Janet, 'Did King Alfred Actually Translate Anything? The Integrity of the Alfredian Canon Revisited', *Medium Ævum* 78 (2009), 189–215.
- Dhouib, Mohamed Karim, 'Re-Telling Chaucer in Zadie Smith's *Wife of Willesden*', *New Chaucer Studies: Pedagogy and Profession* 4 (2023).

Optional further reading:

- Copeland, Rita, "Rhetoric and the Politics of the Literal Sense in Medieval Literary Theory: Aquinas, Wyclif, and the Lollards." In M. Hyde and W. Jost, eds., *Rhetoric and Hermeneutics in Our Time* (New Haven: Yale University Press, 1997), 335–57.
- Discenza, Nicole Guenther, *The King's English: Strategies of Translation in the Old English 'Boethius'* (Albany: State University of New York Press, 2005).
- Hall, Thomas N., 'Ælfric as Pedagogue', in *A Companion to Ælfric*, ed. Hugh Magennis and Mary Swan (Turnhout: Brepols, 2009), pp. 193–216.
- Hudson, Anne, *The Premature Reformation* (Oxford: Oxford University Press,1988)
- Johnson, Eleanor, *Practising Literary Theory in the Middle Ages* (Chicago: Chicago University Press, 2013)
- Stephenson, Rebecca, 'The Politics of Ælfric's Prefaces', in her *The Politics of Language: Byrhtferth, Ælfric and the Multilingual Identity of the Benedictine Reform* (Toronto: UTP, 2015), pp. 135–57.
- Turner, Marion, *The Wife of Bath: A Biography* (Princeton: Princeton University Press, 2023), chapters 8 and 10.

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 Lorna Hutson (lorna.hutson@ell.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.2 by Prof Ted Tregear, in Week 3 by Prof Bart Van Es and in week 6 by Prof Margaret Kean. In the final two classes, weeks 7-8, you will have a chance to apply some of what you've learned about existing debates to the framing of your own research questions.

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

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

The A-course as a whole will contribute to your preparation for the dissertation which you will write in Trinity Term. There is no formal assessment, but there will be feedback on your participation in the course in the convenors' reports on the Graduate Supervision System (GSS) 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	'Meddling with Allegory'. [Spenser, *Faerie Queene*, book 1]
Week 3	'New Ways of Looking at Theatrical Texts' [Marlowe, *Doctor Faustus*, A Text]
Week 4	'Travel, Race, Power' [Fletcher, The *Island Princess*; Jonson, *The Masque of Blackness*; Middleton, *Triumphs of Honour and Industry*]
Week 5.	'The Female Signature: Gender and Style'. [Mary Queen of Scots; K. Philips]
Week 6.	'Early Modern Violence: a critical argument' [Milton, *Samson Agonistes*]
Week 7	Exploring dissertation questions a
Week 8	Exploring dissertation questions

Week 1: Renaissance Subjects (Nandini Das and Lorna Hutson)

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

Week 2: Meddling with Allegory (Conor Wilcox-Mahon and convenors)

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

Essential:

- *The Faerie Queene*, Book 1 and proem; dedicatory sonnets; 'Letter to Raleigh.' Please read this in the Longman edition of *The Faerie Queene,* second revised edition, ed. A.C. Hamilton, with Hiroshi Yamashita, Toshiyuki Suzuki & Shohachi Fukuda (Longman, 2007).
- Gordon Teskey, entry on 'Allegory,' in *The Spenser Encyclopedia*, ed. A.C. Hamilton (University of Toronto Press, 1990).
- Rita Felski, *The Limits of Critique* (University of Chicago Press, 2015), 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: Defining the Genre* (Cornell University Press, 1979), esp. ch.1: 'The Text.'
- Gordon Teskey, *Allegory and Violence* (Cornell University Press, 1996)

Further Reading:

- Judith Anderson, *Reading the Allegorical Intertext: Chaucer, Spenser, Shakespeare, Milton* (Fordham University Press, 2010)
- Walter Benjamin, 'Allegory and Trauerspiel,' from *The Origin of the German Trauerspiel*, trans. Howard Eiland (Harvard University Press, 2019).
- 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 (Cambridge University Press, 2010), especially the chapters by Zeeman, Cummings, Murrin and Caygill.
- Paul de Man; 'The Rhetoric of Temporality,' from *Blindness and Insight* (University of Minnesota Press, 1983)
- Angus Fletcher, *Allegory: The Theory of a Symbolic Mode* (Princeton University Press, 1964)
- David Parry, ed., *The Oxford Handbook of Allegory* (Oxford University Press, 2026)
- Jon Whitman, *Allegory: The Dynamics of an Ancient and Medieval Technique* (Harvard University Press, 1987)

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

This is an exciting time for Theatre History. Many orthodoxies in the story of British drama are currently being challenged and the compositional dates and authorial attributions of specific plays are no longer fixed in the way they were once thought to be. *Arden of Faversham, Edward III,* and *The History of Cardenio,* for example, are all included in the 2016 *Oxford Complete Works of Shakespeare*, while *Macbeth* and *Measure for Measure* are featured, as 'genetic texts', in the Oxford *Thomas Middleton: the Collected Works*. Previously monolithic entities such as 'the playtext' or 'dramatic character' are now claimed by many scholars to be much less fixed as categories. There is, however, also resistance to the new approaches, above all to the claims made for the reliability of algorithm-based attribution software or 'Stylometrics'. This week we will look at the case of *Doctor Faustus,* written sometime between 1589 and 1592, with recorded performances at the Rose Playhouse in 1594. Philip Henslowe, who was financially responsible for the Admiral's Men at the Rose theatre, and whose son-in-law Edward Alleyn played Faustus, has left telling contextual documents about this playtext. Using a play for which Henslowe paid for writing, props and revisions, we will consider what contextual documents can reveal about the authorship, dating, and textual integrity of plays.

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

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

Recommended:

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

Further Reading:
Henslowe-Alleyn Digitisation Project: http://www.henslowe-alleyn.org.uk/index.html (Links to an external site.)

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

Week 4: Travel, race, power (Nandini Das and Lorna Hutson)

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:

1. Barbour, Richmond, *Before Orientalism: London's Theatre of the East 1576-1626* (Cambridge: Cambridge University Press, 2003)
2. Britton, Dennis Austin, *Becoming Christian: Race, Reformation, and Early Modern English Romance* (New York: Fordham University Press, 2014)
3. 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
4. Dimmock, Matthew, *Mythologies of the Prophet Muhammad in Early Modern English Culture* (Cambridge: Cambridge University Press, 2013)
5. Iyengar, Sujata, *Shades of Difference: Mythologies of Skin Color in Early Modern England* (Philadelphia: Cambridge University Press, 2004).
6. 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.
7. Loomba, Ania and Jonathan Burton (eds), *Race in Early Modern England: A Documentary Companion* (New York: Palgrave Macmillan, 2007).

8. 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.
9. Nocentelli, Carmen, *Empires of Love: Europe, Asia, and the Making of Early Modern Identity* (University of Pennsylvania Press, 2013).
10. Smith, Ian, 'White Skin, Black Masks: Racial Cross-Dressing on the Early Modern Stage,' *Renaissance Drama* 32 (2003), 33-67.
11. 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
12. Subrahmanyam, Sanjay, *Courtly Encounters: Translating Courtliness and Violence in Early Modern Eurasia* (Cambridge, MA: Harvard University Press, 2012) [electronic access available]
13. Thompson, Ayanna, *Performing Race and Torture on the Early Modern Stage* (New York: Routledge, 2008).
14. Tran, J. N., 'Does this become you, princess?: East Indian ethnopoetics in John Fletcher's *The Island Princess*', in Jonathan Gil Harris and Jyotsna Singh, eds., *Indography : writing the "Indian" in early modern England* (2012), 197-207

Week 5: The Female Signature (Lorna Hutson and Nandini Das)

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:

- Mary Stuart, Casket Sonnets in *Ane detectioun of the doingis of Marie Quene of Scottis : tuiching the murther of hir husband, and hir conspiracie, adulterie, and pretensit mariage with the Erle Bothwell. And ane defence of the trew Lordis, M.G.B.* (St Andrews: Robert Lekprevik, 1572 or London, John Day, 1571) [On EEBO, and in the Weston Library]*
- Katherine Philips, from *The Collected Works of Katherine Phillips: the Matchless Orinda* ed. Patrick Thomas (Stump Cross Books, 1990), read the following: 1. 'Upon the double murther of K. Charles, in answer to a libellous rime made by V. P.'; 33. 'To Antenor, on a paper of mine w^{ch} J. Jones threatened to publish to his prejudice'; 36. 'To my excellent Lucasia, on our friendship. 17th July 1651'; 38. 'Injuria amici'; 54. 'To my dearest Antenor on his parting.'; 59.

'To my Lucasia, in defence of declared friendship'; 69. 'To my Lady Elizabeth Boyle, Singing --- Since affairs of the State &c°.' *

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

Recommended:

- Elizabeth Harvey, 'Travesties of Voice: Cross-Dressing the Tongue' and 'Ventriloquizing Sappho, or the Lesbian Muse' in *Ventriloquized Voices: Feminist Theory and English Renaissance Texts* (Routledge, 1992), pp. 15-53, 116-139.
- Rosalind Smith, 'Generating Absence: The Sonnets of Mary Stuart' in *Sonnets and the English Woman Writer: The Politics of Absence, 1561-1621* (Palgrave, 2005) 39-60, 132-139.
- Carol Barash, 'Women's Community and the Exiled King: Katherine Philips's Society of Friendship', in *English Women's Poetry 1649-1714* (Oxford, 1996).

Further Reading:

- James Emerson Philips, *Images of a Queen: Mary Stuart in Sixteenth Century Literature* (University of California Press, 1964) ch. 3 pp. 52-84.
- Sarah Dunningan, *Eros and Poetry at the Court of Mary Queen of Scots and James VI* (Palgrave, 2002)
- Valerie Traub, '"Friendship so curst": *amor impossibilis*, the homoerotic lament, andthe 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: Early Modern Violence: a critical argument (Margaret Kean and convenors)

Read John Milton's poem, *Samson Agonistes* (1671), and his prose tract *The Tenure of Kings and Magistrates* (1649). Laura Knoppers, ed., *The 1671 Poems* (2008), vol.2 of *The Complete Works of John Milton* (Oxford: Oxford University Press, 2008-).
You must use this volume for the introduction and notes – what does it tell you about current scholarly approaches to early modern studies in general, and Milton in particular? This will be a key section of our class discussion. [you might find it helpful to compare another earlier editorial approach, eg. John Carey *Milton: Complete Shorter Poems* (1968, 1997: Longman)]. N.H. Keeble & Nicholas McDowell, eds. *Vernacular Regicide and Republican Writings* (2013), vol. 6 of *The Complete Works of John Milton* (Oxford: Oxford University Press, 2008-). [You might wish to contrast this with the previous standard multivolume edition of Milton's Prose Works from Yale.]

- Sharon Achinstein '*Samson Agonistes* and the Drama of Dissent' *MS* 33 (1997). 133-58.
- Janel Mueller 'The Figure and the Ground: Samson as Hero of London Nonconformity, 1662-1667' in Grahan Parry and Joad Raymond, eds *Milton and the Terms of Liberty* (Cambridge: D.S. Brewer, 2002) 137-62.

- Victoria Kahn *Wayward Contracts: the crisis of political obligation in England, 1640-1674* (Princeton: Princeton UP, 2004), chp 10 'Critique', 252-78.
- Victoria Kahn, 'Milton and the Problem of Belief', *The Trouble with Literature* (Oxford, 2020) 77-94.
- Julia R. Lupton 'Samson Dagonistes' in *Citizen Saints: Shakespeare and Political Theology'* (Chicago: Chicago UP, 2005), 181-204.
- John Carey 'A Work in Praise of Terrorism' *TLS*, Sept 6 2002, 16-17
- Alan Rudrum 'Milton Scholarship and the Agon over *Samson Agonistes*' *HLQ* 65 3-4 (2002), 465-88.
- Feisal Mohamed 'Confronting Religious Violence in Milton's *Samson Agonistes*' *PMLA* 120.2 (2005), 327-40.

Weeks 7 & 8

In weeks 7 & 8 there will be no more set reading for the A course, while you are working on your C course essays. Instead, we would like each of you to prepare a short, very informal presentation towards the dissertation project you are preparing to discuss with the course convenors in your 'research conversation'. You can handle this presentation in any way you like: notes, power point, questions for the class. It's an opportunity to share thoughts about questions you might ask and approaches you might take to your topic. This is a good opportunity to test critical approaches we have been encountering on the course if that seems appropriate to your topic. This is a free space in which to brainstorm and try out ideas.

MSt in English (1700-1830) A-Course

Course Convenors: Professor Nicholas Halmi (nicholas.halmi@ell.ox.ac.uk) and Professor David Taylor (david.taylor@st-hughs.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-Courses, C-Courses, 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 you may want to challenge or assimilate or extend.

In weeks 7 and 8 the convenors will hold individual meetings with you to discuss your 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*:
- Frederic Bogel, *The Difference Satire Makes: Rhetoric and Reading from Jonson to Byron* (Cornell UP, 2001), pp. 1–40
- Ashley Marshall, *The Practice of Satire, 1658-1770* (Johns Hopkins Up, 2013), pp. 174–80

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

- Susanna Centlivre, *The Busie Body* (1709)
- George Gordon, Lord Byron, S*ardanapalus* (1821)

- *Provocations*:

- Jacky Bratton, 'Reading the Intertheatrical, or, The Mysterious Disappearance of Susanna Centlivre', in *Women, Theatre and Performance: New Histories, New Historiographies*, ed. Maggie B. Gale and Viv Gardner (Manchester UP, 2000), pp. 7–24
- Helen Dallas, 'The Haunted Closet: Romantic Drama and the Absent Body', *Studies in Romanticism* 64.4 (2025), 409–30

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*:
- Anahid Nersessian, *The Calamity Form: On Poetry and Social Life* (U of Chicago P, 2021), pp. 1–22
- John Guillory, 'Conclusion: Ratio Studiorum', in his *Professing Criticism: Essays on the Organization of Literary Study* (U of Chicago P, 2022)

Week 5: THINKING

- Adam Smith, *A Theory of Moral Sentiments* (1759), parts 1 and 3
- Jane Austen, *Persuasion* (1814)

- *Provocations:*
- Stephanie Degooyer, '"The Eyes of Other People": Adam Smith's Triangular Sympathy and the Sentimental Novel', *ELH* 85.3 (2018), 669-90
- 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

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
- Jonathan Sachs, 'Future! Decline', *Poetics Today* 37.3 (2016), 355–68.

MSt in English (1830-1914) A-Course

Course Convenors: Professor Helen Small (helen.small@ell.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 (HS and UD leading)

Primary Reading:

- John Ruskin, *Sesame and Lilies* (1865), Lecture 1. Dinah Birch's Oxford edition of the *Selected Writings* is available electronically via SOLO.
- John Stuart Mill, *An Autobiography* (1873)— *Collected Works*, Volume I - Autobiography and Literary Essays, ed. John M. Robson and Jack Stillinger, introduction by Lord Robbins (Toronto: University of Toronto Press, London: Routledge and Kegan Paul, 1981), CHAPTER V: A Crisis in My Mental History. One Stage Onward. [Online via Liberty Fund]
- Nancy Yousef, 'Mill Alone', in *Isolated Cases: The Anxieties of Autonomy in Enlightenment Philosophy and Romantic Literature* (Ithaca, NY: Cornell UP, 2018), Ch. 6.

- 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.
- Matthew Rubery, *The Untold Story of the Talking Book* (Harvard: Harvard UP, 2016), Ch. 1: 'Canned Literature'

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).
- Leah Price, 'Victorian Reading', in *The Cambridge History of Victorian Literature*, ed. Kate Flint. Cambridge: Cambridge UP, 2012 (pp. 34-55)
- 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 (HS leading)

Primary Reading:

- Bruce Robbins, *Atrocity: A Literary History*. Stanford: Stanford UP, 2025, Ch. 3: 'Self-Scrutiny in the Era of High Imperialism'
- Josephine McDonagh, *Literature in a Time of Migration*. Oxford: Oxford UP, 2021 (Introduction and Conclusion, which contains a reading of 'Amy Foster')
- 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.

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'.

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: Culture and Its Critics (HS leading)

Primary Reading:

- Matthew Arnold, *Culture and Anarchy, and Other Writings*, ed. Stefan Collini (Cambridge: CUP, 1993), Preface and Chapter 1
- Oscar Wilde, 'The Critic as Artist' (1891). *Complete Works of Oscar Wilde,* introduction by Merlin Holland (London: HarperCollins, 1994).
- Amanda Anderson, *The Powers of Distance: Cosmopolitanism and the Cultivation of Detachment* (Princeton, NJ: PUP, 2001), Ch. 3
- Grace Lavery, 'On Being Criticized', *Modernism/modernity* 25/3 (2018), 499-516

Further Reading:

- John Ruskin, From *The Stones of Venice* (1851-3) Eds. E. T. Cook and Alexander Wedderburn. London: George Allen, 1903-1912. Vol. 2, chap. 6: The Savageness of Gothic Architecture
- The series of exchanges between Stefan Collini and Francis Mulhern in *New Left Review*, starting with Collini, 'Culture Talk', *NLR* 7 (Jan-Feb 2001). Online at http://newleftreview.org/II/7/stefan-collini-culture-talk
- Susan Zieger, *The Mediated Mind: Affect, Ephemera, and Consumerism in the Nineteenth Century* (New York: Fordham UP, 2018), Ch. 3: Ink, Mass Culture, and the Unconscious
- Nicholas Dames, 'Why Bother?', *n + 1*, issue 11, *Dual Power* (Spring 2011), http://nplusonemag.com/why-botherLinks to an external site.

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: The Visual and Material Imagination (HS leading)

Primary Reading:

- 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)
- Kate Flint, 'Victorian Flash!', *Journal of Victorian Culture* 23/4 (2018), 481–489

Further Reading:

- Oscar Wilde, *The Picture of Dorian Gray* (1891)—first edition + https://www.britishlibrary.cn/en/works/picture-of-dorian-gray/
- Hilary Fraser, *Women Writing Art History in the Nineteenth Century: Looking like a Woman*. Cambridge: Cambridge UP, 2014. Introduction
- 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* (1843(
- Jonah Siegel, *Material Inspirations: The Interests of the Art Object in the Nineteenth Century and After* (2020); also his *Overlooking Damage: Art, Display and Loss in Times of Crisis* (2022) for a different political vantage point on art (pressingly contemporary)
- Rachel Teukolsky, *The Literature Eye: Victorian Art Writing and Modernist Aesthetics* (2009)
- Griselda Pollock, *Vision and Difference: Feminism, Femininity and Histories of Art* (2003)

Week 7: Student 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 (1900-Present) A-Course

Course Convenors: Professor Kate McLoughlin (kate.mcloughlin@ell.ox.ac.uk) and Professor Patrick Hayes (patrick.hayes@ell.ox.ac.uk)

This course will explore significant texts, themes, and critical approaches across the period. 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. Access to most materials will be provided via two routes: either via the Canvas system once you have university login, or on the ORLO page for this course: https://oxford.rl.talis.com/index.html (search using the course name). Each class will open with brief presentations by students, who are asked to engage critically with the material, rather than summarising it. Further guidance is provided at the end of this syllabus.

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.

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

Week 1: Words Fail (KM leading)

One definition of modernity is that humankind became, in Walter Benjamin's words, 'not richer, but poorer in communicable experience' ('The Storyteller', 1936). But what do those terms mean precisely and did Benjamin get the date right? In this seminar we will be thinking about the nature of experience and its communicability, and exploring the role of impact of mass, industrialised warfare on what is now considered the 'Language Crisis'.

Seminar reading

- William Wordsworth, 'The Discharged Soldier' (1850)
- Virginia Woolf, *Mrs Dalloway* (1925) [Presentations should focus on scenes involving Septimus Warren Smith)
- Walter Benjamin, 'The Storyteller', ('Der Erzähler') [1936], trans. Harry Zohn, *Selected Writings. Volume 3: 1935-38*, ed., Michael W. Jennings and Howard Eiland (Cambridge, MA: The Belknap Press of Harvard University Press, 1999), 143-66

- Kate McLoughin, *Veteran Poetics: British Literature in the Age of Mass Warfare, 1790-1815* (Cambridge: Cambridge University Press, 2018), chapters 3 & 5

- Shane Weller, *Language and Negativity in European Modernism* (Cambridge: Cambridge University Press, 2018), chapter 1

Week 2: Judgment in Crisis (PH leading)

This seminar develops the question of communicability from week 1 by reflecting on the problem of judgment in modernity. Through readings of Hans-Georg Gadamer, Jean-François Lyotard, and Hannah Arendt, we will explore competing accounts of common sense, interpretation, aesthetic judgment, and political responsibility, as well as the conditions under which judgment succeeds or fails. By placing philosophical and literary questions in dialogue, we will explore judgment not as the application of established norms but as a practical, imaginative, and often precarious activity which mediates between individual experience and a shared world.

Seminar reading

- On handout, extracts from: Hans-Georg Gadamer, 'The Guiding Concepts of Humanism' from *Truth and Method* (1960); 2nd ed., trans. Weinsheimer and Marshall) pp.8-31; Jean-Francois Lyotard, 'Sensus Communis' (1992).
- Read and bring copies of Hannah Arendt, *Eichmann in Jerusalem* (1963).

Wider reading (optional):

- Stephen Acreman, *Political Theory and the Enlarged Mentality* (2018)
- Andrew Norris, 'Arendt, Kant, and the Politics of Common Sense', *Polity* 2 (1996)
- Karin Schutjer, *Narrating Community after Kant* (2001)
- Linda Zerilli, *A Democratic Theory of Judgment* (2016)

Week 3: The horror! The horror! (KM leading)

Following on from week 2, we will look further at the role of rational judgement in the period. The Counter-Enlightenment began in the eighteenth century as a reaction against the prioritising of reason that was the achievement of the Scientific Revolution and the Enlightenment itself. In this seminar, we will be examining the darker side of human 'progress', considering, in particular, depictions of the scarifying effects of colonial industrialism taking place at the same time as Freud's taxonomising of the human psyche.

Seminar reading

- Joseph Conrad, *Heart of Darkness* (1899)
- John Sinjohn, pseud. John Galsworthy, 'The Silence', *A Man of Devon* (Edinburgh: William Blackwood, 1901), 187-233
- Sigmund Freud, 'The Ego and the Id', *The Standard Edition of the Complete Psychological Works of Sigmund Freud* (*SE*), trans. and gen. ed. James Strachey with Anna Freud, Alix Strachey and Alan Tyson, 20 vols. (London: The Hogarth Press and The Institute of Psycho-Analysis, 1953-74), 4.12-66

- Max Horkheimer and Theodor W, Adorno, *Dialectic of Enlightenment: Philosophical Fragments*, ed, Gunzelin Schmid Noerr, trans. Edmund Jephcott (Stanford, CA: Stanford University Press, 2002), 1-62 ('The Concept of Enlightenment' and 'Excursus I: Odysseus or Myth and Enlightenment')
- Seo Hee Im, *The Late Modernist Novel: A Critique of Global Narrative Reason* (Cambridge: Cambridge University Press, 2022) ch. 1 'Conrad, Faulkner, and Gothic Incalculability'

Week 4: Disinterestedness (PH leading)

This seminar further pursues the questions about progress and enlightenment raised in week 3 by asking about what happens to the ideal of disinterestedness, which in the nineteenth century was often regarded as an enabling factor in progressive social hope. The concept has a long history, originating in accounts of religious experience, and eventually becoming important to the development of ideas about the distinctiveness of aesthetic experience; yet it has long been subject to criticism, from Nietzsche's attack on the 'country vicar' mentality in the *Genealogy of Morality* (1886), to Bourdieu's critique of the suppression of class difference in *Distinction* (1980). Here we will consider one of the classic formulations of disinterest in the English tradition by Matthew Arnold, and responses by later writers including Virginia Woolf, Louise Glück and Rachel Cusk.

Seminar reading:

- On handout: extracts from: Matthew Arnold, 'Culture and its Enemies', in *Culture and Anarchy* (1869); Louise Glück, 'Disinterestedness', in *Proofs and Theories* (1999); Mary Devereaux, 'Feminist Aesthetics' (2003).
- Read and bring copies of Virginia Woolf, *A Room of One's Own* (1928; preferably the OUP edition); Rachel Cusk, *Outline* (2014)

Wider reading (optional):

- Pierre Bourdieu, *Distinction: A Social Critique of the Judgment of Taste*, trans. Richard Nice (1984); 'On the Historical Genesis of the Pure Aesthetic' in *The Rules of Art* (1996)
- Mary Devereaux, 'Feminist Aesthetics' in *Oxford Companion to Aesthetics* ed. Levinson 647-66 (2003)
- Carolyn Korsmeyer, *Gender and Aesthetics* (2004)
- Janet Wolff, *The Social Production of Art* (1984)

Week 5: Opacity and Post-Critique (KM leading)

This week, we continue to think about Enlightenment ideals in a post-Enlightenment world. Following the lead of Édouard Glissant and others, critics such as Judith Butler and Dorothy Hale have argued for the right of the literary character to remain silent. Instead of speculating why Catherine Sloper doesn't marry Morris Townsend in Henry James' *Washington Square* (1880), for example, critics should, in their view, honour her refusal to explain herself. But where do such refusals-to-explicate leave literary criticism? The recent post-critical turn, led by Rita Felski, suggests that answers lie in Actor-Network Theory and notions of affective attachment, while others working in Relevance Theory have other ideas as to how and why literary works sing to us over time. In this seminar, we apply these ideas to consider the extent to which they illuminate three poems by women about the First World War (and a fourth poem that will be revealed for the first time in class).

Seminar Reading

- Mina Loy, 'Der Blinde Junge' (1915)
- Carol-Ann Duffy, 'Last Post' (2014)
- Malika Booker, 'Her Silent Wake' (2018)

- Judith Butler, 'Values of Difficulty', *Just Being Difficult: Academic Writing in the Public Arena*, ed. Jonathan Culler and Kevin Lamb (Stanford, CA: Stanford University Press, 2003), 199-215
- Wai Chee Dimock, 'A Theory of Resonance', *PMLA*, 112.5 (1997), 1060–1071
- Rita Felski, *The Limits of Critique* (Chicago & London: University of Chicago Press, 2015), chapter 5 'Context Stinks!'

- Rita Felski, *Hooked: Art and Attachment* (Chicago, IL: University of Chicago Press, 2020). chapter 1 'On Being Attached'
- Édouard Glissant, *Poetics of Relation*, trans. Betsy Wing (Ann Arbor, MI: University of Michigan Press, 1997), 'For Opacity' (188-93)
- Dorothy Hale, *The Novel and the New Ethics* (Stanford, CA: Stanford University Press, 2020), chapter 5 'The New Ethics in the Academy: The Lesson of the Master, the Master as the Lesson'
- Raphael Lyne, 'Relevance Across History', *Reading Beyond the Code*, ed. Terence Cave and Deirdre Wison (Oxford: Oxford University Press, 2018), 37-51

Week 6: Education (PH leading)

This final seminar turns the implications of the various questions we have considered onto the question of education—the activity to which we are all committed, but upon which we too rarely reflect. Modern educational theory is torn between competing ideals: the transmission of knowledge, the cultivation of culture, the formation of character, and the emancipation of individual freedom. Each of these ideals is tested by the problems we have considered about communicability, judgment, progressive hope, and the logic of critique. Through readings of such figures as Nietzsche, D. H. Lawrence, Jacques Rancière, and J. M. Coetzee, we will tilt our discussions towards debates over the nature and purpose of education: Can education foster freedom without becoming a form of domination? Is the teacher a guide, an authority, or an obstacle? Might aesthetic experience offer an alternative to both instruction and discipline as a model of human formation?

Seminar Reading

- On handout, extracts from Friedrich Nietzsche, 'Schopenhauer as Educator' (1874); D.H. Lawrence, 'Education of the People' (1921); Jacques Rancière, 'The Emancipated Spectator' (2008).
- Read and bring copies of J.M. Coetzee, *The Childhood of Jesus* (2013).

Wider Reading (optional)

- If you have time, try to read the other two books in Coetzee's trilogy: *The Schooldays of Jesus* (2016) and *The Death of Jesus* (2019)
- For the deep origins of the debate, go back to Friedrich Schiller, *Letters on the Aesthetic Education of Man* (1795)
- Paul de Man, 'Aesthetic Formalization', in *The Rhetoric of Romanticism* (1982)
- Michael Bell, *Open Secrets: Literature, Education and Authority* (2007)
- John Guillory, *Professing Criticism: Essays on the Organization of Literary Study* (2022)
- Stefan Collini, *Literature and Learning* (2025)

Weeks 7 and 8: Individual 'Research Conversation' Dissertation Meetings (PH and KM co-leading)

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

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.

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.

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.

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MSt in English and American Studies A-Course

Course Convenors: Professor Nicholas Gaskill (nicholas.gaskill@oriel.ox.ac.uk) and Dr 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 2-5, 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.

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, "Murders in the Rue Morgue"; "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)
Charlotte Perkins Gilman, "The Yellow Wallpaper" (1891)
Octavia Butler, "Bloodchild," in *Bloodchild and Other Stories* (Four Walls Eight Windows, 1995).

- 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."
- Simon C. Estok, "Pulped and Reduced, Dried Out and Flattened: the Horrors of Aborted Agency in 'The Yellow Wallpaper'" (2023)
- Alys Eve Weinbaum, *The Afterlife of Reproductive Slavery* (2019), chapter 4, "The Problem of Reproductive Freedom in Neoliberalism."

NB: Ranked selection of 3 books for the presentations due at the end of week 3.

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

Willa Cather*, Death Comes for the Archbishop* (1927) and 'The Novel Démeublé' (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: Indigeneity, Ecology, Futurity

Louise Erdrich, *Future Home of the Living God* (2017)
Nathalie Diaz, *Postcolonial Love Poem* (2020)

- Kyle Powys Whyte, "Indigenous science (fiction) for the Anthropocene: Ancestral dystopias and fantasies of climate change crises" (2019)
- Mark Rifkin, *Fictions of Land and Flesh* (2019), introduction and ch. 1
- Grace Dillon and Pedro Neves Marques, "Taking the Fiction Out of Science Fiction: A Conversation About Indigenous Futurisms" (2021)

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

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)
- Ensor, Sarah. Queer Lasting: Ecologies of Care for a Dying World. (NYU Press, 2025)
- 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)
- 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)
- McClanahan, Annie. *Beneath The Wage: Tips, Tasks, and Gigs in the Age of Service Work* (Zone Book, 2026)
- 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)
- Nealon, Jeffrey. *Fates of the Performative: From the Linguistic Turn to the New Materialism* (U of Minnesota P, 2021)
- 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)
- Reed, Adolph, Jr. and Kenneth W. Warren, *Black Studies, Cultural Politics, and the Evasion of Inequality: The Farce This Time* (Routledge, 2025)
- Rifkin, Mark. *Fictions of Land and Flesh Blackness, Indigeneity, Speculation* (Duke UP, 2019)
- Quashie, Kevin. *Black Aliveness, Or a Poetics of Being*. (Duke UP, 2021)
  Schuller, Kyla. *The Biopolitics of Feeling: Race, Sex, and Science in the Nineteenth Century* (Duke UP, 2018)
- Sinykin, Dan. *Big Fiction: How Conglomeration Changed the Publishing Industry and American Literature* (Columbia, 2023).
- Song, Min Hyoung. *Climate Lyricism*. (Duke UP, 2022)
- Spires, Derrick. *The Practice of Citizenship: Black Politics and Print Culture in the Early United States* (U of Pennsylvania Press, 2019)
- Tamarkin, Elisa. *Apropos of Something: A History of Irrelevance and Relevance* (U of Chicago P, 2022)
- Yao, Xine. *Disaffected: The Cultural Politics of Unfeeling in Nineteenth-Century America*. (Duke UP, 2021

MSt in World Literatures in English A-Course

Course Convenors: Professor Elleke Boehmer (elleke.boehmer@ell.ox.ac.uk) and Dr Elisa Sotgiu (elisa.sotgiu@ell.ox.ac.uk)

The A-Course for the MSt in World Literatures in English will introduce you to some key conceptual and methodological questions in world literary research and related fields like the postcolonial. It is designed to scaffold and support the process of developing your dissertation projects. In specific seminars the course will explore how researchers in the field have negotiated these questions in designing and carrying out their own research.

Across the term, you will complete a number of research tasks and reflective exercises which will help you outline and develop your dissertation project in dialogue with your peers. In our discussions, we will also try to keep returning to two recommended short stories, Claire Keegan's 'The Long and Painful Death', from *Walk the Blue Fields* (2008), and Chimamanda Adichie's 'Jumping Monkey Hill', from *That Thing Around your Neck* (2009), which both raise questions about the making of world literature. See under 'Pre-reading' below.

In weeks 7 and/or 8, you will have the opportunity to review your developing dissertation project with the course convenors.

Pre-reading

- Chimamanda Adichie, 'Jumping Monkey Hill', from *That Thing Around your Neck* (Harper Collins, 2009)
- Claire Keegan, 'The Long and Painful Death', from *Walk the Blue Fields* (Faber, 2008)

- 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 (or other editions)
- 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, or might it work in tandem with forms of close 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.
- Jennifer Wenzel, 'Hijacking the Imagination: How to tell the story of the Niger River Delta', in *The Disposition of Nature: Environmental Crisis and World Literature*. Fordham UP, 2019. https://doi.org/10.5422/fordham/9780823286782.003.0003

Week 2: Postcolonial, World, Global (ES)

What is the relation between World Literature and Postcolonial studies? Are they antagonistic? Complementary? Or does one supersede the other? And when do we use the term global? In this class, we will go through the recent history of the discipline and examine different scholarly approaches.

- Elleke Boehmer, "Concepts of Exchange: Poetics in Postcolonial, World, and World-Systems Literature" in *Postcolonial Poetics* (Palgrave, 2018).
- "Editor's Column: The End of Postcolonial Theory? A Roundtable with Sunil Agnani, Fernando Coronil, Gaurav Desai, Mamadou Diouf, Simon Gikandi, Susie Tharu, and Jennifer Wenzel", *PMLA* 122.3 (2007).
- David Damrosch and Gayatri Chakravorty Spivak, "Comparative Literature/World Literature: A Discussion", *Comparative Literature Studies* 48.4 (2011).
- Adam Kirsch, "World Literature and Its Discontents" in *The Global Novel: Writing the World in the 21st Century* (2016). [no online access on SOLO, we have a scan available]

Week 3: Writing

In this seminar, Peter D. McDonald will be discussing his book *Artefacts of Writing* (OUP, 2017), exploring the overall shape of this book as project. Students should read both the Introduction and the chapter on Arvind Mehrotra, 'Against Naturalisation' in advance of the seminar.

Week 4: South and Global South (EB)

In this second craft seminar, Elleke Boehmer will be discussing her 2026 book *Southern Imagining: A Literary and Cultural History of the Far Southern Hemisphere* (2026), extracts from which will be circulated in advance. Students should read in particular the Preface, the Introduction, and Chapter 4.

Week 5: Form (EB)

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 or structure of a literary work and the social or geographical forms of the world which its registers or participates in.

- Benedict Anderson, "Cultural Roots" in *Imagined Communities: Reflections on the Origins and Spread of Capitalism* (1983)
- Caroline Levine, 'Introduction' to *Forms: Whole, Rhythm, Hierarchy, Network* (Princeton, 2015).
- Anahid Neressian, "Two Gardens: An Experiment in Calamity Form" in *MLQ* 74.3 (2013).
- Roberto Schwarz, "Beyond Universalism and Localism: Machado's Breakthrough" in *Two Girls and Other Essays* ed. Francis Mulhern (2012)

Week 6: Language (ES)

In week 6 we will address the issue of language in the study of World Literature, not least, World Literature in English, as in the course title. How do we study texts in translation, and what are the opportunities and risks of doing so? Has "World Literature" become an Anglophone concept? How might it be practiced otherwise?

- Rebecca Walkowitz, “Introduction” in *Born Translated: The Contemporary Novel in the Age of World Literature* (2015).
- Aamir Mufti, “Global English and its Others” in *Forget English: Orientalisms and World Literature* (2016) [Please read pp. 146-180]
- Lawrence Venuti, “Globalization” in *The Scandals of Translation: Towards an Ethics of Difference* (1998).
- Douglas J. Weatherford, “Translator’s Note” in Juan Rulfo, *Pedro Páramo* (2023 edition by Serpent’s Tail/Grove Press). [no online access on SOLO – we’ll send the pdf].

Week 7 and 8: Individual Research Conversations

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)	MATERIAL TEXTS OVER TIME 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 (Prof Henry Power, 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 classes 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 the whole MSt.—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, *Medieval English Manuscripts and Literary Forms* (Pennsylvania 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, magisterial but dense 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. 1100–1400* (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 classes and essays:

- 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: Professor Adam Smyth (adam.smyth@ell.ox.ac.uk)

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

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

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

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

- John Barnard, D.F. McKenzie and Maureen Bell (eds.), *The Cambridge History of the Book in Britain*, vol. 5: 1557-1695 (Cambridge University Press, 2002)
- Claire Bourne (ed.), *Shakespeare / Text: Contemporary Readings in Textual Studies, Editing and Performance* (Bloomsbury, 2021)
- Heidi Brayman, Jesse M. Lander and Zachary Lesser (eds), *The Book in History, The Book as History: New Intersections of the Material Text* (Yale University Press, 2016)
- Dennis Duncan and Adam Smyth (eds.), *Book Parts* (Oxford University Press, 2019)
- Elizabeth Eisenstein, *The Printing Revolution in Early Modern Europe* (Cambridge University Press, 1983) – an abridged version of Eisenstein's *The Printing Press as an Agent of Change* (2 vols., Cambridge University Press, 1979). Note that this founding narrative is generally now critiqued: see, for example, Adrian Johns, *The Nature of the Book* (Chicago University Press, 1998)
- Alexandra Gillespie and Deidre Lynch (eds), *The Unfinished Book* (Oxford University Press, 2021)
- Suzanne Gossett, *Shakespeare and Textual Theory* (Bloomsbury, 2022)
- D.F. McKenzie, *Making Meaning: 'Printers of the Mind' and Other Essays*, ed. Peter D. McDonald and Michael F. Suarez, S.J., (University of Massachusetts Press, 2002)
- Adam Smyth, *Material Texts in Early Modern England* (Cambridge University Press, 2018)
- Valerie Wayne, *Women's Labour and the History of the Book in Early Modern England* (Bloomsbury, 2020)
- Sarah Werner, *Studying Early Printed Books 1450-1800* (Wily Blackwell, 2019)

Also: please acquaint yourself with the standard process of printing a book in the hand-press era (acquiring manuscript copy; casting off; composing; printing; proofing and correcting; binding). For this, the most recent guide (which is short, very clear and engaging) Sarah Werner's *Studying Early Printed Books 1450-1800* (Wily Blackell, 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:

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?
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?
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?
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 Dramatick Character,' in *Staging the Renaissance: Reinterpretations of Elizabethan and Jacobean Drama*, ed. by David Scott Kastan and Peter Stallybrass *(*Routledge, 1991), pp. 88-96

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

Week 4: The history of reading and of book use

- *Anthony Grafton and Lisa Jardine, 'How Gabriel Harvey Read His Livy,' *Past and Present*, 129, (1990), 30–78. A paradigmatic article. Is it time to shift paradigms?
- *Katherine Acheson (ed.), *Early Modern English Marginalia* (Routledge, 2018) – the most recent collection of essays on the subject. Read as much as you can.
- *William H. Sherman, *Used Books: Marking Readers in Renaissance England* (University of Pennsylvania Press, 2008), esp. pp 3-52
- *Peter Stallybrass, 'Books and Scrolls: Navigating the Bible,' in Jennifer Andersen and Elizabeth Sauer (eds), *Books and Readers in Early Modern England* (University of Pennsylvania Press, 2002), 42-79
- Peter Beal, 'Notions in Garrison: The Seventeenth-Century Commonplace Book,' in *New Ways of Looking at Old Texts: Papers of the Renaissance English Text Society, 1985-1991*, ed. W. Speed Hill (RETS, 1993), pp. 131-47
- Michel de Certeau, 'Reading as Poaching,' in *The Practice of Everyday Life*, tr. Steven Rendall (3rd edition, University of California Press, 2011), pp. 165-176
- Bradin Cormack and Carla Mazzio, *Book Use, Book Theory 1500-1700* (University of Chicago Library, 2005)
- Adam Smyth, *Material Texts in Early Modern England* (Cambridge University Press, 2018), esp. chapter 1, 'Cutting texts: "prune and lop away"'
- Jennifer Richards and Fred Schurink (eds), *The Textuality and Materiality of Reading in Early Modern England* [Special Issue], in *Huntington Library Quarterly* 73.3 (2010), 345-552: several compelling articles giving a good sense on the variety of approaches to the subject.
- Roger Chartier, 'Popular Appropriation: The Readers and their Books,' in *Forms and Meanings: Texts, Performances, and Audiences from Codex to Computer* (University of Pennsylvania Press, 1995), pp. 83-98
- Ann Blair, 'Reading Strategies for Coping with Information Overload ca. 1550-1700,' in *Journal of the History of Ideas* 64, (2003), 11-28

Week 5: Agents of book-making: authors, stationers, publishers, printers, sellers

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

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

- 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 Ca*talogue 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), Dr Dylan Carver (dylan.carver@spc.ox.ac.uk) and Professor Henry Power

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 preperation 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:

- 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?
- 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?
- 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 sill 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 (Prof Henry Power)

In these sessions we will turn from the general history of books and reading to the specifics of studying, and in particular editing, eighteenth-century texts. Before the start of term it will be useful to get a sense of the issues at stake in textual editing by reading a brief introductory work. An obvious starting point is D.C. Greetham, *Textual Scholarship: An Introduction* (1994, rev. 2015), though several other introductions are available.

Other suggested reading:

- Joe Bray, Miriam Handley, Anne C. Henry (eds.), *Ma(r)king the Text: The Presentation of Meaning on the Literary Page* (Aldershot: Ashgate, 2000)
- 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).

- Ian Small and Marcus Walsh, *The Theory and Practice of Text-Editing: Essays in Honour of James T Boulton* (1991).
- 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.
- Marcus Walsh, *Shakespeare, Milton, and Eighteenth-Century Literary Editing* (1997).
- Abigail Williams, *Reading it Wrong: An Alternative History of Early Eighteenth-Century Literature* (2023).
- Jonathan Wordsworth, "Revision as Making: 'The Prelude' and Its Peers", *The Bucknell Review* 36 (1992), 85-109.

Week 1: Manuscript, Print, and Text

One familiar narrative of the long eighteenth century is as the period when the printed book reached its ascendancy, but scribal culture survived and thrived alongside print. In this class we will look at interactions between print and manuscript during the period. We'll also think about the competing claims to textual authority of print and manuscript sources (and of different kinds of print and manuscript sources). (Examples to include work by Swift and Pope)

- Stephen Karian, 'Swift as a Manuscript Poet' in Paddy Bullard and James McLaverty (eds.), *Swift & the Eighteenth-Century Book* (2013)
- Betty A. Schellenberg, *Literary Coteries and the Making of Modern Print Culture*, 1740-1790 (2016)

Week 2: Working with eighteenth-century books

This class will consider the ways in which authors of the eighteenth century use the physical attributes of a book (including typography, layout, division into volumes, and the relationship between text and illustration) to convey meaning. We will also discuss the challenges these have presented to editors. (Examples to include work by Swift, Sterne, Coleridge, Wordsworth, and Austen.)

Indicative reading:

- Selections from Paddy Bullard and James McLaverty (eds.), *Swift & the Eighteenth-Century Book* (2013)
- '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 3: Working with eighteenth-century manuscripts

As we come to the later decades of the period, 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? (examples to include Coleridge, P.B. Shelley)

Indicative reading:

- 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
- 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-chlel.35.04per

Week 4: The eighteenth-century text in the twenty-first century

In this class we'll discuss how best to present 18th-century and romantic-period texts to a modern readership. Bearing in mind the issues raised in the preceding classes, we will consider the possibilities (and pitfalls) of digital/online texts, the issues surrounding the modernisation of spelling and punctuation, and the role played by editorial commentary. (Examples to include, Pope, Austen, M. Shelley)

Indicative reading:

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

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- Burnard, Lou, Katherine O'Brien O'Keeffe, and John Unsworth, eds. 2006. *Electronic Textual Editing.* New York: Modern Language Association.
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Manuscript studies and genetic criticism:

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- Ferrer, Daniel. 2002. 'Production, Invention, and Reproduction: Genetic vs. Textual Criticism'. In: *Reimagining Textuality: Textual Studies in the Late Age of Print*. Ed. Elizabeth Bergmann Loizeaux and Neil Fraistat. Madison, WI: University of Wisconsin Press.
- 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.
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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 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.
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- 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.
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- 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.
- 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.
- McGann, Jerome J. 1988. 'The Monks and the Giants: Textual Bibliographical Studies and the Interpretation of Literary Works'. In: *The Beauty of Inflections*. Ed. Jerome McGann. Oxford: Clarendon Press: 69-89.
- McGann, Jerome J. 1991. *The Textual Condition*. Princeton, NJ: Princeton University Press.
- Nash, Andrew, ed. 2003. *The Culture of Collected Editions*. Basingstoke: Palgrave Macmillan.
- 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.
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- Spoo, Robert. 2013. *Without Copyrights: Piracy, Publishing, and the Public Domain*. Oxford: Oxford University Press.
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- 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.
- 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.
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- 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.
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- Ries, Thorsten. 'The rationale of the born-digital *dossier génétique*: Digital forensics and the writing process: With examples from the Thomas Kling Archive'. 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.
- 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.
- Cohen, Lara Langer and Jordan Alexander Stein. 2012. *Early African American Print Culture*. Philadelphia, PA: University of Pennsylvania Press.
- 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.
- 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.
- Luey, Beth. 2020. 'Modernity and Print III: The United States 1890-1970'. In: *A Companion to the History of the Book*. 2nd edition. 2 vols. Ed. Simon Eliot and Jonathan Rose. Hoboken, NJ: Wiley Blackwell: vol. 2, 19-30.
- 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.
- McGann, Jerome J. 1988. 'The Monks and the Giants: Textual Bibliographical Studies and the Interpretation of Literary Works'. In: *The Beauty of Inflections*. Ed. Jerome McGann. Oxford: Clarendon Press: 69-89.
- McGann, Jerome J. 1991. *The Textual Condition*. Princeton, NJ: Princeton University Press.
- Nash, Andrew, ed. 2003. *The Culture of Collected Editions*. Basingstoke: Palgrave Macmillan.
- 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.
- Rumble, Walker. 2003. *The Swifts: Printers in the Age of Typesetting Races*. Charlottesville, VA: University of Virginia 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.
- Warner, Michael. 1990. *The Letters of the Republic: Publication and the Public Sphere in Eighteenth-Century America*. Cambridge, MA: Harvard University Press.

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.
- 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.
- McGill, Meredith L. 2007. *American Literature and the Culture of Reprinting, 1834-1853.* Philadelphia, PA: University of Pennsylvania Press.
- 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.
- 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.
- 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.
- 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.
- 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.
- 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 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.

Please see below for *provisional* teaching and timetabling arrangements (as of 4 August); however these are subject to change. Make sure to check the live Lecture List for any last-minute changes to timings or venues.

Michaelmas Term
(i) Material Texts

Week 1 Approaches to Material Texts (Michael Sullivan, Monday 11.30am-1pm, Schwarzman Centre Rare Materials Teaching Room 10.108)

Week 2 Genesis: Manuscript, Typescript, Born-Digital (Michael Sullivan, Monday 11.30am-1pm, Schwarzman Centre Rare Materials Teaching Room 10.108)

Week 3 Revision: From Notebooks to Print (Michael Sullivan, Monday 11.30am-1pm, Weston Library Horton Seminar Room)

Week 4 Instituting World Literature I (Peter McDonald, Tuesday, 11-1pm, Schwarzman Centre Rare Materials Teaching Room 10.108)

Week 5 The Industry of World/Postcolonial Literature (Elisa Sotgiu, Thursday 11-1, Schwarzman Centre Seminar Room 10.424)

Week 6 Translation (Elisa Sotgiu, Thursday 11-1, Schwarzman Centre Seminar Room 10.424); Cross-Period Event (Michael Sullivan, Weds, 9am-11am, Schwarzman Lecture Theatre B2.004).

Week 7 No class this week
Week 8 Initial essay consultations (one to one, ES)

(ii) Primary Source Research Skills (Thursdays, 11-1pm, Schwarzman Seminar Room 10.424, and two Tuesdays for archival visits in Weeks 7 & 8)
Week 1 Working with Physical and Digital Archives: An Introduction (ES)
Week 2 The Author in the Archive I (ES)
Week 3 The Author in the Archive II (ES)
Week 4 Editing the Archive: World-Literary Publishing in Practice (Malachi McIntosh)
Week 5 No class this week
Week 6 No class this week
Week 7 Institutional Archives I: Publishers OUP (PMcD, Tues, 11-1pm, up to 15 at OUP)
Week 8 Institutional Archives II: Prizes Booker Prize Archive (PMcD, Tues, 2-4pm, up to 24 at Brookes University)

Hilary Term

Material Texts in World Literature in English
Week 1 Instituting World Literature II (PMcD, Tues, 11-1)
Week 2 Student presentations (PMcD and ES, Tues 11-1)
Week 3 Student presentations (PMcD and ES, Tuesday 11-1)
Week 4 Student presentations (PMcD and ES, Tuesday 11-1)
Week 6/7 Final essay consultations (1:1, ES)

From ORLO: https://rl.talis.com/3/oxford/lists/B5521BE2-83EC-F2C3-5EA3-589F00692DB3.html

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.
- Even-Zohar, Itamar. 'The Position of Translated Literature within the Literary Polysystem'. *Poetics Today*, 11.1(1990): 45-51.
- Finkelstein, David, and Alistair McCleery, eds. *The Book History Reader*. London: Routledge, 2002.
- Heilbron, Johan. 'Towards a Sociology of Translation: Book Translations as a Cultural World-System'. *European Journal of Social Theory*, 2(4), (1999): 429-444.
- McDonald, Peter D. *The Double Life of Books: Making and Remaking the Reader*. Edinburgh: EUP, 2024.

- McDonald, Peter D. 'Seeing through the concept of World Literature'*, Journal of World Literature*, 4 (2019): 13-34.
- McDonald, Peter D. "Ideas of the Book and Histories of Literature: after Theory?" PMLA 121.1 (2006): 214-228.
- McKenzie, D. F. *Bibliography and the Sociology of Text*. Cambridge: Cambridge University Press, 1999.
- Murray, Simone. *Introduction to Contemporary Print Culture: Books as Media*. Abingdon, Oxon: Routledge, 2021.
- Price, Leah. *What We Talk About When We Talk About Books: The History and Future of Reading.* New York: Basic Books, 2019.
- 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

Riddles and Riddling in Early Medieval England

Course convenor: Professor Rachel A. Burns (rachel.burns@ell.ox.ac.uk)

This course will introduce students to practices of riddle-writing and riddlic writing in Early Medieval England. The first two weeks will centre upon the *Riddles* of the Exeter Book. As the largest surviving collection of Old English riddles, these texts furnish much of the evidence we have of pre-Conquest vernacular riddling. Through class discussions and presentations, we will unpick the rhetorical and stylistic mechanisms of these little poems to see how they tick, and debate the place of these texts in their manuscript and in their world. We will then move to explore different traditions of riddling practice. In the seventh and eighth centuries, riddle-writing in Latin was considered a worthy pursuit for influential and learned churchmen. We will explore this Latin tradition in Week 3, thinking about the artistry it offers, and how it speaks to the later Old English poems. In Week 4 we will read from two sources of vernacular riddles which offer very different frames and provocations from the texts so far encountered: *The Old English Dialogues of Solomon and Saturn*, and the prose romance, *Apollonius of Tyre*. In Week 5, we will shift from 'riddle' to 'riddling'. Reaching into texts as ranging as *Beowulf*, the poems of Cynewulf, object inscriptions, Alfredian verse, and the Old English elegies, we might come to a sense of how the affordances of riddles become exploitable as a mode across forms, genres and contexts. We will finish our term in the place where we may well have started: asking what riddles are, how they work, and what they do (or what is done through them).

Our texts will primarily be in Old English, with some in Latin, and there is no requirement for students to have previous experience in either language. By working with both original and translated texts for classes and assignments, all participants will have the opportunity to broaden their existing skills and knowledge. Students without prior experience in Old English are encouraged to attend the Old English language classes/reading groups offered by the Faculty.

Weeks 1 and 2: The Exeter Book *Riddles*

(Note: this is one longer reading list for two weeks; this list will also contribute to discussion in subsequent weeks, especially Week 6, and so lists for Weeks 3–6 are considerably shorter)

Primary reading
Please read all of the Exeter Book riddles in translation for this week's class, using a facing-page translation (see below) so that you can keep an eye on the Old English text. There are ~94 riddles, but they're mostly very short.

Major Old English editions:

- Krapp, George P. And Elliott V. K. Dobbie. *The Exeter Book* (New York, 1936)
- Muir, B. J. *The Exeter Anthology of Old English Poetry*, 2nd rev. edn, 2 Vols (Exeter, 2000)

Facing-page translations:

- *The Riddle Ages: Early Medieval Riddles, Translations and Commentaries*, ed. By Megan Cavell, with Matthias Ammon, Neville Mogford, Jennifer Neville, Alexandra Reider and Victoria Symons (2013; redeveloped 2020), https://theriddleages.com Exeter Book riddles only]

- Orchard, Andy. *The Old English and Anglo-Latin Riddle Tradition* (Cambridge, Mass.: 2021) [Exeter Book riddles only]
- Digital facsimile: https://theexeterbook.exeter.ac.uk/

Secondary reading

- Aiello, Matthew, 'Books in Battle: The Violent Poetics of Misdirection in Old English *Riddle* 53', *The Review of English Studies*, 71 (2020), 207–28
- Anderson, James E., ed. and trans. *Two Literary Riddles in the Exeter Book: Riddle 1 and The Easter Riddle* (Oklahoma, 1986)
- Beechy, Tiffany, 'Bind and Loose: Aesthetics and the Word in Old English Law, Charm and Riddle', in ed. John M. Hill, *On the Aesthetics of 'Beowulf' and Other Old English Poems* (Toronto, 2010), pp. 43–63
- Bitterli, Dieter. *Say What I am Called: The Old English Riddles of the Exeter Book and the Anglo-Latin Riddle Tradition* (Toronto, 2009)
- ----------, 'The One-Liners Among the Exeter Book Riddles', *Neophilologus* 103 (2019): 419–34
- Birkett, Tom. *Reading the Runes in Old English and Old Norse Poetry* (London, 2017)
- Borysławski, Rafał, 'Into the Darkness First: Neoplatonism and Neurosis in Old English Wisdom Poetry', in ed. Ruth Wehlau, *Darkness, Depression, and Descent in Anglo-Saxon England* (Kalamazoo : Medieval Institute Publications, Western Michigan University, 2019), pp.
- Bria, Jasmine, 'Torture and Metamorphosis in Exeter Book *Riddle* 26', *Neophilologus* 107 (2023): 625–37
- Burns, Rachel A. 'Spirits and Skins: The Sceapheord of Exeter Book Riddle 13 and Holy Labour', The Review of English Studies 73 (2022) 429–41
- ----------, 'Solomon and Saturn I, 89 a, "prologa prim": An Exercise in Monastic Reading Practice', Anglia 138 (2020) 618–48
- Bolt, Barbara L., 'A "Double Solution" for Exeter Book *Riddle* 51, "Pen and Three Fingers"', *Notes and Queries* 54 (2007): 16–19
- Cavell, Megan and Jennifer Neville, *Riddles at Work in the Early Medieval Tradition* (Manchester, 2020)
- Creedon-Carey, Una, 'Obscene Activity: Rethinking Agency and Desire in Early Medieval England', *Exemplaria* 35 (2023): 230–48
- Dale, Corinne. *The Natural World in the Exeter Book Riddles* (2017)
- Davis, Glenn. 'The Exeter Book Riddles and the Place of Sexual Idiom in Old English Literature', in ed. Nicola McDonald, *Medieval Obscenities* (York: York Medieval Press, 2006), pp. 39–54
- Dewa, Roberta, 'The Runic Riddles of the Exeter Book: Language Games and Anglo-Saxon Scholarship,' *Nottingham Medieval Studies* 39 (1995): 26–36
- Doane, A. N. 'Three Old English Implement Riddles: Reconsiderations of Numbers 4, 49, and 73', *Modern Philology* 84 (1987) 243–57
- Eliason, Norman E., 'Four Old English Cryptographic Riddles', *Studies in Philology* 49 (1952): 55–65
- Fell, Christine E., 'Runes and Riddles in Anglo-Saxon England', in eds Carole Hough and Kathryn A. Lowe, *'Lastworda Betst': Essays in Memory of Christine E. Fell with Her Unpublished Writings* (Donington, 2002), pp. 264–77
- Fry, Donald K. 'Exeter Book Riddle Solutions', Old English Newsletter 15 (1981): 22– 33
- Hayes, Mary, 'The Talking Dead: Resounding Voices in Old English Riddles', *Exemplaria* 20 (2008): 123–42

- Hill, Thomas D. 'Saturn's Time Riddle: an Insular Latin Analogue for *Solomon and Saturn II* lines 282–91', *Review of English Studies* 39 (1988): 273–76
- Irving, Edward B., Jr., 'Heroic Experience in the Old English Riddles', in ed. Katherine O'Brien O'Keeffe, *Old English Shorter Poems: Basic Readings* (New York, 1994), pp. 199–212
- Jember, Gregory K, 'A Generative Method for the Study of Anglo-Saxon Riddles', *Studies in Medieval Culture* 11 (1977): 33–39
- Majewski, Kerstin, 'The Life Journey of the Ox: Exeter Riddle 72 and Old English Good Friday Poetry', in eds Renate Bauer, Christine Elsweiler, Ulrike Krischke and Kerstin Majewski, *Travelling Texts – Texts Travelling: A Gedenkschrift in Memory of Hans Sauer* (2023), pp. 283–99
- Murphy, Patrick. *Unriddling the Exeter Riddles* (University Park, PA, 2011)
- Nelson, Marie, 'Four Social Functions of the Exeter Book Riddles." Neophilologus 75 (1991): 445–50
- ----------, 'The Paradox of Silent Speech in the Exeter Book Riddles', *Neophilologus* 62 (1978): 609–15
- ----------, 'Time in the Exeter Book Riddles', *Philological Quarterly* 54 (1975): 511– 18
- ----------, 'The Rhetoric of the Exeter Book Riddles', *Speculum* 49 (1974), 421–40
- Neville, Jennifer, 'The Unexpected Treasure of the "Implement Trope": Hierarchical Relationships in the Old English Riddles', *Review of English Studies* 62 (2011): 505–19
- Niles, John D., *God's Exiles and English Verse: On the Exeter Anthology of Old English Poetry* (Exeter, 2019)
- ----------, *Old English Enigmatic Poems and the Play of the Texts* (Turnhout, 2006)
- O'Camb, Brian, 'Exeter Maxims, The Order of the World, and the Exeter Book of Old English Poetry', *Philological Quarterly*, 93 (2014), 409–433
- Orchard, Andy. 'Enigma Variations: the Anglo-Saxon Riddle Tradition', in eds Katherine O'Brien O'Keeffe and Andy Orchard *Latin Learning and English Lore: Studies in Anglo-Saxon Literature for Michael Lapidge*, 2 vols, I (Toronto, 2005) pp. 284–30.
- Pope, John C. 'Palaeography and Poetry: Some Solved and Unsolved Mysteries of the Exeter Book', in ed. Andrew G. Watson, *Medieval Scribes, Manuscripts and Libraries: Essays Presented to N. R. Ker. M. B. Parkes* (London, 1978), pp. 25–65
- Riedinger, Anita R. 'The Formulaic Style in the Old English Riddles', *Studia Neophilologica* 76 (2004): 30–43
- Robinson, Fred C., 'Artful Ambiguities in the Old English "Book-Moth" Riddle', in eds Lewis E. Nicholson and Dolores Warwick Frese, *Anglo-Saxon Poetry: Essays in Appreciation* (Notre Dame, 1975), pp. 355–62
- Rudolf, Winfried, 'Riddling and Reading: Iconicity and Logogriphs in Exeter Book *Riddles* 23 and 45', *Anglia* 130 (2012), 499–525
- Scattergood, John, '*Riddle* 47 and Memory', in ed. John Scattergood, *Manuscripts and Ghosts: Essays on the Transmission of Medieval and Early Renaissance Literature* (Dublin, 2006), pp. 83–94.
- Shook, Laurence K. 'Riddling Relating to the Anglo-Saxon Scriptorium,' in ed. Reginald O'Donnell, *Essays in Honour of Anton Charles Pegis* (Toronto, 1974), pp. 215–36
- Smith, D. K. 'Humor in Hiding: Laughter between the Sheets in the Exeter Book Riddles', in ed. Jonathan Wilcox, *Humour in Anglo-Saxon Literature* (Cambridge, 2000), pp. 79– 98
- Soper, Harriet. 'Reading the *Exeter Book* Riddles as Life-Writing', *The Review of English Studies* 68 (2017): 841–65
- Stanley, E. G. 'Heroic Aspects of the Exeter Book Riddles', in ed. M. J. Toswell, *Prosody and Poetics in the Early Middle Ages: Essays in Honour of C. B. Hieatt* (Toronto, 1995), pp.197–218
- Stewart, Ann Harleman, 'Kenning and Riddle in Old English', *Papers on Language and Literature* 15 (1979): 115–36

- Tigges, Wim, 'Snakes and Ladders: Ambiguity and Coherence in the Exeter Book Riddles and Maxims', in eds Henk Aertsen and Rolf H. Bremmer, Jr., *Companion to Old English Poetry* (Amsterdam, 1994), pp. 95–118
- Tupper, Frederick M., Jr., 'Originals and Analogues of the Exeter Book Riddles', *Modern Language Notes* 18 (1903): 97–106
- ----------, 'Solutions of the Exeter Book Riddles', *Modern Language Notes* 21 (1906): 97–105
- ----------, *The Riddles of the Exeter Book* (Boston, 1910; Repr. 1968.)
- Wehlau, Ruth. *The Riddle of Creation: Metaphor Structures in Old English Poetry* (New York, 1997)
- Wilcox, Jonathan, 'Objects That Object, Subjects That Subvert: Agency in Exeter Book *Riddle* 5', *Humanities* 11 (2022)
- ----------, '"Tell Me What I Am": The Old English Riddles', in eds David F. Johnson and Elaine Treharne, *Readings in Medieval Texts: Interpreting Old and Middle English Literature*. Oxford: Oxford University Press, 2005. 46–59.
- ----------, 'Riddles, OE', in eds Michael Lapidge, John Blair, Simon Keynes and Donald Scragg, *The Wiley Blackwell Encyclopedia of Anglo-Saxon England* (Hoboken, 2013)
- ----------, *Humour in Old English Literature: Communities of Laughter in Early Medieval England* (Toronto, 2023)
- Williamson, Craig. *The Old English Riddles of the Exeter Book* (Chapel Hill, 1977)
- Wyatt, A. J. *Old English Riddles* (Boston, 1912)
- Zehnder, Ursula, 'Hypermetrical Verse Patterns in the Riddles of the Exeter Book', *Notes and Queries* 47 (2000): 405–09

Week 3: The Latin Tradition

Primary reading

a. Anglo-Latin riddle collections

- *The Riddle Ages: Early Medieval Riddles, Translations and Commentaries*, ed. By Megan Cavell, with Matthias Ammon, Neville Mogford, Jennifer Neville, Alexandra Reider and Victoria Symons (2013; redeveloped 2020), https://theriddleages.com [Read a selection from across the different Latin collections]
- Lapidge, Michael, ed. and trans., *Aldhelm: The Poetic Works* (Cambridge, 1985)
- Ohl, Raymond Theodore, ed. and trans., *The Riddles of Symphosius* (Philadelphia, 1928)
- Orchard, Andy. *The Old English and Anglo-Latin Riddle Tradition* (Cambridge, Mass.: 2021) [Read a selection from across the different Latin collections]
- ----------, *A Commentary on The Old English and Anglo-Latin Riddle Tradition* (Harvard, 2021)

b. Other Latin materials

- Barney, Stephen A., W. J. Lewis, J. A. Beach, and Oliver Berghof, trans., *The 'Etymologies' of Isidore of Seville* (Cambridge, 2006)
- Suchier, Walther, ed. 'Disputatio Pippini cum Albino.' In Die Altercatio Hadriani Augusti et Epicteti Philosophi, nebst einigen verwandten Texten, ed. L.W. Daly and W. Suchier. Illinois Studies in Language and Literature 24. 134–46. Urbana: University of Illinois Press, 1939.

Secondary reading

- Bayless, Martha. 'The Collectanea and Medieval Dialogues and Riddles,' in eds Martha Bayless and Michael Lapidge, *Collectanea Pseudo-Bedae* (Dublin: School of Celtic Studies, Dublin Institute of Advanced Studies, 1998), pp. 12–24
- Fear, Andrew and Jamie Wood (eds), *A Companion to Isidore of Seville* (Leiden, 2020)

- Hadley, John, and David Singmaster, 'Problems to Sharpen the Young: An Annotated Translation of *Propositiones ad acuendos iuvenes*, the Oldest Mathematical Problem Collection in Latin, Attributed to Alcuin of York', *Mathematical Gazette* 76 (1992): 102–26
- Howe, Nicholas, 'Aldhelm's *Enigmata* and Isidorian Etymology', *Anglo-Saxon England* 14 (1985): 37–59
- Klein Thomas, '*Pater Occultus*: The Latin Bern Riddles and Their Place in Early Medieval Riddling', *Neophilologus* 103 (2019): 399–417
- Orchard, Andy. 'Enigma Variations: The Anglo-Saxon Riddle-Tradition', in eds Katherine O'Brien O'Keeffe and Andy Orchard, *Latin Learning and English Lore: Studies in Anglo-Saxon Literature for Michael Lapidge*, vol. I (2005), pp. 284–304
- Pavlovskis, Zoja, 'The Riddler's Microcosm: from Symphosius to St. Boniface', *Classica et Mediaevalia* 39 (1988): 219–51
- Rusche, Philip, 'Isidore's *Etymologiae* and the Canterbury Aldhelm *Scholia*', *Journal of English and German Philology* 104 (2005): 437–55
- Salvador-Bello, Mercedes. *Isidorean Perceptions of Order: The Exeter Book Riddles and Medieval Latin Enigmata* (Morgantown, 2015)
- Scott, Peter Dale, 'Rhetorical and Symbolic Ambiguity: The Riddles of Symphosius and Aldhelm', in eds Margot H. King and Wesley M. Stevens, *Saints, Scholars and Heroes: Studies in Medieval Culture in Honour of Charles W. Jones* (Collegeville, MN, 1979) 117–44
- Steen, Janie. *Verse and Virtuosity: the Adaptation of Latin Rhetoric in Old English Poetry* (Toronto: University of Toronto Press, 2008)
- Stork, Nancy Porter, *Through a Gloss Darkly: Aldhelm's Riddles in the British Library Royal 12.C.xxiii* (Toronto, 1990)
- Weiskott, Eric. 'The Exeter Book and the Idea of a Poem', *English Studies* 100 (2019): 591–603
- Whitman, Frank H., 'Aenigmata Tatwini', *Neuphilologische Mitteilungen* 88 (1987): 8–17

Week 4: Divergent Old English Riddles

Primary reading

- Anlezark, Daniel, ed. And trans. *The Old English Dialogues of Solomon and Saturn* (Cambridge, 2009) [Anlezark's introduction to the edition remains one of the best pieces of secondary literature on this set of texts]
- *Apollonius of Tyre*, in Treharne, Elaine, ed., *Old and Middle English, c.890-c.1450: An Anthology*, 3rd ed. (Chichester: Wiley-Blackwell, 2010)

Secondary reading

- Burns, Rachel A. 'Emotional disturbance in the Old English *Dialogues of Solomon and Saturn*', *English Studies: Special Edition on Morality, Exemplarity, and Emotion in Old English Literature* 105, ed. Niamh Kehoe (2024): 358–382
- Estes, Heide, 'Constructing the Old English *Solomon and Saturn* Dialogues', *English Studies* 95 (2014): 483–499
- Hill, Thomas D., 'Saturn's Time Riddle: An Insular Latin Analogue for *Solomon and Saturn II* Lines 282–291', *The Review of English Studies* 39 (1988): 273–276
- Major, Tristan. 'Saturn's First Riddle in *Solomon and Saturn II*: An Orientalist Conflation', *Neophilologus* 96 (2012): 301–313
- Menner, Robert J., 'Nimrod and the Wolf in the Old English *Solomon and Saturn*', *The Journal of English and Germanic Philology* 37 (1938), pp. 332–354
- Rupp, Katrin. 1996. '"Few love to hear the sins they love to act": The Father-Daughter Incest in Three Versions of *Apollonius of Tyre*', Swiss Papers in ed. Werner Senn, *English Language and Literature 9: Families* (Tübingen, 1996), pp. 225–233

- Semper, Phillippa J. 'Going Round in Circles? Time and the Old English *Apollonius of Tyre*', in eds Gerhard Jaritz and Gerson Moreno-Riano, *Time and Eternity: The Medieval Discourse* (Brepols, 2003), pp. 297–308
- Wilcox, Jonathan, *Humour in Old English Literature: Communities of Laughter in Early Medieval England* (Toronto, 2023) [Chapter 8, 'Relishing Romance: Horror and Happiness in *Apollonius of Tyre*']

Week 5: Riddling beyond Riddles

Depending upon your choices for presentation this week (you will not be reading all of these primary texts), I will suggest further secondary reading; the list below gets you started.

Primary reading

- Bjork, Robert E., ed., *The Old English Poems of Cynewulf* (Cambridge, Massachusetts: Harvard University Press, 2013)
- Irvine, Susan, ed. *Alfredian Prologues and Epilogues* (Oxford: Oxford University Press, 2023) [see editor's notes on the speaking-book poems]
- Irvine, Susan and Malcolm Godden, eds, *The Old English Boethius: With Verse Prologues and Epilogues Associated with King Alfred* (Cambridge, Massachusetts: Harvard University Press, 2012) [verse prefaces; see the short introductory section on them, too]
- Liuzza, R. M., ed. *Beowulf*, 2nd ed. (Peterborough, Ontario, Canada: Broadview Press, 2013) [very important to use the 2nd edition]
- *The Wanderer*, *The Husband's Message*, *The Wife's Lament*, *Wulf and Eadwacer* in Treharne, Elaine, ed., *Old and Middle English, c.890-c.1450: An Anthology*, 3rd ed. (Chichester: Wiley-Blackwell, 2010)
- *The Dream of the Rood*, in in Treharne, Elaine, ed., *Old and Middle English, c.890-c.1450: An Anthology*, 3rd ed. (Chichester: Wiley-Blackwell, 2010)
- *Thureth*, in Jones, Christopher A., ed., *Old English Shorter Poems, Volume I: Religious and Didactic* (Cambridge, Massachusetts: Harvard University Press, 2012)

Secondary reading

- Birkett, Tom. 'Runes and *revelatio*: Cynewulf's Signatures Reconsidered', *The Review of English Studies* 65 2014, Pages 771–789
- Borysławski, Rafał, *The Old English Riddles and the Riddlic Elements of Old English Poetry* (Frankfurt, 2004)
- Cherniss, Michael D. 'The cross as Christ's weapon: the influence of heroic literary tradition on *The Dream of the Rood*', *Anglo-Saxon England* 2 (1973): 241–52
- Earl, James W. 'King Alfred's Talking Poems', *Pacific Coast Philology* 24 (1989): 49–61
- Irvine, Martin. 'Anglo-Saxon Literary Theory Exemplified in Old English Poems: Interpreting the Cross in *The Dream of the Rood* and *Elene*', *Style* 20 (1986): 157–81
- Irvine, Susan. 'The Alfredian Prefaces and Epilogues', in eds Nicole G. Discenza and Paul E. Szarmach, *A Companion to Alfred the Great* (2015), pp. 143–70
- Klinck, Anne L. *The Old English Elegies: A Critical Edition and Genre Study* (McGill-Queen's University Press, 2001)
- Leslie, R. F., *Three Old English Elegies* (Manchester: Manchester University Press, 1961) [see introduction / notes]
- Owen-Crocker, Gale R., *The Four Funerals in Beowulf and the Structure of the Poem* (Manchester: Manchester University Press, 2000)
- Ronalds, Craig and Margaret Clunies Ross, '*Thureth*: A Neglected Old English Poem and its History in Anglo-Saxon Scholarship', *Notes and Queries* 48 (2001): 359 370

- Rozano-García, Francisco J., 'Sentimental Genres: The "Old English Elegy" and the Poetics of Nostalgia', *English Studies: Special Edition on Morality, Exemplarity, and Emotion in Old English Literature* 105, ed. Niamh Kehoe (2024): 451–474

Week 6: The Nature(s) of Riddling

There is no new primary reading for this week, and little additional secondary; instead, you are encouraged to return to material above that you have not yet had time to read, and indeed to notes on material that you have read, and to consider these in the light of the primary text(s) you have become most interested in across the course.

Secondary reading

- Cook, Eleanor, *Enigmas and Riddles in Literature* (Cambridge: Cambridge University Press, 2006)
- Hacikyan, Agop, 'The Literary and the Social Aspects of the Old English Riddles', *Revue de l'Université d'Ottawa* 36 (1966): 107–20

After the Conquest: Reinventing fiction and history

Course Convenor: Professor Laura Ashe (laura.ashe@ell.ox.ac.uk)

This course will consider the dramatic literary developments of the post-Conquest period, in terms of the cultural, political, and ideological transformations of the high middle ages, both Europe-wide, and in ways distinctive to England. It will include the birth of the romance genre, and the development of fictional narrative; the new focus on subjectivity and the individual; the emergence of social phenomena such as chivalry, the culture of confession, affective piety, and the elevation of heterosexual love. Texts considered will include many written in Latin and French (which can be studied in parallel text and translation), as well as Middle English; genres include foundation myths and pseudo-histories; chronicles and epics; lives of saints, knights, and kings; insular and continental romances and lais, such as the various versions of the Tristan legend, the Arthurian romance, and the romances of 'English' history; and devotional and didactic prose.

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

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

Week 1: Historiography, foundation, and *translatio*

Texts

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

Criticism

- Ashe, Laura, *The Oxford English Literary History, vol. 1: 1000-1350. Conquest and Transformation* (Oxford, 2017), ch. 2, 4
- ———, *Fiction and History in England, 1066-1200* (Cambridge, 2007)
- ———, ''Exile-and-return' and English Law: The Anglo-Saxon Inheritance of Insular Romance', *Literature Compass* 3 (2006), 300-17

- ———, 'A Prayer and a Warcry: The creation of a secular religion in the *Song of Roland*', *Cambridge Quarterly* 28 (1999), 349-67
- Blacker, Jean, 'Transformations of a theme: The depoliticization of the Arthurian World in the *Roman de Brut*', in *The Arthurian Tradition: Essays in Convergence*, ed. Mary Flowers Braswell and John Bugge (Tuscaloosa, 1988), 54–74, 204–9
- ———,'"Ne vuil sun livre translater": Wace's Omission of Merlin's Prophecies from the *Roman de Brut*', in *Anglo-Norman Anniversary Essays* ANTS OPS 2, ed. Ian Short (London, 1993), 49–59
- ———, 'Will the Real *Brut* Please Stand Up? Wace's *Roman de Brut* in Anglo-Norman and Continental Manuscripts', *Text* 9 (1996), 175–86
- ———, 'Where Wace Feared to Tread: Latin Commentaries on Merlin's Prophecies in the Reign of Henry II', *Arthuriana* 6.1 (1996), 36–52
- Bono, Barbara J., *Literary Transvaluation: From Vergilian Epic to Shakespearean Tragicomedy* (Berkeley, 1984)
- Caldwell, Robert A., 'Wace's *Roman de Brut* and the Variant Version of Geoffrey of Monmouth's *Historia Regum Britanniae*', *Speculum* 31 (1956), 675–82
- Crick, Julia, 'The British Past and the Welsh Future: Gerald of Wales, Geoffrey of Monmouth and Arthur of Britain', *Celtica* 23 (1999), 60–75
- Dalton, Paul, 'The Topical Concerns of Geoffrey of Monmouth's *Historia Regum Britannie*: History, Prophecy, Peacemaking, and English Identity in the Twelfth Century', *Journal of British Studies* 44 (2005), 688-712
- Damian-Grint, Peter, *The New Historians of the Twelfth-Century Renaissance: Inventing Vernacular Authority* (Woodbridge, 1999)
- Echard, Siân, *Arthurian Narrative in the Latin Tradition* (Cambridge, 1998)
- Flint, Valerie I. J., 'The Historia Regum Britanniae of Geoffrey of Monmouth: Parody and its Purpose. A Suggestion', *Speculum* 54 (1979), 447–68
- Gillingham, John, 'The context and purposes of Geoffrey of Monmouth's *History of the Kings of Britain*', in *The English in the Twelfth Century: Imperialism, National Identity and Political Values* (Woodbridge, 2000), 19–39
- ———, 'Gaimar, the Prose *Brut* and the making of English history', in *L'Histoire et les nouveaux publics dans l'Europe médiévale (XIIIe–XVe siècles)*. Histoire ancienne et médiévale 41, ed. Jean-Philippe Genet (Paris, 1997), 165–76 (repr. in John Gillingham, *The English in the Twelfth Century: Imperialism, National Identity and Political Values* (Woodbridge, 2000), 113–22)
- Haidu, Peter, *The Subject of Violence: The Song of Roland and the Birth of the State* (Bloomington IN, 1993)
- Hanning, Robert W., *The Vision of History in Early Britain: From Gildas to Geoffrey of Monmouth* (New York, 1966)
- Ingham, Patricia Clare, *Sovereign Fantasies: Arthurian Romance and the Making of Britain* (Philadelphia, 2001), chapter one
- Ingledew, Francis, 'The Book of Troy and the Genealogical Construction of History: The Case of Geoffrey of Monmouth's *Historia regum Britanniae*', *Speculum* 69 (1994), 665–704
- Leckie, R. William, *The Passage of Dominion: Geoffrey of Monmouth and the periodization of insular history in the twelfth century* (Toronto, 1981)
- Le Saux, Françoise H. M., *A Companion to Wace* (Cambridge, 2005)
- Noble, James, 'Patronage, Politics, and the Figure of Arthur in Geoffrey of Monmouth, Wace, and Laʒamon', in *The Arthurian Yearbook II*, ed. Keith Busby (New York, 1992), 159–78
- Otter, Monika, *Inventiones: Fiction and Referentiality in Twelfth-Century English Historical Writing* (Chapel Hill, 1996)

- Schichtman, Martin, and Laurie Finke, 'Profiting from the Past: History as Symbolic Culture in the *Historia regum Britanniae*', *Arthurian Literature* 12 (1993), 1–35
- Southern, R.W, 'Aspects of the European Tradition of Historical Writing: 1. The Classical Tradition, from Einhard to Geoffrey of Monmouth', *TRHS* 5th ser., 20 (1970), 173–96
- Warren, Michelle R., *History on the Edge: Excalibur and the Borders of Britain 1100–1300* (Minneapolis, 2000)

Week 2: The discovery of the soul

Texts

- Abelard, Peter, *Scito te ipsum,* in *Peter Abelard's Ethics*, ed./trans. D. E. Luscombe (Oxford: Clarendon Press, 1971)
- *The Life of Christina of Markyate*, parallel Latin/ModE ed./trans. C. H. Talbot (Oxford: Oxford University Press, 1959); ModE trans. C. H. Talbot, intr. Samuel Fanous and Henrietta Leyser (Oxford World's Classics, 2003)
- Richard of Saint-Victor, *De IV gradibus violentae caritatis*, ed. Gervais Dumeige (Librairie Philosophique J. Vrin, 1955), trans. Clare Kirchberger, 'Of the Four Degrees of Passionate Charity', in *Richard of Saint- Victor: Selected Writings on Contemplation* (New York, 1957), 213-33.
- *Ancrene Wisse: A Corrected Edition of the text in Cambridge, Corpus Christi College, MS 402, with variants from other manuscripts*, ed. Bella Millett, 2 vols. (Oxford: Oxford University Press for the Early English Text Society, 2005), trans. Bella Millett (Liverpool: Liverpool University Press, 2009); or trans. Hugh White (Harmondsworth: Penguin, 1993)

Criticism

- Ashe, Laura, *The Oxford English Literary History, vol. 1: 1000-1350. Conquest and Transformation* (Oxford, 2017), ch. 3, 5
- Bynum, Caroline Walker, 'Did the Twelfth Century Discover the Individual?' in *Jesus as Mother: Studies in the Spirituality of the High Middle Ages* (Berkeley: Univ. of California Press, 1982), 82–109 (rev. from *Journal of Ecclesiastical History*, 31 [1980], 1–17)
- Dyas, Dee, Valerie Edden, and Roger Ellis, eds, *Approaching Medieval English Anchoritic and Mystical Texts* (Cambridge: D. S. Brewer, 2005)
- Fanous, Samuel, and Henrietta Leyser, eds, *Christina of Markyate: a twelfth-century holy woman* (London, 2005)
- Georgianna, Linda, *The Solitary Self: Individuality in the 'Ancrene Wisse'* (Cambridge, Massachusetts: Harvard University Press, 1981)
- Godman, Peter, *Paradoxes of Conscience in the High Middle Ages: Abelard, Eloise and the Archpoet* (Cambridge: Cambridge University Press, 2009)
- Innes-Parker, Catherine, 'Fragmentation and Reconstruction: Images of the Female Body in *Ancrene Wisse* and the Katherine Group', *Comitatus* 26 (1995), 27-52
- Koopmans, Rachel, 'The Conclusion of Christina of Markyate's *Vita*', *Journal of Ecclesiastical History* 51 (2000), 663-98
- Licence, Tom, *Hermits and Recluses in English Society, 950-1200* (Oxford University Press, 2011)
- Mayr-Harting, Henry, 'Functions of a Twelfth-Century Recluse', *History* 60 (1975), 337–52
- McAvoy, Liz Herbert, *Medieval Anchoritisms: Gender, Space and the Solitary Life* (Cambridge: D. S. Brewer, 2011)
- Millett, Bella, 'The Origins of the *Ancrene Wisse*: New Answers, New Questions', *Medium Aevum* 61 (1992), 206-28

- Morris, Colin, *The Discovery of the Individual 1050 – 1200* (Toronto: University of Toronto Press, 1987)
- Renevey, Denis, *Language, Self and Love: Hermeneutics in the Writings of Richard Rolle and the Commentaries on the Song of Songs* (University of Wales Press, 2001), early chapters.
- Rubin, Miri, and Walter Simons, eds, *The Cambridge History of Christianity, vol. 4: Christianity in Western Europe c.1100-c.1500* (Cambridge: Cambridge University Press, 2009): Henrietta Leyser, 'Clerical Purity and the Re-ordered World', 11–21; Beverly Mayne Kienzle, 'Religious Poverty and the Search for Perfection', 39–53; Walter Simons, 'On the Margins of Religious Life: Hermits and Recluses, Penitents and Tertiaries, Beguines and Beghards', 311–23.
- Smith, Lesley, and Jane H. M. Taylor, eds, *Women, the Book and the Godly* (Cambridge: D. S. Brewer, 1995)
- Verderber, Suzanne, *The Medieval Fold: Power, Repression, and the Emergence of the Individual* (New York: Palgrave Macmillan, 2013)

Week 3: Chivalry and fiction: a new romance

Texts

- Chrétien de Troyes, *Erec & Enide; Cligès; Lancelot, or Le chevalier de la charrette; Yvain, or Le chevalier au Lion*. Various editions: parallel OF/ModF text in Livre de Poche (Paris, 1994); ModE *Arthurian Romances*, trans. W. W. Kibler and Carleton Carroll (London: Penguin, 2004)
- *Raoul de Houdenc, Le Roman des eles; The Anonymous Ordene de chevalerie*, ed./trans. Keith Busby (J. Benjamins, 1983)

Criticism

- Ashe, Laura, *The Oxford English Literary History, vol. 1: 1000-1350. Conquest and Transformation* (Oxford, 2017), ch. 4
- Auerbach, Erich, 'The Knight sets forth', in *Mimesis*, trans. Willard R. Trask (Princeton, 1953), 123–42
- Burgess, Glyn S., *Chrétien de Troyes: Erec et Enide*, Critical Guides to French Texts 32 (London, 1984)
- Busby, Keith, *Chrétien de Troyes: Perceval (Le Conte du Graal*) Critical Guides to French Texts 98 (London, 1993)
- Duggan, Joseph J., *The Romances of Chrétien de Troyes* (New Haven: Yale University Press, 2001)
- Frappier, Jean, *Chrétien de Troyes* (1968); trans. R. J. Cormier (Athens, OH, 1984)
- Green, D. H., *The Beginnings of Medieval Romance: Fact and Fiction, 1150–1220* (Cambridge, 2002)
- Gaunt, Simon, *Gender and Genre in Medieval French Literature* (Cambridge: Cambridge University Press, 1995)
- Haidu, Peter, *Aesthetic Distance in Chrétien de Troyes: Irony and Comedy in Cligès and Perceval* (Geneva: Droz, 1968)
- Hunt, Tony, *Chrétien de Troyes: Yvain* Critical Guides to French Texts 55 (London, 1986)
- Maddox, D. L. *The Arthurian Romances of Chrétien de Troyes: Once and Future Fictions* (Cambridge, 1991)
- Jackson, W. T. H., 'The Nature of Romance', *Yale French Studies* 51 (1974), 12–25
- Jaeger, C. Stephen, *The Origins of Courtliness: civilizing trends and the formation of courtly ideals, 939-1210* (Philadelphia, 1985)
- Kaeuper, Richard W., *Chivalry and Violence in Medieval Europe* (Oxford, 1999)
- ———, *Holy Warriors: The Religious Ideology of Chivalry* (Philadelphia, 2009)
- Keen, Maurice, *Chivalry* (New Haven: Yale University Press, 1984)

- Kelly, D., ed., *The Romances of Chrétien de Troyes: A Symposium* (Lexington KY, 1985)
- Lacy, Norris J., and Joan Tasker Grimbert, eds, *A Companion to Chrétien de Troyes* (Cambridge: D.S.Brewer, 2005)
- Nolan, E. Peter, 'Mythopoetic Evolution: Chrétien de Troyes's *Erec et Enide*, *Cligès* and *Yvain*', *Symposium* 25 (1971), 139–61
- Patterson, Lee, *Negotiating the Past* (Madison, 1987)
- Shirt, David J., '*Cligès*: Realism in Romance', *Forum for Modern Language Studies* 13 (1977), 368–80
- Topsfield, Leslie, *Chrétien de Troyes: A Study of the Arthurian Romances* (Cambridge, 1981)

Week 4: Love and the individual

Texts

- Marie de France, *Lais*, ed. A. Ewert (Oxford: Blackwell, 1965), trans. Glyn S. Burgess (London: Penguin, 2003).
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Week 5: Life writing and myth-making

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- *Gui de Warewic*, ed. Alfred Ewert, 2 vols (Librairie Ancienne Edouard Champion, 1933), trans. Judith Weiss, in *Boeve de Haumtone and Gui de Warewic: Two Anglo-Norman Romances* (Tempe, AZ: Arizona Center for Medieval and Renaissance Studies, 2008).
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- Wiggins, Alison, and Rosalind Field, eds, *Guy of Warwick: Icon and Ancestor* (Cambridge: D.S. Brewer, 2007)

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- Field, Rosalind, 'Romance as History, History as Romance', in *Romance in Medieval England*, ed. Maldwyn Mills, Jennifer Fellows and Carol M. Meale (Cambridge, 1991), 163–73
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- ———, 'The King Over the Water: Exile-and-Return Revisited', in *Cultural Encounters in the Romance of Medieval England*, ed. Corinne Saunders (Cambridge, 2005), 41–53
- Galloway, Andrew, 'Layamon's Gift', *PMLA* 121 (2006), 717-734
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- Weiss, Judith, 'The Wooing Woman in Anglo-Norman Romance', in *Romance in Medieval England*, ed. Maldwyn Mills, Jennifer Fellows and Carol M. Meale (Cambridge, 1991), 149-61
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Wycliffite and Related Literatures: Heresy, the Vernacular, and Texts

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

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.

Course overview:

Week 1: Introduction and orientation: themes and critical issues

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

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

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

What kinds of intellectual identity are assumed or shaped by the 'General Prologue' to the Wycliffite Bible? How do we understand the translations of Jerome's prologues? How do the prologues and the

Sermons understand the task of the exegete and the translator? To what extent do the prologues and the English Wycliffite sermons illuminate one another, and how helpful is it to consider them as 'dissident' texts? What are the larger cultural implications of the debate over Bible translation? How do such texts situate themselves vis-à-vis the medieval university and *clergie*? How do we read the Wycliffite translations of Jerome's Prefatory Epistles?

Week 3: **Dialogic dissent / 'Prison-writing': *The Testimony of William Thorpe*; Four Wycliffite Dialogues; Reginald Pecock's *The Book of Faith*; 'the Letter of William Wyche'**

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

Week 4: **The laicization of learning: *De Oblacione Jugis Sacrificii*; *The Lanterne of Li3t*; more Reginald Pecock; Lollard revision of Richard Rolle's 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 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:

1. 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)

- **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.

2. John Wyclif:

- **De Veritate Sacre Scripture*, ed. Rudolf Buddensieg (London, 1905-7)
- : excerpts translated as **On the Truth of Sacred Scripture* by Ian Levy (TEAMS, 2001)
- *Wycliffite Spirituality*, ed. and trans. Fiona Somerset et al. (Mahwah, 2013)
- *Trialogus*, 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/#/

3. 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)

4. 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. [Note 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, not by Wyclif himself]

- **Of related interest**:

- **Opus Arduum Valde: A Wycliffite Commentary on the Book of Revelation*, ed. Romolo Cegna et al. (Leiden, 2021)
- ***From the Vulgate to the Vernacular: Four Debates on an English Question c. 1400*, ed. and trans. Elizabeth Solopova, Jeremy Catto and Anne Hudson (Toronto, 2020): important translation from Latin of Oxford debates on vernacular scripture
- *'The Letter of William Wyche', ed. and trans. Christopher Bradley, *PMLA* 127/2 (2012), 626-42
- For an influential example of contemporary vernacular **orthodox homiletics**, see ***John Mirk's Festial*, ed. Susan Powell (EETS 334 & 336, 2009/10)
- *The Grammar of Good Friday: Macaronic Sermons of Late Medieval England*, ed. Holly Johnson (Turnhout, 2012)
- ***A Macaronic Sermon Collection from Late Medieval England: Oxford MS Bodley 649*, ed. and trans. Patrick J. Horner (Toronto, 2006)
- *Dives and Pauper*, ed. Priscilla Barnum, EETS 275 (1976), 280 (1980), 323 (2004)
- *Nicholas Love, *Mirror of the Blessed Life of Jesus Christ*, ed. M. G. Sargent (Exeter, 2005)
- *Siegfried Wenzel has a number of editions of sermons and *artes praedicandi*: check SOLO.

5. Reginald Pecock:

- **Repressor of Overmuch Blaming of the Clergy*, ed. C Babington, 2 vols, Rolls series (London, 1860)
- **Reginald Pecock's Book of Faith*, ed. J. L. Morrison (Glasgow, 1909)
- *Reule of Crysten Religioun*, ed. W. C. Greet (EETS 171, 1927)
- *The Donet*, ed. E.V. Hitchcock (EETS 156, 1921)
- *Folewer to the Donet*, ed. E.V. Hitchcock (EETS 164, 1924)
- J. A. T. Smith, *The Book of Faith: A Modern English Translation* (UCLA, 2020)

6. Poetry:

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

- *Six Ecclesiastical Satires*, ed. James M. Dean (TEAMS Middle English Texts): https://metseditions.org/editions/LZqD3xXu953XSAbWfjxKQHWE5R1Rw7M
- *Richard the Redeles and Mum and the Sothsegger*, ed. James M. Dean (TEAMS Middle English Texts): https://metseditions.org/editions/w3N7434SRzvktaY9FyYg0U1D19YNA9A
- P. L. Heyworth, ed., *Jack Upland, Friar Daw's Reply and Upland's Rejoinder* (Oxford, 1986)

SECONDARY READING:

1. Medieval Literary Theory and Biblical Studies

- **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)
- Heni 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)

- Relevant to **biblical textual criticism**:
- Cornelia Linde, *How to Correct the Sacra Scriptura: Textual Criticism of the Latin Bible between the Twelfth and Fifteenth Century* (Oxford, 2012)
- Hans H. Glunz, *History of the Vulgate in England: From Alcuin to Roger Bacon* (Cambridge, 1933)

2. John Wyclif:

Essential:

- Anthony Kenny (ed): *Wyclif in his Times* (Oxford, 1986)
    - **John Wyclif* (Oxford, 1985)
- Stephen Lahey: *John Wyclif* (Oxford, 2009)
    - *Politics and Philosophy in the Thought of John Wyclif* (Cambridge, 2003)
- Jeremy Catto, *'Wyclif and Wycliffism at Oxford'
    - 'Theology after Wycliffism'
- Both in ***The History of the University of Oxford vol. II: Late Medieval Oxford*, ed. by Jeremy Catto and Ralph Evans (Oxford, 1992)
- *Ian Levy (ed): *A Companion to John Wyclif: Late Medieval Theologian* (Leiden, 2006)
- J. A. Robson, *Wyclif and the Oxford Schools* (Cambridge, 1961)
- *Alexander Brungs and Frédéric Goubier, 'On Biblical Logicism: Wyclif, *Virtus Sermonis* and Equivocation' [+ further references therein to important recent work on Wyclif's philosophy of language], *Recherches de Théologie et Philosophie Médiévales* 76 (2009), 201-246
- *Andrew Kraebel, *Biblical commentary and translation in later medieval England: experiments in interpretation* (Cambridge, 2020)
- *Kantik Ghosh and Pavel Soukup (eds), *Wycliffism and Hussitism: methods of thinking, writing and persuasion c. 1360 – c. 1460* (Turnhout: Brepols, 2021): see esp. papers by Hoenen, Grellard, Campi, Somerset, Schuehle-Lewis [on Trinity College MS 93]
- Alexander Fidora, 'John Wyclif's *principium biblicum* revisited', *Vivarium*, 61 (2023), 288-317
- *Beryl Smalley, 'Wyclif's Postilla on the Old Testament and his *Principium*', in *Oxford Studies Presented to Daniel Callus* (Oxford: Clarendon Press, 1964), pp. 253-296
    - 'The Bible and Eternity: John Wyclif's Dilemma', *Journal of the Warburg and Courtauld Institutes* 27 (1964), 73-89
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- G. A. Benrath, *Wyclifs Bibelkommentar* (Berlin, 1966)
- *Bernhard Hollick, 'Wyclif vs. Ovid: Poetry, Philosophy, and Holy Scripture in the Late Middle Ages', in: Christine Ratkowitsch, (ed.), *Medialatinitas* (Wiener Studien. Beihefte: Arbeiten zur mittel- und neulateinischen Philologie), Vienna 2020, pp. 237-264.

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- Anne Hudson and Michael Wilks (eds): *From Ockham to Wyclif*. Studies in Church History Subsidia 5 (Oxford, 1987)
- *Anne Hudson, *Studies in the Transmission of Wyclif's Writings* (Aldershot/Variorum, 2008)
    - '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
- Ian Levy: *John Wyclif: Scriptural Logic, Real Presence and the Parameters of Orthodoxy* (Marquette, 2003)
- *Ian Levy, *Holy Scripture and the Quest for Authority at the End of the Middle Ages* (Notre Dame, 2012)
- Michael Wilks: *Wyclif: Political Ideas and Practice* (Oxford, 2000)
- *Kantik Ghosh: *The Wycliffite Heresy: Authority and the Interpretation of Texts* (Cambridge, 2002)
- Stefano Simonetta and M-T. Fumagalli Beonio Brocchieri (eds): *Wyclif: Logica Politica Theologia* (Florence, 2003)

- *Helen Barr and Anne Hutchison (eds), *Text and Controversy from Wyclif to Bale* (Turnhout, 2005)
- *Mishtooni Bose and J. Patrick Hornbeck (eds), *Wycliffite Controversies* (Turnhout, 2011)
- P Hornbeck and M Van Dussen (eds), *Europe After Wyclif* (NY, 2016)
- *Before and After Wyclif: Sources and Textual Influences*, ed. Stefano Simonetta and Luigi Campi (Basel, 2020)
- Rory Cox, *John Wyclif on War and Peace* (Boydell, 2014)
- David Lavinsky, *The material text in Wycliffite biblical scholarship: inscription and sacred truth* (Boydell, 2017)

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- *Mary Dove, *The First English Bible* (Cambridge, 2007)
- Elizabeth Solopova (ed), ***The Wycliffite Bible: Origin, History and Interpretation* (Leiden, 2017)
    - *MSS of the Wycliffite Bible in the Bodleian and Oxford College Libraries* (Liverpool, 2016)
    - 'From Bede to Wyclif: The Knowledge of Old English within the Context of Late Medieval English Biblical Translation and Beyond', *Review of English Studies* 70 (2019)
    - 'The Wycliffite Psalms', in *The Psalms and Medieval English Literature*, ed. Tamara Atkin and Francis Leneghan (Brewer, 2017)
    - 'Multiplying Words: The Wycliffite Bible and the Development of the Biblical Register', *Translation Automatisms in the Vernacular Texts of the Middle Ages and Early Modern Period*, ed. Vladimir Agrigoroaei and Ileana Sasu (Turnhout: Brepols, 2023), 265-70
    - 'The Wycliffite Bible', *The Cambridge Companion to Medieval British Manuscripts*, ed. Orietta Da Rold and Elaine Treharne (Cambridge: Cambridge University Press, 2020)
- *Andrew Kraebel, *Biblical commentary and translation in later medieval England: experiments in interpretation* (Cambridge, 2020)
- *Stephen Pink, 'Holy Scripture and the meanings of the Eucharist in Late Medieval England, c. 1370-1430', D. Phil. thesis, Oxford, 2011
- K Kennedy, *The Courtly and Commercial Art of the Wycliffite Bible* (Turnhout, 2014)
- David Lavinsky, *The Material Text in Wycliffite Biblical Scholarship: Inscription and Sacred Truth* (Suffolk, 2017)
- Annie Sutherland, *English Psalms in the Middle Ages: 1300-1450* (Oxford, 2015)
- Hannah Schuehle-Lewis, 'Openliere and Shortliere: Methods of Exegesis and Abbreviation in a Wycliffite 'Summary' of the Bible', in Kantik Ghosh and Pavel Soukup (eds), *Wycliffism and Husstism: methods of thinking, writing and persuasion c. 1360 – c. 1460* (Turnhout: Brepols, 2021), pp. 201-221
    - '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]

4. English Wycliffite writings / Lollardy:

- Foundational work remains ***Anne Hudson**, ***The Premature Reformation* (Oxford, 1988)**
- Also see her *Lollards and their Books* (London, 1985) – important collection of articles; also *Studies in the Transmission of Wyclif's Writings* (Aldershot, 2008)

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

- *Mishtooni Bose and J. Patrick Hornbeck, eds, *Wycliffite Controversies* (Turnhout, 2011)
- J Patrick Hornbeck, *What is a Lollard? Dissent and Belief in Late Medieval England* (Oxford, 2010)
- Margaret Aston and Colin Richmond (eds), *Lollardy and Gentry in the Later Middle Ages* (Stroud, 1997)
- Anne Hudson, 'William Thorpe and the Question of Authority', *Christian Authority: Essays in Honour of Henry Chadwick*', ed. G R Evans (Oxford, 1988)
    - *'Laicus litteratus: the paradox of Lollardy' in *Heresy and Literacy, 1000-1530*, ed. Hudson and Biller (Cambridge: Cambridge University Press, 1994), pp. 222-36
    - *"Five Problems in Wycliffite Texts and a Suggestion." *Medium Ævum* 80.2 (2011): 301- 324.
- ***Margaret Aston, *Lollards and Reformers: Images and Literacy in Late Medieval Religion* (London: Hambledon Press, 1984), esp. ch. 6: 'Lollardy and literacy'.
- ***Faith and Fire: Popular and Unpopular Religion 1350-1600* (London: Hambledon Press, 1993), esp. ch. 2, 'Wycliffe and the Vernacular'.
- Rita Copeland, 'Childhood, Pedagogy and the Literal Sense: From Late Antiquity to the Lollard Heretical Classroom', *New Medieval Literatures*, 1 (1997), 125-56
- 'William Thorpe and his Lollard Community: Intellectual Labor and the Representation of Dissent', in *Bodies and Disciplines: Intersections of Literature and History in Fifteenth-Century England*, ed. David Wallace and Barbara Hanawalt (Minneapolis, 1996), pp. 199-221
- **Pedagogy, Intellectuals and Dissent in the Later Middle Ages: Lollardy and Ideas of Learning* (Cambridge, 2001)
    - **Rhetoric, Hermeneutics and Translation: Academic Traditions and Vernacular Texts* (Cambridge, 1992)
- *'Wycliffite Ciceronianism? The General Prologue to the Wycliffite Bible and Augustine's *De Doctrina Christiana*', in Constant J. Mews, Cary J. Nederman and Rodney M. Thomson (eds), *Rhetoric and Renewal in the Latin West 1100-1540: Essays in Honour of John O. Ward* (Turnhout: Brepols, 2003), pp. 185-200
- Kantik Ghosh, **The Wycliffite Heresy: Authority and the Interpretation of Texts* (Cambridge, 2002)
- 'Logic and Lollardy', *Medium Aevum*, 76 (2007).
- 'Wycliffism and Lollardy' in *The Cambridge History of Christianity: Christianity in Western Europe 1000-1500*, ed. Miri Rubin and Walter Simons (Cambridge, 2009).
    - 'Wycliffite Affiliations: Some Intellectual-Historical Contexts', in *Wycliffite Controversies*, ed. Bose and Hornbeck (2011)
- 'Logic, Scepticism and Heresy in Later Medieval Europe: Oxford, Vienna, Constance', in *Uncertain Knowledge: scepticism, relativism and doubt in the Middle Ages*, ed. D. Denery, K Ghosh, and N Zeeman (Turnhout, 2014)
- 'University-Learning, Theological Method and Heresy in 15th C England', in *Religious Controversy in Europe, 1378-1536*, ed. Michael Van Dussen and Pavel Soukup (Turnhout, 2013)
- *'Magisterial Authority, Heresy and Lay Questioning in Early 15th-Century Oxford', *Revue de l'histoire des religions* 231/2 (2014), 293-311 [on Bodley 649]
- '*And so it is licly to men*: Probabilism and Hermeneutics in Wycliffite Discourse', *Review of English Studies*, 70 (2019), 418-36
- 'After Wyclif: Philosophy, Polemics and Translation in the *English Wycliffite Sermons'*, in Campi and Simonetta (eds), *Before and After Wyclif*

- *Kantik Ghosh and Pavel Soukup (eds), *Wycliffism and Hussitism: methods of thinking, writing and persuasion c. 1360 – c. 1460* (Turnhout: Brepols, 2021): see esp. papers by **Hoenen, Grellard, Campi, Somerset, Schuehle-Lewis [on Trinity College MS 93]
- *Ralph Hanna III: '"*Vae Octuplex*", Lollard Socio-Textual Ideology, and Ricardian-Lancastrian Prose Translation', in *Criticism and Dissent in the Middle Ages* (Cambridge, 1996), pp. 244-63.
- 'The Difficulty of Ricardian Prose Translation: the Case of the Lollards', *Modern Language Quarterly*, 51 (1990), 319-40.
- *Fiona Somerset, *Clerical Discourse and Lay Audience in Late Medieval England* (Cambridge, 1998)
- *Feeling like Saints: lollard writings after Wyclif* (Ithaca, 2014)
- **'Their writings', in *A Companion to Lollardy*, ed. Hornbeck
- *'Radical Latin and the Stylistics of Reform', *Yearbook of Langland Studies* 17 (2003), 73-92
- 'Wycliffite Prose' in *A Companion to Middle English Prose*, ed. A. S. G. Edwards (Cambridge, 2004)
- 'Professionalizing Translation at the Turn of the Fifteenth Century: Ullerston's *Determinacio,* Arundel's *Constitutiones*', in *The Vulgar Tongue: Medieval and Postmedieval Vernacularity*, ed. by Fiona Somerset and Nicholas Watson (University Park, PA: Pennsylvania University Press, 2003), pp. 145-57
- 'Wycliffite Spirituality', in Barr and Hutchison (eds), *Text and Controversy from Wyclif to Bale*
- '*Eciam mulier*: Women in Lollardy and the Problem of Sources', in *Voices in Dialogue*, ed. Linda Olson and K. Kerby-Fulton (Notre Dame, 2005)
    - 'Scripting Defence: Textual Arguments and Their Readers amid the Pursuit of Heresy in England', *Nottingham Medieval Studies*. 63 (2019), 153-167
- *Helen Barr and Anne Hutchison (eds), *Text and Controversy from Wyclif to Bale* (Turnhout, 2005)
- *Christina von Nolcken, 'A certain sameness and our response to it in English Wycliffite Texts', in Richard Newhauser and John Alford, *Literature and Religion in the Later Middle Ages: Philological Studies in Honour of Siegfried Wenzel* (Binghampton, NY, 1995)
- **Nicholas Watson, 'Censorship and cultural change in late medieval England: vernacular theology, the Oxford translation debate, and Arundel's *Constitutions* of 1409', *Speculum* 70 (1995), 822-64. [Hugely influential but by-no-means-definitive article on the differences between Ricardian and Lancastrian literary and religious cultures.] The Oxford conference *After Arundel* was in part devoted to discussing Watson's work: see below for the proceedings ed. by Vincent Gillespie and Kantik Ghosh (Turnhout, 2011)**
    - 'Conceptions of the Word: the mother-tongue and the incarnation of God', *New Medieval Literatures* 1 (1997), 85-124
    - 'Visions of Inclusion: Universal Salvation and Vernacular Theology in Pre-Reformation England', in *Journal of Medieval and Early Modern Studies* 27 (1997): 145-87.
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    - 'Vernacular Apocalyptic: on *The Lanterne of Li3t*', *Revista canarias de estudios ingleses*, 47 (2003), 115-27
- *Daniel Hobbins, 'The schoolman as public intellectual: Jean Gerson and the late medieval tract', *American Historical Review* 108 (2003), 1308-37. **[**Useful for general context – how does Hobbins define the medieval 'intellectual' and what bearing might this have on our own explorations of Wycliffite literary culture?**]**
    - *Authorship and Publicity before Print: Jean Gerson and the Transformation of Late Medieval Learning* (Philadelphia, 2009)
- *Maarten Hoenen, 'Ideas, Institutions and Public Scandal: Academic Debates in Late Medieval Scholasticism', in Ghosh and Soukup, eds, *Wycliffism and Hussitism*, pp. 29-72.

- *Fiona Somerset, Jill Havens and Derrick Pittard (eds), *Lollards and their influence in Late Medieval England* (Woodbridge, 2003); **contains bibliography**.
- Joanna Summers, *Late Medieval Prison-Writing and the Politics of Autobiography* (Oxford, 2004)
- Elizabeth Schirmer, 'William Thorpe's Narrative Theology', *SAC* 31 (2009), 267-99.
- David Lavinsky, 'William Thorpe's Other Books: "Second-generation" Wycliffism and the Glossed Gospels', *Mediaevalia,* 41 (2020), 189-215
- Maureen Jurkowski, 'The Arrest of William Thorpe in Shrewsbury and the Anti-Lollard Statute of 1406', *Historical Research*, 75 (2002), 273-95.
- Bradley, Christopher G., 'Trials of Conscience and the Story of Conscience', *Exemplaria*, 24 (2012), 28-45 [on Thorpe and Wyche]
- Liam Plimmer, 'The invisibility of the soul and the rhetoric of dissent: conscience and the Wycliffite heresy', *Neophilologus*, 107 (2023), 485-502 [on Thorpe]
- Erika Harman, '*Inquisitio* and the Lollards', *Yearbook of Langland Studies*, 32 (2018), 127-175 [on Thorpe, Pecock]
- Joshua Easterling, 'Idolatry of Feeling: Walter Hilton and the Inner Life of Heresy', *Speculum*, 98 (2023)
- Michael Van Dussen, *From England to Bohemia: Heresy and Communication in the Later Middle Ages* (Cambridge, 2012)
- Anna Lewis, 'Lollards, Literalism and the Definition of Bad Readers', in Annette Grisé et al. (ed), *Devotional Literature and Practice in Medieval England: Readers, Reading and Reception* (Turnhout: Brepols, 2017)
- Laura Varnam. *The church as sacred place in Middle English literature and culture* (Manchester, 2018) [has section on *Lanterne of Li3t*]
- Wendy Scase, *Literature and Complaint in England 1272-1553* (Oxford, 2007)
- Jill Havens, '"As Englishe is comoun langage to oure puple": The Lollards and Their Imagined "English" Community', in *Imagining a Middle English Nation*, ed. Kathy Lavezzo (Minnesota, 2003)
- Kellie Robertson, 'Common Language and Common Profit', in: Cohen J.J. (ed) *The Postcolonial Middle Ages.* The New Middle Ages. Palgrave Macmillan, New York (2000)
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- Kevin Gustafson, 'Richard Rolle's *English Psalter* and the making of a Lollard text', *Viator* 33 (2002), 57-77
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- Bruce Holsinger, 'Lollard ekphrasis: situated aesthetics and literary history', *Journal of Medieval and Early Modern Studies*, 35 (2005), 67-89
- Gabriel Byng, 'Lydgate and the *Lanterne*: discourse, heresy, and the ethics of architecture in early 15th-century England', *Word and Image*, 38 (2022), 296-311
- Shannon Gayk, 'Lollard writings, literary criticism, and the meaningfulness of form', in *Wycliffite Controversies*, ed. Bose and Hornbeck
    - 'As plou3men han preued: the alliterative work of a set of lollard sermons', *YLS*, 20 (2007), 43-65

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- Shannon Gayk, *Image, Text and Religious Reform in Fifteenth-Century England* (Cambridge, 2010)
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- *Several articles of interest in *Yearbook of Langland Studies*, 31 (2017)

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

- *Helen Spencer, *English Preaching in the Late Middle Ages* (Oxford, 1993)
- *Siegfried Wenzel, *Latin sermon collections in later medieval England* (Cambridge, 2005)
    - *Beyond the sermo modernus: sermon form in early fifteenth-century England* (Toronto, 2021)
    - + various other books and papers on the subject: check SOLO/IMB

- On **translation**, see chapters by *David Lawton and *Vincent Gillespie in *The Oxford History of Literary Translation in English: v.1/ to 1550*, ed. Roger Ellis (2008)
- Jeremy Catto, 'Written English: The Making of the Language 1370–1400'**,** *Past and Present* (2003) 179 (1): 24-59

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- *Alexander Russell, *Conciliarism and heresy in 15th-century England* (Cambridge, 2017)
- *David Aers, *Sanctifying Signs: Making Christian Tradition in Late Medieval England* (Notre Dame, 2004)
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- Ryan Perry and Stephen Kelly, eds, *Devotional Culture in Late Medieval England and Europe* (Turnhout, 2014)
- Ian Johnson and Allan Westphall, ed., *The Pseudo-Bonaventuran Lives of Christ* (Turnhout, 2013)
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- Judy Ann Ford, *John Mirk's Festial* (Cambridge, 2006)

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- **Kathryn Kerby-Fulton, *Books under Suspicion*** (Notre Dame, 2006): (has given rise to debate: see the **roundtable** devoted to this book in *Journal of British Studies*, 46 (2007) + Kerby-Fulton's response)
- See also Allan Westphall's review on the 'Geographies of Orthodoxy' website: https://geographies-of-orthodoxy.qub.ac.uk/discuss/2007/11/08/review-books-under-suspicion/

5. Reginald Pecock

- *Wendy Scase, *Bishop Reginald Pecock* ((Variorum, 1996)
    - 'Reginald Pecock, John Carpenter, and John Colop's "common-profit" books: aspects of book ownership and circulation in 15th century London', *Medium Aevum*, 61 (1992)
- *V. H. H. Green, *Bishop Reginald Pecock: A Study in Ecclesiastical History and Thought* (Cambridge, 1945)
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- James Simpson, 'Reginald Pecock and John Fortescue', in *A Companion to Middle English Prose*, ed. A. S. G. Edwards (Cambridge, 2004)
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- 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*.

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Andrewes & Donne: Performing Religious Discourse

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

This course will attend to 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. The next will be to study them as radically 'occasional' and performed texts - written to be delivered for very specific occasions and auditories and to be experienced in oral delivery. Not unrelated, of course, will be negotiating the material forms (manuscript, print) which gave them post-delivery currency and influence. 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 plays and masques. The course will also be an excellent way to learn about the contested religious and political culture of the period. Other approaches encouraged include sermons as 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 the 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); a template for reading according to occasion and performance in that vol. is McCullough, 'Preaching and Context: John Donne's Sermon at the Funerals of Sir William Cokayne'. For necessary religious history, begin with Fincham and Tyacke, *Altars Restored* (Oxford, 2007). When sampling Donne's sermons, be sure not to rely on anthologised excerpts (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 no paperback equivalent for Andrewes. Feel free to contact peter.mccullough@lincoln.ox.ac.uk for help accessing texts if you need it.

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

Term Plan

Key (see also Bibliography which follows below)

PS	Potter and Simpson, eds. *Sermons of John Donne* (10 vols., California)
OESJD	*Oxford Edition of the Sermons of John Donne* (4 vols. of 16, Oxford)
LASSL	*Lancelot Andrewes Selected Sermons and Lectures* (Oxford)

'*Class Texts*' Each week, usually one by each author; the main focus of each seminar.
'*Class Prep*' What I'd like you to do before each seminar.
'*Reading*' I select here from the relevant sections of the Bibliography what I think would be most useful for '*Class Prep*'; don't feel restricted to these suggestions, and bring in anything else that you find on your own that you find interesting or have questions about.

Week 1: Sermons: genre & 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: Canonization

Class Texts:

- Donne, '*Deaths Dvell*', *OESJD* iii.14; Andrewes, 'A Sermon Preached . . . mdcxx. *being* Christ-masse day.' and 'A Sermon Preached . . . mdcxxii', *XCVI Sermons* (1629), M4^{r}-O2^{r}.

Preparation:

- These three sermons arguably form the basis on which Donne's and Andrewes's sermons were assured a place in the literary canon in the early 20thC. We will discuss what appealed in them to proponents of each at the time; their effect on future criticism; the extent to which these sermons are, or are not, representative; and subsequent trends in criticism.

Reading:

- Pearsall-Smith (1919); Eliot (1932); Eliot, 'The Journey of the Magi' (1927; in *Collected Poems*); works cited in Colclough, 'Further Reading', *OESJD* iii, p. 473, including Fish (1976); *LASSL*, Introduction part IV; McCutcheon (1981); Rundell (2022)

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:

- 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 Ralegh 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=0%2C-1167%2C4148%2C5067.
- 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). Fortheories 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. MDCXIIII.', *XCVI Sermons* (2nd ed., 1631), 4N5r-4O5r (= *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 4

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*.

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V. Donne & Andrewes - Editions

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- McCullough, Peter, ed., *Lancelot Andrewes, Selected Sermons and Lectures*, (2006); 11 sermons, excerpts from catechism lectures; full intro. and commentary.
- McCullough, Peter, gen. ed., *The Oxford Edition of the Sermons of John Donne* (16 vols., 2013 -). When complete, the new standard edition. Five volumes have appeared: *Volume I: Sermons Preached at the Jacobean Courts, 1615-1619* (ed. McCullough, 2015); *Volume III: Sermons Preached at the Court of Charles I* (ed. Colclough, 2013); *Volume V: Sermons Preached at Lincoln's Inn, 1620 - 1623* (ed. Ettenhuber, 2015); *Volume VII: Sermons Preached at Marriages, Christenings, and Churchings* (ed. Longfellow and McCullough, 2025); *Volume XII: Sermons Preached at St Paul's Cathedral, 1626* (ed. Lund, 2017). For sermons not in these volumes, use and cite the texts in Potter and Simpson, eds. (below). See https://donnesermons.web.ox.ac.uk/home for a description of the project and summaries of each volume's contents and their Potter and Simpson equivalents. The manuscripts section of the website includes searchable and tagged HTML transcriptions of Donne sermon manuscripts.
- Mueller, Janel M., *Donne's Prebend Sermons* (1971); 5 of Donne's greatest sermons, preached as a canon ('prebend') of St Paul's Cathedral; full introduction and annotations.
- Pearsall-Smith, Logan, *Donne's Sermons Selected Passages with an Essay* (1919). Highly influential anthology of excerpts
- Potter, George, and Evelyn Simpson, eds., *The Sermons of John Donne*, 10 vols. (1953-1962; standard scholarly ed.; no commentary)
- Simpson, Evelyn, ed., *John Donne, Sermons on the Psalms and Gospels* (U. of California P., 1963; pbk still in print; 10 complete sermons, no annotations)
- Story, G.M., ed., *Lancelot Andrewes, Sermons*, (Oxford U.P., 1967; 12 complete court sermons; no annotations)
- Wilson, J P, and James Bliss, eds., *The Works of Lancelot Andrewes* (11 vols., Oxford, Library of Anglo-Catholic Theology, 1840-54; the only complete ed.; modernized spelling, no commentary; vol. XI rich compilation of biographical documents, and index to complete works)

VI. Donne

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- Crawforth, Hannah, *Etymology and the Invention of English in Early Modern Literature* (Cambrdige, 2013), chapter 3 ('Etymology and Place in Donne's Sermons')
- Davenport, Mary, 'The Virginia Colony, Supercessionism, & the Origins of Whiteness', *Anglican Theological Review* (2022); Virginia Company preachers for comparison with Donne to the Company.
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- Ettenhuber, Katrin, *Donne's Augustine: Renaissance Cultures of Interpretation* (2011)
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- Guibbory, Achsah, 'Reconsidering Donne From Libertine Poetry to Arminian Sermons', *Studies in Philology* 114.3 (Summer 2017), 561-90
- Harland, Paul, 'Dramatic Technique and Personae in Donne's Sermons', *ELH* 53:4 (1986), 709-26.
- -----, 'Donne and Virginia: the Ideology of Conquest', *John Donne Journal* 18 (1998), 127-52
- Houliston, Victor, 'The Violence of the Knowledge of God: John Donne and the Ordinance of Preaching', *Religion & Literature* 45.1 (Spring 2013), 33-54
- Kuchar, Gary, 'Ecstatic Donne: Conscience, Sin, and Surprise in the *Sermons* and the Mitcham Letters', *Criticism*, 50.4 (Fall 2008), 631-54
- Lee, James Jaehoon, 'John Donne and the Textuality of the Two Souls', *Studies in Philology* 113.4 (Fall 2016), 879-918
- Lu, Mingjun, 'The Anyan Strait and the Far East: John Donne's Global Vision and Theological Cosmopolitanism', *Criticism* 57.3 (Summer 2015), 431-50
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- -----, 'Donne and Andrewes', *John Donne Journal* 22 (2003), 165-202.
- -----, 'Donne and Court Chaplaincy', in Jeanne Shami, Dennis Flynn, and M Thomas Hester, eds., *The Oxford Handbook of John Donne* (2012), 554-65
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- -----, 'Donne's Sermons and the Absolutist Politics of Quotation', in Raymond-Jean Frontain and Fances M. Malpezzi, eds., *John Donne's Religious Imagination: Essays in Honor of John T. Shawcross* (Conway, Arkansas, 1995), 380-412
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- -----, *John Donne and Conformity in Crisis in the Late Jacobean Pulpit* (2003)
- -----, 'Love and Power: the Rhetorical Motives of John Donne's 1622 Sermon to the Virginia Company', in Christopher Cobb and M Thomas Hester, eds., *Renaissance Papers 2004* (Woodbridge, 2005), pp. 85-106
- Shuger, Deborah, *Habits of Thought in the English Renaissance* (1990); chapter 5, 'The Sermons of John Donne'
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VII. Andrewes

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- Klemp, P J, '"Betwixt the Hammer and the Anvill": Lancelot Andrewes' Revision Techniques in the Manuscript of His 1620 Easter Sermon', *Papers of the Bibliographical Society of America* 89 (1995), 149-82.
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- Lake, Peter, 'Lancelot Andrewes, John Buckeridge and Avant-Garde Conformity at the Jacobean Court', in Linda Levy Peck, ed., *The Mental World of the Jacobean Court* (1991)
- Lossky, Nicholas, *Lancelot Andrewes the Preacher* (1990). The only book-length study, by a theologian with a DPhil in English; very useful.
- McCullough, Peter, 'Lancelot Andrewes's Transforming Passions', *Huntington Library Quarterly* 71 (2008), 573-89. On the Good Friday (Passion) sermons.

- -----, 'Music Reconciled to Preaching: a Jacobean Moment?', in Natalie Mears and Alec Ryrie, eds., *Worship and the Parish Church in Early Modern Britian* (2013), 109-29
- -----, 'Absent Presence: Lancelot Andrewes and 1662', in Stephen Platten and Christopher Woods, eds., *Comfortable Words: Polity, Piety and the* Book of Common Prayer (2012), pp. 49-68.
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- -----, 'Avant-Garde Conformity in the 1590s', in Anthony Milton, ed., *The Oxford History of Anglicanism, Volume 1: Reformation and Identity c. 1520 - 1662* (2017)
- McGovern, Jonathan, 'The Political Sermons of Lancelot Andrewes', *Seventeenth Century* 34.1 (2019), 3-25.
- Moshenska, Joseph, *Feeling Pleasures: the Sense of Touch in Renaissance England* (2014), chapter 2, '"The Lightest and the Largest Term"', on the 1610 Gowry and 1620, 1621 Mary Magdalen Easter sermons.
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- Webber, Joan, 'Celebration of Word and World in Lancelot Andrewes' Style', *Journal of English and Germanic Philology* 64.2 (1965), 255-69.
- -----, 'Recent Studies in Andrewes', *English Literary Renaissance* 11 (1981).
- Wesley, John, 'Acting and *Actio* in the Sermons of Lancelot Andrewes', *Renaissance Studies* 23.5 (2009): 678-93.

Playlife: Shakespeare's History of the World

Course Convenor: Professor Simon Palfrey (simon.palfrey@ell.ox.ac.uk)

This course will explore Shakespeare's vision of human history as modulated through the specific affordances of his medium. His playworlds travel from prehistory to premodernity and beyond, with locations dotted at regular intervals along the way. We will analyse this body of work as an interconnected story of origins and consequences, its movement as likely to be recursive or entropic as progressive. Classes will test a few linked postulates:

- Shakespeare thinks historically, being interested in difference and change across times and places
- in rejecting providentialism, typology, cyclical patterns, and didacticism, Shakespeare doesn't do history like anyone else had done or was doing
- the key to this history is that these are *playworlds*, and this is *playlife*, the formal and material attributes of which shape his shaping of events at every scale imaginable.
- anachronism isn't false to this history, but rather its inescapable premise, because each play will superpose different places and times, and because each moment has always happened before (and differently) and can always happen again (and differently).
- these worlds do not exist separate from the process of their making, but are generated in the act, such that every last instrument of expression - actors, characters, dialogue, self-address, metaphor, wordplay, cues, cue-spaces, genre, scenes, sub-scenes, pauses, prosody, costumes, props, on-stage and offstage spaces, music, mime, and so on – is a dynamic mediator of history, memory, passion.
- each such instrument can also reflect, or reflect *upon*, whatever it contributes to, so that Shakespeare's playlife embodies history's double identity as action and its interpretation.

Students will be invited to question and refine these propositions by studying plays from a wide range of genres and historical periods. The accent will be on thinking closely and imaginatively about how the plays do what they do, rather than appealing to anterior or complementary historical authorities. Each class will focus on a few plays from a chosen period while also exploring the history-producing capabilities of specific aspects of playlife.

All students will be asked to share micro-essays (500-700 words) before each class, further opening up that week's key questions. The assessed piece of work (6000 words) can study any play or plays of Shakespeare, in whatever way the student thinks best speaks to the challenges and opportunities of the course.

Week 1: Prehistory: *The Tempest, Midsummer Night's Dream*

Here is life from the very beginning. *The Tempest* travels deep underwater to the evolution of coral and crustacean; *Dream* is the playworld of vegetation. We do not enter the ancient polis (Carthage, Athens) but witness instead a replay of its origins, a rehearsal of its grounds and possibility. These plays are Shakespeare's most original, most sheerly theatrical. We will explore how Shakespeare uses the bare stage to build worlds from scratch: lifeforms, communities, colonies, families, emotions, consciousness, human being itself. We will study the playworlds' shifting planes, operating almost geometrically inside single crystal-like scenes, as though the air itself can unfold or unzip to reveal separate space-times, each moved by a different physics. The prehuman or archaic context invites the most basic epistemological questions: what moves things? can we see what we believe? how reasonable is reason? If these playworlds are also dizzyingly futuristic, how does that depend upon their backward travelling?

Week 2: Antiquity: *Antony and Cleopatra, Comedy of Errors, Pericles*

These are gateway plays: *Antony and Cleopatra* between Roman republic and Empire, *Errors* and *Pericles* between pagan and early Christian worlds. The client city-state (Alexandria, Ephesus, Tarsus, Mytilene) is a site of unsafe exile or annexation. We will focus upon their employment of master and slave, cued partly by Shakespeare's adaptation in *Errors* and *Pericles* of the slave-plays of Plautus (2nd century BC). In the political ontology of the age, a slave has *no life*. Would these plays have it otherwise? Can anyone on stage not own their own body? We will think about Shakespeare's systems of doubling and substitution, allowing slaves to become shadows of their owners, extensions of them (and vice-versa). We will explore how Shakespeare's slaves and servants (including Marina and Cleopatra) rehearse the hardest existential questions: to kill or not, die or not, obey or not, be free or not.

Week 3: Millennial Northlands: *Hamlet, Macbeth*

Hamlet and *Macbeth* are set in the Viking epoch, shortly before 1066, year zero for modern English history. It's a time of sweeping insecurity, animistic fear, millennial angst. There's no secure church; prayer is impossible; basic Christian tenets such as a personal God, providential justice, original sin are all profoundly in doubt. These creatures are radically alone, suffering new surveillances, a new closeness of thought, new anxieties about self-responsibility. Time is speeding up, running backwards, running out; undead pasts are rising, the future is in the instant. We will explore how these tensions are captured by introjecting and spatialising the temporal and ontological uncanniness of playworlds. What if life is no more than playing a part, rehearsing a role, your every move observed, fatally subject to invisibilities? What if present events are prescripted, or precursed? Can an agent possess agency? Is action truly possible? What are the boundaries of mind and place? Where does an act or a person begin – and where do they (or do they) end?

Week 4: Late Medieval: *All's Well That Ends Well, Romeo and Juliet*

We are in a 13th or 14 century Italy (and occasionally France) heavily coloured by the novellas of Boccaccio. Domestic houses take fear and infection from a senselessly violent public world. The church is a place of orthodox law, illicit refuge, occult experiment: a perfect breeding-ground for thin conformities, equivocal faith, secret designs, displaced reverence. What kind of subject might emerge from such claustrophobic conditions? We will look especially at the two heroines, as studies in both violent socialisation and secret erotic rebellion. How does Shakespeare discover private mind and desire within a medieval contract that casts human action in allegorical terms? How do theatrical expedients (eg self-overhearing, split addressees, disguise, household props, missing scenes, discrepant speeds) express incipient social and subjective change?

Week 5: 15th Century England: *1 & 2 Henry IV, 1 & 2 Henry VI*

These are plays of grubby wars fought with dubiously redemptive purposes, led or waylaid by charismatic upstarts or slum-dwellers (Hal, Hotspur, Falstaff, Doll Tearsheet, Suffolk, Joan of Arc, Jack Cade). The plays question the claims of both chosen nation and chosen vessel. We find appetite distributed as promiscuously as Shakespeare's forms of expression. Do jokes, obscenities, knowing lies, hyperbolic metaphors, generate a distinctively popular historical promise? Might historical truth be measured by whatever commands the stage and holds the audience? We will explore the politics and eschatology of the plays' dramaturgy, founded in inter- and intra-scenic juxtaposition, irony, parody, collision: a dramaturgy of war, sacrifice, dubious belief, and dangerous levelling.

Reading

Each week specific reading material will be recommended, responding to week-by-week discussion and student interests. In the meantime prospective students should read as many Shakespeare plays as they can.
This is not a course about sources, but in order to see better what Shakespeare does an acquaintance with his most informing primary sources is highly desirable: these include Plutarch's lives of Theseus and Antony (weeks 1 & 2); Plautus' *Rudens, Poemulus* and *Menaechmi* (week 2); the *Poetic Eddas* and Belleforest/Saxo's *History of the Danes* (week 3); pertinent stories of Boccaccio's *Decameron* (week 4), Holinshed (weeks 3 & 5), Foxe's Book of Martyrs (week 5).

Further Reading:

- Henri Bergson, *Time and Free Will* (1889)
- Colin Burrow, *Shakespeare and Classical Antiquity* (Oxford, 2013)
- John Burrow, *A History of Histories* (Penguin, 2009)
- Margreta de Grazia, '*Hamlet*' *Without Hamlet* (Cambridge, 2007)
- Margreta de Grazia, *Four Shakespearean Period Pieces* (Chicago, 2021)
- William Empson, *Some Versions of Pastoral* (Oxford, 2020)
- Andrew Gurr, *Playgoing in Shakespeare's London* (Cambridge, 2004)
- Jonathan Gil Harris, *Untimely Matter in the Time of Shakespeare* (Uni of Pennsylvania, 2008)
- Richard Helgerson, *Forms of Nationhood: Elizabethan Writing of England* (Chicago, 1992)
- Peter Hulme & William Sherman, eds. *The Tempest and its Travels* (Uni of Pennsylvania, 2000)
- Lorna Hutson, *The Invention of Suspicion* (Oxford, 2007)
- Lorna Hutson, *Circumstantial Shakespeare* (Oxford, 2015)
- Frank Kermode, *The Sense of an Ending* (Oxford, 2000)
- Reinhard Koselleck, *Future's Past: On the Semantics of Historical Time* (Columbia, 2004)
- Peter Lake, *How Shakespeare Put Politics on the Stage: Power and Succession in the History Plays* (Yale, 2016)
- Bruno Latour, *Reassembling the Social* (Oxford, 2007)
- Martin Meisel, *How Plays Work* (Oxford, 2007)
- Geoffrey Miles, *Shakespeare and the Constant Romans* (Oxford, 1996)
- Robert Miola, *Shakespeare's Rome* (Cambridge, 1983)
- Oliver Morgan, *Turn-Taking in Shakespeare* (Oxford, 2019)
- Alexander Nagel & Christopher S. Wood, *Anachronic Renaissance* (Zone Books, 2020)
- Simon Palfrey, *Shakespeare's Possible Worlds* (Cambridge, 2014)
- Simon Palfrey & Tiffany Stern, *Shakespeare in Parts* (Oxford, 2007)
- Bert O. States, *Great Reckonings in Little Rooms: On the Phenomenology of Theater* (University of California, 2023)
- Evelyn Tribble, *Early Modern Actors and Shakespeare's Theatre: Thinking with the Body* (Bloomsbury, 2017)
- Henry Turner, ed. *Early Modern Theatricality* (Oxford, 2013)
- Robert Weimann, *Author's Pen, Actor's Voice* (Cambridge, 2000)
- W. H. Worthen, *Shakespeare and the Authority of Performance* (Cambridge, 2010)

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 something vexed in the period in the relation 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 all 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 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 only 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 image, as, in the final class, we consider how word and image worked together or in tension to think. 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 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. At the end of the sixteenth century, however, new vernacular modes of the sentence emerge which emphasised unfinishedness and provisionality. The tension

between *sententia*, period, and these new styles marks a 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 described in England as a 'running discourse', as '*Excogitations*': not the result of thinking, but a process of thinking things through. Placed in complicated relation to the 'resolve', another popular form of the period, the essay is also the genre of indecision: the deliberation which happens prior to resolution. This places the essay in peculiar relation to temporality: always claiming to be happening *now*, in the instant of writing, and therefore to be thought as it happens, but at the same time displaying a tendency to the timeless aphorism or to subsequent revision; to an indefinite 'stay' between its logical or grammatical sentences; to different modes of self-continuity, consistency, continuity, and discontinuity.

This week, we will examine this claim against Thomas Hobbes's concept of the 'trayne of thoughts': the ways in which thoughts concatenate. We will address several early essays which are largely either about time, or about idleness (which is itself, conceptually, a relationship to time), or about resolution: or about both. We will consider their representation of spontaneity, their revisions, their postponement of resolution, and how they deploy 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 'thinkful' texts have a velocity, and what that might mean.

- Montaigne, 'Of Idleness' and 'Of Repenting' in *Essayes*, trans. Florio, 1603)
- William Cornwallis, 'Of Resolution', *Essayes* (London, 1601)
- 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)
- Thomas Traherne, *Centuries of Meditation* (c.1671)

Week 4: The Sonnet and Soliloquy

This week, 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 and grammatical 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. How is hypothesis, thought experiment, question represented? How are alternatives manifested? Change? Self-contradiction? The direction or velocity of the train of thought? Change of object of attention? How is *proportion* used (the length, in lines or syllables, of a particular thought, before it is interrupted)?

This is also our opportunity to think about one of the central claims of the twentieth century about the 'thinkfulness' of seventeenth-century verse: T.S. Eliot's sense that, as a result of the 'dissociation of sensibility' of the seventeenth century, some originary unity of thought and feeling had been lost. 'Tennyson and Browning are poets, and they think', claimed Eliot, in his essay on 'The Metaphysical Poets'; 'but they do not feel their thought as immediately as the odour of a rose'. As we read the various texts under our attention for this week's class, we'll think about whether we can detect this 'amalgamating of disparate experience' which Eliot finds typical of metaphysical poetry.

- Shakespeare, *Julius Caesar* (1599); *Hamlet* (1601); *Macbeth* (1606)
- John Donne, *Holy Sonnets* (pub. 1633)
- Abraham Cowley, 'Life and Fame' (c.1656)

Week 5: The Poetic Line

This week, we continue our attention to poetry, but rather than thinking about the larger structures of soliloquy or sonnet, we will focus on the affordances of the poetic line for thought. That there is some connection between the structures of thinking and the structures of the poetic line is a very common idea in early modern discussions of poetry: in Samuel Daniel's *Defence of Rhyme* (1603), for example, he writes of 'our rhymes, whose known frame hath those due stays for the mind, those encounters of touch as makes the motion certain, though the variety be infinite'; later in the century, John Dryden wrote in his 'Discourse on the Original and Progress of Satire' (1693) of pentameter lines that 'this sort of number is more roomy; the thought can turn itself with greater ease in a larger compass'. Milton, too, famously, in his note 'On the Verse' prefacing *Paradise Lost*, suggested that good verse consisted in 'apt numbers, fit quantity of syllables, and the sense variously drawn out from one verse to another', suggesting that a syncopation between the thinking of the line and the sentence, and the possibility of enjambment, animated the particular forms of thought of poetry.
In this class we will consider four poets whose verse is very suggestive for thinking about thinking in the poetic line or stanza: in part, because they are thinking about thinking, or about philosophy, and in part, because they treat poetic form as a structuring device for thought experiment and for the experience of thought. Not all of them are considered poets of the first rank, and their style can seem naïve or awkward. But this raises all the more interesting questions about poetic form and its

relation to thought. Such as: 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, stanzaic form – effect, perform, or impede thinking about thinking?

- Henry More, *Democritus Platonissans* (1646)
- Margaret Cavendish, *Poems and Fancies* (1653)
- Abraham Cowley, *Pindarique Odes* (1656)
- Thomas Traherne, *Poetical Works* (c.1671)

Week 6: The Image

In our final week, we change tack. Having spent the term thinking about words and their disposition in formal and syntactic arrangement as enabling, representing, conveying, capturing thought and thinking, we now turn to non-verbal art. In 2005, W.T. Mitchell posed the question 'What Do Pictures Want?', suggesting that images are animated, desiring agents. We will ask the seemingly strange, even silly, question of 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 viewer's attention; how they prompt language; the qualities of perspective, self-forgetfulness, and reflexivity they invoke in the viewer; 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)
- Adriaen Coorte, *Three Medlars and a Butterfly* (c.1690)

Select Critical Reading List **(detailed and directed summer reading, and 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)
- Miranda Anderson, 'Distributed Cognition in the Early Modern Period', in *The Encyclopedia of Early Modern Philosophy and the Sciences*, ed. Jalobeanu et al. (2022), 470-485
- ----- and Michael Wheeler (eds), *Distributed Cognition in Medieval and Renaissance Culture* (Edinburgh, 2019)
- Raymond Anselment, 'Robert Boyle and the Art of Occasional Meditation', Renaissance and Reformation 32:4 (2009), 73–92.
- Pavneet Aulakh and James Kearney (eds), *Experiential and Experimental Knowledge on the Early Modern English Stage* (Edinburgh, 2026)
- Susanna Berger, *The Art of Philosophy: Visual Thinking from the Late Renaissance to the Enlightenment* (Princeton, 2017)
- A.S. Byatt, 'Feeling Thought: Donne and the Embodied Mind', in *The Cambridge Companion to Donne*, ed. Achsah Guibbory (Cambridge, 2006), 247–58
- Terence Cave, *Thinking With Literature: Towards a Cognitive Criticism* (Oxford, 2016)
- 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
- A.D. Cousins and Daniel Derrin, eds. *Shakespeare and the Soliloquy in Early Modern English Drama* (Cambridge, 2018)
- 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)
- Johanna Drucker, 'Diagrammatic Writing', *New Formations* 78 (2013), 83–101
- T.S. Eliot, *The Varieties of Metaphysical Poetry* (1926/1933)
- William Engel (ed.), *The Memory Arts in Renaissance England* (2016)
- Katrin Ettenhuber, *The Logical Renaissance: Literature, Cognition, and Argument, 1479–1630* (Oxford, 2024)
- Ayelet Even-Ezra, *Lines of Thought: Branching Diagrams and the Medieval Mind* (Chicago, 2021)
- Vittoria Fallanca, *The Design of Montaigne's* Essais (Oxford, 2026)
- Stuart Farley, 'Opus musivum, opus variegatum: the mosaic form in early modern culture', *Renaissance Studies* 31/1 (2015), 107–24
- Elizabeth Fowler, *Poetry and the Built Environment: A Theory of the Flesh of Art* (Oxford, 2024)
- Andrea Gadberry, *Cartesian Poetics: The Art of Thinking* (Chicago, 2021)
- Hanneke Grootenboer, *The Pensive Image: Art as a Form of Thinking* (Chicago, 2021)
- Stephen Guy-Bray, *Line-Endings in Renaissance Poetry* (London, 2022)
- Pierre Hadot, *Philosophy as a Way of Life: Spiritual Exercises from Socrates to Foucault* (Oxford, 1995)
- Nicholas Helms and Steve Mentz (eds), *Water and Cognition in Early Modern English Literature* (Amsterdam, 2024)
- James Hirsch, *Shakespeare and the History of Soliloquies* (Madison, 2003)
- Thomas Hobbes, *Leviathan* (1651), chapters 1–5
- Eve Houghton, 'He Said/She Said: Free Indirect Style Before the Novel', *Critical Inquiry* 51/2 (2025), 247–67
- William James, 'The Stream of Thought', *Principles of Psychology, Vol.1* (New York, 1950), 224-91
- Philip Knox, Jonathan Morton, and Daniel Reeve, eds., *Medieval Thought Experiments: Poetry, Hypothesis, and Experience in the European Middle Ages* (Turnhout, 2018)
- Raphael Lyne, 'Thinking in Stanzas', in *The Work of Form*, eds. Burton and Scott-Baumann (Oxford, 2014)
- -----, *Shakespeare, Rhetoric, and Cognition* (Cambridge, 2011)
- David Marno, *Death Be Not Proud: The Art of Holy Attention* (Chicago, 2016)
- -----, 'Easy Attention: Ignatius of Loyola and Robert Boyle', *The Journal of medieval and early modern studies* 44.1 (2014): 135–161.
- -----, 'Attention and Indifference in Ignatius's *Spiritual Exercises*', in *A Companion to Ignatius of Loyola*, ed. Robert Aleksander Maryks (Leiden, 2014)
- 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
- Esther Osorio Whewell, '"Let it be the thought": Lancelot Andrewes, William James, Charles Sanders Peirce', in Katherine Hunt and Dianne Mitchell (eds), *Literary Form After Matter* (Edinburgh, 2026)
- 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
- Isabel Seligman, *Lines of Thought: Drawing from Michelangelo to Now* (London, 2016)
- David Simon, *Light Without Heat: The Observational Mood from Bacon to Milton* (Ithaca, NY, 2018)
- 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)

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 wrestle, or dance, with his youthful Shelleyanism; Eliot's critique of an individualism, emotionalism, and simplesse that he and Pound associated with a degenerated Romanticism). Finally, we look at the rise and fall (and perhaps rise again) of Romantic reputations. You will be encouraged to discover illustrated editions and anthologies of Romantic poetry along the way, and to consider whether Yeats was right to claim of his generation, 'We were the last Romantics'.

Preliminary Reading

*Starred items are recommended for browsing.

- Arnold, Matthew. *Essays in Criticism,* Second Series (Macmillan, 1888). Essays on 'John Keats', 'Wordsworth', 'Byron', 'Shelley.'
- *Blake, William. *The William Blake Archive* (https://www.blakearchive.org).
- Bloom, Harold. *The Anxiety of Influence* (Oxford University Press, 1973).
- Eliot, T. S. 'Tradition and the Individual Talent', *The Sacred Wood* (Methuen, 1920).
- Gilchrist, Alexander Gilchrist [with Anne Gilchrist]. *The Life of William Blake*: *With Selections from His Poems and Other Writings. . . A New and Enlarged Edition, Illustrated from Blake's Own Works* (Macmillan, 1880).
- **Georgian Poetry,* ed. Edward Marsh (5 vols, 1912–1922).
- *Jeaffreson, John Cordy, *The Real Byron: New Views of the Poet's Life* (Hurst and Blackett, 1883).
- *The Real Shelley: New Views of the Poet's Life* (Hurst and Blackett, 1885).
- Keats, John. *Lamia, Isabella, The Eve of St. Agnes* (Taylor and Hessey, 1820).
- *Leavis, F. R. *New Bearings in English Poetry: A Study of the Contemporary Situation* (Chatto and Windus, 1932).
- Palgrave, Francis Turner (ed.). Preface, Section IV of *The Golden Treasury of the Best Songs and Lyrical Poems in the English Language* (Macmillan, 1861 edition), and the notes on the poems contained in it.
- *Rossetti, Dante Gabriel. *Rossetti Archive* (http://www.rossettiarchive.org).
- *Saintsbury, George. *A History of English Prosody* (3 vols, 1906-1910).
- Shelley, Percy Bysshe. *Prometheus Unbound: A Lyrical Drama in Four Acts with Other Poems* (Ollier, 1820).

- *_The Poetical Works of Percy Bysshe Shelley_, ed. Mrs. Shelley, 4 vols (Moxon, 1839).
- Swinburne, A. C. *William Blake: A Critical Essay* (John Camden Hotten, 1868).
- *Vaughan, William, *Samuel Palmer 1805-1881: Vision and Landscape* (British Museum Press, 2005).
- *Whitman, Walt. *Leaves of Grass* (1855) https://whitmanarchive.org/published/LG/1855/whole.html.
- *_Poems of Walt Whitman_, ed. William Michael Rossetti (John Camden Hotten, 1868.
- *Wilson, Edmund. *Axel's Castle: A Study in the Imaginative Literature of 1870-1930* (Charles Scribner's Sons, 1931).
- Wordsworth, William. Preface to the *Lyrical Ballads* (1800 ed.)
- Yeats, W. B., 'The Philosophy of Shelley's Poetry' (1900) *Essays and Studies.*

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

Structure

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

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

- Blake, William. *A Descriptive Catalogue* (D. N. Shury, 1809) with accompanying images taken from the *Blake Archive*, and *Selections from Blake's Notebook* (Add MS 49460).
- *The Poems of John Keats* and *The Poetical Works of Percy Bysshe Shelley*, ed. F. S. Ellis, selections taken from the Kelmscott editions.
- Selected letters and prose from the Rossettis, William Morris, and John Ruskin.
- Selections from *The Germ*.
- Paintings: William Holman Hunt, *Isabella and the Post of Basil* and *The Eve of St. Agnes*; John Everett Millais, *The Eve of St. Agnes*; *Frank Cadogan Cowper,* Frank Dicksee, Arthur Hughes, John William Waterhouse, *La Belle Dame Sans Merci*.
- Christina Rossetti, *Globin 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), 'Athanase' (1817), and *Prometheus Unbound* (1820).
- William Butler Yeats, selections from *The Rose* (1893); selections from *Wind Among the Reeds* (1899); selections from *The Tower* (1928); 'The Philosophy of Shelley's Poetry'.
- 'Shelley and Yeats' from Harold Bloom, *Yeats* (Oxford University Press,1970).
- *The Anxiety of Influence* (Oxford University Press, 1973).
- Frederick A. Pottle, 'The Case of Shelley' (1952).

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

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

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

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

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

General Background Reading:

- Cronin, Richard. *Romantic Victorians: English Literature*, 1824–1840 (Palgrave, 2002).
- Donahue, Denis. *Yeats* (London: Fontana, 1971).
- Dorfman, Deborah. *Blake in the Nineteenth Century: His Reputation as a Poet from Gilchrist to Yeats* (Yale University Press, 1969).

- Hough, Graham. *The Last Romantics* (Duckworth, 1949).
- Kermode, Frank. *The Romantic Image* (Routledge, 1957).
- Leavis, F. R. *Revaluation: Tradition and Development in English Poetry* (Chatto & Windus, 1936).
- Mole, Tom. *What Victorians Made of Romanticism* (Princeton, 2017).
- Norman, Sylva. *The Flight of the Skylark: The Development of Shelley's Reputation* (University of Oklahoma Press, 1954),
- O'Neill, Michael. *The All-Sustaining Air: Romantic Legacies and Renewals in British, American, and Irish Poetry since 1900* (Oxford University Press, 2007)
- Power, Julia. *Shelley in America in the Nineteenth Century* (University of Nebraska Press, 1940).
- Rossetti, W. M. *Family Letters of Christina Georgina Rossetti* (Brown, Langham & Co, 1908).
- *Rossetti Papers 1862–1870* (Sands, 1903)
- Scott, Grant, *The Sculpted Word: Keats, Ekphrasis, and the Visual Arts* (University Press of New England, 1936).

The 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, John Hollander on the city poem, and Merle H. Mishel on uncertainty in illness. With a focus that is concurrently formal, theoretical, cultural, historical, and political, this course will encourage you to trace developments, dialogues, interrelations, discrepancies, and divergencies within odes written in Britain and America from 1700 to now.

Week 1: ODES ON BEAUTY

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

- Patricia Lockwood, ‘The Ode on a Grecian Urn’ (2017)

Week 2: ODES ON SADNESS

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

Week 3: ODES ON BIRDS

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

Week 4: ODES ON WAR

- 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 THE CITY

- Elizabeth Carter, ‘Ode, to a Lady in London’ (1758)
- Lord Byron, ‘Ode on Venice’ (1818)
- Percy Bysshe Shelley, ‘Ode to Naples’ (1820)
- Hart Crane, ‘To Brooklyn Bridge’ (1930)
- Dilip Chitre, ‘Ode to Bombay’ (1980)
- Alice Ostriker ‘Ode to New York City’ (2014)
- Dimitri Reyes, ‘[Oye! This is an apartment building ode.]’ (2022)

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).

Romanticism, Politics, Philosophy

Course Convenor: Professor Timothy Michael (timothy.michael@lincoln.ox.ac.uk)

This seminar is a study of some political and philosophical currents within Romanticism, with an emphasis on where and how those currents converge: we will study, that is, what Shelley called the 'philosophical view of reform' that is at the heart of much Romantic literature in Britain (c. 1790-1830). Of particular interest will be the role of reason in political affairs, an issue that will provide us with one way of thinking about the connection between post-Revolutionary politics and post-Enlightenment theories of the mind and knowledge. Our focus will be on five major figures: Burke, Wollstonecraft, Wordsworth, Coleridge, and Shelley. We will consider both the poetry (including *The Prelude*, *The Excursion*, and *Prometheus Unbound*) and the political prose of the period. Students will be encouraged to read widely in Romantic criticism, old and new, and to situate their thinking about Romanticism in that context.

Though our focus will be largely historical, students will be invited to reflect on the relevance of these debates for the present moment. As the philosopher Daniel Dennett put it in 2017, 'we're entering a period of epistemological murk and uncertainty that we've not experienced since the middle ages'. Dennett paints with a broad brush here—the crisis of political reason in the Romantic period, especially in the 1790s, marks an important chapter in the history of epistemic-political uncertainty—and students will be free to make connections between Romantic politics and our own.

BACKGROUND READING

Read as widely as you can, according to your own interests and enthusiasms, during the vacation and throughout the term.

1. Romantic Criticism

- Abrams, M.H. *Natural Supernaturalism* (Norton, 1971)
- Berlin, Isaiah. *Political Ideas in the Romantic Age* (Princeton, 2006)
- Butler, Marilyn. *Romantics, Rebels, and Reactionaries* (Oxford, 1982)
- *The Cambridge History of Romantic Literature*, ed Chandler (Cambridge, 2012)
- Chandler, James. *England in 1819* (Chicago, 1998)
- Engell, James. *The Creative Imagination* (Harvard, 1981)
- *English Romantic Poets*, ed. Abrams (Oxford, 1975)
- Lockridge, Laurence. *The Ethics of Romanticism* (Cambridge, 1989)
- McGann, Jerome. *The Romantic Ideology* (Chicago, 1983)
- Roe, Nicholas. *Wordsworth and Coleridge: The Radical Years* (Oxford, 1988)
- *Romanticism and Consciousness*, ed. Bloom (Norton, 1970)
- Simpson, *Wordsworth, Commodification, and Social Concern* (2009)
- Woodring, Carl. *Politics in English Romantic Poetry* (Harvard, 1970)

2. Philosophy

- Berkeley, *Three Dialogues between Hylas and Philonous* (1713)
- Fichte, *Foundations of Natural Right* (1796)
- Godwin, *Enquiry Concerning Political Justice* (1793)
- Hume, *Treatise of Human Nature* (1739-40)
- ———. *Political Essays*, ed. Hendel (1953), especially 'Of the Original Contract'
- ———. 'That Politics May be Reduced to a Science', in *Selected Essays*, ed. Copley and Edgar (1993)
- Kant, *The Conflict of the Faculties* (1798)

- ———. *The Critique of Pure Reason* (1781; 1787)
- ———. *The Critique of Practical Reason* (1788)
- ———. *The Critique of Judgment* (1790)
- ———. *Groundwork of the Metaphysics of Morals* (1785)
- ———. 'Of Perpetual Peace' (1795)
- ———. 'Prolegomena to Any Future Metaphysics' (1783)
- Locke, *Second Treatise of Government* (1690)
- Rousseau, *Discourse on the Origin of Inequality* (1755) and *On the Social Contract* (1762)
- Schelling, *System of Transcendental Idealism* (1800)
- Schlegel, *Athenaeum* (1798)
- Smith, *The Theory of Moral Sentiments* (1759) and *The Wealth of Nations* (1776)

3. Politics/History

- Clark, *English Society 1688-1832* (1985)
- Colley, *Britons: Forging the Nation: 1707-1837* (1992)
- *A Documentary Survey of the French Revolution*, ed. Stewart (1951)
- Doyle, *The Oxford History of the French Revolution* (1989) or *The French Revolution: A Very Short Introduction* (2001)
- Hilton, *A Mad, Bad, and Dangerous People? England 1783-1846* (2006)
- *The Impact of the French Revolution*, ed. Hampshire-Monk (2005)
- Langford, *A Polite and Commercial People: England 1727-1783* (1989)
- Namier, *England in the Age of the American Revolution* (1966)
- ———. *The Structure of Politics at the Accession of George III* (1957)
- Popkin, *A Short History of the French Revolution* (2009)
- Thompson, *The Making of the English Working Class* (1963)

SCHEDULE

Week 1: The Trial of Reason

Primary reading

- Wordsworth, *The Prelude* (1805), esp. Books VIII-XI
- Kant, *Critique of Pure Reason* (1787), Preface and Introduction
- ———. 'What is Enlightenment?' (1784)
- ———. 'What Does It Mean to Orient Oneself in Thinking?' (1786)
- ———. *The Conflict of the Faculties* (1798), Preface, Introduction, Part II ('An Old Question Raised Again')
- Godwin, *Enquiry Concerning Political Justice* (1793), esp. Books I-IV

Further reading

- Foucault, *Omnes et Singulatim*, 'Toward a Critique of Political Reason'
- Oakeshott, *Rationalism in Politics and Other Essays*

Week 2: The Revolution Controversy, Revisited

Primary reading

- Burke, *Reflections on the Revolution in France* (1790)
- Wollstonecraft, *Vindication of the Rights of Men* (1790)
- PLUS at least TWO other works from Marilyn Butler's edition of revolutionary writings, *Burke, Paine, Godwin, and the Revolution Controversy* (1984)

Further reading

- *The French Revolution: A Document Collection*, ed. Mason and Rizzo
- *The Impact of the French Revolution*, ed. Hampshire-Monk
- Popkin, *A Short History of the French Revolution*

Week 3: Coleridge's Political Prose

Primary reading

- *The Watchman* (1796)
- *The Friend* (1809-10; 1818), esp. 'On the Principles of Political Knowledge' (1818)
- *Lay Sermons* (1816-17)
- *Aids to Reflection* (1825)
- *On the Constitution of Church and State* (1830)

Further reading

- Bate, *Coleridge*
- Perry, *Coleridge and the Uses of Division*
- Lockridge, *Coleridge the Moralist*
- Morrow, *Coleridge's Political Thought*

Week 4: Wordsworth's Political Prose

Primary reading

- *A Letter to the Bishop of Llandaff* (1793)
- *The Convention of Cintra* (1809)
- *Two Addresses to the Freeholders of Westmorland* (1818)

Further reading

- Bainbridge, Bromwich, Michael, and Vincent. Introductory essays to the bi-centennial electronic edition of *The Convention of Cintra*, ed. Gravil
- Gill, *Wordsworth: A Life*
- Simpson, *Wordsworth, Commodification, and Social Concern*

Week 5: Wordsworth's Poetry of Recompense

Primary reading

- *Lyrical Ballads* (1798); Preface to the *Lyrical Ballads* (1802)
- *Home at Grasmere* (c.1800)
- 'Sonnets Dedicated to Liberty,' from *Poems in Two Volumes* (1807)
- *The Excursion* (1814), esp. Books III and IV

Further reading

- Bromwich, *Disowned by Memory: Wordsworth's Poetry of the 1790s*
- Chandler, *Wordsworth's Second Nature*
- Jarvis, *Wordsworth's Philosophic Song*

Week 6: Shelley's Philosophical View

Primary reading

- *A Philosophical View of Reform* (1819-20)

- *Prometheus Unbound* (1820)

Further reading

- Cameron, *The Young Shelley* and *Shelley: The Golden Years*
- Hoagwood, *Skepticism and Ideology: Shelley's Political Prose and Its Philosophical Context from Bacon to Marx*
- Wasserman, *Shelley: A Critical Reading*

The Idea of Criticsim

Course Convenors: Professor Helen Small (helen.small@ell.ox.ac.uk) and Dr Stacey McDowell

This is an option course on the theory and practice of literary criticism, focusing on the question of what it means now, and has meant in the past, to read critically as a university discipline.

The seminars will start by considering the argument put forward by John Guillory, in *Professing Criticism* (2025), that literary criticism was historically exceptional in being a profession before it became a discipline—and that this history helps explain a tendency to over-estimate criticism's political importance in the world. Week 2 will look at developments in publishing, journalism, education and readership of 'vernacular' English literature (set out in Stefan Collini's history of literary studies in Britain [2025]) that were the necessary antecedents for English literary studies; also considering some influential political-philosophical arguments for and against the public importance of literary criticism in the eighteenth and nineteenth centuries. Week 3 will focus on criticism's emergence as a (or even *the*) defining activity of the academic discipline of 'English', particularly from the 1950s to the 1970s. Is Guillory correct that literary studies in the university found its rationale by 'forcefully assert[ing] the identity of criticism' as a distinctive intellectual activity? Insofar as the evidence backs that view, what subject matter did those practising and 'professing' criticism consider it important to teach? What objects did they define as their own? How have those objects changed over time, and how has the choice of object enabled or constrained the practice of criticism? What social roles have different teachers of literature imagined for criticism, and what political influences and efficacy (if any) have they attributed to it? What role has the education of aesthetic taste, sensibility, and pleasure played? Weeks 4-6 will direct these questions through texts attentive to criticism and history, literary decolonization, and changing ideas of aesthetic education—encouraging students to refine and articulate their own sense of what criticism now is, and what it is for.

Seminars Prioritization of the texts listed under 'Further reading' will be agreed with students at an initial meeting, and can be adjusted to align with any particular interests in the group.

Week 1: Criticism as Discipline

- John, Guillory, *Professing Criticism: Essays on the Organization of Literary Study* (Chicago: Chicago UP, 2022), Preface and Part I
- Pierre Bourdieu, *Distinction: Social Critique of the Judgement of Taste* (1979), tr. Richard Nice, with a new Intro. by Tony Bennett (London: Routledge, 2010), 'A Social Critique of the Judgement of Taste'
- Three reviews of *Professing Criticism*: Frances Ferguson, *Critical Inquiry* 50/2 (2023), 356-58; Bruce Robbins, *Chronicle of Higher Education* 3 February 2023; Wallace Martin, 'Criticism and the academy', in A. Walton Litz, Louis Menand, and Lawrence Rainey (eds.), *The Cambridge History of Literary Criticism* vol 7: *Modernism and the New Criticism* (Cambridge: Cambridge University Press, 2000); Merve Emre, 'Has Academia Ruined Literary Criticism', *New Yorker* 16 January 2023

Further reading:

- Special issue of *Genre* 56/1 (2023) on Guillory's earlier, very influential book *Cultural Capital* (1993)
- Rachel Sagner Buurma and Laura Heffernan, *The Teaching Archive: A New History for Literary Study* (Chicago: University of Chicago Press, 2021)

- John Guillory and Jessica Swoboda, 'Legitimation Crisis: A Conversation with John Guillory', *The Point Magazine* 31 May 2022

Week 2: Antecedents of Criticism

- Stefan Collini, *Literature and Learning: A History of English Studies in Britain* (Oxford: Oxford UP, 2025), Part I (chs. 1-3)
- Peter Mandler, 'Good Reading for the Million: The "Paperback Revolution" and the Co-Production of Academic Knowledge in Mid Twentieth-Century Britain and America', *Past and Present* vol. 244, issue 1 (2019), 235-69
- Jürgen Habermas, *The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society*, tr. Thomas Burger (Boston, MA: The MIT Press, 1989), chs. 3, 7, 20
- Amanda Anderson, *The Way We Argue Now: A Study in the Cultures of Theory* (Princeton, NJ: Princeton UP, 2005), ch. 6 'Argument and Ethos'

Further reading:

- Jane Gallop (ed.), *Polemic: Critical or Uncritical* (London: Routledge, 2004), Introduction
- Christina Lupton, *Reading and the Making of Time in the Eighteenth Century* (Baltimore: Johns Hopkins UP, 2018), Introduction
- Lee Morrissey, *The Constitution of Literature: Literacy, Democracy, and Early English Literary Criticism* (Stanford: Stanford UP, 2008), Introduction
- Nancy Fraser, 'After Habermas', *LRB Blog*, *London Review of Books* 25 March 2026, https://www.lrb.co.uk/blog/2026/march/after-habermas
- Michael Warner, 'Publics and Counterpublics', *Public Culture* 14(1): 49–90

Week 3: Reading and Criticism

- I.A. Richards, *Practical Criticism: A Study of Literary Judgement* (1929), ed. John Constable (London: Routledge, 2001), editor's introduction + pp. 1-16
- William Empson, *Seven Types of Ambiguity* (London: Chatto & Windus, 1949), ch. 3
- Helen Thaventhiran, *Radical Empiricists: Five Modernist Close Readers* (Oxford: Oxford UP, 2015), Ch. II 'Experiment: I.A. Richards and Critical Bathos'
- Joseph North, *Literary Criticism: A Concise Political History* (2017), Ch. 1

Further reading:

- F.R. Leavis, 'Education and the University: Sketch for an English School', *Scrutiny*, IX (1940), p.98; rpt (and revd) in *Education and the University: a Sketch for an 'English School'* (Cambridge: Cambridge University Press, 1943).
- Eve Sedgwick, 'Homophobia, Misogyny, and Capital: The Example of *Our Mutual Friend*', in *Between Men: English Literature and Male Homosocial Desire* (1985), Thirtieth anniversary edn (Columbia, NY: Columbia UP, 2015), rpt in *Charles Dickens*, ed. and introduced by Steven Connor (1996)
- D.A. Miller, *Jane Austen, or The Secret of Style* (Princeton, NJ: Princeton UP, 2003), ch.1
- Stefan Collini, '"On Highest Authority": the Literary Critic and Other Aviators in Early Twentieth-Century Britain', in Dorothy Ross (ed.), *Modernist Impulses in the Human Sciences 1870-1930* (Baltimore: Johns Hopkins University Press, 1994), pp. 152-75
- John Guillory, *On Close Reading* (Chicago: Chicago UP, 2025)
- Michael Wood, 'We Do It All the Time', *London Review of Books* vol. 38, no. 3, 4 Feb 2016, https://www.lrb.co.uk/the-paper/v38/n03/michael-wood/we-do-it-all-the-time

Week 4: Historical Criticisms

- Fredric Jameson, *The Political Unconscious* (1981; London: Routledge Classics, 2002), Preface and Ch. 1
- Joseph North, *Literary Criticism: A Concise Political History* (Boston, MA: Harvard UP, 2017)—Ch. 4: 'The Critical Unconscious'
- Jonathan Kramnick, *Criticism and Truth: On Method in Literary Studies* (Chicago: U Chicago Press, 2023), Introduction and Ch. 1
- Toril Moi, 'Crisis in the Profession: or, The Failure to Imagine the New', *American Literary History* 36/4 (2024), 1161-82
- Nan Z. Da, 'Literary Criticism in the Age of AI', *New Left Review* 155 (Sept/Oct 2025)

Further reading:

- George Saintsbury, 'Inaugural Lecture', in Augustus Muir and John W. Oliver (eds.), *George Saintsbury: The Memorial Volume* (London: Methuen, 1945) + short extract from *A History of English Prosody* (1906)
- György Lukács, *Theory of the Novel: A Historico-Philosophical Essay on the Forms of Great Epic Literature*, tr. Anna Bostock (London: The Merlin Press, 1971), Preface and '*L'Education sentimentale* and the problem of time in the novel'
- Raymond Williams, *Marxism and Literature* (Oxford: OUP, 1977), ch. 3—plus the definition of cultural materialism (p. 5)
- Catherine Gallagher, *Telling it Like it Wasn't: The Counterfactual Imagination in History and Fiction* (Chicago: The U of Chicago Press, 2018), Introduction
- Stefan Collini and Francis Mulhern, first two essays in the series of exchanges in *New Left Review* (2001-); rpt with additional reflections as *What is Cultural Criticism? (*London: Verso, 2024)

Week 5: Decolonising Criticism

- Stuart Hall, 'Cultural Studies and the Centre: Some Problematics and Problems', in S. Hall et al. (eds) *Culture, Media, Language* (London: Hutchinson, 1980) and 'Cultural Studies and its Theoretical Legacies', in Lionel Grossberg et al. (eds) Cultural Studies, New York: Routledge, 1992)
- Ankhi Mukherjee and Ato Quayson (eds), *Decolonizing the English Curriculum* (Cambridge: Cambridge UP, 2024), Intro. and ch. 6: Mukherjee, 'Black British Literature Decolonizing the Curriculum'
- Yogita Goyal, 'Anticolonialism as Theory', *Representations*, 162/1 (2023), 1–10

Further reading:

- 'Postcolonialism's Ethical (Re)Turn: An Interview with Simon Gikandi', *Postcolonial Text* 2/1 (2006), https://www.postcolonial.org/index.php/pct/article/view/464/845
- Gayatri Chakravorty Spivak, *Outside in the Teaching Machine* (London: Routledge, 1993) – 'In a Word' interview with Ellen Rooney and ch. 9 'The Politics of Translation'
- Cajetan Iheka, *Naturalizing Africa: Ecological Violence, Agency, and Postcolonial Resistance in African Literature* (Cambridge: Cambridge UP, 2018)
- Saidiya Hartman, *Wayward Lives, Beautiful Experiments—Intimate Histories* (New York: W. H. Norton, 2019) - 'A Note on Method', 'Cast of Characters', and Book One.
- Andulrazak Gurnah, Nobel Prize Lecture, 2021, https://www.postcolonial.org/index.php/pct/article/view/464/845

Week 6: Critical Form

- John Ruskin, *Unto This Last* (1860), 'The Political Economy of Art. Lecture 1', *The Works of John Ruskin*, ed. E. T. Cooke and Alexander Wedderburn (Cambridge: Cambridge UP, 1905)
- Cleanth Brooks, *The Well Wrought Urn: Studies in the Structure of Poetry* (New York: Harcourt Brace, 1947) – 'The Motivation of Tennyson's Weeper' [extract]
- Jonathan Kramnick and Anahid Nersessian, 'Form and Explanation', *Critical Inquiry* 43/3 (2017), 650–69
- Elaine Scarry, *On Beauty and Being Just* (Princeton: Princeton UP, 2013) – Part I
- Michael W. Clune, *A Defense of Judgment* (Chicago: U Chicago Press, 2021), Intro and Ch. 1
- Ross Wilson, *Critical Forms: Forms of Literary Criticism, 1750-2020* (Oxford: Oxford UP, 2023), Ch. 5

Further reading:

- Bruce Robbins, 'Is Literature a Secular Concept? Three Earthquakes', *Modern Language Quarterly* 72.3 (2011), 293-31 (for a critique of Scarry)
- Rita Felski, *The Limits of Critique* (Princeton: Princeton UP, 2015) – 'The Stakes of Suspicion'
- Kevin Quashie, *Black Aliveness, or a Poetics of Being* (Durham: Duke UP, 2021), Introduction and chapters 1-3
- Isobel Armstrong, 'What We Do: The New This and the New That', in George Levine (ed.), *The Question of the Aesthetic* (Oxford: Oxford UP, 2022)
- Stephen Best and Sharon Marcus, 'Surface Reading: An Introduction', *Representations* 108/1 (2009), 1-21
- Jakko Kemper, 'Generative AI, Everyday Aesthetic Production, and the Imperial Mode of Living', *Critical AI* 3/1 (2025), https://read.dukeupress.edu/critical-ai/article-abstract/doi/10.1215/2834703X-11700246/401268

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 Sprees Through the Metropolis* (1821).
- Jehangeer Nowrojee and Hirjeebhoy Merwanjee, *Journal of a Residence of Two and a Half Years in Great Britain* (1841).
- George Augustus Sala, *Twice Round the Clock* (1859).

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.

Weel 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.

Victorian Theatre and Performance

Course convenor: Professor Sos Eltis (sos.eltis@bnc.ox.ac.uk)

In this course we will explore the dynamism, power and potential of nineteenth-century theatre and performance. By far the most popular and vital artistic medium of nineteenth century, drama was not only a hugely profitable business but also a potent forum for debate. With some 30,000 new plays licensed in the course of the century, and over 51,000 theatre seats available in London alone by 1866, theatre drew audiences from across the social spectrum, while testing – and often defying – the ability of state censorship to curb its ability to stage disturbing ideas and spectacles.

Looking at a wide range of plays and performances from different genres and styles, from melodramas and sensation plays to Ibsenite problem plays, philosophical plays of ideas and suffrage propaganda, this course will explore the disruptive pleasures, artistic experiments and political power of Victorian and Edwardian theatre. Influencing writers from Charles Dickens and Wilkie Collins to Mary Elizabeth Braddon and Henry James, theatre and performance lay at the heart of the Victorian imagination, shaping conceptions of the urban landscape, gender identities, race and empire, social cohesion, and individual selfhood.

We will consider plays as texts, performances, political and social events, modes of discourse, subversive pleasures, intellectual experiments, commercial ventures and an unpredictable mixture of all of these. Issues covered will include mechanisms of censorship, conditions of performance, reception, the historiography of theatre, the influence of specific performers, and the relation between nineteenth-century theatre and other artistic media, including the novel and early film. Bringing together cutting-edge technology, visual spectacle, entrepreneurial ingenuity, theatre was a medium for both artistic and commercial ambition. We will discuss how plays engaged with contemporary debates on gender, race and nation, with philosophical ideas and social theories, and how actors, producers and writers used the theatre to challenge, experiment and disrupt.

Week 1: Melodrama and sensation drama

Primary texts:

- Douglas Jerrold, *Black-Ey'd Susan* (1829)
- J. T. Haines, *My Poll and My Partner Joe* (1835)
- Dion Boucicault, *The Colleen Bawn* (1860)
- C. H. Hazlewood, *Lady Audley's Secret* (1863)
- Oscar Wilde, *A Woman of No Importance* (1893)

Melodrama has variously been identified as the dominant theatrical genre of the nineteenth century and as a term misapplied to host of plays of diverse modes and genres. Seen by Peter Brooks as primarily a moral structuring and by Elaine Hadley as a political discourse, the melodramatic mode has long dominated discussion of Victorian theatre. Considering the divergent definitions of melodrama and its technologically sophisticated off-shoot, the sensation drama, this class will explore the conservative and radical uses of melodrama, its varying manifestations and its influence and development across the long sweep of the nineteenth century.

Week 2: Realism

Primary texts:

- T. W. Robertson, *Caste* (1867)
- Charles Reade, *It Is Never Too Late to Mend* (1865)
- G. R. Sims, *The Lights o' London* (1881)

- John Galsworthy, *Justice* (1910)

The rise of realism has long been critically located in the 'cup-and-saucer' dramas of Tom Robertson with their focus on social manners and low-key characterisation and dialogue, with a second stage in realist techniques emerging with the 'Ibsen revolution' of the 1890s. However, Victorian critics used the terms 'realist' and even 'ultra-realist' to refer to spectacular melodramas such as Reade's *It Is Never Too Late to Mend* with its controversial depiction of prison conditions and Sims's *The Lights o' London* which staged Borough Market in all its glories. This class will reconsider the term 'realist', asking how dramatic representation differs from narrative fiction and how theories of realism can be reconsidered in relation to questions of stagecraft, audience response and metatheatrical self-awareness.

Week 3: Character and Identity

Primary texts:

- Dion Boucicault, *The Corsican Brothers* (1852)
- Leopold Lewis, *The Bells* (1867)
- Henrik Ibsen, *Hedda Gabler* (1891)
- Oscar Wilde, *Salome* (1893)
- Elizabeth Robins and Florence Bell, *Alan's Wife* (1893)
- Cicely Hamilton, *Diana of Dobson's* (1908)
- George Bernard Shaw, *Pygmalion* (1913)

From the guilty flashbacks of a murderer in Lewis's *The Bells* to the telepathic link between the twins in Boucicault's *The Corsican Brothers*, the stage provided opportunities for exploring the darker corners of psychology and the possibilities of extended, doubled and fluid selves. This class will explore the range of dramatic forms of embodiment, psychology and identity, and how playwrights and performers exploited the possibilities of different theatrical modes to represent character not as fixed and transparent but as multiple, opaque, socially determined, essentialist or troublingly mysterious.

Week 4: Gender

Primary texts:

- William Collier, *Is She a Woman?* (1836)
- Tom Taylor, *Still Waters Run Deep* (1855)
- Henrik Ibsen, *A Doll's House* (1879)
- Oscar Wilde, *The Importance of Being Earnest* (1895)
- Clo Graves, *A Mother of Three* (1896)
- George Bernard Shaw, *You Never Can Tell* (1897)
- J. M. Barrie, *The Admirable Crichton* (1902)

Throughout the long nineteenth century the theatre was a primary site for exploring and exploding gender roles and identities. Cross-dressing, drag, camp and all the nuances, duplicities, uncertainties, multiplicities and liminalities that emerge from performing gender on stage were exploited by playwrights and performers variously to question, explore and challenge concepts of gender. This class will consider how performance was used to reassert and challenge gender norms, and how comedy was harnessed to explore the playful possibilities of desire, self-expression and gender fluidity.

Week 5: Society

Primary texts:

- George Henry Lewes, *The Game of Speculation* (1851)
- Oscar Wilde, *An Ideal Husband* (1895)
- Elizabeth Robins, *Votes for Women!* (1907)
- George Bernard Shaw, *Mrs Warren's Profession* (1894), *Major Barbara* (1905)
- Harley Granville Barker, *The Voysey Inheritance* (1905)

Theatre's potential for representing society in microcosm was harnessed throughout the period to depict and critique the forces that bound and fractured social structures. From women's suffrage drama to analyses of the cash nexus and the relation between capitalist, familial, religious and moral imperatives, this class considers how theatre became a forum rethinking and redefining what 'society' meant.

Week 6: Race and Empire

Primary texts:

- George Aiken, *Uncle Tom's Cabin; or, Life among the Lowly* (1859; Dion Boucicault, *Jessie Brown; or The Relief of Lucknow* (1858), *The Octoroon* (1859)
- George Bernard Shaw, *John Bull's Other Island* (1904)

The British stage had a central role in popularizing and disseminating racist stereotypes, from minstrelsy to the spectacular patriotic melodrama of Augustus Harris's Drury Lane. This class will consider how performance both propagated and questioned racial types and definitions, and how performance complicated essentialist notions of national character and to engage with colonialism and its sustaining narratives.

GENERAL CRITICISM

- Michael Booth, *Theatre in the Victorian Age*
- _____, *Prefaces to English Nineteenth-Century Theatre*
- _____, *Victorian Spectacular Theatre*
- Jacky Bratton (ed.), *Acts of Supremacy: the British Empire and the Stage, 1790-1930*
- Jean Chothia, *English Drama of the Early Modern Period, 1890-1940*
- _____ , *André Antoine* (1991)
- Tracy C. Davis, *Actresses as Working Women: their Social Identity in Victorian Culture*
- _____, *The Economics of the British Stage, 1800-1914*
- _____, *Women and Playwriting in nineteenth-century Britain*
- Tracy C. Davis and Peter Holland, *The Performing Century: Nineteenth-Century Theatre History*
- Tracy C. Davis and Ellen Donkin, *Playwriting and Nineteenth-Century British Women*
- Joseph Donohue (ed.) *The Cambridge History of British Theatre: Vol.2, 1660-1895*
- Sos Eltis, *Acts of Desire: Women and Sex on Stage, 1800-1930*
- Victor Emeljanow, *Victorian Popular Dramatists*
- Richard Ffoulkes (ed.), *British Theatre in the 1890s: Essays on Drama and the Stage*
- Vivien Gardner and Susan Rutherford (eds.) *The New Woman and Her Sisters: Feminism and Theatre, 1850-1914*
- Leslie Hill, *Sex, Suffrage and the Stage: First Wave Feminism in British Theatre* (Palgrave Macmillan: London, 2018
- Russell Jackson, *Victorian Theatre*

- Anthony Jenkins, *The Making of Victorian Drama*
- Baz Kershaw (ed.), *The Cambridge History of British Theatre: Vol.3, Since 1895*
- Gail Marshall, *Victorian Shakespeare*
- Martin Meisel, *Realizations: Narrative, Pictorial, and Theatrical Arts in Nineteenth-Century England*
- Jane Moody, *Illegitimate Theatre in London, 1770–1840.*
- Katherine Newey, *Women's Theatre Writing in Victorian Britain*
- Kerry Powell (ed), *The Cambridge Companion to Victorian and Edwardian Drama*
- _____, *Women and Victorian Theatre*
- George Rowell, *The Victorian Theatre, A Survey*
- George Rowell (editor), *Victorian Dramatic Criticism*
- Kenneth Richards and Peter Thomson (editors), *Essays on Nineteenth-Century British Theatre*
- Claude Schumacher, ed., *Naturalism and Symbolism in the European Theatre*
- J. R. Stephens, *The Censorship of English Drama, 1824-1901*
- _____, *The Profession of the Playwright: British Theatre 1800-1900*
- George Taylor, *Players and Performances in the Victorian Theatre*
- Sheila Stowell and Joel Kaplan, *Theatre and Fashion from Oscar Wilde to the Suffragettes*
- John Stokes, *Resistible Theatre: Enterprise and Experiment in the late nineteenth century*
- Lynn Voskuil, *Acting naturally: Victorian theatricality and authenticity*
- Hazel Waters, *Racism on the Victorian Stage: representation of slavery and the black character*
- Raymond Williams, *Modern Tragedy*
- Katharine Worth, *Revolutions in Modern English Drama*
- Edward Ziter, *The Orient on the Victorian Stage*

MELODRAMA

- Michael Booth, *English Melodrama*
- J. S. Bratton, Jim Cook, Christine Gledhill, *Melodrama: stage, picture, screen*
- Peter Brooks, *The Melodramatic Imagination: Balzac, Henry James, melodrama and the mode of excess*
- M. Wilson Disher, *Blood and Thunder: mid-Victorian melodrama and its origins*
- Sos Eltis, *Acts of Desire: Women and Sex on Stage, 1800-1930*
- Elaine Hadley, *Melodramatic tactics: theatricalized dissent in the English marketplace, 1800-1885*
- Michael Hays (ed), *Melodrama: the cultural emergence of a genre*
- Robert Heilman, *Tragedy and melodrama: versions of experience*
- Juliet John, *Dickens's Villains: melodrama, character, popular culture*
- Michael Kilgariff, *The Golden Age of Melodrama: twelve 19th-century melodramas*
- Frank Rahill, *The World of Melodrama*
- Theresa Rebeck, *Your cries are in vain: a theory of the melodramatic heroine*
- James Redmond, *Melodrama*
- James L. Smith, *Melodrama*
- Carolyn Williams (ed), *The Cambridge Companion to English Melodrama*

PLAYWRIGHT-SPECIFIC CRITICISM

BERNARD SHAW

- Tracy C Davis, *George Bernard Shaw and the Socialist Theatre*
  Bernard Dukore, *Shaw's Theatre*
- T. F. Evans (ed.), *Bernard Shaw: The Critical Heritage*,
- Nicolas Grene, *Bernard Shaw: A Critical View*
  Michael Holroyd, *Bernard Shaw,* vols 1 & 2 – v good and detailed critical biography
  C.D. Innes (ed.), *The Cambridge Companion to Bernard Shaw*
  Brad Kent (ed) *Shaw in Context*
- Martin Meisel, *Shaw and the Nineteenth Century Theatre*
  Margery Morgan, *The Shavian Playground*
- Fintan O'Toole, *Judging Shaw: the Radicalism of GBS*
- Maurice Valency, *The Cart and the Trumpet: The Plays of George Bernard Shaw*
  Also v useful – Shaw on everyone else's drama: George Bernard Shaw, *Our Theatre in the Nineties* (3 vols), and *The Drama Observed* (ed. Dukore).

OSCAR WILDE

- Karl Beckson, *Oscar Wilde: The Critical Heritage*
- Sos Eltis, *Revising Wilde: Society and Subversion in the Plays of Oscar Wilde*
  Regina Gagnier, *Idylls of the Marketplace: Oscar Wilde and the Victorian Public*
- Joel Kaplan and Sheila Stowell, *Theatre and Fashion, from Oscar Wilde to the Suffragettes*
- Norbert Kohl, *Oscar Wilde, Works of a Conformist Rebel*
  Kerry Powell, *Oscar Wilde and the Theatre of the 1890s*
    - *Acting Wilde: Victorian sexuality, theatre and Oscar Wilde*
- Kerry Powell and Peter Raby (eds), *Wilde in Context*
- Peter Raby, *Oscar Wilde*
  Peter Raby (ed.), *The Cambridge Companion to Oscar Wilde*
- Frederick S. Roden (ed), *Palgrave Advances in Oscar Wilde Studies*
- Neil Sammels, *Wilde style: the plays and prose of Oscar Wilde*
- George Sandalescu (ed), *Re-discovering Wilde*.
- William Tydeman (ed), *Wilde: Comedies*
- Anne Varty, *A Preface to Oscar Wilde*
- Katharine Worth, *Oscar Wilde*

W. PINERO and H. A. JONES

- Richard Cordell, *Henry Arthur Jones and the modern drama*
- John Dawick, *Pinero: a Theatrical Life*
  Hamilton Fyfe, *Sir Arthur Pinero's plays and players*
- Penny Griffin, *Arthur Wing Pinero and Henry Arthur Jones*
- Doris A. Jones, *The Life and Letters of Henry Arthur Jones*
- Joel Kaplan and Sheila Stowell, *Theatre and Fashion, from Oscar Wilde to the Suffragettes*

DION BOUCICAULT

- John McCormick, *Dion Boucicault*
- Richard Fawkes, *Dion Boucicault: a biography*
- Nicholas Grene, *The Politics of Irish Drama: Plays in Context from Boucicault to Friel*
- Townsend Walsh, *The Career of Dion Boucicault*
- Deirdre McFeely, *Dion Boucicault: Irish Identity on stage*
- Sarah Meer, "Boucicault's Misdirections: Race, Transatlantic Theatre and Social

- Position in *The Octoroon*." *Atlantic Studies: Literary, Cultural, and Historical Perspectives,* vol. 6, no. 1, April 2009, pp. 81–95
- Joseph R. Roach, "Slave Spectacles and Tragic Octoroons: A Cultural Genealogy of
- Antebellum Performance." *Theatre Survey: The Journal of the American Society for*
- *Theatre Research*, vol. 33, no. 2, November 1992, pp. 167–187

IBSEN

- Errol Durbach, *Ibsen and the Theatre* (1980)
- Michael Egan, ed., *Ibsen: The Critical Heritage* (1972)
- James McFarlane, ed., *The Oxford Ibsen* (7 vols.)
- ————————, *Henrik Ibsen: A Critical Anthology* (1970)
- ————————, *The Cambridge Companion to Ibsen* (1994)
- Frederick J. Marker and Lise-Lone Marker, *Ibsen's Lively Art: A Performance Study of the Major Plays* (1989)
- Toril Moi, *Henrik Ibsen and the Birth of Modernism* (2006)
- Thomas Postlewait, *Prophet of the New Drama: William Archer and the Ibsen Campaign* (1986)
- George Bernard Shaw, *The Quintessence of Ibsenism* (1891)
- K. Shepherd-Barr, *Ibsen and Early Modernist Theatre, 1890-1900* (1997)
- John Stokes, *Resistible Theatres: Enterprise and Experiment in the Late Nineteenth Century* (1972)

J. M. BARRIE

- W. A. Darlington, *J. M. Barrie* (1938)
- Ronald Jack, *The Road to Neverland: a reassessment of J. M. Barrie's Dramatic Art* (2010)
- Grace A. Limaccia, 'Textual variations for Act IV of *The Admirable Crichton', Modern Drama*, 12:4 (Winter 1969), 408-418.
- Denis Mackail, *The Story of J. M. B.* (1941)
- Carl Markgraf, *J. M. Barrie: An annotated secondary bibliography* (1989)
- Andrew Nash (ed), *Gateway to the Modern: resituating J. M. Barrie* (2014)
- H. M. Walbrook, *J. M. Barrie and the Theatre* (1922)

COURT THEATRE AND POLITCAL DRAMA

- Elizabeth Robins, *Votes for Women!*
- Cecily Hamilton, *Diana of Dobson's*
- Harley Granville Barker, *The Voysey Inheritance*
- John Galsworthy, *Justice; The Silver Box*

USEFUL CRITICISM

- Tracy C Davis, *George Bernard Shaw and the Socialist Theatre*
- Fintan O'Toole, *Judging Shaw: the Radicalism of GBS*
- Maurice Valency, *The Cart and the Trumpet: The Plays of George Bernard Shaw*
  The Cambridge Companion to Shaw is also useful.
  Desmond MacCarthy, *The Court Theatre, 1904-1907: A commentary and criticism*
- James Woodfield, *English Theatre in Transition, 1881-1914*
- Jean Chothia, *English Drama of the Early Modern Period, 1890-1914*

- Jan McDonald, *The New Drama 1900-1914*
- Sheila Stowell, *A Stage of Their Own: Feminist Playwrights of the Suffrage Era*
- Vivien Gardner and Susan Rutherford (eds.*) The New Woman and Her Sisters: Feminism and Theatre, 185-1914*

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 Herbert Read, Marianne Moore, Michael Roberts, William Empson, Hugh MacDiarmid, J. H. Prynne, 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 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 texts:

- 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)

British Literature and Culture at Mid-Century, 1940-1970

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

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

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

Week 1: Blitz Modernism

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

Seminar reading:

- Henry Green, *Caught* (1943)
- H.D., *Trilogy* (focusing on *The Walls Do Not Fall* [1944])

Useful secondary reading:

- Adam Piette, *Imagination at War: British Fiction and Poetry, 1939-1945* (Macmillan, 1995).
- Mark Rawlinson, *British Writing of the Second World War* (Clarendon, 2000).
- Patrick Deer, *Culture in Camouflage: War, Empire, and Modern British Literature* (Oxford UP, 2009).
- Kristine Miller, *British Literature of the Blitz* (Palgrave, 2009).
- Leo Mellor, *Reading the Ruins: Modernism, Bombsites, and British Culture* (Cambridge UP, 2011).
- Thomas S. Davis, 'Late Modernism: British Literature at Midcentury', *Literature Compass* 9, 4 (2012): 326-337. (Review essay on the emergence of 'late modernism' as a subfield.)
- John Whittier-Ferguson, *Mortality and Form in Late Modernist Literature* (Cambridge UP, 2014).
- C.D. Blanton, *Epic Negation: The Dialectical Poetics of Late Modernism* (Oxford UP, 2015).
- Thomas S. Davis, *The Extinct Scene: Late Modernism and Everyday Life* (Columbia UP, 2016).
- Beryl Pong, *British Literature and Culture in Second World Wartime* (Oxford UP, 2020).

Week 2: The Uses of Literacy

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

Seminar reading:

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

Useful secondary reading:

- Kenneth Allsop, *The Angry Decade: A Survey of the Cultural Revolt of the Nineteen-Fifties* (Peter Owen, 1958).
- Alan Sinfield, *Literature, Politics, and Culture in Postwar Britain*, rev. edn. (Continuum, 2004).
- Humphrey Carpenter, *The Angry Young Men: A Literary Comedy of the 1950s* (Allen Lane, 2002).
- Sue Owen, 'The Abuse of Literacy and the Feeling Heart: The Trials of Richard Hoggart', *Cambridge Quarterly* 34, 2 (2005): 147-76.
- Peter Kalliney, *Cities of Affluence and Anger: A Literary Geography of Modern Englishness* (U of Virginia P, 2006).
- Alice Ferrebe, *Literature of the 1950s: Good, Brave Causes* (Edinburgh UP, 2012)
- Paula Derdiger, *Reconstruction Fiction: Housing and Realist Literature in Postwar Britain* (Ohio State UP, 2020).

Week 3: The Gentility Principle

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

Seminar reading:

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

Useful secondary reading:

- Alvarez, 'The New Poetry, *or* Beyond the Gentility Principle', *The New Poetry* (Penguin, 1962), 17-28.

- Bernard Bergonzi, *The Situation of the Novel* (Macmillan, 1970).
- Blake Morrison, *The Movement: English Poetry and Fiction of the 1950s* (Oxford UP, 1980).
- Patrick Wright, *On Living in an Old Country: The National Past in Contemporary Britain* (Verso, 1985).
- Robert Sheppard, *The Poetry of Saying: British Poetry and its Discontents, 1950-2000* (Liverpool UP, 2005), 20-34.
- Zachary Leader, ed., *The Movement Reconsidered: Essays on Larkin, Amis, Gunn, Davie, and Their Contemporaries* (Oxford UP, 2009).
- Praseeda Gopinath, *Scarecrows of Chivalry: English Masculinities after Empire* (U of Virginia P, 2013).
- Allan Hepburn, *A Grain of Faith: Religion in Mid-Century British Literature* (Oxford UP, 2018).

Week 4: Watching the English

No longer remotely imaginable in the post-imperial age as the quasi-universal culture, English culture after empire becomes explicitly an object of attention as merely one culture among others. This was also the era that saw the emergence of Cultural Studies as an academic discipline, and some of its fiction has a marked anthropological quality as it considers cultures emerging *within* the culture. In this seminar we will look at two well-known London novels that give voice and form to emergent metropolitan subcultures of, respectively, the immigrant and the newly affluent young.

Seminar reading:

- Sam Selvon, *The Lonely Londoners* (1956)
- Colin MacInnes, *Absolute Beginners* (1959)

Useful secondary reading:

- Alan Sinfield, *Literature, Politics, and Culture in Postwar Britain*, rev. edn. (Continuum, 2004).
- Steven Connor, *The English Novel in History, 1950 to the Present* (Routledge, 1996), 44-127.
- John Hartley, *A Short History of Cultural Studies* (Sage, 2003).
- John Brannigan, *Literature, Culture, and Society in Postwar England* (Edwin Mellen, 2002)
- Jed Esty, *A Shrinking Island: Modernism and National Culture in England* (Princeton UP, 2003), 1-22, 163-226.
- Nick Bentley, '"New Elizabethans": The Representation of Youth Subcultures in 1950s British Fiction', *Literature & History* 19, 1 (April 2010): 16-33.
- Peter Kalliney, *Commonwealth of Letters: British Literary Culture and the Emergence of Postcolonial Aesthetics* (Oxford UP, 2016).
- Nick Bentley, et al., ed., *The 1950s: A Decade of Modern British Fiction* (Bloomsbury, 2018).

Week 5: Fantasies of the Human Species

Small wonder that the atomic age should also have been a golden age for disaster fiction. Bodysnatching aliens, monstrous triffids, and encroaching climatic catastrophes are among the iconic menaces of the time. We'll be discussing two somewhat unusual 1950s variants on the classic sci-fi theme of civilisational collapse. William Golding's *The Inheritors* imagines, as if from their own point of view, a species whose world we ended; John Wyndham's *The Midwich Cuckoos* imagines a potential master-species who could be the inheritors of our own world. How do these necessarily fantastical works reflect the concerns of their own age? Where do they intersect with the more

realist-minded works on the reading list, and what does fantasy allow these writers to do that their contemporaries' realisms cannot?

Seminar reading:

- William Golding, *The Inheritors* (1955)
- John Wyndham, *The Midwich Cuckoos* (1957)

Useful secondary reading:

- Susan Sontag, 'The Imagination of Disaster', *Against Interpretation and Other Essays* (Farrar, Straus, & Giroux, 1966), 209-225.
- Frank Kermode, *The Sense of an Ending: Studies in the Theory of Fiction* (Oxford UP, 1966).
- Clare Hanson, *Eugenics, Literature, and Culture in Postwar Britain* (Routledge, 2013).
- Andrew Hammond, *Cold War Stories: British Dystopian Fiction, 1945-1990* (Palgrave, 2017).
- Allan Hepburn, 'The Future and the End: Imagining Catastrophe in Mid-Century British Fiction', in Gill Plain, ed. *British Literature in Transition: 1940-1960: Postwar* (Cambridge UP, 2019), 369-84.
- Adam Stock, *Modern Dystopian Fiction and Political Thought* (Routledge, 2019).

Week 6: Administered personhood and the avant-garde novel

A recurrent theme in British post-war writing and culture generally is the bureaucratisation of citizens' lives in the era of the modern welfare state. If such changes predictably provoked much grumbling about diminished freedoms, for the experimental novel they helped to generate new inquiries into literary subjectivity. Young women characters – if that's what they are – in Ann Quin's *Three* and Muriel Spark's *The Driver's Seat* are unrelentingly subjected to surveillance and documentation in ways that look out towards contemporary realities of women's experience, and inward at the mechanisms of fiction-writing itself.

Seminar reading:

- Ann Quin, *Three* (1966)
- Muriel Spark, *The Driver's Seat* (1970)

Useful secondary reading:

- Adam Guy, *The Nouveau Roman and Writing in Britain after Modernism* (Oxford UP, 2019).
- Kaye Mitchell and Nonia Williams, ed., *British Avant-Garde Fiction of the 1960s* (Edinburgh UP, 2019).
- Julia Jordan, *Late Modernism and the Avant-Garde British Novel* (Oxford UP, 2020).
- Francis Booth, *Among those Left: The British Experimental Novel, 1940-1980* (Dalkey Archive Press, 2020).
- Carole Sweeney, *Vagabond Fictions: Gender and Experiment in British Women's Writing, 1945-1970* (Edinburgh UP, 2020).
- Andrew Radford and Hannah Van Hove, ed., *British Experimental Women's Fiction, 1945-1975* (Palgrave, 2021). [The introduction gives an especially useful overview of the field.]
- Christopher Webb, *Useless Activity: Work, Leisure, and British Avant-Garde Fiction, 1960-1975* (Liverpool UP, 2022).

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 Ni 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/

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 *Like* (2018)

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
- A.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) & and Louise Gluck's *Averno* (2006)

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

Suggested further reading:

On Bidart:

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

On Gluck:

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

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

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

Suggested further reading:

On Rankine:

- Nick Laird, "A New Way of Writing About Race," *The New York Review of Books*, April 23, 2015.
- Holly Bass, "Claudia Rankine's Citizen," *The New York Times Book Review*, December 24, 2014.

- Dan Chiasson, "Color Codes," *The New Yorker*, October 27, 2014.
- "Reconsidering Claudia Rankine's Citizen: An American Lyric." A Symposium. Part I by Roderick A. Ferguson, Evie Shockley, Maria A. Windell & Daniel Worden, *Los Angeles Review of Books*, January 6, 2016.

On Hayes:

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

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

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

Suggested further reading:

On Kaminsky:

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

On Maureen McLane:

- Kathryn Maris, "Those Little Crushes," TLS, September 27, 2019.
- https://granta.com/maureen-n-mclane-conversation
- Maureen McLane, *My Poets (FSG)* (a hybrid memoir/critical book), and/or *My Poetics* (Chicago, 2024)

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

Literature and the Sea: Late Victorian to the Postcolonial

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

What happens to our understanding of literature and its land-bound categories if we take a view from the masthead? The sea is one of oldest literary themes, going back to the *Odyssey* and 'The Seafarer'. This course will consider the latest and most strenuous period in this long history and its relationship to literary representation. We will start with the late nineteenth century as a world held together by wooden hulls, wind-power and enterprise is slowly supplanted by that of steam-ships and global maritime empire. Two sets of related questions – cultural and aesthetic – will guide our discussion. How does the transition from sail to steam reconfigure the intimacies between sea, ship and sailor – the sensuous experience of life at sea – and, in turn, intersect with wider political and social issues, such as anxieties around empire, questions of race, labour and migrancy or the theorization of sexuality? Second, how are such changes registered by literary language and form, from nineteenth-century realism through modernist experimentations to postcolonial re-imaginings of the colonial past?

In this course, we will be reading a selection of Victorian, modernist and postcolonial texts. Our authors will range from Herman Melville and Joseph Conrad through modernist and interwar figures such as Virginia Woolf, E.M. Forster and James Hanley to contemporary novelists, such as Fred D'Aguiar and Amitav Ghosh. Starting with Conrad and Melville, we will examine how the voyage narrative in the early twentieth century undergoes a radical 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 archival, historical and theoretical material, from logbooks and court-martial records of sodomy trials through diaries, journals and newspaper accounts to the works of Michel Foucault, Edward Said and Hannah Arendt. While being sensitive to the historical specificity of the texts, we will also consider how maritime literature addresses some of the most pressing issues of our times, from unionisation of labour and passport control to legacies of empire and slavery. Please find below the course programme and a reading list. You should have read the primary texts before the seminars and at least some of the recommended criticism. Additional material and references will be provided during the course. At the start of every seminar, I will do a lecture/presentation sketching out the historical and theoretical contexts; you are encouraged to provide short papers. However, the presentations are optional and will not be assessed.

Week 1: Cognition, 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)
- Herman Melville, 'Benito Cereno' (1855-1856) (Optional - we will be focussing on *Narcissus* in the seminar, and will only be referring to this in passing)

Criticism:

- Conrad, 'Preface to "Narcissus"
- Foucault, 'Of Other Spaces: Utopias and Heterotopias'
- Cesare Cesarino, 'Of Monads and Fragments; or, Heterotopologies of the Ship' from *Modernity at Sea*, pp. 19-45

Further reading:

- Margaret Cohen, 'Introduction' to *A Cultural History of the Sea in the Age of Empire* (2021), ed. Cohen, 1-26

[Please use the Norton Critical Edition for the *Narcissus*. Read as much of the background material as you can, particularly the essays by Ian Watt on the Preface and by Gerald Morgan on Conrad's connection with the actual ship. For questions of narrative and voice, see Bruce Henrickson's still-relevant 1988 piece, 'The Construction of the Narrator in the *Narcissus*', *PMLA*, Oct 1988, Vol. 103, No. 5, pp. 783-795). On the issue of race and Conrad: see Achebe's landmark essay, "An Image of Africa: Racism in Conrad's *Heart of Darkness*" (pp. 251-261) in the Norton Edition of *Heart of Darkness*; Cedric Watts, 'A Bloody Racist': About Achebe's View of Conrad', *The Yearbook of English Studies*, Vol. 13, (1983), Miriam Marcus, 'Writing, Race, And Illness In "The "Narcissus", *The Conradian*, Vol. 23, No. 1 (Spring 1998), and Peter Macdonald, *British Literary Culture and Publishing Practice, 1880–1914* (1997)].

Week 2: Articulate Flesh: Desire, Violence and Sacrifice

Primary Texts:

- Herman Melville, *Billy Budd*
  [In class, we will be watching a few clips from the opera *Billy Budd* by Benjamin Britten and with libretto by 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*

Further reading:

- Introduction and Chapter 1 from B.R. Burg, *Boys at Sea: Sodomy, Indecency and Courts Martial in Nelson's Navy* (2007)
- Michael D. Snediker, 'Melville and Queerness without Character' in Robert S. Levine ed. *The New Cambridge Companion to Herman Melville*

Week 3: 'Shrinking Island': 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 and Interwar Migrancy

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': Reimagining Slave Transport

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*

Criticism:

- Saidiya Hartman, 'Venus in Two Acts', Small Axe, Number 26 Vol 12 No 2, June 2018, 1-14 (https://muse.jhu.edu/article/241115)
- Preface to Dabydeen, *Turner*
- 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.

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)
- Bristow, Joseph, *Empire* Boys*: Adventures in a Man's World* (1991)
- 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)
- Sharma, Lalbihari, *I Even Regret Night: Holi Songs of Demerara*, trans. Rajiv Mohabir (Los Angeles: Kaya Press, 2019)
- 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)

- Visram, Rozina, *Ayahs, Lascars and Princes: Indians in Britain, 1700–1947* (rev. 2015)
- Walvin, James, *The Zong: A Massacre, the Law and the End of Slavery* (2011)
- Watt, Ian, *The Rise of the* Novel (2000 [1957])
- Watt, Ian, *Conrad in the Nineteenth Century* (1979)

Literature and Thirdness: From Beckett to Kolatkar

Course Convenor: Dr Mantra Mukim (mantra.mukim@ell.ox.ac.uk)

Samuel Beckett has his unnamed narrator declare: 'I shall not say 'I' again, ever again, it's too farcical. I shall put in its place, whenever I hear it, the third person'. Beckett's radical refusal of the first person condenses a larger philosophical and aesthetic problem that stretches across the history of global modernism: what happens when the binary structures that organize thought (self/other, true/false, interior/exterior, coloniser/colonised, man/woman, material/metaphysical) begin to falter? What emerges in their place is neither simple negation nor synthesis, but a disruptive 'third': a space, relation, or voice that both inhabits and unsettles dualism. This course traces 'thirdness' across literary modernism: from third person pronouns (Beckett, Coetzee) and third world alterity (Césaire) to third culture pessimism (Naipaul), absurdity of ideology (Platonov, Roy), reimagining of sexual difference (Woolf, Le Guin), and the appeal of third spaces (Mirrlees, Kolatkar). The course asks: whether the 'third' mediates, exceeds, or intensifies contradiction? Can thirdness offer a way beyond entrenched oppositions without reproducing them?

Background reading:

- Aristotle, *On Interpretation*
  [Aristotle. *Categories and De Interpretatione*. Translated and annotated by J. L. Ackrill. Oxford: Clarendon Press, 1963.]

- Aristotle, *Categories*
  [Aristotle. *Categories and De Interpretatione*. Translated and annotated by J. L. Ackrill. Oxford: Clarendon Press, 1963.]

- Arya Nāgārjuna, *The Fundamental Verses on the Middle Way*
  [Nāgārjuna. *The Fundamental Wisdom of the Middle Way: Nāgārjuna's Mūlamadhyamakakārikā*. Translated and commentary by Jay L. Garfield. New York: Oxford University Press, 1995.]

- Spinoza, *Ethics*
  [*Ethics: Proved in Geometrical Order*. Kisner MJ, ed. Silverthorne M, trans. In: Cambridge Texts in the History of Philosophy. Cambridge University Press, 2018].

- Emmanuel Levinas, *Totality and Infinity*
  [Levinas, Emmanuel. *Totality and Infinity: An Essay on Exteriority*. Translated by Alphonso Lingis. Pittsburgh, PA: Duquesne University Press, 1969.]

- Frantz Fanon, *Black Skin, White Mask*
  [Fanon, Frantz. *Black Skin, White Masks*. Translated by Richard Philcox. Penguin, 2021.]

- Simone Weil, *Gravity and Grace*
  [Weil, Simone. *Gravity and Grace*. Translated by Emma Craufurd and Mario Van der Ruhr. London: Routledge Classics, 2002.]

- Charles Sanders Peirce, *Theory of Signs*
  [Sonesson G. The Natural History of Branching: Approaches to the Phenomenology of Firstness, Secondness, and Thirdness. *Signs and Society*. 2013;1(2):297-325. doi:10.1086/673251.]

- Ota Sĭk, *The Third Way*
  [Šik, Ota. *The Third Way: Marxist-Leninist Theory and Modern Industrial Society*. Translated by Marian Sling and others. London: Wildwood House, 1972.]

- Jacques Derrida, *Plato's Pharmacy*
  [Derrida, Jacques. "Plato's Pharmacy." In *Dissemination*, translated with introduction and notes by Barbara Johnson, 61-171. Chicago: University of Chicago Press, 1981.]

- Gayatri Chakravorty Spivak, *Critique of Postcolonial Reason*
  [Spivak, Gayatri Chakravorty. *A Critique of Postcolonial Reason: Toward a History of the Vanishing Present*. Cambridge, MA: Harvard University Press, 1999.]

- Samir Amin, *Delinking: Towards a Polycentric World*
  [Amin, Samir. *Delinking: Towards a Polycentric World*. London: Zed Books, 1990.]

- Henri Lefebvre, *The Production of Space*
  [Lefebvre, Henri. *The Production of Space*. Translated by Donald Nicholson-Smith. Oxford: Blackwell Publishing, 1991.]

- Luce Irigaray, *An Ethics of Sexual Difference*
  [Irigaray, Luce. *An Ethics of Sexual Difference*. Translated by Carolyn Burke and Gillian C. Gill. Ithaca, NY: Cornell University Press, 1993.]

Week 1: Third Pronoun

Primary Texts:

- Samuel Beckett, *The Unnameable*
- J.M. Coetzee, *Elisabeth Costello*

Recommended Texts:

- Emmaneul Levinas, *Totality and Infinity*, Section IV ('Beyond the Face')
- Charles Sanders Peirce, 'On a New List of Categories' (1868)
- Jean-Luc Nancy, *Being Singular Plural*
- Jessica Benjamin, *Beyond Doer and Done To: Recognition Theory, Intersubjectivity, and the Third*

Week 2: Third World

Primary Texts:

- Aimé Césaire, *Notebook of a Return to the Native Land*
  [Clayton Eshelman translation, Wesleyan University Press, 2001]

Recommended Texts:

- Eduoard Glissant, *Poetics of Relation*
- Samir Amin, *Delinking*
- Frantz Fanon, *The Wretched of the Earth*
- Aimé Césaire, *Discourse on Colonialism*.

Week 3: Third Internationale

Primary Texts:

- Andrei Platanov, *The Foundation Pit*
  [tr. Robert Chandler, Elizabeth Chandler, and Olga Meerson]

- Mahashweta Devi, *Mother of 1084*
  [tr. Samik Bandyopadhyay]

Recommended Texts:

- Theodor W. Adorno, *Aesthetic Theory* (1970)
- Peter Bürger, *Theory of the Avant-Garde* (1974; English trans. 1984)
- Immanuel Wallerstein, *World System Analysis: An Introduction*
- Ali Raza, *Revolutionary Pasts: Communist Internationalism in Colonial India*

Week 4: Third Culture

Primary Texts:

- V.S. Naipaul, *A Bend in the River*

Recommended Texts:

- Jacques Derrida, *Monolingualism of the Other or, The Prosthesis of Origin*
- Paul Gilroy, *The Black Atlantic*
- Stuart Hall, 'Cultural Identity and Diaspora'.
- William Ghosh, *V.S. Naipaul, Caribbean Writing, and Caribbean Thought*

Week 5: Third Gender

Primary Texts:

- Virginia Woolf, *Orlando*
- Ursula Le Guin, *The Left Hand of Darkness*

Recommended Texts:

- Michel Foucault, *A History of Sexuality*
- Luce Irigaray, *An Ethics of Sexual Difference*
- Jack Halberstam, *Trans**: *A Quick and Quirky Account of Gender Variability*

Week 6: Third Space

Primary Texts:

- Hope Mirrlees**,** *Paris: A Poem*
- Arun Kolatkar, *Kala Ghoda Poems* [from *Collected Poems,* Bloodaxe Books]

Recommended Texts:

- Gaston Bachelard, *Poetics of Space.*
- Bhabha, Homi, *Location of Culture*.
- Edward Soja, *Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places*.

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*
- Pamila 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, *Responsibilities* (1914) from *Collected poems*

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 introd.)
- 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)
- Amilcar 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 Acheraiou, *Rethinking Postcolonialism* (2008)
- Ian Baucom, *Out of Place: Englishness, Empire, and the Locations of Identity* (1999)
- Elleke Boehmer (ed.), *Empire Writing* (1998)
- --- *Colonial and Postcolonial Literature: Migrant Metaphors* (1995/2005)
- --- *Empire, the National and the Postcolonial: Resistance in Interaction* (2002)
- 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)

Hilary Term C-Courses

The Icelandic Sagas

Course Convenor: Professor Siân Grønlie (sian.gronlie@ell.ox.ac.uk)

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

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

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

Week 1: Njáls saga

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

Preliminary reading:

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

- Heather O'Donoghue, 'Figura in Njáls saga', Saga-Book 42 (2018), 153-66
- Yoav Tirosh, 'Víga-Njáll: A New Approach Toward Njáls saga', Scandinavian Studies 86.2 (2014), 208226

Week 2: Laxdœla saga

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

Preliminary reading:

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

Week 3: Egils saga Skalla-Grímssonar

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

Preliminary reading:

- Egils saga Skalla-Grímssonar, ed. Bjarni Einarsson (London, 2003)
- Egil's saga, trans. Bernard Scudder (New York: Penguin, 2004)
- Introductory Essays on Egils saga and Njáls saga, ed. John Hines and Desmond Slay (London: Viking Society for Northern Research, 1992)
- Margaret Clunies Ross, 'The art of poetry and the figure of the poet in Egils saga', Parergon 22 (1978), 3-12
- Kaaren Grimstad, 'The Giant as a Heroic Model: the cases of Egill and Starkaðr', Scandinavian Studies 48 (1976), 284-98
- Joe Harris, 'Myths to Live by in Sonatorrek', in Laments for the Lost in Medieval Literature (Turnhout, 2010), pp. 146-69
- John Hines, 'Egill's Hofuðlausn in Time and Place, SBVS 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 for nordisk filologi 104 (1989), 123-42
- Laurence de Looze, Egill, the Viking Poet: New Approaches to Egil's Saga (Toronto, 2015)
- William Sayers, 'Poetry and Social Agency in Egils saga', Scripta Islandica 46 (1995)
- Torfi Tulinius, The Enigma of Egill: the Saga, the Viking poet and Snorri Sturluson, trans. Victoria Cribb (Ithaca, 2014)
- Russell Poole, 'Sonatorrek in a tenth-century context', in Laments for the Lost (see details under Joe Harris), pp. 175-99

Week 4: Eyrbyggja saga

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

Preliminary reading:

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

Week 5: Grettis saga Ásmundarsonar

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

Preliminary reading:

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

- Ármann Jakobsson and Miriam Maybyrd (eds), Paranormal Encounters in Iceland 1150-1400 Kalamazoo, 2020)
- Eleanor Barraclough, 'Inside Outlawry in Grettis saga Ásmundarsonar and Gísla saga Súrssonar', Scandinavian Studies 82.4 (2010), 365-88
- Robert Cook, 'The Reader in Grettis saga', Saga-Book 21 (1984-5) and 'Reading for Character in Grettis saga', in Sagas of Icelanders: A Book of Essays, ed. J. Tucker (1989)
- Magnus Fjalldal, The Long Arm of Coincidence: The Frustrated Connection between Beowulf and Grettis saga (1998)
- Robert James Glendinning, 'Luck and the Problem of Justice in Grettis saga', in Germanisches Altertum und christliches Mittelalter, ed. Bela Brogyanyi (Hamburg: Kovac, 2002), pp. 91-112
- Janice Hawes, 'The Monstrosity of Heroism: Grettir Ásmundarson as the Outsider', Scandinavian Studies 80 (2008)
- Katherine Hume, 'The Thematic Design of Grettis saga', JEGP 73 (1974)
- Russell Poole, 'Myth, Psychology and Society in Grettis saga', Alvíssmál 11 (2004)

Week 6: Presentations on essay topics

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

Beowulf and its Traditions

Course Convenor: Professor Francis Leneghan (francis.leneghan@ell.ox.ac.uk)

Beowulf is the most important English poem before Chaucer, and widely recognized as one of the masterpieces of early medieval European vernacular literature. Yet scholars still can't agree as to what it is, when it was composed, why or for whom. This course will set *Beowulf* within a range of literary, theological, historical and cultural traditions in an effort to uncover its structure, theme, origins and reception. Each week we will close read passages from the poem in the original Old English with translation provided (no prior knowledge of Old English is required).

Weekly meetings will concentrate on the following topics:

- Germanic heroic legend (incl. *Hloðskviða*, *Hildebrandslied*, *Volsunga saga*, *Nibelungenlied*, *Widsith*, *Deor*, *Waldere*, *The Finnsburg Fragment*, Anglo-Saxon royal genealogies)
- Norse Myth (Prose and Poetic Eddas)
- Monsters, Wonders and Folktales (incl. Bear's Sons Tale, The Hand and the Child, Three Stolen Princesses, *Grettis saga*, *Hrolfs saga kraka*, *Wonders of the East*, *Alexander's Letter to Aristotle*, *Liber monstrorum*, Isidore's *Etymologies*)
- Biblical tradition (incl. Genesis, the Old English *Genesis A* and *Exodus*, the Book of Enoch, Psalms)
- Hagiographical tradition (incl. Felix's *Life of Guthlac*, *Life of St Samson of Dol*, *Life of St Michael*, Cynewulf, *Andreas*)
- Homiletic tradition (incl. Gregory the Great's *Homilies on the Gospels*, Vercelli and Blickling Homilies)

Editions and translations of *Beowulf* (* = essential):

- Fulk, R. D., ed and trans. *The Beowulf Manuscript: Complete Texts and 'The Fight at Finnsburg'*, Dumbarton Oaks Medieval Library 3 (Cambridge Mass.: Harvard UP, 2010).
- Fulk, R. D., Robert E. Bjork and John D. Niles, eds. *Klaeber's Beowulf: Fourth Edition* (Toronto: UofTP, 2009).
- Klaeber, Friedrich, ed. *Beowulf and The Fight at Finnsburg*, 3rd edn (Boston: Heath & Co., 1922).
- Liuzza, Roy, trans. *Beowulf: Second Edition* (Toronto: Broadview, 2013).

General reading (* = essential):

- Baker, Peter, ed. *Beowulf: Basic Readings*, Basic Readings in Anglo-Saxon England 1 (New York: Garland, 1995).
- Bjork, Robert E., and John D. Niles, eds. *A 'Beowulf' Handbook* (Exeter: University of Exeter Press, 1997).
- Brodeur, Arthur Gilchrist. *The Art of 'Beowulf'* (Berkeley: University of California Press, 1959).
- Campbell, Alistair. 'The Use in *Beowulf* of Earlier Heroic Verse', *England Before the Conquest: Studies in Primary Sources presented to Dorothy Whitelock*, ed. Peter Clemoes and K. Hughes (Cambridge: CUP, 1971), pp. 283–92.
- Chambers, R. W. *Beowulf: An Introduction to the Study of the Poem with a Discussion of the Stories of Offa and Finn, 3rd edn with a supplement by Charles L. Wrenn* (Cambridge: CUP, 1959).
- Cox, Betty S. *Cruces of 'Beowulf'*, Studies in English Literature 60 (The Hague: Mouton, 1971).

- Frank, Roberta. 'Reading *Beowulf* with Isidore's *Etymologies*', in *Old English Lexicology and Lexicography: Essays in Honor of Antonette diPaolo Healey*, Anglo-Saxon Studies 40, ed. Maren Clegg Hyer, Haruko Momma and Samantha Zacher (Cambridge: D. S. Brewer, 2020), pp. 249–59.
- Fulk, R. D., ed. *Interpretations of Beowulf: A Critical Anthology* (Bloomington, IN: Indiana UP, 1991).
- Garmonsway, G. N. and Jacqueline Simpson, trans., *'Beowulf' and its Analogues, including 'Archaeology and Beowulf', by Hilda Ellis Davidson* (New York: E. P. Dutton and Co., 1971).
- Leneghan, Francis. *The Dynastic Drama of 'Beowulf'*, Anglo-Saxon Studies 39 (Cambridge: D. S. Brewer, 2020).
- Neidorf, Leonard. *The Art and Thought of the 'Beowulf' Poet* (Cornell: Cornell UP, 2023).
- Nicholson, Lewis E., ed., *An Anthology of Beowulf Criticism* (Notre Dame: University of Notre Dame Press, 1963).
- Orchard, Andy. *A Critical Companion to 'Beowulf'* (Cambridge: D. S. Brewer, 2003).
- Owen-Crocker, Gail. *The Four Funerals of 'Beowulf'* (Manchester: Manchester University Press, 2000).
- Puhvel, Martin, *'Beowulf' and Celtic Tradition* (Waterloo, ON: Wilfrid Laurier UP, 1979).
- Shippey, Thomas A, and Andreas Haarder, eds. *Beowulf: The Critical Heritage* (London and New York: Routledge, 1998).
- Whitelock, Dorothy. *The Audience of 'Beowulf'* (Oxford: Clarendon Press, 1951).
- Wormald, Patrick, 'Bede, *Beowulf* and the Conversion of the Anglo-Saxon Aristocracy', in *Bede and Anglo-Saxon England: papers in honour of the 1300th anniversary of the birth of Bede, given at Cornell University in 1973 and 1974*, BAR 46, ed. Robert T. Farrell (Oxford: BAR, 1978), pp. 32–95; repr. Wormald (2006), pp. 30–105.

Week 1: Germanic heroic legend

Primary texts:

- Byock, Jesse, trans., *The Saga of King Hrolf Kraki* (London: Penguin, 1998).
- ———. *The Saga of the Volsungs: The Norse Epic of Sigurd the Dragon Slayer* (London: Penguin, 2004).
- Cumpstey, Ian, trans. *The Saga of Didrik of Bern, with The Dwarf King Laurin* (Cumbria: Skadi Press, 2017).
- Dronke, Ursula, ed. and trans. *The Poetic Edda, Volume III: Mythological Poems II* (Oxford: Clarendon Press, 2011).
- Hatto, H. T. trans. *The Nibelungenlied* (Harmondsworth: Penguin, 1965).
- Haymes, Edward R., trans. *The Saga of Thidrek of Bern* (New York: Garland, 1988).
- Himes, John, ed. and trans. *The Old English Epic of Waldere* (Cambridge: Cambridge Scholars Publishing, 2009).
- Ring, Abram, ed. and trans. *Waltharius*, Dallas Medieval Texts and Translations 22 (Louvain: Peeters, 2016).
- Tolkien, Christopher, ed. and trans. *The Saga of King Heidrek the Wise* (London: Nelson & Sons 1960).

- For text of *Hildebrandslied* and *Widsith*, see Fulk, Bjork and Niles, *Klaeber's Beowulf*.
- For text and translation of *Widsith*, *Deor*, see Robert E. Bjork, trans. and ed. 2014. *Old English Shorter Poems, Volume II: Wisdom and Lyric*. Dumbarton Oaks Medieval Library 32 (Cambridge: Harvard University Press, 2014).

Secondary reading:

- Benson, Larry D. 'The Originality of *Beowulf*', *The Interpretation of Narrative: Theory and Practice*, ed. Morton W. Bloomfield (Cambridge Mass.: Harvard UP, 1970), pp. 1–43; reprinted in his *Contradictions: From 'Beowulf' to Chaucer: Selected Studies of Larry D. Benson*, ed. Theodore M. Andersson and Stephen A. Barney (Aldershot, Hants, and Brookfield VT: Ashgate, 1995), pp. 32–69.
- Frank, Roberta. 'Germanic Legend in Old English Literature', in *The Cambridge Companion to Old English Literature*, 2nd edn, ed. Malcolm Godden and Michael Lapidge (Cambridge: CUP, 2013), pp. 82–100.
- Gillespie, George T. *Catalogue of Persons Named in German Heroic Literature, 700–1600: Including Named Animals and Objects and Ethnic Names* (Oxford: OUP, 1973).
- Jorgensen, Peter A., 'Beowulf's Swimming Contest with Breca: Old Norse Parallels', *Folk-Lore* 89 (1978), 52–59.
- Lawrence, William Witherle. *Beowulf and Epic Tradition* (Harvard: Harvard UP, 1928).
- Meaney, Audrey L. 'Scyld Scefing and the Dating of *Beowulf*—Again', *Bulletin of the John Rylands University Library of Manchester* 71 (1988), 7–40.
- ———. 'Postscript to "Scyld Scefing and the Dating of Beowulf—Again"', in *Textual and Material Culture in Anglo-Saxon England: Thomas Northcote Toller and the Toller Memorial Lectures*, ed. Donald G. Scragg (Cambridge: D. S. Brewer, 2003), pp. 54–73.
- Neidorf, Leonard. 'Beowulf before *Beowulf*: Anglo-Saxon Anthroponymy and Heroic Legend', *RES* 64 (2013), 553–73.
- ———, ed., *The Dating of Beowulf: A Reassessment*, Anglo-Saxon Studies 24 (Cambridge: D. S. Brewer, 2014).
- ———. 'Germanic Legend, Scribal Errors and Cultural Change', in Neidorf, ed. (2014), pp. 37–57.
- ———. 'On *Beowulf* and the *Nibelungenlied*: counselors, queens, and characterization', *Neohelicon* 47 (2020), 655–72.
- ———. *The Art and Thought of the 'Beowulf' Poet* (Cornell: Cornell UP, 2023).
- Niles, John D. *'Beowulf': The Poem and Its Tradition* (Cambridge Mass.: Harvard UP, 1983), pp. 31–65.
- Sisam, Kenneth. 'Anglo-Saxon Royal Genealogies', *Proceedings of the British Academy* 39 (1953), 287–346.
- Stanley, Eric. 'The Germanic "Heroic Lay" of Finnesburg', in his *A Collection of Papers with Emphasis on Old English Literature* (Toronto: UofTP, 1987), pp. 281–97.
- Tolkien, J. R. R. *Finn and Hengest: The Fragment and the Episode*, ed. Alan Joseph Bliss (London: Houghton Mifflin Co., 1982).
- Tolley, Clive. 'Beowulf's Scyld Scefing Episode: some Norse and Finnish Analogues', *ARV* 52 (1996), 7–48.
- Wilson, R. M. *The Lost Literature of Medieval England* (London: Methuen, 1970).
- Wormald, Patrick. '*Beowulf*: The Redating Reassessed', first published as an appendix to 'Bede, Beowulf and the Conversion of the Anglo-Saxon Aristocracy', in his *The Times of Bede: Studies in Early English Christian Society*, ed. Stephen Baxter (Malden: Blackwell, 2006), pp. 71–105.
- Vowell, Alison. 'Grendel's Mother and the Women of the Völsung-Nibelung Tradition', *Neophilologus* (2022).

Week 2: Norse Myth

Primary texts:

- Faulkes, Anthony, trans. *Snorri Sturluson: Edda* (London: Everyman, 1987).
- Larrington, Carolyne, trans. *The Poetic Edda* (Oxford: OUP, 2008).
- Orchard, Andy, trans. *The Elder Edda: A Book of Viking Lore* (London: Penguin, 2011).

Secondary reading:

- Anlezark, Daniel. 'All at Sea: Beowulf's Marvellous Swimming', in *Myths, Legends, and Heroes: Essays on Old Norse and Old English Literature*, ed. Daniel Anlezark (Toronto: University of Toronto Press, 2011), pp. 225–41.
- Benson, Larry D. 'The Originality of *Beowulf*', *The Interpretation of Narrative: Theory and Practice*, ed. Morton W. Bloomfield (Cambridge Mass.: Harvard UP, 1970), pp. 1–43; reprinted in his *Contradictions: From 'Beowulf' to Chaucer: Selected Studies of Larry D. Benson*, ed. Theodore M. Andersson and Stephen A. Barney (Aldershot, Hants, and Brookfield VT: Ashgate, 1995), pp. 32–69.
- Dronke, Ursula, '*Beowulf* and Ragnarök', *Saga-Book* 17 (1969), 302–25.
- Lawhorn, Connor. 'What does Herebeald have to do with Christ? The apposition of Christian and pagan myth in *Beowulf*', *SELIM* 27 (2022) 28–48.
- North, Richard. *Heathen Gods in Old English Literature* (Cambridge: CUP, 1997).
- ———. *The Origins of Beowulf: From Vergil to Wiglaf* (Oxford, Oxford University Press, 2007).
- O'Donoghue, Heather. 'What has Baldr to do with Lamech? The lethal shot of a blind man in Old Norse myth and Jewish exegetical traditions', *Medium Ævum* 72 (2003), 82–107.
- ———. *English Poetry and Old Norse Myth* (Oxford: OUP, 2014).
- ———. *Beowulf: Poet, Poem and Hero* (London: Bloomsbury, 2023).
- Orchard, Andy. *Cassell Dictionary of Norse Myth and Legend* (London: Weidenfeld & Nicolson, 1997).
- Zhu, Chenyun. '*Beowulf* and Ragnarok: A Reassessment', *Neophilologus* 108 (2024), 53–67.

Week 3: Monsters, Wonders and Folktale

Primary texts:

- Fox, Denton, and Hermann Pálsson, trans. *Grettir's Saga* (Toronto, 1974).
- Fulk, R. D. ed and trans. *The Beowulf Manuscript: Complete Texts and 'The Fight at Finnsburg'*, Dumbarton Oaks Medieval Library 3 (Cambridge Mass.: Harvard UP, 2010).

- For text and translation of *Liber monstrorum*, as well as *Wonders of the East* and *Alexander's Letter*, see Orchard, *Pride and Prodigies*.

Secondary reading:

- Chadwick, Nora K. 'The monsters and Beowulf', in *The Anglo-Saxons—Studies in some aspects of their history and culture presented to Bruce Dickins*, ed. Peter Clemoes (London: Bowes and Bowes, 1959), pp. 171–203.
- Emerson, O. F. 'Legends of Cain, especially in Old and Middle English', *PMLA* 21 (1906), 831–929.
- ———. 'Grendel's Motive in Attacking Heorot', *MLR* 16 (1921), 113–19.

- Fjalldal, Magnüs, *The Long Arm of Coincidence: The Frustrated Connection between Beowulf and Grettis saga* (Toronto: University of Toronto Press, 1998).
- ———. '*Beowulf* and the Old Norse Two-Troll Analogues', *Neophilologus* 97 (2013), 541–53.
- Lapidge, Michael. '*Beowulf*, Aldhelm, the *Liber Monstrorum* and Wessex', *Studi Medievali* 3rd ser. 23 (1982), 151–92.
- Leneghan, Francis. '*Beowulf* and the Hunt', *Humanities* 11 (2022), 1–22.
- Mittman, Asa Simon and Susan M. Kim. 'Monsters and the Exotic in Medieval England', in *The Oxford Handbook of Medieval Literature in English*, ed. Elaine Treharne and Greg Walker (Oxford: OUP, 2011), pp. 677–706.
- Newton, Sam. *The Origins of Beowulf and the Pre-Viking Kingdom of East Anglia* (Cambridge: D. S. Brewer, 1993).
- Orchard, Andy. 'The Sources and Meaning of the *Liber monstrorum*', in *I Monstra nell'Inferno Dantesco: Tradizione e Simbologie, Atti del XXXIII Convegno storico internazionale, Todi, 13–16 ottobre 1996*, ed. Enrico Menestò (Spoleto: Accademia Tudertina e del Centro di Studi sulla Spiritualit., 1997), pp. 73–106.
- ———, *Pride and Prodigies: Studies in the Monsters of the Beowulf-Manuscript* (Cambridge: D. S. Brewer, 1985; repr. Toronto: UTP, 2003).
- Rogers, H. L. 'Beowulf's Three Great Fights', *Review of English Studies* 6 (1955), 339–55; repr. in Nicholson, ed. (1963), pp. 233–56.
- Shippey, Tom A. 'The Fairy-Tale Structure of *Beowulf*', *Notes & Queries* n.s. 16 (1969), 2–11.
- Smithers, G. V., *The Making of Beowulf: Inaugural Lecture of the Professor of English Language Delivered in the Appleby Theatre on 18 May 1961* (Durham: University of Durham, 1961).
- Sorrell, Paul. 'The approach to the dragon-fight in Beowulf, Aldhelm, and the "traditions folkloriques" of Jacques Le Goff', *Parergon* 12 (1994), 57–87.
- Stitt, Michael J. *Beowulf and the Bear's Son: Epic, Saga, and Fairytale in Northern Germanic Tradition* (New York: Garland, 1992).
- Tolkien, J. R. R. '*Beowulf*: The Monsters and the Critics', *Proceedings of the British Academy* 22 (1936), 245–95; reprinted in *An Anthology of 'Beowulf' Criticism*, ed. Lewis E. Nicholson (Notre Dame: University of Notre Dame Press, 1963), pp. 51–103.
- Whitbread, L. G. 'The *Liber Monstrorum* and *Beowulf*', *Mediaeval Studies* 36 (1974), 434–71.

Week 4: Biblical tradition

Primary texts:

- Charles, R. H., trans., *The Book of Enoch the Prophet: Being a Book wherein secret mysteries are revealed including the lost Books of Noah, the Prophecies of Enoch, particulars of Demonology and Angelology, and visions of the Apocalypse* (San Francisco: Weiser Books, 2003).
- Edgar, Swift, ed. and trans. *The Vulgate Bible: Volume I, The Pentateuch*, Dumbarton Oaks Medieval Library 1 (Cambridge MA: Harvard UP, 2010).

Secondary reading:

- Anlezark, Daniel. *Water and Fire: The Myth of the Flood in Anglo-Saxon England* (Manchester: Manchester University Press, 2006).
- Besserman, Lawrence. *Biblical Paradigms in Medieval English Literature* (New York: Routledge, 2012).

- Cavill, Paul. 'Christianity and Theology in *Beowulf*', in *The Christian Tradition in Anglo-Saxon England: Approaches to Current Scholarship and Teaching*, ed. Paul Cavill (Woodbridge: Boydell, 2004), pp. 15–40.
- Godden, Malcolm. 'Biblical literature: the Old Testament', in *The Cambridge Companion to Old English Literature*, ed. M. Godden and M. Lapidge (Cambridge: Cambridge University Press, 1986), pp. 206–26.
- Horowitz, Sylvia H. 'Beowulf, Samson, David and Christ', *Studies in Medieval Culture* 12 (1978), 17–23.
- Kaske, Robert. '*Beowulf* and the Book of Enoch', *Speculum* 46 (1971), 421–31.
- Klaeber, Friedrich. 'Die christlichen Elemente im Beowulf', *Anglia* 35 (1911–12), 111–36, 249–70, 453–82; *Anglia* 36 (1912), 169–99; trans. by Paul Battles as 'The Christian Elements in Beowulf', *Old English Newsletter*, Subsidia 24 (Kalamazoo, MI: Medieval Institute Publications, 1997).
- Leneghan, Francis. *The Dynastic Drama of 'Beowulf'* (Cambridge: D. S. Brewer, 2020).
- ————. 'Beowulf, the Wrath of God and the Fall of the Angels', *English Studies* 105 (2024), 383–403.
- Mellinkoff, Ruth. 'Cain's monstrous progeny in *Beowulf*: part I, Noachic tradition', *ASE* 8 (1979), 143–62.
- ————. 'Cain's monstrous progeny in *Beowulf*: part II, post-diluvian survival', *ASE* 9 (1981), 183–97.
- Osborn, Marijane. 'The Great Feud: Scriptural History and Strife in *Beowulf*', *PMLA* 93 (1978), 973–81; repr. in Baker, ed. (1995), pp. 111–25.
- Toswell, M. J. 'Psalm Genres in Old English Poetry', in *The Psalms and Medieval English Literature: From the Conversion to the Reformation*, ed. Tamara Atkin and Francis Leneghan (Cambridge: D. S. Brewer, 2017), pp. 218–32.
- Wieland, Gernot R., '*Manna mildost*: Moses and Beowulf', *Pacific Coast Philology* 23 (1988), 86–93.
- Williams, David. *Cain and Beowulf: A Study in Secular Allegory* (Toronto: University of Toronto Press, 1982).

Week 5: Hagiographical tradition

Primary texts:

- Bjork, Robert E., ed. and trans. *The Old English Poems of Cynewulf*, Dumbarton Oaks Medieval Library 23 (Cambridge MS: Harvard University Press, 2013).
- Colgrave, Bertram, ed. and trans. *Felix's Life of Saint Guthlac* (Cambridge: Cambridge University Press, 1985).
- North, Richard, and Michael D. J. Bintley, eds, *Andreas: An edition* (Liverpool, Liverpool University Press, 2016).
- Zimmerman, Odo John, O. S. B. *Saint Gregory the Great: Dialogues*, The Fathers of the Church: A New Translation 39, trans. (Washington: CUA Press, 1959).

- For the lives of saints Samson and Michael, see Rauer, *Beowulf and the Dragon*.
- For the lives of saints Anthony and Martin, see Carolinne White, trans., Early Christian Saints (Harmondsworth: Penguin, 1998).

Secondary reading:

- Cameron, Angus F., 'Saint Gildas and Scyld Scefing', *Neuphololog*ische *Mitteilungen* 70 (1969), 240–46.
- Colin Chase, 'Saints Lives, Royal Lives and the Dating of *Beowulf*', in *The Dating of 'Beowulf'*, ed. Colin Chase (Toronto, 1981), pp. 161–72.
- ————. '*Beowulf*, Bede, and St. Oswine: The Hero's Pride in Old English Hagiography', in *The Anglo-Saxons: Synthesis and Achievements*, ed. John D. Woods and David A. E. Pelteret (Waterloo, Ontario, 1985), pp. 37–48, repr. in *Beowulf: Basic Readings*, ed. Peter S. Baker (London, 1995), pp. 181–94.
- Gang, T. M. 'Approaches to *Beowulf*', *Review of English Studies* 3 (1952), 1–12.
- Kehoe, Niamh. 'Hagiographic Motifs in Beowulf's Fight with Grendel's Mother', *English Studies* (forthcoming).
- Leneghan, Francis. 'The Departure of the Hero in a Ship: The Intertextuality of *Beowulf*, Cynewulf and *Andreas*', *SELIM* 24 (2019), 105–34.
- ————. 'The Haunting of Heorot: Gregory's *Dialogi* and Beowulf's Fight with Grendel', *Medium Ævum* 92 (2023), 1–22.
- Meaney, Audrey L., 'Scyld Scefing and the Dating of *Beowulf*—Again', *Bulletin of the John Rylands University Library of Manchester* 71 (1988), 7–40.
- ———. 'Postscript to "Scyld Scefing and the Dating of Beowulf—Again"', in *Textual and Material Culture in Anglo-Saxon England: Thomas Northcote Toller and the Toller Memorial Lectures*, ed. Donald G. Scragg (Cambridge: D. S. Brewer, 2003), pp. 54–73.
- Ogden, Daniel. *The Dragon in the West: From Ancient Myth to Modern Legend* (Oxford: Oxford University Press, 2021).
- Orchard, Andy. 'Both Style and Substance: The Case for Cynewulf', in *Anglo-Saxon Styles*, ed. Catherine E. Karkov and George Hardin Brown (Albany, NY: SUNY Press, 2003), pp. 271–305.
- ———. *A Critical Companion to 'Beowulf'* (Cambridge: D. S. Brewer, 2003), pp. 149–51.
- ———. 'The Originality of *Andreas*', in *Old English Philology: Studies in Honour of R. D. Fulk*, Anglo-Saxon Studies 31, ed. Leonard Neidorf, Rafael J. Pascual and Tom Shippey (Cambridge: D. S. Brewer, 2016), pp. 331–70.
- Ramey, Peter. 'St. Beowulf: Hagiography and Heroic Identity in *Beowulf*', *Studies in Philology* 121 (2024), 1–27.
- Rauer, Christine. *Beowulf and the Dragon: Sources and Analogues* (Cambridge: D. S. Brewer, 2000).
- Riedinger, Anita, 'The Formulaic Relationship between *Beowulf* and *Andreas*', in *Heroic Poetry in the Anglo-Saxon Period: Studies in Honor of Jess B. Bessinger*, Studies in Medieval Culture 32, ed. Helen Damico and John Leyerle (Kalamazoo, MI: Medieval Institute Publications, 1993), pp. 283–312.
- Whitelock, Dorothy. *The Audience of 'Beowulf'* (Oxford: Clarendon Press, 1951).

Week 6: Homiletic and patristic tradition

Primary texts:

- Davis, Henry, trans. *St Gregory the Great: Pastoral Care/Regula Pastoralis*, Ancient Christian Writers, The Works of the Fathers in Translation 11 (New York, NY: Newman Press, 1950).
- Hurst, Dom David, OSB. trans. *Forty Gospel Homilies: Gregory the Great* (Piscataway, NJ: Gorgias Press, 2009).
- Morris, Richard, ed. and trans., *The Blickling Homilies of the Tenth Century*, EETS o.s. 58, 63, 73 (London: Trübner & Co., 1874–80).

- Nicholson, Lewis E. et al., trans. *The Vercelli Book Homilies: Translations from the Anglo-Saxon* (Lanham, MD: University of America Press, 1991).

Secondary reading:

- Bloomfield, Morton W. 'Patristics and Old English Literature: Notes on Some Poems', *Comparative Literature* 14 (1962), 36–43; repr. in *Studies in Old English Literature in Honor of Arthur G. Brodeur*, ed. Stanley B. Greenfield (Eugene, OR: University of Oregon Books, 1963), pp. 36–43.
- Bolton, Whitney F., *Alcuin and Beowulf: An Eighth-Century View* (New Jersey: Rutgers UP, 1986).
- Cabannis, Allan. 'Beowulf and the Liturgy', *JEGP* 54 (1955), 195–201; repr. in Nicholson, ed. (1963), pp. 223–32.
- Goldsmith, Margaret. 'The Christian Theme in *Beowulf*', *Medium Ævum* 29 (1960), 81–101.
- ———. 'The Christian Perspective in *Beowulf*', *Comparative Literature* 14 (1962), 71–90; repr. Fulk, ed. (1991), pp. 103–19.
- ———. *The Mode and Meaning of 'Beowulf'* (London: Athlone Press, 1970).
- Huppé, Bernard F., *Doctrine and Poetry: Augustine's Influence on Old English Poetry* (New York: SUNY Press, 1959).
- Johnson, David F. 'The Gregorian Grendel: Beowulf 705B–09 and the Limits of the Demonic', in *Rome and the North: The Early Reception of Gregory the Great in Germanic Europe*. Edited by Rolf H. Bremmer Jr., Kees Dekker and David F. Johnson (Leuven: Peeters, 2001), pp. 51–65.
- McNamee, M. B., '*Beowulf*: An Allegory of Salvation?', *Journal of English and Germanic Philology* 59 (1960), 190–207.
- Neidorf, Leonard. 'The Language of Hrothgar's Sermon', *Studia Neophilologica* 91 (2019), 1–10.
- Orchard, Andy. *A Critical Companion to 'Beowulf'* (Cambridge: D. S. Brewer, 2003), pp. 151–62.
- Stanley, Eric G. *In the Foreground: Beowulf* (Cambridge: D. S. Brewer, 1994).
- Whallon, William, Margaret Goldsmith and Charles Donahue. 'Allegorical, typological or neither? Three short papers on the allegorical approach to *Beowulf* and a discussion', *Anglo-Saxon England* 2 (1973), 285–302.

Early Medieval 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

- Knowles, D. (trans.) and 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)
- Leclerq, 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
- Brown, J. N., 'The Material of Vernacular English Devotion: Temptation and Sweetness in *Ancrene Wisse* and Richard Rolle's *Form of Living*' *Early Middle English* 3 (2021), 123-129
- Cannon, C., *The Grounds of English Literature* (2004)
- Chaudhuri, A., 'Enclosed Life and Mystical Form in *Ancrene Wisse*' in Chaudhuri, A. and Verini, A. *Gender and Medieval Mysticism from India to Europe* (2024), 94-111
- 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)
- Dutton, M. (ed.), *A Companion to Aelred of Rievaulx* (2017)
- Dutton, M., *Embracing God: Essays on the Spiritual Treatises of Aelred of Rievaulx* (2025)
- 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
- Hanna, R., 'The Early Provenance of Cambridge, Corpus Christi MS 204' *The Library* 25 (2024), 196-201
- 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)
- McKay, A., *Female Devotion and Textile Imagery in medieval English literature* (2024)
- 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)
- Perk, G., ''Idleness Breeds Disgust for the Cell': Circumscribing Sloth, Acedia and Health in Anchoritic Literature' *Nordic Journal of English Studies* (2022)
- 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
- Sauer, M., '*Ancrene Wisse*, the Katherine Group, and the Wooing Group as Textual Communities, Medieval and Modern' in Watt and Saunders (eds.), *Women and Medieval Literary Culture*
- (2023)

- 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)
- Wilshere, 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)

- Critten, R. G, and Juliette Vuille (eds.), *The Power of Words in Late Medieval Devotional and Mystical Writing: Essays in Honour of Denis Renevey* (2025)
- 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)
- Gasper, 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)
- Renevey, D., *Devotion to the Name of Jesus in Medieval English Literature* (2022)
- 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 Virginity within the Anchoritic Tradition: The Masculine Gaze and the Feminine Body in *Þe Wohunge Group*" In *Constructions of Widowhood and Virginity 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 Riwle*, the Katherine Group Texts, and *Þe Wohunge of Ure Lauerd* in BL Cotton Titus D XVIII" *Neuphilologische Mitteilungen* 96.3 (1995), 235–
- Lazikani, A.S., *Cultivating the Heart – Feeling and Emotion in Twelfth- and Thirteenth-Century Religious Texts* Religion and Culture in the Middle Ages (2015)
- Lazikani, A. S. "Seeking Intimacy in the *Wooing Group*" *Journal of Medieval Religious Cultures* 43.2 (2017), 157–185.
- Lazikani, A., 'Remembrance and Time in the Wooing Group' in *Reconsidering Gender, Time and Memory in Medieval Culture* (2015), 79-94
- Lipton, S., '"The Sweet Lean of His Head": Writing about Looking at the Crucifix in the High Middle Ages', *Speculum* 80 (2005), 1172-1208
- Lochrie, K., 'The Language of Transgression: Body, Flesh and Word in Mystical Discourse' in Frantzen, A.J. (ed.), *Speaking Two Languages: Traditional Disciplines and Contemporary Theory in Mediaeval Studies* (1991)
- Millett, B., 'Scribal Geography', New Medieval Literatures 13 (2011), 183–97
- Renevey, D., "Enclosed Desires: A Study of the Wooing Group" In *Mysticism and Spirituality in Medieval England*. Edited by William F. Pollard and Robert Boenig, 39–62 (1997)
- Robertson, E., "An Anchorhold of Her Own: Anchoritic Literature in Thirteenth-Century England" In *Equally in God's Image: Women in the Middle Ages* Edited by Julia Bolton Holloway, Constance S. Wright, and Joan Bechtold, 170–183 (1990)

- Smith, A., "Poetry and Prayer in Medieval Reclusive Experience: The *Wooing Group* and the Audience of *Ancrene Wisse*" *The Glass* 31 (2019), 10–18
- Sutherland, A., "*Þe Wohunge of ure Lauerde* and the House without Walls" In *Medieval and Early Modern Religious Cultures: Essays Honouring Vincent Gillespie on His Sixty-Fifth Birthday* edited by Laura Ashe and Ralph Hanna, 3–20 (2019)
- Sutherland, A., 'Voicing the Creed in *On Lofsong of Ure Louerde'*, in Cate Gunn, Liz Herbert McAvoy and Naoë Kukita Yoshikawa, eds., *Women and Devotional Literature in the Middle Ages: Giving Voice to Silence. Essays in Honour of Catherine Innes-Parker* (2023), pp. 21-38
- Watson, N., 'The Methods and Objectives of Thirteenth-Century Anchoritic Devotion' in M. Glasscoe (ed.), *The Medieval Mystical Tradition in England* Exeter Symposium 4 (1987), 132–53

Week 5: Living like a Saint

PRIMARY TEXTS

The *Katherine Group* lives of Margaret, Katherine and Juliana

- d'Ardenne, R.T.O. (ed.), *þe Liflade ant te Passiun of Seinte Iuliene* EETS os 248 (1961)
- d'Ardenne, R.T.O. (ed), *The Katherine Group: Edited from MS Bodley 34* (1977)
- d'Ardenne and Dobson, E.J. (eds.), *Seinte Katerine* EETS ss 7 (1981)
- Mack, F.M (ed)., *Seinte Marherete: þe Meiden and Martyr* EETS os 193 (1934, 1958)
- Huber, E.R., and Elizabeth Robertson (eds.), *The Katherine Group (MS Bodley 34)* (2016)

Translations

- Millett, B and Wogan-Browne, J. (eds.), *Medieval English Prose for Women* (1990)
- Savage, A. and Watson, N. (eds), *Anchoritic Spirituality: Ancrene Wisse and Associated Works* (1991)
- **Selected lives from the South English Legendary**
- D'Evelyn, C., and Anna J. Mill (eds.), *The South English Legendary* 3 vols. EETS 235, 236, 244 **(1956-59)**

SECONDARY MATERIAL

- Bernau, A., Evans, R. and Salih, S. (eds.), *Medieval Virginities* 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 Virginities* (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

- Campbell, W., *The Landscape of Pastoral Care in 13th-Century England* (2017)
- Clarke, Peter D., and Sarah James (eds.), *Pastoral Care in Medieval England: Interdisciplinary Approaches* (2021)
- 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)
- Millett, B., "New Light on the Textual History of Ælfric's Catholic Homilies 1. 17" *The Review of English Studies* 69 (2018), 1–12
- 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, *Immaterial Texts in Late Medieval England* (Cambridge, 2022), chap. 6.
- 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: wide-ranging.
- 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 Sobecki, *The Public Self and the Social Author in Late Medieval England* (Oxford, 2019), chap. 3: on *The Libelle*.
- Helen E. Wicker, 'Between Proverbs and Lyrics: Customization Practices in Late Medieval English Moral Verse', *English: Journal of the English Association*, 59 (2010), 3–24.

follow-up example

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

Week 5: traditions: liturgy and scripture

primary texts to read for class

- John Lydgate, *Testament*, in his *Minor Poems: Volume I*, ed. H. N. MacCracken, EETS os 107 (London, 1911), no. 69.

- John Lydgate, a selection of religious lyrics, 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
- James Ryman, a selection of his carols, printed together as J. Zuptiza, ed., 'Die Gedichte des Franziskaners Jakob Ryman', *Archiv für das Studium der neueren Sprachen und Litteraturen*, 46 (1892), 167–338, online; or dispersed in R. L. Greene, ed., *The Early English Carols*, 2nd edn (Oxford, 1977), nos 53-6, 61–3, 65–7, 70–72, 74–6, 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), 119–40.
- Robert Meyer-Lee, 'The Emergence of the Literary in John Lydgate's *Life of Our Lady*', *Journal of English and Germanic Philology*, 109 (2010), 322–48.
- Jane Griffiths, '"Magnifying God Manyfolde": James Ryman's Practice of Repetition', *Modern Philology*, 122 (2024), 165–88.

follow-up examples

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

Week 6: 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, extracts from *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.
- Janet Cowen, ed., *On Famous Women: The Middle English Translation of Boccaccio's De Mulieribus Claris*, MET 52 (Heidelberg, 2015).
- 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 Husbondrie*', *Speculum*, 95 (2020), 36-88.
    - C. Spearing, *Medieval to Renaissance in English Poetry* (Cambridge, 1985).
- Daniel Wakelin, *Humanism, Reading and English Literature 1430-1530* (Oxford, 2007).
- Daniel Wakelin, 'Religion, Humanism and Humanity: Chaundler's Dialogues and the Winchester *Secretum*', in Vincent Gillespie and Kantik Ghosh, ed., *After Arundel: Religious Writing in Fifteenth Century England* (Turnhout, 2012), 225–44.

follow-up examples

- Mark Liddell, ed., *The Middle English Translation of Palladius De Re Rustica* (Berlin, 1896), prohemium, book I, and book II, lines 449–87.
- Jane Chance, ed., *The Assembly of Gods* (Kalamazoo, MI, 1990), also online.

general background reading

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. 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 the field has 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 Sobecki, *The Public Self and the Social Author in Late Medieval England* (Oxford, 2019), intro.
- Taylor Cowdery, *Matter and Making in Early English Poetry: Literary Production from Chaucer to Sidney* (Cambridge, 2023).

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* (Chicago, 2020).
- John Guillory, *On Close Reading* (Chicago, 2025): one of the most-discussed works of literary theory published in the last few years.
- 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 Legal Imagination, or the Poetics of Probability

Course Convenor: Professor Lorna Hutson (lorna.hutson@ell.ox.ac.uk)

Law and literature are distinct cultural institutions which share an interest in what makes believability or probability. The Greek term '*enargeia*' (Latin *evidentia*), meaning vividness in narrative or description, gives us our term, 'evidence'. Understanding the foundations of law's and literature's shared interest in making stories and 'facts' believable or 'probable' is illuminating not only for the early modern period, but for criticism generally. We will start with legal rhetoric and logic and literary composition – how both are devoted to *evidentia* and to *probabilitas* – vividness and probability. We will look at how rhetorical proofs work in a participatory criminal justice system and how they transform thinking about motive and intention in promise and contract. We will look at the difficulties of disproving slander, especially sexual slander involving innuendo. We will consider 'jurisdiction' – law considered from the point of view of its limits, whether territorial (local and national) or spiritual versus secular. We'll look at law's own poetic ways of solving problems, whether in relation to monarchical succession and the 'King's Two Bodies' or the English resistance to 'Great Britain' while claiming dominion over British seas.

We will read literary texts by Nicholas Udall, Philip Sidney, Edmund Spenser, Shakespeare, Ben Jonson, John Donne, Margaret Cavendish and Milton. We will also read legal texts in literary ways.

Week 1: Forensic rhetoric and humanist education

In this seminar, we will look at forensic rhetoric – the rhetoric of the lawcourts – as it underpinned humanist education in *copia*, or the composition of persuasive writing of all kinds, including familiar letters and literary texts. We'll look in particular at Quintilian and Erasmus on how to make narratives seem to appear before the eyes, and how to create 'artificial proof'. We'll begin to think about how rhetorical probability helps make theatre more expansive and imaginative by making off-stage/implied events a part of the world of the play.

Please prepare for the class by reading Quintilian, book 4, on narrative and book 5, on artificial proof. If you are accessing the Loeb Quintilian online from SOLO, go to VOLUME III: BOOKS 3-5. Then select BOOK 4, CHAPTER 2, *Narrative*. Read pp. 219-325. Then select BOOK 5, CHAPTER 1 (*Technical and Non-Technical Proofs*) to CHAPTER 10 (*Arguments*), pp. 324-393.

Legal/Rhetorical:

- Quintilian, *Institutia oratoria* ('The orator's education') trans. Donald Russell (Harvard, 2001) book 4, chs 2-5 (on narrative) and book 5 (on proofs).
- Erasmus, *On Copia of Words and Ideas* tr. D. B. King and H. D. Rix (Wisconsin: Marquette, 1999), book 2, chapters 5 (on 'enargeia') 8 (on 'circumstances') and 10 (on 'propositions').

Literary:

- W. S., *Gammer Gurton's Needle* ed. Charles Whitworth (New Mermaids, 1997)
- Philip Sidney, *Old Arcadia* ed. Katherine Duncan-Jones (Oxford) book 5
- John Donne, 'If faithfull soules', *Poems of John Donne* ed. Grierson, 2 vols. (Oxford, 1912) I.325.

Critical:

- Kathy Eden, 'Forensic rhetoric and humanist education', in *The Oxford Handbook of English Law and Literature, 1500-1700* ed. Lorna Hutson (OUP, 2017), 23-40

- Barbara J. Shapiro, 'Classical Rhetoric and the English Law of Evidence' in *Rhetoric and Law in Early Modern Europe* ed. Victoria Kahn and Lorna Hutson (New Haven: Yale University Press, 2001) 54-72
- Lorna Hutson, *Circumstantial Shakespeare* (OUP, 2015), 1-35, 76-86
- Katrin Ettenhuber, *The Logical Renaissance* (OUP, 2024) 97-108
- Peter Womack, 'Off-stage', in *Oxford Handbook of Early Modern Theatricality* ed. Henry S. Turner (Oxford, 2017) 71-93.
- Lorna Hutson, 'Law, Imagination and the Forms of Things Unknown', *New Directions in Law and Literature* ed. Elizabeth Anker and Bernadette Meyler (Oxford, 2017) 144-159.

Week 2: Criminal Probabilities: inventing suspicion

Week 1 pointed us to the close links between rhetorical *evidentia/enargeia* based in 'artificial proof' and the emergent language of evidence, probability and circumstance in English common law. Building on this, in week 3, I'd like you to choose a murder pamphlet from EEBO and prepare a brief analysis of its representation how what we might call supernatural or irrational modes of proof combine with the 'technical' or artificial proof of narrative and vivid description. Before analyzing your pamphlet, it's important to grasp developments in the evidentiary process. For this please read Frisch, Langbein and Gaskill. Langbein, ch. 5, explains the importance of the Marian statutes that asked JPs to collect information about suspects. Frisch distinguishes the 'ethical witness' of medieval folklaw, who performs an act of witness before an audience, from the 'epistemic witness' of modernity, who claims to have first-hand experience of a prior event. Malcolm Gaskill distinguishes 'supernatural' or ritualistic ceremonies of proof, such as corpse-touching or ghost-sighting, from proofs that we would consider 'rational' (footprints, bloodstains). How do 'supernatural' and 'rational' proofs work together in your murder pamphlet? How does the narrator of the case try to persuade the reader of the 'facts'?

Legal/Rhetorical:

- William Lambarde, *Eirenarcha, or of the office of the Justices of Peace* (1592) ch.7, 'Examination of Felons', 206-18.
- Murder pamphlets (EEBO)

Literary:

- *A Warning for Fair Women: A Critical Edition* by Charles Dale Cannon (The Hague, Paris: Mouton, 1975).
- Shakespeare, *Othello.*

Critical:

- John H., Langbein, *Prosecuting Crime in the Renaissance: England, Germany, France* (Cambridge, Mass.: Harvard University Press, 1974), especially ch. 5.*
- Malcolm Gaskill, 'Reporting Murder: Fiction in the Archives in Early Modern England, *Social History*, 23.1 (1998) 1-30.*
- Andrea Frisch, 'The Witness and the Judge', *Inventing the Eyewitness: Witnessing and Testimony in Early Modern France* (Chapel Hill: 2004) 21-40.*
- Cynthia Herrup, 'From crime to criminal accusation', *The Common Peace: Participation and the Criminal Law in Seventeenth Century England*, 67-92
- Lorna Hutson, *The Invention of Suspicion* (Oxford, 2007) 146-216; 235-258.

Week 3: Promissory intentions, pledging troth: contract, faith, motive and slander

The sixteenth century saw a hermeneutic turn in legal thinking about promises, vows and contracts. Jurisdiction moved from the church courts into the common law courts and questions about the validity of a spoken or implied contract began to turn on motivation. At the same time, the church courts oversaw cases of marriage formation, where clandestine contracts (witnessed by God) were still valid. We will consider what made good evidence of a marital intention (in men and women) and how motives might be construed in contractual thinking about property.

Legal/Rhetorical:

- Christopher St German, *The Doctor and Student Dialogues* ed. William Muchall (New Jersey: the Lawbook Exchange ltd., 1998) (extract).
- Thomas Wilson, *The Rule of Reason, conteinyng the Arte of Logique* (1551) 'Ambiguitie', fols. 66v-68r.

Literary:

- Nicholas Udall, *Ralph Roister Doister* in *Three Sixteenth Century Comedies* ed. Charles Whitworth (London: Benn, 1980)
- Ben Jonson, 'Epistle to Master Arthur Squib', *Underwood* (1641) 54, *Cambridge Complete Works of Ben Jonson*, vol.
- Margaret Cavendish, 'The Contract' in Cavendish, *The Description of the New Blazing World and Other Writings* ed. Kate Lilley (1992).

Critical:

- Victoria Kahn, 'The Common Law: Magna Carta and the Economic Contract', in *Wayward Contracts: The Crisis of Political Obligation in England, 1640-1674* (Princeton, 2004) 41-8; 'The Sexual Contract', 189-95.
- Martin Ingram, 'Matrimonial Causes: Marriage Formation' in *Church Courts, Sex and Marriage*, 189-218.
- Laura Gowing, 'The Economy of Courtship' in *Domestic Dangers: Women, Words and Sex in Early Modern London*, 139-179
- Luke Wilson, 'Ben Jonson and the Law of Contract', *Rhetoric and Law in Early Modern Europe* ed. Victoria Kahn and Lorna Hutson (New Haven: Yale University Press, 2001)
- David Harris Sacks, 'The Promise and the contract in Early Modern England: Slade's Case in Perspective', in *Rhetoric and Law in Early Modern Europe* ed. Kahn and Hutson, 28-53
- Subha Mukherji, *Law and Representation in Early Modern Drama* (Cambridge, 2006) 17-54.
- Tim Stretton, *Women Waging Law in Elizabethan England* (Cambridge, 1998).

Week 4: *The King's Two Bodies* and 'disability of foreign birth'

Ernst Kantorowicz's study of 'medieval political theology', *The King's Two Bodies*, published in 1957, became very influential in New Historicist criticism of the 1980s. Critics who made extensive use of the legal fiction of the bodies politic and natural have generally not read its legal sources. This week we will read key extracts from the most elaborate theorization of the King's Two Bodies, Edmund Plowden's 1567 *Treatise of the Succession.* This is a chance to do cutting edge research with sources and to assess influential critical narratives of the 1980s-2000s. It's also a chance to think about the legal history of the 'alien'.

Legal/Rhetorical:

- Edmund Plowden, *Treatise of the Succession* (1567) ed. Daniel Haywood (Oxford DPhil, 2024), pp.23-28; pp.38-45; pp.76-113.

Critical:

- Ernst Kantorowicz, The King's Two Bodies (Princeton,1957 – repr. 1997) 7-41.
- Marie Axton, *Queen's Two Bodies: Drama and the Elizabethan Succession* (London: Royal Historical Society, 1977) 1-25.
- Victoria Kahn, 'Political Theology and Fiction in *The King's Two Bodies*', *Representations*, 106 (2009) 77-101.
- Alan Cromartie, *The Constitutionalist Revolution* (Cambridge: Cambridge University Press, 2006), ch. 4.
- Louis Montrose, 'The Elizabethan Subject and the Spenserian Text' in *Literary Theory/Renaissance Texts* ed. Patricia Parker and David Quint (Baltimore and London: Johns Hopkins Press, 1986,
- Lorna Hutson, 'Plowden and the Knees of the Body Politic', *England's Insular Imagining* (Cambridge: 2023) 161-174.
- Keechang Kim, *Aliens in Medieval Law: The Origins of Modern Citizenship* (Cambridge, 2000) Ch.7, 147-75.
- Paul D. Halliday, 'Birthrights and Due Course of Law', in *The Oxford Handbook of Early Modern Law and Literature* (Oxford, 2016), 180-197.
- Stephanie DeGooyer, *Before Borders: A Legal and Literary History of Naturalization* (Johns Hopkins, 2022)

Week 5: Legal Geographies: England's "British" Sea Empire.

This week we'll consider approaches to Spenser and Milton on chastity and rivers in the context of the pressing legal question for European nations joining the race for overseas commercial empire was that of dominion over the sea, or of whether the sea was, according to the law of nations, *res nullius* or 'common property.'

Legal/Rhetorical:

- Hugo Grotius, *Mare Liberum* ('The Free Sea') tr. Richard Hakluyt ed. David Armitage (Liberty, 2004).
- John Selden, *Of the Dominion Or, Ownership of the Sea* tr. Marchamont Nedham (1652) Book I, ch. 22, pp.135-45.
- John Dee, *The Limits of British Empire* (1578) ed. Ken MacMillan (Praeger, 2004) 51-100.
- Sir Henry Spelman, 'Of the Union' (1604) in *The Jacobean Union* ed. Bruce R. Galloway and Brian P. Levack (Constable, 1985) 161-84.

Literary:

- Spenser, *Fairie Queene*, ed. A. C. Hamilton (Longman, 1977) Books III & IV (Florimell and Marinell)
- Milton, *A Mask at Ludlow Castle* in *Milton: Complete Shorter Poems* ed. John Carey (Longman, 1971).

Critical:

- Andrew Zurcher, *Spenser's Legal Language: Law and Poetry in Early Modern England*, chapter 4, 'Florimell and Marinell: Contract, Chattels and Magnanimity', 102-115.
- Stuart A. Moore, *A History of the Foreshore and the Law Relating Thereto* (London: 1888), chs. 9-11, pp. 169-233.
- T. W. Fulton, *The Sovereignty of the Sea* (Lawbook Exchange, 2010) 209-45.

- Lorna Hutson, *England's Insular Imagining*, ch.3 'How England became an Island: *The Faerie Queene*', 69-115.

Week 6: Presentations and Tutorials on essay topics

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

Witches
Fairies
Devils and hell
Ghosts
Magicians
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, I lxxxi-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, *Nimphidia*
- 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 antipopery
- Anthony Grafton, *The Magus: The Art of Magic from Faustus to Agrippa*, 2024
- Ashmole, Elias. Theatrum Chemicum brittanicum¸1652.
- Lyndy Abraham. *A Dictionary of Alchemical Imagery*, Cambridge UP, 2001
- Stuart Clark, *Thinking with Demons*, 1998.

Week 6: presentations

Milton and the Philosophers

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

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

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

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

NB: Use of Generative AI for essays is strictly prohibited. Hard copies of the required texts are requested to be brought to class. Please inform the English Office and/or Disability Officer about any accommodations you wish to share. Since the class is slated to meet in the New Seminar Room in St John's College, which has a sloping staircase, any concerns over accessibility should be sent ASAP to the English Office.

Course Outline and Reading List

Recommended Texts

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

Milton's prose works are available in the *Complete Prose Works of John Milton,* gen. ed. D. M. Wolfe (New Haven, CT: Yale UP, 1953-). Please note that these volumes are gradually being superseded by the more recent Oxford editions (volumes 2 and 7 will be of particular interest to you in this course). For readings in Aristotle, I recommend *The Works of Aristotle,* tr. W. D. Ross (Oxford: Clarendon Press, 1905-52). As with the other classical texts on this list, the Loeb editions will suffice as well.
For readings in Augustine, a good edition is the *City of God,* ed. G. R. Evans (Penguin, 2004) or, alternatively, the Loeb edition.

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

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

Primary Reading:

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

Please also read:

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

Suggested Reading:

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

*We will return to discuss rhetoric in week 5 in the context of *Paradise Regained,* so it's worth reading ahead in some of these texts!
Focus question for class: 'What impressed me most deeply about Plato in that book [the *Gorgias*] was, that it was when making fun of orators that he himself seemed to me to be the consummate orator.' (Cicero, *De oratore* I.xi.47 [Loeb, 1942], pp.35-37.).
To what extent can the same assessment be made about Milton's treatment of Comus in the genre of the masque?

Week 2 Theodicy and Aetiology in *Paradise Lost*

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

- Aristotle, *Metaphysics* V.2 and *Physics* II.3 (on the four causes): read with care.
- Augustine, *City of God* book xi, chapters 14-15; book xii, chapters 1, 3, and 7; book xiv, chapters 3, 11-19.
- Warren Chernaik, 'Introduction', *Milton and the Burden of Freedom* (Cambridge UP, 2017), pp.1-20 -- read this as one introduction to Milton's religious politics and his prose works alongside the poetry.
- Harold Skulsky, *Milton and the Death of Man*, pp. 13-55 (God's Attorney: Narrative as Argument').
- Jason Kerr, *Milton's Theological Process: Reading* De Doctrina Christiana *and* Paradise Lost (Oxford, 2023), chapter 6.
- William Poole, *Milton and the Idea of the Fall* (Cambridge, 2009), chapter 2 (on Augustianism); also ch.1 (for discussion question) and ch. 8 (on *PL*).

Suggested Reading:

- Robert Pasnau, *Metaphysical Themes, 1274–1671* (Oxford: Clarendon Press, 2011) – especially helpful for an understanding of Aristotle's four 'causes' and their history.
- C. S. Lewis, *Preface to* Paradise Lost (Oxford, 1942).
- William Empson, *Milton's God* (Chatto & Windus, 1961).
- Dennis Danielson, *Milton's Good God*: *A Study in Literary Theodicy* (Cambridge UP, 1982).
- Neil Forsyth, 'The English Church', in *Milton in Context,* ed. Stephen Dobranski (Cambridge UP, 2015) pp.292-304.
- ---. *The Satanic Epic* (2003).
- Colin Burrow, *Epic Romance* (Oxford: Clarendon Press, 1993) – especially, the chapter on Milton.
- William Poole, *The Making of* Paradise Lost (Harvard UP, 2017).
- David Quint, *Inside* Paradise Lost: *Reading the Designs of Milton's Epic* (Princeton: Princeton UP, 2014).
- David Armitage, 'Empire and Liberty: A Republican Dilemma', in *Republicanism: A Shared European Heritage, Volume II: The Values of Republicanism in Early Modern Europe,* ed. Martin van Gelderen and Quentin Skinner (Cambridge: CUP, 2002), pp.29-46 – useful for later discussions of Milton, politics, and republicanism in *PL* and beyond, too.
- NB: A handy introduction to Aristotelian causation is also available in the online Stanford Encyclopedia of Philosophy: https://plato.stanford.edu/entries/aristotle-causality/
- Class Discussions on the 'origins' of the Fall: one part of the class will present on and engage in a critique of John S. Tanner, "'Say First What Cause'," *PMLA* 103.1 (1988): 1-45 (available through JSTOR), while the other half of the class will examine and assess William Poole's

account in chapter 1: "Causality of Wickedness," in *Idea of the Fall* [listed under primary reading]. The merits/demerits of each approach along with your own critical contributions with regard to how you understand Milton's account of the Fall will focus our class discussion.

Week 3 Ontology and Narrative: Chaos and Creation

Primary Reading:

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

Please also read:

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

Suggested Reading:

- John Milton, *Of Christian Doctrine,* in *The Complete Works of John Milton, Vol. 8: De Doctrina Christiana*, ed. John K. Hale and J. Donald Cullington (Oxford, 2012); also available online (published 2013) in 2 parts; see via SOLO: http://www.oxfordscholarlyeditions.com/view/10.1093/actrade/9780199651900.book.1/actrade-9780199651900-book-1. See especially the chapters on God, Creation, etc.
- Jason Kerr, *Milton's Theological Process: Reading* De Doctrina Christiana *and* Paradise Lost *(*Oxford UP, 2023).
- Plato, *Timaeus*.
- Phillip J. Donnelly, *Milton's Scriptural Reasoning: Narrative and Protestant Toleration* (Cambridge UP, 2009), especially pp.1-72.
- Colin Burrow, *Imitating Authors: Plato to Futurity* (Oxford: Oxford UP, 2019)—chapter on Milton, especially.
- Noel Malcolm, *Aspects of Hobbes* (Oxford, 2004) – especially ch. 5 (and discussion of Hobbes and metaphysics).

- Robert Pasnau, *Metaphysical Themes, 1274–1671* (Oxford: Clarendon Press, 2011) – especially helpful for discussions of form and matter in the early modern period.
- Lynn S. Joy, 'Scientific Explanation: Formal Causes to Laws of Nature', in *The Cambridge History of Science: Vol. 3, Early Modern Science*, ed. Katharine Park and Lorraine Daston (Cambridge, 2003) pp. 70-105.
- [And for more specific studies that might be of interest]:
- Kuni Sakamoto, *Julius Caesar Scaliger: Renaissance Reformer of Aristotelianism: a Study of his* Exotericae Exercitationes (Boston: Brill, 2016) – for a taste of the 'Plato versus Aristotle' debate in early modern thought (on which more, below).
- James Hankins, 'Galileo, Ficino, and Renaissance Platonism', in *Humanism and Early Modern Philosophy*, ed. Jill Kraye and M. W. F. Stone (London: Routledge, 2000), 209-37.
- Michael J.B. Allen, 'At Variance: Marsilio Ficino, Platonism, and Heresy', in *Platonism at the Origins of Modernity: Studies on Platonism and Early Modern Philosophy,* ed. Douglas Hedley and Sarah Hutton, *Archives Internationales D'Histoire des Idées* 196 (Dordrecht, The Netherlands: Springer, 2008), 31-44.
- Dmitri Levitin, *The Kingdom of Darkness* (Cambridge UP, 2022) – compare other readings of Newton (see above).

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

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

Primary Reading:

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

Please also read:

- Augustine, *City of God,* bk xi, ch. 26-28 (on love and knowledge) and bk xiv, chapters 10, 23-24, 26-27 (on the passions in a prelapsarian and postlapsarian world); and a short excerpt from *On Music* 6, 2.3 – 13.38 in *Greek and Roman Aesthetics,* tr. and ed. Oleg V. Bychkov and Anne Sheppard (Cambridge, 2010), pp.206-18 [also available for distribution via email].
- Lucretius, *DRN* iv. 473-521, 1049-1208.
- Plotinus, excerpts from the *Enneads* I.6.1-9, 5.8.1-2, 6.7.22.24-26, 6.731-33, in *Greek and Roman Aesthetics,* tr. and ed. Oleg V. Bychkov and Anne Sheppard (Cambridge, 2010), pp.185-200 [also available for distribution via email].
- Peter Dear, 'The Meanings of Experience', in *The Cambridge History of Science: Vol. 3, Early Modern Science,* ed. Katharine Park and Lorraine Daston (Cambridge UP, 2003) pp.106-31.
- Maggie Kilgour, *Milton and the Metamorphosis of Ovid* (Oxford UP, 2012) pp.229-72.
- Michael Schoenfeldt, '"Commotion Strange": Passion in *Paradise Lost*', in *Reading the Early Modern Passions: Essays in the Cultural History of Emotion,* ed. Gail Kern Paster, Katherine Rowe, and Mary Floyd-Wilson (Philadelphia, PA: University of PA Press, 2004) pp.43-68.
- Harold Skulsky, Chapter 3 ('The Creator Defended'), in *Milton and the Death of Man,* pp. 114-171.
- Anthony Welch, 'Eve's Dreamwork in *Paradise Lost', MLN* (2020): 1124-38.

Suggested Reading

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

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

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

Primary Reading:

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

Please also read:

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

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

Suggested Reading:

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

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

Week 6 From Paradise Regained to Samson Agonistes: Wrath Returned

Primary Reading:

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

Please also read:

- Warren Chernaik, *Burden of Freedom,* chapter 8, pp.181-205.
- Phillip Donnelly, *Scriptural Reasoning,* chapter 10 ('*Samson Agonistes* as personal drama'), pp.201-27.
- Stephen Fallon, *Milton's Peculiar Grace,* chapter 9 ('"I as All Others": *Paradise Regained* and *Samson Agonistes*'), pp.237-64.

- Noam Reisner, *Milton and the Ineffable,* chapter 5 ('*Paradise Regained* and *Samson Agonistes*: the ineffable self'), pp.234-81.
- Maggie Kilgour, 'Odd Couplings: Hercules and Oedipus in *Paradise Regained* and *Samson Agonistes*', *Milton Studies* 56 (2015): 75-113.
- Barbara Kiefer Lewalski, *Milton's Brief Epic: the Genre, Meaning, and Art of* Paradise Regain'd (Brown UP, 1966).
- Russell Hillier, *Milton's Messiah: The Son of God in the Works of John Milton* (OUP, 2011) – chapter 7 on *PR.*

Suggested Reading:

Please see the bibliography handed out in class

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

NB: As we approach week 6, you need to start refining a topic for the final paper for this course-c-option. You should be ready to meet and discuss your work with me in a separate meeting, and I expect you to email me to arrange a time to discuss accordingly.

Historical fictions of the long eighteenth century on screen, stage, and page

Course Convenor: Professor Ros Ballaster (ros.ballaster@mansfield.ox.ac.uk)

What is the history of the making of the (long) eighteenth century (1660-1830) into an historical fiction? What are the key tropes and styles that shape the reception of the eighteenth century on page, stage and screen and how have they been formed through contact with the already media-aware and media-immersive forms of the period itself? The series is designed to introduce landmark adaptations and the myths of the period that have informed page, stage and screen treatments since the early 20th century. We then consider a series of 'case studies', exploring the construction of 'transgression' as a trademark of modern adaptation of the period: prostitution, lesbianism, slave revolts, anti-colonialism. Along the way we will not only look at the complex interplay of sources beyond the 'translation' of novel to stage or screen, but also pay attention to the use of: narrative focalisation; music, soundtrack and voiceover; *mise-en-scène* and especially the use of the close-up; liveness and the haptic qualities of fiction.

Week 1: LANDMARKS

SCREEN:

- *The Wicked Lady* (1946, directed Leslie Arliss*)*
- *Dangerous Liaisons* (1988, directed Stephen Frears)
- *Hamilton: An American Musical* (2015, Lin-Manuel Miranda, directed Thomas Kail)
- *Gentleman Jack* (BBC TV series 1, 2019; written and directed Sally Wainwright)
- *Portrait of a Lady on Fire* (2020, written and directed Celine Sciamma)

STAGE:

- Christopher Hampton, *Les Liaisons Dangereuses* (1988, Faber and Faber)

PAGE:

- Cholderlos Laclos, *Dangerous Liaisons* (1788)
- Ron Chernow, *Alexander Hamilton* (2004)
- Magdalen King-Hall, *The Life and Death of the Wicked Lady Skelton* (1944)
- Christopher Hampton, *Screenplay: Les Liaisons Dangereuses* (1990, Faber and Faber)
- Anne Choma, *Gentleman Jack: The Real Anne Lister* (1988) ed. Stella Mertz (BBC Books, 2019)

CRITICISM:

- Julia Kristeva, 'Nous Deux: or a History of Intertextuality'*, Romantic Review* 93 (2002): 7-13
- Greg Machacek, 'Allusion', *PMLA* 122.2 (2007): 522-36
- Ch. 1 by Imelda Whelehan 'Adaptations: the contemporary dilemmas' in Cartmell and Whelehan, *Adaptations*

Week 2: 18TH CENTURY AND REGENCY MYTHS

SCREEN:

- *Pride and Prejudice* (1940, directed Robert Z Leonard)
- *Pride and Prejudice* (BBC TV series, written Andrew Davies, directed Simon Langton, produced Sue Birtwhistle, 1995)
- *S*eries 1 (2019) of *Bridgerton* (created by Chris van Dusen and produced Shonda Rhimes, Netflix streamed)

- *The Other Bennett Sister* BBC TV series adapted by Sarah Quintrell and Maddie Dai, (2026)
- 'May we Haveth One's Attention?' British Airways safety video (2024) Our safety video

PAGE:

- Georgette Heyer, *The Masqueraders* (1928)
- Julia Quinn, *The Duke and I* and *The Viscount Who Loved Me*
- Jane Austen, *Pride and Prejudice* (1813)
- Janice Hadlow, *The Other Bennet Sister* (2020)

Week 3: UNDERWORLDS

SCREEN:

- Series 1 *Harlots* (ITV Encore created by Alison Newman and Moira Buffin, 2017)

STAGE:

- April de Angelis, *The Life and Times of Fanny Hill* (1995) (in *Frontline Drama: Vol 4 (Frontline Drama): Emma; Great Expectations; The Mill on the Floss; The Life and Times of Fanny Hill: v.4 (Play Anthologies)* (Berg, 1996)

PAGE:

- Jordy Rosenberg, *Confessions of The Fox* (Atlantic Books, 2019)
- Hallie Rubenhold, *The Covent Garden Ladies* (2005)
- John Cleland, *Memoirs of a Woman of Pleasure* (1748), ed. Richard Terry and Helen Williams (Broadview Press, 2018)
- *Harriss' List of Covent-Garden Ladies* (1757-93)

CRITICISM:

- Kate Reilly, (2018), 'Fanny Hill Onstage: Theatre, State and April De Angelis's Feminist Adaptations' in Reilly, K. (ed.) *Contemporary Approaches to Adaptation in Theatre. Adaptation in Theatre and Performance*. Palgrave Macmillan, London.

Week 4: SLAVERY AND GOTHIC

SCREEN:

- *Someone Knows My Name* (TV series CBC Canada written Clement Virgo and Laurence Hill, 2015)
- *Confessions of Frannie Langton* (ITV written series written by Sara Collins, forthcoming 2022)

PAGE:

- Sara Collins, *Confessions of Frannie Langton*; Laurence Hill, *The Book of Negroes* (2007)

ADDITIONAL:

- Frances Spufford, *On Golden Hill* (2016)
- Marlon James *The Book of Nightwomen* (2014)
- Fred D'Aguilar *Bloodlines* (2000)

Week 5: INVENTED COURTS

SCREEN:

- *The Great* series 1 (ITV created by Tony McNamara, 2020)

- *The Favourite* (co-produced and directed by Yorgos Lanthimos, from a screenplay by Deborah Davis and Tony McNamara, 2018)

STAGE:

- Helen Edmundsen, *Queen Anne* (RSC, 2015, directed Natalie Abrahami) (NHB Modern Plays, 2015)

PAGE:

- *An account of the conduct of the Dowager Duchess of Marlborough, from her first coming to court, to the year 1710* (1740)
- *Catherine the Great: Selected Letters,* trans. and ed. Andrew Kahn and Kesley Rubin-Detlev*'s* letters (OUP, 2018) – section 1 'Mastering the Court'

Week 6: BORDERLANDS

SCREEN:

- Series 1 *Outlander* (2014-2015, *Starz*)

PAGE:

- Diana Gabaldon *Outlander* (1991; published in UK as *Cross-Stitch*)
- Emma Donoghue, *Slammerkin* (2000)

CRITICISM:

- Courtney Hoffman (2018), 'How to be a Woman in the Highlands') *The Cinematic Eighteenth Century. History, Culture, and Adaptation*, ed. By Srividhya Swaminathan and Steven W. Thomas. Routledge

ADDITIONAL ADAPTATIONS YOU MAY WISH TO VIEW:

- *A Cock and Bull Story* directed by Michael Winterbottom (2005) based on Laurence Sterne *Life and Opinions of Tristram Shandy*
- *Clueless* written and directed by Amy Heckerling (1995) and *Emma*, screenplay Eleanor Catton and directed Autumn de Wilde (2020) – arguably most inventive adaptations of Austen's *Emma*
- *Sense and Sensibility* directed Ang Lee from screenplay Emma Thompson (1995) – the screenplay is also available in print
- *Bride and Prejudice* directed by Gurinder Chadha (2004)
- *Renegade Nell* written by Sally Wainwright developed by Disney+ streaming on ITV (2025)
- *Miss Austen* (2025) adapted by Andrea Gibb of novel by Gill Hornby (BBC, 2025)

SECONDARY READING

- *Journal of Adaptation Studies*– dip widely into articles in this peer-reviewed journal in the field https://www.adaptation.uk.com/journal-of-adaptation-studies/
- Ballaster, Ros 'A Woman's Touch: Queeriod Drama and the Scene of Writing', STUDIA UBB PHILOLOGIA, LXIX, 3, 2024, p. 13-28
- ---, 'Framing Affect: Close up to Feeling with Women at the Eighteenth-century Theatre on the
- Twenty-first Century Screen," *ABO: Interactive Journal for Women in the Arts, 1640–1830*: Vol.15: Iss.2, Article 10. http://doi.org/10.5038/2157-7129.15.2.1408. Available at: https://digitalcommons.usf.edu/abo/vol15/iss2/10

- Bowden, Martha (2016), *Descendants of Waverley: Romancing History in Contemporary Historical Fiction*. Transits: Literature, Thought & Culture, 1650-1850. Bucknell.
- Bruhn, Jorgen, Anna Gjelsvik and Eirik Frisvold Hannsen, ed. (2013), Adaptation Studies New Challenges, New Directions. Bloomsbury Academic.
- Cartmell, Deborah and Imelda Whelehan, ed. (1999), *Adaptation: From Text to Screen, Screen to Text*
- Doane, Mary Ann, 'The Close-Up: Scale and Detail in the Cinema'. *difference*s 1 December 2003; 14 (3): 89–111.
- Geraghty, Christine (2008), *Now a Major Motion Picture: Film Adaptations of Literature and Drama*. Rowman and Littlefield.
- Mayer, Robert, ed. (2002) *The Eighteenth Century On Screen.* Cambridge University Press.
- MacFarlane, Brian (1996). *Novel To Film: An Introduction to the Theory of Adaptation*. Oxford University Press.
- Harrow, Sharon R and Kirsten T. Saxton, ed. (2020). *Adapting the Eighteenth Century: A Handbook of Pedagogies and Practices.*
- Sanders, Julie (2006), *Adaptation and Appropriation.* Routledge
- Stam, Robert (2004), *Literature Through Film: Realism, Magic, and the Art of Adaptation.* Wiley-Blackwell.
- Swaminathan, Srividhya and Steven W. Thomas, ed. (2018). *Eighteenth Century. History, Culture, and Adaptation*. Routledge.

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*

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)

- Simon Jarvis, *Wordsworth's Philosophic Song* (2006)
- Charles Taylor, 'Part I' in *Cosmic Connections: Poetry in the Age of Disenchantment* (2024)

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)
- Harvey Cox, *The Secular City* (1965)
- Philip Reiff, *The Triumph of the Therapeutic: Uses of Faith After Freud* (1966)
- Augusto del Noce, *The Crisis of Modernity* (2014)
- --, *The Age of Secularization* (2017)

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)

- *Richard Jenkyns, *The Victorians and Ancient Greece* (1980) [Chapter 10: Plato]
- *Frank M. Turner, *The Greek Heritage in Victorian Britain* (1981) [Chapter 8: The Victorian Platonic Revival]
- Walter Pater, *Plato and Platonism* (1893) [Chapter 6: The Genius of Plato]
- J. Hillis Miller, *The Disappearance of God* (1963; second edition 1975) [Chapter 6: Gerard Manley Hopkins]
- Sara Lyons, *Algernon Swinburne and Walter Pater: Victorian Doubt, Aestheticism, and Secularisation* (2015)
- 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)
- Hans Urs Von Balthasar, 'Hopkins' in *The Glory of the Lord: A Theological Aesthetics*, vol. 3 (1986), pp. 353-399
- Martin Dubois, *Gerard Manley Hopkins in Context* (2025)

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)
- *-- --, 'Ash-Wednesday' (1930)
- *-- --, *Four Quartets* (1943)

- *William Empson, ‘Eliot Distilled’ and ‘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
- Helen Gardner, *The Composition of ‘Four Quartets’* (London: Faber, 1978)

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)
- -- --, *Notes Towards a Supreme Fiction* (1942)
- -- --, ‘Angel surrounded by Paysans’ (1950)
- -- --, ‘The Course of a Particular’ (1952)
- -- --, ‘Not Ideas about the Thing but the Thing itself’ (1954)
- -- --, ‘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)
- Simon Critchley, *Things Merely Are: Philosophy in the Poetry of Wallace Stevens* (2016)
- Charles Altieri, *Wallace Stevens and the Demands of Modernity* (2013)
- J. Hillis Miller, *Poets of Reality* (1966)

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)
- -- --, ‘The Journey’ (1912)
- -- --, ‘The Listeners’ (1912)
- -- --, ‘Fare Well’ (1918)
- -- --, *The Traveller* (1945)

- T. S. Eliot, ‘To Walter de la Mare’ (DATE)

- 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)
- -- --, selections from *The Presence* (1987)

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

- *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

Further Reading

- Douglas Hedley, *Living Forms of the Imagination* (2008)
- Amy Hungerford, *Postmodern Belief: American Literature and Religion since 1960* (2010)
- Charles Taylor, *Sources of the Self: The Making of the Modern Identity* (1989)
  --, *Modern Social Imaginaries* (2004)
- Thomas Pfau, *Minding the Modern: Human Agency, Intellectual Traditions, and Responsible Knowledge* (2013)
  --, *Incomprehensible Certainty: Metaphysics and Hermeneutics of the Image* (2022)
- Robert Wuthnow, *The Restructuring of American Religion* (1988)
  --, *After Heaven: Spirituality in America Since the 1950s* (1998)
- Colin Jager, *The Book of God: Secularization and Design in the Romantic Era* (2007)
  --, *Unquiet Things: Secularism in the Romantic Age* (2015)

The Lure of the Medieval in the Long Nineteenth Century

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

This course explores the ways in which medievalism became a social and political force in a century obsessed by its own modernity and technological advancement. Writers and artists use medieval literature, history, and culture to express imaginatively their views on the major questions and conflicts that challenged the century. Medievalism has always been present in British culture, from Edmund Spenser's Gloriana propaganda for Elizabeth I in *The Faerie Queene* (1590) to the present day. However, the medieval revival reached its height during the reign of Queen Victoria, when the growth and popularization of medieval history and texts coincided with a time of contemporary social, political, and religious unrest.

We shall consider why the medieval held such an appeal for radical and reactionary, socialist and conservative alike. How could the same medieval sources be used to demand change, particularly for social justice and to insist on women's rights, and at the same time be used to uphold ideas of colonialism and Imperialism? After the 1834 fire destroyed the Palace of Westminster, why was Gothic deemed the 'National Style' for architecture, when Gothic literature was inherently seen as subversive and threatening to the national order? How was medievalism used to both support and criticise foreign policy – from the Napoleonic Wars at the end of the eighteenth century, to the First World War? How did Queen Victoria use medieval images to gain popularity for her monarchy and her unpopular consort? How did reference to legendary King Arthur and Anglo-Saxon King Alfred inform contemporary discussion of national identity? These are the kinds of questions we shall be exploring through literary works, visual art, manuscripts, journals, newspapers, and correspondence.

Primary Reading

Please try to read as many of the primary texts listed below before you start this course. This will give you more time to explore other related texts during the course (which will be given before each class), and it will mean that you have a rich overview of the topic that can inform your work.

Week 1 The Nature of Gothic

- Ruskin, John, 'The Nature of Gothic' from *The Stones of Venice* (1851-3)
- Collins, Wilkie, *The Woman in White* (1860)

Week 2 Contrasts

- Pugin, Augustus, *Contrasts* (1836)
- Carlyle, Thomas, *Past and Present* (1843)
- Linton, William, *The Life and Adventures of Bob Thin: or The Poorhouse Fugitive* (1845)
- Morris, William, *News from Nowhere* (1890)

Week 3 Politics and monarchy

- Barrett Browning, Elizabeth, 'The Young Queen', 'Victoria's Tears' (1837)
- Guest, Charlotte, 'Geraint the Son of Erbin' from *The Mabinogion* (1849)
- Morris, William, 'The Defence of Guenevere' (1858) [plus illustrated editions]
- Tennyson, Alfred, *Idylls of the King* (1859-1891) Dedication; 'The Marriage of Geraint'; 'Geraint and
- Enid'; 'Guinevere'; 'To the Queen' [plus illustrated editions]

Week 4 War

- Opie, Amelia, 'The Warrior's Return' (1808)
- Costello, Louisa Stuart, *The Lay of the Stork* (1856)
- Dobell, Sydney Thompson, 'An Evening Dream', from *England in Time of War* (1856)
- Hayward, Caroline, 'The Battle of Balaclava' (1855)
- Owen, Wilfred, 'Strange Meeting' (1917)
- Proctor, Adelaide Anne, "The Two Spirits" (1855)
- Extracts from the writings of Mary Seacole and Florence Nightingale, and from Frances Duberly's journal (supplied)

Week 5 Dante and the Rights (and Wrongs) of Woman

- 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)
- Rossetti, Christina, *Monna Innominata: A Sonnet of Sonnets* (1881)

Week 6 Women's rights and suffrage

- Extracts from *The Suffragette* (supplied)
- Webster, Augusta, 'Joan of Arc' (1866)
- Hamilton, Cicely, *A Pageant of Great Women* (1910)

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)
- Dobell, Sydney Thompson, 'An Evening Dream', from *England in Time of War* (1856)
- Guest, Charlotte, 'Geraint the Son of Erbin' from *The Mabinogion* (1849)
- Hamilton, Cicely, *A Pageant of Great Women* (1910)
- Hayward, Caroline, 'The Battle of Balaclava' (1855)
- 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)
- Owen, Wilfred, 'Strange Meeting' (1917)
- Proctor, Adelaide Anne, "The Two Spirits" (1855)
- 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).

Soul-Making: Arts and Crafts, Writing, and Religion, from Ruskin to 'AI'

Course Convenor: Alex Gunn (alexandra.gunn@trinity.ox.ac.uk)

Are we witnessing the start of a new Arts and Crafts Movement? In May 2026, Pope Leo XIV published what is likely to become a historic response to the era-defining question of how to 'safeguard the human person in the time of artificial intelligence', and, to a scholar of the nineteenth century, two things are striking about it. First, it presents itself as an update on Pope Leo XIII's encyclical, *Rerum novarum*, 'Of New Things', which was published in 1891 as a response to a century of industrialisation and the injustices it had promoted. Second, all of its central metaphors are drawn from the discourse of craft: it opens with two contrasting parables of building, asks that adults be 'artisans of education', and calls upon us all to be 'weavers of peace'. At the same time, around the world, many people are seeking practices of 'mindfulness', 'groundedness', 'intentionality', 'slow living', 'presence', 'ritual', and so forth, and are turning to tactile artforms and neglected handicrafts as a result. Meanwhile, exhibitions on the nineteenth-century Arts and Crafts Movement are in high demand: in 2026 and the UK alone, there have been at least six exhibitions just on the Morris family. Craft and religion—or, more broadly, spiritual traditions—have a long, intertwined history that defined a countercultural response to the abuse of technology in the nineteenth century, and they are poised to do so again today. Inviting your own discussion and critique, this course explores the twinned traditions of craft and religion from John Ruskin to contemporary poets, critics, and craftspeople, who have found them to be invigorating discourses for thinking through—and against—alienation, industrial and/or technological acceleration, and social injustice. It begins with the belief that nineteenth-century thinkers and artists, and their twentieth-century heirs, have something vital to offer us at our current crossroads in the history of art, the imagination, and the relationships of humanity to our environment, one another, and, perhaps, the transcendent.

'My biggest worry about "AI" […] is that we come to think that intelligence is no more than what computers do', said Rowan Williams, scholar, poet, and former Archbishop of Canterbury, 'and that is bad news for the human race, because it undermines the instinctive, embodied, relational aspects of knowledge and intelligent life that we just take for granted in our human interaction.' Over six seminars, we will explore many different artists and thinkers who have found 'instinctive, embodied, relational' knowledge and intelligence in the making, using, and appreciating of arts and crafts, from the multilayered, tactile challenges of Gerard Manley Hopkins's poetry, to the radical quietness of Gwen John's painting; from sacred space and allegories of soul-making that engage a divine polysemy beyond computerish binaries, to the visionary work of Catholic painter–poet David Jones and cross-cultural encounters between British Arts and Crafts and the traditions of India and Japan. In many cases, this will involve working closely with the riches of the Ashmolean Museum's collections and the architectural fabric of Oxford itself.

NB: Three of the seminars will ideally take place in the Ashmolean Museum, but this is currently subject to confirmation.

Week 1: 'Artisans of Education': Craft and Humanity, Then and Now

- Pope Leo XIV, *Magnifica humanitas: On Safeguarding the Human Person in the Time of Artificial Intelligence* (2026)
- John Ruskin, 'The Nature of Gothic' (from *Stones of Venice*, Vol. II, 1851–53)
- …& William Morris's 'Preface' to it (1892)
- Lauren M. E. Goodlad and Samuel Baker, 'Now the Humanities Can Disrupt "AI"', Public Books (20th February 2023), https://www.publicbooks.org/now-the-humanities-can-disrupt-ai/

- Video clip: 'Rowan Williams on artificial intelligence', *Journal of Systematic Theology* (October 2024)
- Glenn Adamson, 'Introduction', *Fewer, Better Things: The Hidden Wisdom of Objects* (2018)
- Marcus Waithe, 'Introduction', *The Work of Words: Literature, Craft, and the Labour of Mind in Britain, 1830–1940* (2023).

Week 2: 'Áll trádes: their gear, and tackle, and trim': Tactile Hopkins

In preparation for this seminar, you will all complete, as best you can, at least two lessons (VI and VIII) from Ruskin's *Elements of Drawing*. The seminar will take place in the Ashmolean Museum, looking at Ruskin's teaching collection of sketches and watercolours.

- John Ruskin, extracts from *The Elements of Drawing* (first pub. 1857)
- Gerard Manley Hopkins's drawings, digitised here (Harry Ransom Centre)
- Gerard Manley Hopkins, 'The Origin of Beauty: A Platonic Dialogue', 'Pied Beauty', 'Harry Ploughman', 'Felix Randall', 'The Blessed Virgin Compared to the Air We Breathe', 'Oxford ['New-dated from the terms that reappear…']', 'Duns Scotus' Oxford', 'The Wreck of the Deutschland', 'As Kingfishers Catch Fire'
- W. David O. Taylor, 'The Vocation of an Artist', *To Set the World Aflame: How Artists Bear Witness to the Fullness of God's Creation* (Baker, 2026)
- Michael Rutherglen, 'Hopkins's Material Poetics: Sense and the Inscapes of Speech', *Victorian Poetry*, 56.2 (Summer 2018), pp. 167–179.

Week 3: Soul-making and Brain-building: Space, Symbol, and the Soul/Self

In preparation for this class, I would like you to go to at least one of the chapels of Exeter, Keble, Worcester, Harris Manchester, and St Edmund Hall, and write (or draw, paint, embroider, etc.) a brief reflection upon the Arts and Crafts decoration.

Everyone must read:

- John Keats's 'Soul-making' letter (1819)
- J. H. Newman, *The Dream of Gerontius* (1865)
- John Ruskin, extracts from *The Stones of Venice* (1851–53)
- William Whyte, extracts from *Unlocking the Church: The Lost Secrets of Victorian Sacred Space* (2017)
- Glenn Adamson, extracts from *Fewer, Better Things: The Hidden Wisdom of Objects* (2018).

Options for individual presentations:

- Walter Pater, 'The Child in the House', and extracts from *Marius the Epicurean* (1885)
- Phoebe Anna Traquair's embroidery cycle, *The Progress of a Soul* (1903), and her illustrated editions of Dante's *Vita Nuova*, Rossetti's *House of Life*, Elizabeth Barrett Browning's *Sonnets from the Portuguese*, and Dante's *Divine* Comedy; Walter Pater's 'Denys L'Auxerrois', in *Imaginary Portraits* (1887); (see '*The Progress of a Soul* by Phoebe Anna Traquair', National Galleries of Scotland In Focus, https://www.youtube.com/watch?v=9qvS4EO5JcU).
- Walter Crane, 'The Craftsman' (1886)
- Mary Seton Watts, 'The Word in the Pattern' (1905)
- Alice Hattrick, *Fancy Work: Unpicking Past Lives* (Fitzcarraldo, 2026)

Week 4: *Unto this Last*; or, *Sarvodaya*: Craft Beyond Christianity

- John Ruskin, *Unto this Last* (1860)

- Mohandas K. Gandhi, *Unto this Last: A Paraphrase* (1909), trans. by Valji Govindji Desai
- Mohandas K. Gandhi, extract from *Autobiography* (on the influence of Ruskin)
- Ananda Coomaraswamy, *The Indian Craftsman* (1909), inc. C. R. Ashbee's 'Introduction'
- Lafcadio Hearn, 'Developments of Shinto' and 'Modern Restraints', *Japan: An Attempt at an Interpretation* (1904) – as quoted from in the appendices to *The Indian Craftsman*
- William Morris, selections from *Architecture, Industry, and Wealth* (1902)
- Naman P. Ahuja, 'The Arts and Crafts Movement: Modern Reinvocations', *20th Century Indian Art: Modern, Post-Independence, Contemporary*, ed. by Parul Dave Mukherji, Rakhee Balaram, and Partha Mitter (Thames and Hudson, 2022), pp. 136–47
- Leela Gandhi, 'Art: Aestheticism and the Politics of Postcolonial Difference', *Affective Communities: Anticolonial Thought, Fin-de-Siècle Radicalism, and the Politics of Friendship* (Duke, 2006), pp. 143–76.

Week 5: Silence and Slowness: Responses to Gwen John

This class will take place in the Ashmolean Museum among Gwen John's portraits.

- Brian Louis Pearce, *Gwen John Talking* (Tallis Press, 1985)
- Rowan Williams, 'Gwen John in Paris', *Poems* (2003)
- Sue Hubbard, *God's Little Artist* (2023)
- Adrian Buckner, 'Gwen John', *See Saw: A Series of Poems on Art* (2023)
- Celia Paul, *Letters to Gwen John* (2024)
- Maggie Ross, extract from *Silence: A User's Guide: Volume 1, Process* (2014)
- Rowan Williams, *Silence and Honey Cakes* (2011)
- Rowan Williams, extract from *The Edge of Words: God and the Habits of Language* (2014)
- Gwyneth Lewis, *The Mysteries of Gwen John*, prod. by Huw Meredydd (BBC Radio 3, 14 June 2026).

Week 6: Art and Sacrament: David Jones

This class will take place in the Ashmolean Museum among David Jones's woodcuts and watercolours.

- David Jones, *The Anathémata* (1951)
- David Jones, 'A, a, a, Domine Deus' (1938; 1966) and 'The Sleeping Lord' in *The Sleeping Lord* (1974)
- David Jones, 'Art and Democracy' (1942–43), 'Religion and the Muses' (1941), 'Art and Sacrament' (1955), 'The Utile' (1958), in *Epoch and Artist* (1959)
- Pope Paul VI, 'Closing of the Second Vatican Ecumenical Council: Address of Pope Paul VI to Artists' (1965)
- Rowan Williams, extract from *Grace and Necessity: Reflections on Art and Love* (2005)
- Daniel Gustafsson, 'Saying More and Making Other: Poetry as Sacrament', *David Jones: A Christian Modernist?* (Brill, 2018), pp. 139–52
- Iain McGilchrist, extract from *The Master and his Emissary: The Divided Brain and the Making of the Western World* (2009) [controversial but suggestive].

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)
- Nancy Yousef, *The Aesthetic Commonplace* (Oxford, 2022).

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 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, 20110)
- 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 Wolfgan Heumer (ed.), *The Literary Wittgenstein* (London, 2004)
- Jürgen Habermas, *The Philosophical Discourse of Modernity*, trans. Frederick G. Lawrence (Oxford, 1990)
- Garry Hagberg and Walter Jost (eds.), *A Companion to the Philosophy of Literature* (Oxford, 2015)
- Henri Lefebvre, *Critique of Everyday Life. Vol. 3: From Modernity to Modernism* (London, 2008)
- Anat Matar, *Modernism and the Language of Philosophy* (London, 2006)
- Alexander Nehamas, *Only a Promise of Happiness: The Place of Beauty in the World* (Princeton, 2007)
- Martha Nussbaum, *Love's Knowledge: Essays on Philosophy and Literature* (Oxford, 1992)
- Yi-Ping Ong, *The Art of Being: Poetics of the Novel and Existentialist Philosophy* (Cambridge Mass.; 2019)
- 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)

Twentieth- and Twenty First-Century Theatre

Course Convenor: Professor Kirsten Shepherd (kirsten.shepherd@ell.ox.ac.uk)

This course explores some of the key developments in British and American theatre that have significantly altered the landscape of drama and performance. We will look at currents in contemporary critical thinking about theatre as well as at some of the major playwrights of the past century, including Brecht, Beckett, Pinter, Churchill, Frayn, Friel, Stoppard, Deavere Smith, Kane, Nottage, Birch, and Jacobs-Jenkins. We will examine topics such as the rise of performance studies and its relationship to theatre history, the generative concept of anti-theatricality, the problem of realism (and *whose* realism it purports to represent), the engagement between theatre and science, the emergence of verbatim theatre from the seeds of documentary drama, the long legacy of Samuel Beckett's plays, and the rise of the monodrama and its variants in contemporary theatre. The course will approach plays not just as texts but through performance, critical reception and a wide range of theoretical frameworks.

Week 1: Theatricality / 'anti-theatricality'

- Edward Gordon Craig's essay on the "Übermarionette"
- Susan Glaspell, *Trifles*
- Samuel Beckett, *Not I* and *Play*
- Branden Jacobs-Jenkins, *An Octoroon*

Week 2: Documentary drama and verbatim theatre

- Hallie Flanagan Davis, *E=mc*^{2}
- David Hare, *Stuff Happens*
- Anna Deavere Smith, *Twilight: Los Angeles*
- Moises Kaufman, *The Laramie Project*
- Richard Norton-Taylor, *The Colour of Justice*

Week 3: Science and medicine on stage

- Tom Stoppard, *Arcadia*
- Tony Kushner, *Angels in America* (both plays)
- Complicite, *A Disappearing Number*
- Tanya Ronder, *F**k the Polar Bears*
- Anthony Neilson, *The Wonderful World of Dissocia*

Week 4: Beckett's legacy

- Samuel Beckett, *Waiting for Godot, Endgame,* and *Happy Days*
- Harold Pinter, *Mountain Language*
- Caryl Churchill, *The Skriker*
- Simon Stephens, *Sea Wall* (both the text and the performance by Andrew Scott)
- Selina Thompson, *salt.*

Week 5: Race, ethnicity and nationhood

- Lorraine Hansberry, A Raisin in the Sun
- Brian Friel, Translations
- Lynn Nottage, *Sweat*

- Suzan-Lori Parks, *Sally & Tom*
- Kimber Lee, *F**k Miss Saigon*

Week 6: "In-Yer-Face" theatre and its roots

- Edward Bond, *Saved*
- Suzie Miller, *Prima Facie*
- Sarah Kane, *4:48 Psychosis*
- Jez Butterworth, *Jerusalem*
- Alice Birch, *Revolt. She Said. Revolt Again.*

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

- Brian Friel, *Faith Healer* and *Molly Sweeney*
- Bryony Lavery, *Frozen* and *Origin of the Species*
- Timberlake Wertenbaker, *The Love of the Nightingale* and *After Darwin*
- Lucy Kirkwood, *Chimerica*
- Matthew Lopez, *The Inheritance*
- Branden Jacobs-Jenkins, *Appropriate* and *Purpose*
- Alice Birch, *Anatomy of a Suicide*
- Duncan Macmillan, *Every Brilliant Thing*
- Annie Baker, *The Flick* and *John*
- Phoebe Waller-Bridge, *Fleabag*
- Simon Stephens, *Pornography*
- Jeremy O. Harris, *Slave Play*
- Anne Washburn, *Mr Burns, a Post-Electric Play* and *10 out of 12*
- Joe Penhall, *Blue/Orange*
- Roy Williams, *SingYer Heart out for the Lads*
- Ayub Khan Din, *East is East*
- Lucy Prebble, *Enron* and *The Effect*
- Tim Crouch, *The Author*
- Ella Hickson, *Oil* and *The Writer*
- Tony Kushner, *Angels in America*
- Kwame Kwei-Armah, *Elmina's Kitchen*
- Zinnie Harris, *How to Hold Your Breath*
- Jez Butterworth, *The Ferryman*
- Sam Shepard, *The Curse of the Starving Class* (1978), *Buried Child* (1979), *True*
- *West* (1980), *Tooth of Crime* (1996)

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

Suggested Weekly Critical Reading

- Note that many of the sources listed pertain to multiple weeks, not just the one they've been placed in. Also, these are just starting points and not meant to be restrictive; do have a look further below at the general criticism list and also on the MLA International Bibliography (via SOLO).

Week 1: Theatricality / Anti-theatricality and modern drama

- Alan Ackerman and Martin Puchner, eds., *Against Theatre: Creative Destructions on the Modernist Stage* (2006)
- Martin Puchner, *Stage Fright: Modernism, Anti-Theatricality and Drama* (2011 paperback)
- Daniel Schulze, *Authenticity in Contemporary Theatre and Performance: Make it Real* (2017)
- Linda Ben-Zvi: see her studies of both Susan Glaspell and Samuel Beckett
- J. Ellen Gainor, "Trifles" and "The Verge" in *Susan Glaspell in Context: American Theater, Culture, and Politics, 1915-1948* (2004)
- Verna A. Foster, "Meta-Melodrama: Branden Jacobs-Jenkins Appropriates Dion Boucicault's *The Octoroon*", *Modern Drama* 59.3, 2016, 285-305.
- John Pilling, ed., *The Cambridge Companion to Beckett* (1994)
- Dirk Van Hulle, ed., *The New Cambridge Companion to Beckett* (2015)
- Anna McMullan, *Performing Embodiment in Samuel Beckett's Drama* (Routledge, 2010)
- Karen Quigley, *Performing the Unstageable: Success, Imagination, Failure* (Bloomsbury, 2020)
- Dan Rebellato, "When We Talk of Horses; Or, What do We See When We See a Play?" *Performance Research* 14 (2009), 1: 17-28

Week 2: Documentary drama and verbatim theatre

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

Week 3: Science and Medicine on stage

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

Week 4: Beckett's legacy

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

Week 5: Race, Ethnicity, Nationhood

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

Week 6: "In-Yer-Face" theatre

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

Selected General Critical Reading

- *See Methuen's series *Modern British Playwriting* by decade
- *Search MLA International Bibliography for latest criticism

Twentieth-Century/Modern Theatre

- Eric Bentley, *The Theory of the Modern Stage: An Introduction to Modern Theatre and Drama* (Middlesex: Penguin, 1968)
- Michael Billington, *State of the Nation: British Theatre Since 1945* (2007)
- Michael Billington, *The 101 Greatest Plays* (2015)
- Richard Eyre and Nicholas Wright, *Changing Stages: A View of the British Theatre in the Twentieth Century* (London: Bloomsbury, 2000)
- Christopher Innes, *Modern British Drama 1890-1990* (1996)
- Christopher Innes, *Modern British Drama: The Twentieth Century* (2002)
- Mary Luckhurst (ed), *A Companion to Modern British and Irish Drama* (Blackwell,2010)
- Arthur Marwick, *British Society Since 1945* (1996)
- Dan Rebellato, *1956 and All That: The Making of Modern British Drama* (1999)
- Dominic Shellard, *British Theatre Since the War* (1999)
- Kirsten Shepherd-Barr, *Modern Drama: A Very Short Introduction* (2016)
- John McGrath, *A Good Night Out* (second edition, 1996)

Twenty-First-Century/Contemporary Theatre

- David Lane, *Contemporary British Drama* (Edinburgh University Press, 2010)
- Dan Rebellato, ed., *Modern British Playwriting 2000-2009: Voices, Documents, New Interpretations* (Bloomsbury Methuen Drama, 2013)
- Aleks Sierz, *Rewriting the Nation: British Theatre Today* (2011)
- Siân Adiseshiah and Louise LePage, eds. *Twenty-First-Century Drama: What Happens Now* (Palgrave Macmillan, 2016)

- Vicky Angelaki, *Contemporary British Theatre: Breaking New Ground* (2013).
- Penny Farfan, and Lesley Ferris, eds. *Contemporary Women Playwrights: Into the Twenty-First Century* (2013)
- David Lane, *Contemporary British Drama* (2010)
- Andy Lavender, *Performance in the Twenty-First Century: Theatres of Engagement* (2016)
- Daniel Schulze, *Authenticity in Contemporary Theatre and Performance: Making it Real* (2017)

Theatre and Performance Theory

- Sam Haddow, *Precarious Spectatorship: Theatre and Image in the Age of Emergencies* (2019)
- Elaine Aston and George Savona, *Theatre as Sign-System: A Semiotics of Text and Performance* (London: Routledge, 1991)
- George W. Brandt (ed.), *Modern Theories of Drama: A Selection of writings on drama and theatre, 1840-1990*, (Oxford: OUP, 1998)
- Marvin Carlson, *Theories of the Theatre: A Historical and Critical Survey, from the Greeks to the Present* (Ithaca and London: Cornell University Press, 1993)
- Martin Esslin, *The Theatre of the Absurd* (1961)
- Mark Fortier, *Theory/Theatre: An Introduction* (Routledge, 1997)
- Elinor Fuchs, *The Death of Character* (Indiana Univ. Press, 1996)
- Stanton B. Garner, Jr., *Bodied Spaces: Phenomenology and Performance in Contemporary Drama* (Cornell University Press, 1994)
- Baz Kershaw, "The Politics of Performance in a Postmodern Age," in Patrick Campbell, ed., *Analyzing Performance: A Critical Reader* (Manchester Univ. Press, 1996)
- Hans-Thies Lehmann, *Postdramatic Theatre*, trans. Karen Jürs-Munby (Routledge, 2006)
- Patrice Pavis, *Analyzing Performance: Theater, Dance, and Film*, trans. David Williams (AnnArbor: U of Michigan P, 2003)
- Janelle Reinelt and Joseph Roach, eds., *Critical Theory and Performance* (Univ. of Michigan Press, 1992)
- Janelle Reinelt, *After Brecht*
- Olga Taxidou, *Modernism and Performance* (2007)
- W.B. Worthen and Peter Holland, eds., *Theorizing Practice: Redefining Theatre History* (Palgrave Macmillan, 2003)
- Claire Wallace, *Monologues: Theatre, Performance, Subjectivity* (Litteraria Press, 2006)

Gender and Sexuality

- Elaine Aston and Janelle Reinelt, eds., *The Cambridge Companion to Modern British Women Playwrights* (2000)
- Elin Diamond, *Unmaking Mimesis: Essays on Feminism and Theatre* (Routledge,1997)
- Helene Keyssar, *Feminist Theatre* (1985)
- Michelene Wandor, *Look Back in Gender* (1987)
- Elaine Aston, *Restaging Feminisms* (Palgrave, 2020)
- John Clum, *Still Acting Gay* (2001)
- Laurence Senelick, *The Changing Room: Sex, Drag, and Theatre*
- Alan Sinfield, *Out on the Stage: Lesbian and Gay Theatre in the 20th Century* (1999)
- Jill Dolan, *Theatre & Sexuality* (2010)

Race, Ethnicity, and Nationhood

- Nicola Abram, *Black British Women's Theatre: Intersectionality, Archive, Aesthetics* (Palgrave, 2020)
- Nadine Holdsworth, *English Theatre and Social Abjection: A Divided Nation* (Palgrave, 2020)
- Mary F. Brewer, Lynette Goddard, and Deirdre Osborne (eds). *Modern and Contemporary Black British Drama* (Palgrave Macmillan, 2015)
- Lynette Goddard, *Contemporary Black British Playwrights: Margins to Mainstream* (Palgrave Macmillan, 2015)
- Michael Pearce, *Black British Drama: A Transnational Perspective* (Routledge, 2017)

Politics

- John Bull, *New British Political Dramatists* (Palgrave Macmillan, 1984)
- Nicholas Grene, *The Politics of Irish Drama* (2009)
- Nicholas De Jongh, *Politics, Prudery and Perversions: the censoring of the English stage, 1901-1968* (London: Methuen, 2000)
- Steve Nicholson, *The Censorship of British Theatre* vol.3: 1953-1960; vol.4: 1960-1968
- Richard H. Palmer, *The Contemporary British History Play* (1998)
- D. Keith Peacock, *Thatcher's Theatre: British Theatre and Drama in the Eighties* (1999)
- William Davies and Helen Bailey, eds., *Beckett and Politics* (Palgrave, 2020)
- Vicky Angelaki, *Social and Political Theatre in Twenty-First Century Britain: Staging Crisis* (Bloomsbury Methuen Drama, 2017)
- Rebecca D'Monte and Graham Saunders, eds., *Cool Britannia? British Political Drama in the 1990s* (Palgrave, 2008)
- Peter Eckersall and Helena Grehan, eds. *The Routledge Companion to Theatre and Politics* (Routledge, 2019)
- Sarah Grochala, *The Contemporary Political Play: Rethinking Dramaturgical Structure* (Bloomsbury Methuen Drama, 2017)
- Peggy Phelan, *Unmarked: The Politics of Performance* (Routledge, 1993)
- Joanne Tompkins, *Theatre's Heterotopias: Performance and the Cultural Politics of Space* Palgrave Macmillan, 2014)
- Martin Esslin, '"Dead! And never called me Mother!": The Missing Dimension in American Drama', *Studies in the Literary Imagination* 21 (Fall 1988)

Audiences

- Bennett, Susan. *Theatre Audiences: A Theory of Production and Reception* (London: Routledge, 1997)
- ---. "Theatre Audiences, Redux." *Theatre Survey* 47.2, 2006, 225-30.
- Brookner, Will, and Deborah Jermyn, eds. *The Audience Studies Reader* (London: Routledge, 2003)
- Butsch, Richard. *The Citizen Audience: Crowds, Publics, and Individuals* (New York: Routledge, 2008)
- Dolan, Jill. *Utopia in Performance: Finding Hope at the Theatre* (Ann Arbor: University of Michigan Press, 2005)
- Freshwater, Helen. *Theatre & Audience* (London: Palgrave Macmillan, 2009)
- Heim, Caroline. *Audience as Performer: The Changing Role of Theatre Audiences in the Twenty-First Century* (London: Routledge, 2016)
- Kershaw, Baz. "Oh for Unruly Audiences! Or, Patterns of Participation in Twentieth-Century Theatre." *Modern Drama* 44.2, 2001, 133-54.

- Rancière, Jacques. *The Emancipated Spectator*. Trans. Gregory Elliott (London: Verso, 2011)
- Sedgmen, Kirsty. *The Reasonable Audience: Theatre Etiquette, Behaviour Policing, and the Live Performance Experience* (Basingstoke: Palgrave, 2018)
- Simpson, Hannah. "Tics in the Theatre: The Quiet Audience, the Relaxed
- Performance, and the Neurodivergent Spectator." *Theatre Topics* 28.3, 2018, 227-38.
- Wiles, David. *Theatre and Citizenship: The History of a Practice* (Cambridge: Cambridge University Press, 2011)

For performance and reception history consult collections of theatre reviews by Kenneth Tynan, Harold Clurman, Michael Billington, Lyn Gardner, Arifa Akbar, and others; and individual reviews in newspapers and magazines such as the *Guardian,* the *Times*, the *New Yorker* and the *New York Times.*

For best book and journal resources on individual playwrights search under their names on the **MLA Bibliography** (electronic database accessed through our libraries). Some of the key journals in the field are: *Contemporary Theatre Review, TDR, Modern Drama, Theatre Journal, Theatre Research International,* and *PAJ.*

Silences

Course Convenor: Professor Kate McLoughlin (kate.mcloughlin@ell.ox.ac.uk)

In this eclectic, transhistorical, non-chronological course, we will explore how to notice, characterise and interpret some of the many silences in English literature. At first blush, the subject is counter-intuitive. Works of literature express complex and nuanced ideas, the powerful feelings that define us as human beings, the minute observations that illuminate all aspects of our lives. They do so with consummate verbal dexterity. Surely silence is a nothingness, an affront to the communication of both rational argument and strong emotion—literature's opposite, even its anathema? Yet, as thinkers such as George Steiner and Susan Sontag have established in their very different ways, registering and interpreting the silent dimensions of literary works reorganizes our priorities, sharpens our critical faculties and expands our awareness.

In this course we will be considering:

- the ethics and logistics of silence on the part of authors, texts and critics;
- silence and the divine;
- silence and sexual desire;
- silence and disaster;
- green silence and quiet quitting;
- silent regions of the mind, silence and psychoanalysis;

NB: we will take silence, not only as our subject, but as part of our research methodology and as a learning tool. Be prepared to experience silences during the seminars and to give presentations without using words. An asterisk in the reading lists below indicates that the text will be supplied.

Week 1: Right to Remain Silent

In the first seminar, we will discuss what constitutes literary silence. We will also think about silenc*ings*—the censorship and repression of minority voices across literary history—and explore ways in which we might respond critically to them.

Seminar Reading:

- Herman Melville, 'Bartleby the Scrivener: A Story of Wall Street' (1856)
- Ted Hughes, 'Deaf School' (1979)
- Raymond Antrobus, '"Deaf School" by Ted Hughes' (7 September 2018) http://www.raymondantrobus.com/essays/2018/9/7/deaf-school-by-ted-hughes
- *____, '"Deaf School" by Ted Hughes', *The Perseverance* (London: Penned in the Margins, 2018), 39-40
- *____, 'After Reading "Deaf School" by the Mississippi River', *The Perseverance* (London: Penned in the Margins, 2018), 41-2

- Judith Butler, 'Values of Difficulty', *Just Being Difficult: Academic Writing in the Public Arena*, ed. Jonathan Culler and Kevin Lamb (Stanford, CA: Stanford University Press, 2003), 199-215
- Rita Felski, 'Introduction' in *The Limits of Critique* (Chicago, IL: University of Chicago Press, 2015)
- Kate McLoughlin, 'Notice', *Silence: A Literary History* (Oxford: Oxford University Press, 2026)

- Gayatri Chakravorty Spivak, 'Can the Subaltern Speak?' (1988) *Marxism and the Interpretation of Culture*, ed. Cary Nelson and Lawrence Grossberg (Urbana, IL: University of Illinois Press, 1988), 271-313

Week 2: God

In this seminar, we will explore literary silences associated with ideas of the divine. These include *apophasis* (describing God in terms of what he is not), the silence of *theosis* (becoming one with the divine) and *deus absconditus* (the God that hides).

Seminar Reading:

- *From Anon, *The Cloud of Unknowing* (c. 1300)
- Samuel Taylor Coleridge, 'Frost at Midnight' (1798)
- Gerard Manley Hopkins, 'Nondum' (1866)
- Christina Rossetti, 'A Christmas Carol' aka 'In the Bleak Midwinter' (1872)
- *Dom Sylvester Houédard, *Like Contemplation* (1972) (no place of publication given: ubu editions, 2012)

- Maggie Ross, *Silence: A User's Guide. Volume 1: Process* (London: Darton, Longman and Todd, 2014), ch. 1

Further Reading:

- Andrew D. Armond, 'Limited Knowledge and the Tractarian Doctrine of Reserve in Christina Rossetti's *The Face of the Deep*', *Victorian Poetry* 48.2 (2010), 219-42
- Vincent Gillespie, 'Postcards from the Edge: Interpreting the Ineffable in the Middle English Mystics', *Interpretation: Medieval and Modern*, ed. P. Boitani and A. Torti (Cambridge: D. S. Brewer 1993), 137-65
- W. F. Pollard and R. Boenig, eds., *Mysticism and Spirituality in Medieval England* (Cambridge: D. S. Brewer 1997)
- Ninian Smart, 'What Would Buddhaghosa Have Made of *The Cloud of Unknowing*?' *Mysticism and Language*, ed. S. T. Katz (Oxford: Oxford University Press, 1992), 103-22
- Denys Turner, *The Darkness of God: Negativity in Christian Mysticism* (Cambridge: Cambridge University Press 2009)

Week 3: Desire

In this seminar, we will explore the kinds of speechlessness associated with literary representations of sexual desire. We will consider the figures of the tongue-tied lover and the coy mistress, encrypted expressions of same-sex love and the silences of sexual intimacy.

Seminar Reading:

- George Turbevile, 'The Louer blames his Tongue that failed to vtter his sute in time of neede' (1567)
- Sir Philip Sidney, 'Loving in trueth, and fayne my love in verse to show' from *Astrophil and Stella* (1580s)
- John Donne, 'To His Mistress Going to Bed' (1654)
- Katherine Phillips, 'To my Lucasia, in defence of declared Friendship' (1667)
- Dante Gabriel Rossetti, 'Silent Noon' (1881)

Further Reading:

- Kenneth Borris, ed., *Same-Sex Desire in the English Renaissance: A Sourcebook of Texts, 1470-1650* (London: Routledge, 2004)
- Alan Bray, *Homosexuality in Renaissance England* (New York, NY: Columbia University Press, 1982 / 1995)
- Jonathan Goldberg, *Sodometries: Renaissance Texts, Modern Sexualities* (New York: Fordham University Press, 1992/2010)
- Paul Hammond, *Figuring Sex between Men from Shakespeare to Rochester* (Oxford: The Clarendon Press, 2002)
- Suzanne W. Hull, *Chaste, Silent & Obedient: English Books for Women 1475-1640* (San Marino, CA: Huntington Library, 1982)
- Christina Luckyj, *'A Moving Rhetoricke': Gender and Silence in Early Modern England* (Manchester: Manchester University Press, 2002)
- Carla Mazzio, *The Inarticulate Renaissance: Language Trouble in an Age of Eloquence* (Philadelphia, PN: University of Pennsylvania Press, 2009)
- Erin A. McCarthy, 'Reading Women Reading Donne in Manuscript and Printed Miscellanies: A Quantitative Approach', *Review of English Studies* 69, no. 291 (2018), 661-85
- Bruce R. Smith, *Homosexual Desire in Shakespeare's England: A Cultural Poetics* (Chicago, IL: University of Chicago Press, 1991)
- Peter Stallybrass, 'Patriarchal Territories: The Body Enclosed', *Rewriting the Renaissance: The Discourses of Sexual Difference in Early Modern Europe*, ed. Margaret W. Ferguson, Maureen Quilligan and Nancy J. Vickers (Chicago: The University of Chicago Press, 1986), 123-42.
- Valerie Traub, *The Renaissance of Lesbianism in Early Modern England* (Cambridge: Cambridge University Press, 2002)

Week 4: Disaster

This week, we'll consider the ineffability of the disaster.

Seminar Reading:

- William Wordsworth, 'The Discharged Soldier' (1798)
- Walter Benjamin, 'The Storyteller' (1936)
- *Karen McCarthy Woolf, 'Systems of Erasure' (2018), *Unwritten: Caribbean Poems after the First World War*, ed. Karen McCarthy Woolf (Rugby: Nine Arches Press, 2018), 115-22

- Klaus Hofmann, 'Poetry after Auschwitz—Adorno's Dictum', *German Life and Letters* 58.2 (April 2005), 182-94
- Kate McLoughlin, chapter 6 of *Veteran Poetics: British Literature in the Age of Mass Warfare, 1790-2015* (Cambridge: Cambridge University Press, 2018)
- Susan Sontag, 'The Aesthetics of Silence' (1969), *Styles of Radical Will* (London: Penguin, 1969/ 2009), 3-34
- George Steiner, 'Silence and the Poet' (1966), *Language and Silence: Essays 1958-1966* (Harmondsworth: Penguin, 1969), 57-76

Further Reading:

- Maurice Blanchot, *L'écriture du désastre* (Paris: Gallimard, 1980) / *The Writing of the Disaster*, trans. Anne Smock (Lincoln, NE: University of Nebraska Press, 1986)
- Cathy Caruth, *Unclaimed Experience: Trauma, Narrative, and History* (Baltimore, MD: Johns Hopkins University Press, 1996)
- Kate McLoughlin, chapter 5 of *Authoring War: The Literary Representation of War from the* Iliad *to Iraq* (Cambridge: Cambridge University Press, 2011)

- Gene Ray, *Terror and the Sublime in Art and Critical Theory. From Auschwitz to Hiroshima to September 11* (Basingstoke: Palgrave Macmillan, 2005)
- Michael Rothberg, *Traumatic Realism. The Demands of Holocaust Representation* (Minneapolis, MN: University of Minnesota Press, 2000)
- Elaine Scarry, *The Body in Pain. The Making and Unmaking of the World* (Oxford: Oxford University Press, 1985)
- Thomas Trezise, 'Unspeakable', *Yale Journal of Criticism* 14.1 (2001), 39-66

Week 5: Green Silence

Seminar Reading:

- Thomas Traherne, 'Silence' (late 17th century): the poem beginning 'A quiet, silent person may possess'
- William Cowper, *The Task* (1785), book III, ll. 352-85 (though read the whole thing if you have time)
- Jenny Odell, *How To Do Nothing* (New York, NY: Melville House, 2019)

- Horace, Epode 2
- Luke, chapter 10, verses 38-42 (King James Version)

Further Reading:

- Josh Cohen, *Not Working: Why We Have to Stop* (London: Granta, 2019)
- Jenny Diski, *On Trying to Keep Still* (London: Virago, 2007),
- ____, *Skating to Antarctica* (London: Virago, 2014)
- Pico Iyer, 'The Joy of Quiet', *New York Times* (29 December 2011), https://www.nytimes.com/2012/01/01/opinion/sunday/the-joy-of-quiet.html
- Sara Maitland, *A Book of Silence* (London: Granta, 2009)
- Tim Parks, *Teach Us To Sit Still* (London: Random House, 2010)
- Sarah Sands, *The Interior Silence: 10 Lessons from Monastic Life* (London: Short Books, 2021
- Patrick Shen, 'Silence in an Age of Distraction', *Silence and Silencing in Psychoanalysis: Cultural, Clinical, and Research Perspectives*, ed. Aleksandar Dimitrijević and Michael B. Buchholz (London: Routledge, 2021), 87-97

Week 6: Mind Silence

Seminar Reading:

- Anon, 'The Wanderer' (9th century?) http://www.anglo-saxons.net/hwaet/?do=get&type=text&id=wdr gives original and a translation
- John Sinjohn, pseud. John Galsworthy, 'The Silence', *A Man of Devon* (Edinburgh: William Blackwood, 1901), 187-233
- Joseph Conrad, *The Secret Sharer* (1910)
- Sigmund Freud, 'The Ego and the Id' (1923), *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, trans. under the general editorship of James Strachey, in collaboration with Anna Freud, assisted by Alix Strachey and Alan Tyson (London: The Hogarth Press and the Institute of Psycho-Analysis, 1953-74), 4.12-66

Further Reading:

- Aleksandar Dimitrijević and Michael B. Buchholz, eds., *Silence and Silencing in Psychoanalysis: Cultural, Clinical, and Research Perspectives* (London: Routledge, 2021)

- Carl Jung, 'The Structure of the Unconscious', *The Collected Works of C. G. Jung*, trans. R. F. C. Hull, ed. Herbert Read, Michael Fordham, Gerhard Adler and William McGuire, 20 vols. (London: Routledge & Kegan Paul, 1953-79), 7.9-119, sec. 5

General Reading for the Course

- Steven L Bindeman, *Silence in Philosophy, Literature and Art* (Brill, 2017)
- Sanford Budick and Wolfgang Iser, eds., *Languages of the Unsayable* (Stanford University Press, 1987)
- John Cage, *Silence: Lectures and Writings* (Wesleyan University Press, 1961)
- Alain Corbin, *A History of Silence* (Polity, 2018)
- Michal Ephratt, 'The Functions of Silence', *Journal of Pragmatics* 40.11 (2008), 1909-1938
- Thomas Gould, *Silence in Modern Literature and Philosophy* (Palgrave, 2018)
- Adam Jaworski, *The Power of Silence* (Sage, 1993)
- Elisabeth Loevlie, *Literary Silences in Pascal, Rousseau, and Beckett* (Oxford University Press, 2003)
- Kate McLoughlin, *Silence: A Literary History* (2026)
- Max Picard, *The World of Silence* (1952)
- Susan Sontag, 'The Aesthetics of Silence' (1969), *Styles of Radical Will* (London: Penguin, 1966 / 2009), 3-34
- George Steiner, 'Silence and the Poet' (1966), *Language and Silence: Essays 1958-1966* (Harmondsworth: Penguin, 1969), 57-76
- Mark C. Taylor, *Seeing Silence* (University of Chicago Press, 2020)
- Leona Toker, *Eloquent Reticence: Withholding Information in Fictional Narrative* (University Press of Kentucky, 2014)

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 C.L.R. 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.

All students will write and submit weekly reflections (500 words total) on the primary and essential secondary reading which will be due 2-3 days before the seminar meets.

All students will submit an essay proposal, outline and preliminary bibliography by end of Week 3 and a 2,000-word draft of their essay by end of Week 6.

Pre-reading:

- W. E. B. Du Bois, '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:
- C.L.R. James, *The Black Jacobins*, 2nd edn. (1963) (Chapter 1, 2, and 4). 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 Text:

- 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, Amilcar, *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)
- Jarrett, Gene Andrew, *Deans and Truants: Race and Realism in African American Literature* (Philadelphia: University of Pennsylvania Press, 2007)
- 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 Pres, 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-Saillent, 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:

- Listen to the episode of the podcast "Political Thinking with Nick Robinson," on Oct 7th 2023 with Roger Hallam, co-founder of Extinction Rebellion
- 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"
- Sun Yung Shin, "I wandered into an Extinction Event," from *The Wet Hex*

Further reading:

- John Berger, "Why Look at Animals?"
- Van Dooren, Thom. *Flightways: Life and Loss at the Edge of Extinction*
- Ursula Heise, *Imagining Extinction: The Cultural Meanings of Endangered Species*, Intro
- 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*, Chapter 2 ("The Mastodon's Molars") and Final Chapter ("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*
- Michel Foucault*, The Order of Things, "Cuvier"*
- Joshua Schuster, *What is Extinction? A Natural and Cultural History of Last Animals*

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*; Chapter 6 "Productions, Mineral, Animal, and Vegetable" and Chapter 11 "Aborigines"
- Mark Barrow, *Nature's Ghosts: Confronting Extinction from the Age of Jefferson to the Age of Ecology*, Intro and Chapter 1
- Charles Willson Peale, *Exhumation of the Mastondon* (painting, c. 1806)
- Joseph Nicolar, 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*

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 Apess, "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*
- Kyle Powys Whyte, "Against Crisis Epistemology"

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,* Prologue and Epilogue
- Boris Sagal, *Omega Man* (film based on Richard Matheson's 1954 novel *I Am Legend*)
- Jonathan Elmer, *On Lingering and Being Last: Race and Sovereignty in the New World*, Intro

Further reading:

- Charlotte Perkins Gilman, *Herland*
- Sylvia Wynter, "Unsettling the Coloniality of Being"
- Theodore Roosevelt, "Remarks Before the Mothers' Congress"
- George Schuyler, *Black No More*
- Kathryn Yusoff, *A Billion Black Anthropocenes or None*

- Rebekah Sheldon, *The Child to Come: Life After the Human Catastrophe*

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:

- George Church, *Regenesis: How Synthetic Biology Will Reinvent Nature and Ourselves*, Chapter 6
- S. Matthew Liao, "Human Engineering and Climate Change"
- Octavia Butler, "Bloodchild"
- Kate Marshall, *Novels by Aliens*, chapter 6, "After Extinction"
- Louise Erdrich, *Future Home of the Living God*
- Kim Tallbear, "Beyond the Life/Not Life Binary: A Feminist Indigenous Reading of Cryopreservation"

Further reading:

- Margaret Atwood, *Oryx and Crake* (first volume of the Maddaddam trilogy)
- Octavia Butler, *Dawn* (first volume of the *Xenogenesis* trilogy)
- C. Pam Zhang, *The Land of Milk and Honey*
- Michelle Murphy, *Seizing the Means of Reproduction*
- Alys Eve Weynbaum, *The Afterlife of Reproductive Slavery*
- Zakiyyah Iman Jackson, *Becoming Human*
- Claire Colebrook, *Who Would You Kill to Save the World?*
- Alexander Payne, *Downsizing* (film)

Intense Experience and the Modern Novel

Course Convenor: Professor Nicholas Gaskill (nicholas.gaskill@oriel.ox.ac.uk)

In this course, we will consider the ways that modern novelists have represented intense experiences. We will begin by asking what makes an experience 'intense' and whether the formal techniques of literary representation necessarily 'intensify' the events they depict by situating them within a structured plot. Is there an intrinsic relation between aesthetic experience and intensity?

After discussing these theoretical concerns in Week 1, we will turn, in the subsequent weeks, to the particular ways that novelists have represented experiences defined by excess or extremity (one clear meaning of 'intensity'). How do they locate intensity within the social worlds they depict? What kinds of subjects—e.g., in terms of race, gender, age, or class—become the bearers of intensity? Which social dynamics or relations seem to "charge" experience in intense ways? And how has the goal of depicting extreme experiences spurred formal and stylistic innovations?

Depictions of extreme experiences can be unsettling; in fact, they are often designed to be. The novels we will read involve representations of violence, sex, racism, suicide attempts, and mental breakdowns. We will discuss how and why such topics recur in modern fiction and how the conventions of depicting them have changed from the late nineteenth century to the present. Please write to me if you would like more information about the content of the readings for specific weeks.

We will proceed chronologically through a range of fiction writers. We will also read critics and theorists to sharpen our sense of how the meaning and literary uses of intense experiences have developed. The course will appeal to anyone interested in the relationship between writing and experience, aesthetics, and the course of U.S. literature throughout the twentieth century and beyond.

Week 1: Literature, Intensity, and the Feeling of Life

This week we will survey key moments in the long history of linking art to intense experience, from Longinus's notion of 'elevation' to the Romantic emphasis on an intense 'feeling of life'. We will also read two short stories to help us draw connections between the philosophical and critical traditions and the practices of fiction writers.

- Pseudo-Longinus, *On the Sublime* (1st century C.E.), sections 1-12, 34.
- Immanuel Kant, *Critique of the Power of Judgment* (1790), trans. Paul Guyer and Eric Matthews (Cambridge Univ. Press, 2000): from 'Analytic of the Beautiful,' sects. 1-9. (pp. 89-104).
    - *Recommended*: Henry E. Allison, *Kant's Theory of Taste: A Reading of Kant's* Critique of Judgment (Cambridge Univ. Press, 2001), ch. 3, 'The Analytic of the Beautiful and the *Quid Facti*: An Overview'
    - *Recommended*: Michel Chaouli, *Thinking with Kant's* Critique of Judgment (Havard Univ. Press, 2017), ch. 9, 'Life,' esp. p. 265-67.
- Edgar Allan Poe, 'The Philosophy of Composition' (1846), in *The Selected Writings of Edgar Allan Poe*, ed. G. R. Thompson (Norton Critical Edition, 2004), pp. 675-84.
- John Dewey, *Art as Experience* (1934), chs. 1-4, 8.
    - *Recommended*: Thomas M. Alexander, *John Dewey's Theory of Art, Experience and Nature: The Horizon of Feeling* (SUNY Press, 1987), ch. 5, 'The Art of Experience'
- Short Stories
    - Stephen Crane, 'The Blue Hotel' (1898), in *Prose and Poetry* (Library of America)
    - Willa Cather, 'Paul's Case' (1905), in *The Troll Garden* (1905)

Week 2: Realist Intensity

How does realism manage intensity? This week we'll consider Henry James's The Bostonians in light of two influential theories of realism, each of which describe a tension or dialectic between intense experience and the realist imperative to map the social world. How does James's novel exemplify, challenge, or qualify those theories? How does it locate intensity within the narrative?

- Henry James, *The Bostonians* (1886) (Oxford World Classics, 2009).
    - Leo Bersani, *A Future for Astyanax* (Little, Brown, 1976), ch. 2, 'Realism and the Fear of Desire,' and (*recommended*) ch. 5, 'The Jamesian Lie'
    - Fredric Jameson, *The Antinomies of Realism* (Verso, 2013), introduction and chs. 1-2 on 'The Twin Sources of Realism'
    - David Kurnick, 'Pleasure,' in *The Cambridge Companion to Narrative Theory*, ed. Matthew Garrett (Cambridge Univ. Press, 2018), ch. 9.

Week 3: Ecstasy, Irritation, and the Harlem Renaissance

Intensity, though often lauded in modernist aesthetics, can be dangerous, depending on where one sits in the social world. This week we'll look at how Nella Larsen narrates the simultaneous allure and threat of intense experience for her Black and mixed race protagonists in her depiction of life in Harlem in the 1920s. How do Larsen's figurations of intense experience relate to her figurations of race, embodiment, aesthetics, and their variously fraught relations in this period?

- Nella Larsen, *Quicksand* (1928), *Passing* (1929)
    - Ross Posnock, *Color and Culture: Black Writers and the Making of the Modern Intellectual* (Harvard Univ. Press, 1998), ch. 2, 'The Unclassified Residuum'
    - Sianne Ngai, *Ugly Feelings* (Cambridge, MA: Harvard UP, 2005), ch. 4, 'Irritation'
    - Lindsay V. Reckson, *Realist Ecstasy: Religion, Race, and Performance in American Literature* (New York: NYU Press, 2020), ch. 5, 'Born, Again'

Week 4: 'Madness', Youth, and Gender in the 1950s

In the 1950s and 60s, many writers figured intense experience as a rebellion against the confines of mainstream culture. But the shape of that rebellion—its tone, its stakes, and the particular aesthetic strategies it encouraged—varied according to social position. This week we'll pay particular attention to how the representation of intensity changes depending on whether it is gendered male (Kerouac) or female (Plath). We will also ask how these first-person narratives of intense experience relate to the rise of youth culture in the 1950s and after. Is there a special place for intensity in what we might call the adolescent literary canon? If so, why?

- Jack Kerouac, *On the Road* (1957)
- Sylvia Plath, *The Bell Jar* (1963), and the following poems from *Ariel* (1965): 'The Applicant,' 'Lady Lazarus,' 'Tulips,' and 'Death & Co.'
    - Philip Rahv, 'The Cult of Experience in American Writing' (1940), in *Essays on Literature and Politics 1932-1972*, ed. Arabel J. Porter and Andrew J. Dvosin (Boston: Houghton Mifflin, 1978).
    - Kate A. Baldwin, 'The Radical Imaginary of *The Bell Jar*,' NOVEL 38.1 (fall 2004): 21-40.
    - Louis Menand, *The Free World: Art and Thought in the Cold War* (London: 4th Estate, 2021), ch. 6, 'The Best Minds'

Week 5: The Counter-Culture

Experimental writing from the 1950s onward often defined itself through an engagement with—and evocation of—extreme states associated with drugs, sex, violence, and schizophrenia. What strategies do the writers for this week devise in their depiction of intense experience, and how do they relate to the strategies we've discussed so far this term (e.g., realism, first-person narration, etc.)? What is the use and significance of 'limit' experiences for these writers, and how do they invest such experiences with political and aesthetic value?

- Antonin Artaud, selections from *The Nerve Meter* (1925), *Fragments of a Diary from Hell* (1925), 'The Peyote Dance' (from *A Voyage to the Land of the Tarahumara*), and *To Have Done with the Judgment of God* (1947), all found in *Selected Writings*, ed. by Susan Sontag (Univ. of California Press, 1976)
    - Also read Susan Sontag's introduction, 'Artaud,' in this edition.
    - *Recommended*: read around in the letters from *Selected Writings*.
- William S. Burroughs, *Naked Lunch* (1959), including '*Naked Lunch* on Trial'
- Susan Sontag, 'Against Interpretation' (1964), from *Against Interpretation and Other Essays* (1966)
    - Leo Bersani, *A Future for Astyanax* (Little, Brown, 1976), ch. 9, 'Artaud, Defecation and Birth'
    - Gilles Deleuze and Félix Guattari, 'November 28, 1947: How Do You Make Yourself a Body Without Organs?' in *A Thousand Plateaus* [1980], trans. Brian Massumi (Univ. of Minnesota Press, 1987).
    - Marianne DeKoven, *Utopia Limited: The Sixties and the Emergence of the Postmodern* (Duke Univ. Press, 2004), ch. 8, 'William Burroughs: Any Number Can Play'; *also recommended*: 'Introduction: Modern, Sixties, Postmodern'

Week 6: A Backlash?

For much of the twentieth century, intensity provided writers with an aesthetic and even ethical or political ideal. But contemporary novelists and theorists seem to regard it as a problem. This week we'll use recent reflections on intense experience to discuss the contemporary standing of the traditions we've tracked throughout the term. What characterizes the handling of intense experience in twenty-first-century writing, and how does that handling depart from earlier modes? What are the complaints against the aesthetics of intense experience?

- Ottessa Moshfegh, *My Year of Rest and Relaxation* (2018)
- Anna Kornbluh, *Immediacy; or, the Style of Too Late Capitalism* (Verso, 2024), 'Introduction,' 'Imaginary,' 'Writing,' and 'Antitheory'
    - Michael Dango, *Crisis Style: The Aesthetics of Repair* (Stanford Univ. Press, 2022), chs. 2, 'Detox,' and 4, 'Binge'; also recommended: ch. 1, 'Styles of Repair'

Further General Reading:

There aren't many books devoted specifically to intensity, but if you are interested in the longer history you can look into M. H. Abrams's classic study *The Mirror and the Lamp* (1953). That will lead you to Longinus and the sublime, but you also might follow the thread through nineteenth century melodrama, in which case see Peter Brooks's *The Melodramatic Imagination* (1976).

- Jennifer Fleissner has a short but illuminating section on intensity in Herman Melville in *Maladies of the Will: The American Novel and the Modernity Problem* (Chicago 2022). She largely leans on Altieri.

- And in fact, **Altieri** writes about intensity in other books and articles as well, e.g., 'Stevens as Modernist: The Intensities of *Harmonium*,' *Wallace Stevens Journal* (2023).
- Michael Clune's work has often foregrounded intensity as a virtue. See *Writing against Time*, 'Make It Vanish,' and his recent essay in *Critical Inquiry*, 'What Is an Author?'
- Brian Massumi develops a theory of affective intensity in *Parables for the Virtual*, especially 'The Autonomy of Affect'
- If you're interested in how intensity relates to questions of materiality and the body in 'theory,' would be Hans Ulrich Gumbrect's *The Production of Presence: What Meaning Cannot Convey* Though we aren't reading Philip Roth together this term, Patrick Hayes's study *Philip Roth: Fiction and Power* raises pertinent questions about intensity and ethics.
- Michel Chaouli's discussion of 'urgency' in our responses to art overlaps with 'intensity' at several points. See *Something Speaks to Me: Where Criticism Begins* (2024).
- The twentieth-century literary critic Kenneth Burke makes several interesting comments about intensity in *Counter-Statement*, as does Louise Rosenblatt in *The Reader, the Text, and the Poem*. Both of these critics are notable for extending **Dewey's** writing on aesthetics into literary studies.

The great **philosophers of intensity** are Henri Bergson (start with the first chapter of *Time and Free Will*), Friedrich Nietzsche, William James (start with 'On a Certain Blindness in Humans'), Alfred North Whitehead (*Process and Reality*), Gilles Deleuze (*Difference and Repetition* and everything he wrote with Guattari).

You might also read more deeply into **aesthetics**, starting with Sianne Ngai's other works (*Ugly Feelings* and *Theory of the Gimmick*) and working backwards to Stanley Cavell ('Aesthetic Problems of Modern Philosophy' in *Must We Mean What We Say?*), Michel Chaouli's brilliant reading of Kant's Third Critique (*Thinking with Kant's* Critique of Judgment), Kandice Chuh's *The Difference Aesthetics Makes*, Peter de Bolla's *Art Matters*, and Frank Sibley's 'Aesthetic Concepts'.

Values of the Global Novel

Course Convenor: Dr Elisa Sotgiu (elisa.sotgiu@ell.ox.ac.uk)

The most common literary form in the contemporary world republic of letters, the global novel, epitomises a recognizable set of cosmopolitan ideals: by conveying the authentic voice of minority or peripheral authors, it helps to bridge gaps, connect cultures, and ultimately realise the project of multicultural liberalism. The values it expresses, however, are not those that were traditionally associated with distinguished literary genres. If writers were once eager to demonstrate their formal savviness, aesthetic purity, and disinterestedness in popular recognition, these concerns are now usually thought of as anachronistic. How did this change come about? And how do contemporary global novelists maintain or negotiate the new values in their own work? This class attempts to answer these two questions by examining how the literary field has evolved since Pierre Bourdieu described its functioning in his classic *The Rules of Art* (1992). We'll consider the new landscape of global publishing, shifts in cultural hegemony, and fundamental literary institutions such as prize systems, universities, and UNESCO programs. Each week, we'll read the work of one global novelist to discuss how the material realities of the field are refracted in their writing and analyse their commitment to or friction with the values of world literature.

Week 1: The classic scale of cultural values

In this first week of class, we'll explore the tenets of the traditional literary field, which Bourdieu described as an economic world upside-down, structured in time through a succession of avant-gardes. Bolaño's *The Savage Detectives* will prompt us to discuss how the idea of the avant-garde loses its meaning in the new global literary world.

- Roberto Bolaño, *The Savage Detectives* (1998)
- Pierre Bourdieu, Part I ('Three States of the Field') of *The Rules of Art: Genesis and Structure of the Literary Field* (1992)

Optional Reading

- Harsha Ram, 'Futurist Geographies: Uneven Modernities and the Struggle for Aesthetic Autonomy: Paris, Italy, Russia, 1909–1914', in *The Oxford Handbook of Global Modernisms* (2012)
- John B. Thompson, Chapter 4 ('The Polarization of the Field') of *Merchants of Culture: The Publishing Business in the Twenty-First Century* (2010)

Week 2: Popularity

What is the relationship between the system of conglomerate/independent publishing and contemporary writers' apparent acceptance of the logic of the market?

- Elena Ferrante, *My Brilliant Friend* (2011)
- Elena Ferrante, *Story of the New Name* (2012)
- Sarah Brouillette, Introduction and Chapter 2 ('Postcolonial Writers and the Global Literary Marketplace') of *Postcolonial Writers in the Global Literary Marketplace* (2007)

Optional Reading

- Dan Sinykin, 'The Conglomerate Era: Publishing, Authorship, and Literary Form, 1965–2007' (2017)
- Erik Brynjolfsson, Yu Hu, and Michael D. Smith, 'Research Commentary: Long Tails vs. Superstars: The Effect of Information Technology on Product Variety and Sales Concentration Patterns' (2010)

Week 3: Peripherality

Did the geography of world literature change? And how do writers coming from the peripheries of the world system achieve recognition in its centre?

- Chimamanda Ngozi Adichie, *Americanah* (2013)
- Pascale Casanova, chapter 1 'Principles of a World History of Literature' and 3 'World Literary Space' from *The World Republic of Letters* (1999)

Optional Reading

- Pieter Vermeulen and Amélie Hurkens, 'The Americanization of World Literature? American Independent Publishing and the World Literary Vernacular' (2020)
- Immanuel Wallerstein, *World-systems Analysis: An Introduction* (2004)

Week 4: Representation

What are the limits of writing as a representative of a particular culture? And what strategies can writers adopt to circumvent this obligation?

- Kazuo Ishiguro, *The Unconsoled* (1995)
- Kazuo Ishiguro, 'Rooted in a Small Space', interview by Dylan Otto Krider (1998)
- James English, Part IV ('The Global Economy of Cultural Prestige') of *The Economy of Prestige: Prizes, Awards, and the Circulation of Cultural Value* (2005)

Optional Reading

- Viet Thanh Nguyen, 'On the Double, or Inauthenticity' and 'On Speaking for an Other' in *To Save and Destroy: Writing as an Other* (2025)
- J.M. Coetzee, 'South African Writers: Interview' (interview by David Attwell) in *Doubling the Point* (1992)

Week 5: Bridges and windows

Can literature be a tool of global diplomacy and a means for the advancement of 'developing countries'?

- Orhan Pamuk, *Snow* (2002)
- Sarah Brouillette, *UNESCO and the Fate of the Literary* (2019)

Optional Reading

- Binyavanga Wainaina, 'Who Invented Truth?' and 'How to Write About Africa' in *How to Write About Africa: Collected Works* (2022)

Week 6: Political goodness

How and when did cultural capital start to be conflated with political capital? And how do global novelists respond to the pressure to be novelist-activists?

- J. M. Coetzee, *Life & Times of Michael K* (1983)
- John Guillory, Chapter 1 ('Canonical and Noncanonical: The Current Debate') of *Cultural Capital: The Problem of Literary Canon Formation* (1993)

Optional Reading

- Gloria Fisk, Introduction and Chapter 3 ('Orhan Pamuk as Political Gadfly: The Armenian Issue') of *Orhan Pamuk and the Good of World Literature* (2017)
- Nadine Gordimer, 'The Idea of Gardening: Review of *The Life and Times of Michael K*' (1984)

The World and the Western

Course Convenor: Dr Martha Swift (martha.swift@ell.ox.ac.uk)

This course explores the literary genre of the Western and asks how its twenty-first-century iterations recast the relationship between American Literature and World Literature. Although the Western has long been associated with American exceptionalism and national identity, contemporary writers of the American West—both in the United States and around the world—are emphasising the 'worldliness' of the genre and of the West itself, engaging long histories of travel, transnational authorship and global interconnectedness in the region and for the genre and highlighting the mythologies of the 'Old West' as literary products available for reinscription. At once regional and global, the Western affords unique opportunities to reflect on the nature of national literatures, on scales of literary belonging and affiliation, and on the common exclusion of the United States from the 'world' of World Literature.

This course reads recent literary Westerns alongside key texts in Postwestern Studies and the developing subfield of 'American World Literature' (Giles) to examine the changing ideas of 'Americanness' and 'worldliness' generated by the genre and to interrogate the sense of American exceptionalism still embedded in many approaches to World Literature. In particular, it emphasises two understandings of 'world' and 'worldliness' at work in both the Western and discourses of World Literature: 'Part 1: The West in the World' discusses the global circulation of the Western and its transformation across various settler-colonial contexts, while 'Part 2: The World in the West' considers the recent emphasis on plurality, border-crossing, migration and cross-cultural and interspecies encounters in Westerns by multiethnic and Indigenous writers living in the United States. The final weeks of the course also offer students opportunity to examine how these 'postwestern' writers bring a postcolonial lens to their work by connecting the violent eradication of Indigenous and other non-white people from American territories with the ongoing exploitation of the land and demanding attention to the simultaneously global and local legacies of extractive capitalism and (American) imperialism.

Part 1: The West in the World

Week 1: West of Where? Locating America in World Literature

Key Texts

- Hernan Diaz, *In the Distance* (2017)
- Frederick Jackson Turner, "The Significance of the Frontier in American History," (1893)
- Lawrence Buell, "World Literature and US American Literature," in *The Routledge Companion to World Literature* (2012)
- Paul Giles, Introduction in *American World Literature: An Introduction* (2019)

Further Reading

- David Damrosch, "How American is World Literature?" *The Comparatist* 33, 1 (2009)
- Neil Campbell, "What West? Hernan Diaz's *In the Distance*," in *Worlding the Western* (2022)
- Shelley Fisher Fishkin, "Crossroads of Cultures: The Transnational Turn in American Studies," Presidential Address to the American Studies Association (2004)
- Stephen McVeigh, *The American Western* (2007)

Week 2: Non-Western Writers of the West: Regional Identity, National Mythology, Global Authorship

Key Texts

- Carys Davies, *West* (2019)
- Michael Ondaatje, *The Collected Works of Billy the Kid: Left -Handed Poems* (1970)
- Christopher Conway, Marek Paryż and David Rio (Eds.), "Mapping the Western in World Literature," in *The Western in the Global Literary Imagination* (2022)
- Jeffrey R Di Leo, Introduction in *American Literature as World Literature* (2017)
- Susan Kollin, *Postwestern Cultures: Literature, Theory Space* (2007). See Introduction and Lee Clark Mitchell, "What's Authentic about Western Literature? And, More to the Point, What's Literary?"

Further Reading

- Jiro Taniguchi, *Sky Hawk* (2002) [Trans. 2019]
- M Carmen Gomez-Galisteo, "Transnational Wests: the literature of Spanish exploration," *The Cambridge Companion to Literature of the American West* (2016)
- Neil Campbell, "Into the Errant West," in *The Western in the Global Literary Imagination* (2022)

Week 3: A Global Genre: Circulation and Transformation

Key Texts

- Lenny Bartulin, *Infamy* (2015)
- Tue Biering and Nhlanhla Mahlangu (Dir.), *Dark Noon*, 2019. [This is a touring performance. I am in contact with the production company and hope to include a script for this course]
- Andrew Nette, "Frontier Van Diemen's Land" and Samir Dayal, "Empty Form: Transculturating the Western" in Conway et al, *The Western in the Global Literary Imagination* (2022)

Further Reading

- Amy T. Hamilton and Tom J. Hillard, "Reconsidering the "When" of the West," in *Before the West was West: Critical Essays on Pre-1800 Literature of the American Frontiers* (2014)
- Rebecca Weaver-Hightower, *Frontier Fictions: Settler Sagas and Postcolonial Guilt* (2018)

Part 2: The World in the West

Week 4: Intercultural and Interspecies Contact Zone/s

Key Texts

- Téa Obreht, *Inland* (2019)
- Nina McConigley, "The Wrong Kind of Indian" and "Cowboys and East Indians," in *Cowboys and East Indians* (2013)
- Neil Campbell, "Exit West" and "On Worlding" in *Worlding the Western: Contemporary US Global Fiction and the Global Community* (2022)
- Mads Rosendahl Thompson, "The Nonhuman, the Posthuman, and the Universal," in *The Cambridge History of World Literature* (2021)
- Susan Kollin, Introduction and "'I Longed to be an Arab': The Eastern Origins of the Western," in *Captivating Westerns: The Middle East in the American West* (2015)

Further Reading

- Claudia Sadowski-Smith, *Border Fictions: Globalization, Empire and Writing at the Boundaries of the United States* (2008)
- Susan Kollin, "The Global West: Temporality, Spatial Politics, and Literary Production," in *A Companion to the Literature and Culture of the American West*" (2011)

Week 5: The Postwest and The Postcolonial

Key Texts

- Valeria Luiselli, *The Lost Children Archive* (2019)
- Louise Erdich, *The Plague of Doves* (2008)
- Alex Hunt, "Postcolonial West," in *A Companion to the Literature and Culture of the American West*" (2011)
- Deborah L. Madsen (Ed.), Introduction and "Indigenous Literatures and Postcolonial Theories," in *Beyond the Borders: American Literature and Post-Colonial Theory*
- Roxanne Dunbar-Ortiz, Introduction and "Indian Country," in *An Indigenous People's History of the United States* (2014)

Further Reading

- Chloe Zhao (Dir.), *The Rider* (2017) [This is a film; I hope to screen it for the class in an additional session]
- Amritjit Singh and Peter Schmidt (Eds.) *Postcolonial Theory and the United States* (2000)

Week 6: Speculative Worlding Out West: After the Exploitation of People and Planet

Key Texts

- C Pam Zhang, *How Much of These Hills is Gold* (2020)
- Alyssa Hunziker, "Chinese Exclusion, Indigeneity, and Settler-Colonial Refusal in C Pam Zhang's *How Much of These Hills is Gold*" in *MELUS* 47, 4 (2022)
- Arthur Redding, Introduction and "Haints and Nation: Ghosts and the Narrative of National Identity," in *Haints: American Ghosts, Millennial Passions and Contemporary Gothic Fictions* (2019)
- Rob Wilson, "Afterword: Worlding as Future Tactic," in *The Worlding Project: Doing Cultural Studies in the Era of Globalization* (2007)

Further Reading

- Daniel Lanza Rivers, "Grizzly Country: Settler Worlding and the Politics of Species on the California Frontier," *American Quarterly* 72, 2 (2020)
- Donna Haraway, *Staying with the Trouble: Making Kin in the Chthulucene* (2016)

Suggested Reading:

- Amaia Ibarraran-Bigalondo, *The New American West in Literature and the Arts: a journey across boundaries* (2020)
- Gloria Anzaldúa, *Borderlands/La Frontera: The New Mestiza* (1987)
- Lydia R. Cooper, *Masculinities in Literature of the American West* (2016)
- MaryEllen Higgins, Rita Keresztesi and Danya Oscherwitz (Eds.) *The Western in the Global South* (2015).
- Neil Campbell, *The Rhizomatic West* (2008)
- Nicholas S. Witschi (Ed), *A Companion to the Literature and Culture of the American West* (2011)
- Paul Varner (Ed), *New Wests and Post Wests* (2013)

- Reginald Dyck and Cheli Reutter (Eds.), *Crisscrossing Borders in Literature of the American West* (2009)
- Richard Slotkin, *Gunfighter Nation: The Myth of the Frontier in Twentieth-Century America* (1998)
- Susan Kollin, "Gender and the Global West: Movements, Belonging, Exclusions," in *The Routledge Companion to Gender and the American West* (2022)
- Sue Matheson (Ed.), *Return of the Western* (2025)

Humanitarian Fictions

Course Convenor: Professor Ankhi Mukherjee (ankhi.mukherjee@wadham.ox.ac.uk)

This course looks at the revived idea of humanitarianism in English, Anglophone, and World literary studies and raises specific questions about how narrative (fiction and non-fiction) in particular embraces the discourse of human rights and humanitarianism to address global modernity's emergences and discontents. In the six weeks of the course, we will look at key areas in which contemporary novels, memoirs, and immersive journalism in English push against the limits of social justice discourse and civil rights litigation - and the remit of creative literature - to develop humanitarian critiques that confer maximal visibility to and an affective script for vulnerable lives and habitations.

Throughout the course, we will explore the relationship between the world novel, humanitarianism, liberal humanism, the 'human,' and the humanities. Some of the questions we will address are as follows: the destitute as what Dipesh Chakrabarty calls "the figure of difference," who fractures from within the very signs that seem to proclaim the emergence of abstract labour; alternative accounts of "life, death, and hope," to borrow from the subtitle of Katherine Boo's *Behind the Beautiful Forevers*, which challenge hegemonic understandings of modernity as linked to the global expansion of the capitalist mode of production; international warfare; environmental crises; social and global injustice; the limits of human rights discourse. Paying attention to traditional and aberrational forms of fiction, we will also re-examine, in the twenty-first century, the ends and objectives associated with the novel: social circulation and mobility, distributive justice, vernacular cosmopolitanisms, and equivocal forms of national belonging.

Week 1: Urban Poverty

- **Katherine Boo, *Behind the Beautiful Forevers***
- Arjun Appadurai, *Fear of Small Numbers*
- Mike Davis, *Planet of Slums*
- Swati Chattopadhyay, *Unlearning the City: Infrastructure in a New Optical Field*
- Elizabeth A. Povinelli, *Economies of Abandonment: Social Belonging and Endurance in Late Capitalism*

Week 2: Race, Racism, Critical Race Studies

- **Ta-Nehisi Coates, *Between the World and Me***
- Achille Mbembe, *Critique of Black Reason*
- Claudia Rankine, *Citizen: An American Lyric*
- Mikko Tuhkanen, "*Native Son* and Diasporic Modernity," *The Oxford History of the Novel in English, vol. 6: The American Novel, 1870-1940*, ed. Priscilla Wald and Michael A. Elliott (Oxford UP, 2014), 517-29.

Week 3: Global War

- **Mohsin Hamid, The Reluctant Fundamentalist**
- Judith Butler, *Frames of War*
- Ankhi Mukherjee, "'Yes, sir, I was the one who got away': Postcolonial Emergence and the Vernacular Canon," *What is a Classic? Postcolonial Rewriting and Invention of the Canon*
- Bruce Robbins, *Perpetual War: Cosmopolitanism from the Viewpoint of Violence*
- Jacqueline Rose, *Why War: Psychoanalysis, Politics and the Return to Melanie Klein*

Week 4: Violence and Information Technology

- **Jennifer Egan, *A Visit from the Goon Squad***
- Robert Eaglestone, *Contemporary Fiction: A Very Short Introduction*
- Martin Jay, *Refractions of Violence*
- Pankaj Mishra, "Modernity's Undoing," *London Review of Books* 33.7 (31 March
- 2011)
- Roy Rosenzweig, *Clio Wired: The Future of the Past in the Digital Age*
- Slavoj Žižek, *Violence: Six Sideways Reflections*
- Shoshana Zuboff, *The Age of Surveillance Capitalism: The Fight for a Human Future at the New Frontier of Power*

Week 5: Anthropocene

- **Indra Sinha, *Animal's People***
- Elizabeth DeLoughrey, *Allegories of the Anthropocene*
- Ursula Heise, *Sense of Place and Sense of Planet*
- Rob Nixon, *Slow Violence and the Environmentalism of the Poor*
- Pablo Mukherjee, *Postcolonial Environments: Nature, Culture and the Contemporary*
- *Indian Novel in English*
- Ramchandra Guha and Joan Martinez-Alier, *Varieties of Environmentalism*

Week 6: Humanity

- **Han Kang, *Human Acts***
- Elizabeth Anker, *Fictions of Dignity: Embodying Human Rights in World Literature*
- Crystal Parikh, *Writing Human Rights: The Political Imaginaries of Writers of Color*
- *Minor Transnationalism* ed. Françoise Lionnet and Shu-mei Shih

Further Reading:

- **Human Rights and Literature**
- Pheng Cheah, *Inhuman Conditions: On Cosmopolitanism and Human Rights*
- Margaret Cohen and Christopher Prendergast, *Spectacles of Realism: Body, Gender,*
- *Genre*
- James Daw, *The Novel of Human Rights*
- Michael Ignatieff, *Human Rights as Politics and Idolatory*
- Samuel Moyn, *The Last Utopia*
- *--, Not Enough: Human Rights in an Unequal World*
- Julie Peters et al, ed. *Womens' Rights, Human Rights: International Feminist Perspectives*
- Joseph Slaughter, *Human Rights, Inc.: The World Novel, Narrative Form, and International Law*
- Lyndsey Stonebridge, *Writing and Righting: Literature in the Age of Human Rights*
- Chantal Zabus, *Between Rites and Rights: Excision in Women's Experiential Texts and Human Contexts*

- **Representation by Proxy**
- Elizabeth Bronfen and Misha Kavka, eds. *Feminist Consequences: Theory for the New Century*
- Gavin Jones, *American Hungers: The Problem of Poverty in US Literature, 1840-1945*
- Rosalind C. Morris, ed., *Can the Subaltern Speak? Reflections on the History of an Idea*
- David Palumbo-Liu, *The Deliverance of Others: Reading Literature in a Global Age* Gayatri Chakravorty Spivak, *A Critique of Postcolonial Reason: Toward a History of the Vanishing Present*

- **Critical Race Theory**
- Christina Sharpe, *Monstrous Intimacies: Making Post-Slavery Subjects*
- --, *In the Wake: On Blackness and Being*
- Saidiya Hartman, *Wayward Lives, Beautiful Experiments*
- Fred Moten, *Stolen Life*
- Ella Shohat, *Talking Visions: Multicultural Feminism in a Transnational Age*
- Ebony Elizabeth Thomas, *The Dark Fantastic: Race and the Imagination from Harry*
- *Potter to the Hunger Games*

- **Gender and Rights**
- Sara Ahmed, *Living a Feminist Life*
- Judith Butler, *Who's Afraid of Gender?*
- Samuel Moyn, *Not Enough: Human Rights in an Unequal World*
- Imani Perry, *Vexy Thing: On Gender and Liberation*
- Paul B. Preciado, *An Apartment on Uranus*
- Jasbir Puar, *Terrorist Assemblages: Homonationalism in Queer Times*

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.

In six short lectures and hands-on workshops, this course introduces the handling, identification and description of the materials of the early printed book. We will understand the structure of the bound book, the paper used for printing, and recognise relief and intaglio printing processes and their use for illustration and decoration. We will learn from experience of setting of type by hand and recognize the evidence of this process in the printed book.

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.