



UNIVERSITY OF
OXFORD

**FACULTY OF
ENGLISH LANGUAGE AND LITERATURE**

M.St. & M.Phil.

Course Details

2022-23

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Version	Details	Date
1.0		

Note on teaching with Covid-19

In the Faculty of English we fully understand the value of in-person teaching, and throughout the pandemic we have made sure the best possible arrangements were in place for students.

At the outset of the pandemic, back in summer 2020, we set up classrooms and lecture theatres with the right technology for 'blended learning', as it has become known. This meant that when social distancing requirements were imposed, we were able to deliver almost all of our graduate-level teaching in person in a safe socially-distanced way for all students who were able to attend, with full live remote participation for any who could not. While blended learning was of course no replacement for the normal teaching experience, it enabled much of what we value about the discursive style of seminar learning to continue. In that difficult year, it meant that students got to meet their tutors and colleagues, rather than just see them on a screen.

Thankfully we are no longer required to practice social distancing in the UK. In the academic year just past (2021-22) teaching has been in-person throughout. Looking ahead to your year, 2022-23, we are again planning that the seminars and individual supervisions that make up your M.St / M.Phil teaching, and which are described in this book, will all be held in-person.

But while we are planning for in-person teaching, the pandemic remains hard to predict. So I feel obliged to point out that we may be required to adapt some of the teaching arrangements for your course, to ensure the safety and wellbeing of students and staff whilst maintaining an excellent learning experience.

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

Patrick Hayes
Director of Taught Graduate Studies

INTRODUCTION

Course convenors

- **650-1550 / M.Phil. (Medieval):** Professor Francis Leneghan, Professor Mishtooni Bose
- **1550-1700:** Professor Lorna Hutson, Professor Nandini Das
- **1700-1830:** Professor David Womersley, Professor Seamus Perry
- **1830-1914:** Professor Michèle Mendelssohn, Professor Helen Small
- **1900-Present:** Professor Rebecca Beasley, Professor Kirsten Shepherd-Barr
- **English and American Studies:** Professor Lloyd Pratt, Dr Nicholas Gaskill
- **World Literatures in English:** Professor Elleke Boehmer, Dr Malachi McIntosh

Post-doc mentors

In addition to the programme-convenors, each M.St. strand will also have a dedicated postdoctoral (academic) mentor, who will support the formal work of the convenors. The role of the mentor is to help foster a sense of group identity and cohesion; to establish an informal space for group interaction; to contribute to the academic mentoring and professional development of the students during the course; to help trouble-shoot and generally to help students navigate sources of information, etc. Students are encouraged to approach the mentors over the academic year for advice and guidance. You will meet the postdoctoral mentor for your strand at the Graduate Induction at the beginning of Michaelmas Term.

Course outline

The course consists of four components, outlined briefly below; for further detail, you should consult the strand-specific descriptions. **The M.St./M.Phil. Handbook** will be circulated before the beginning of term and will provide further important information needed once you begin your course.

In every strand, attendance is compulsory. If you are unable to attend a class or seminar because of illness or other emergency, please let your course convenors know. Non-attendance without good cause may trigger formal procedures.

A-Course: Literature, Contexts and Approaches

This course is taught in 6 to 8 weeks of seminars in Michaelmas term, though students on the 650-1550 strand will continue with further seminars in Hilary term.

The precise format of the A-course will vary across strands, but in general, the course is meant to stimulate open-ended but guided exploration of key primary and secondary texts, of critical and theoretical debates, and of literary historiography. The A-course therefore is not assessed formally. However, the pedagogic formation fostered by the A-course will be vital for the M.St. as a whole, and will inform, support and enrich the research you undertake for your B- and C-essays and the dissertation. For details of individual A-courses, please see below. You are strongly recommended to begin reading for the A-course before you commence the M.St. The reading-lists included in this document may be quite comprehensive, and you can expect further on-course guidance from your course-convenors and tutors according to your specific intellectual interests.

There is no formal assessment for the A-course, but written work and/or oral presentations may be required. Convenors will enter their informal assessment of performance on GSR, the Graduate Supervision Report system at the end of Michaelmas Term, and will provide feedback on class-presentations.

B-Course: Research Skills

The B-Course is a compulsory component of the course. It provides a thorough foundation in some of the key skills needed to undertake research.

Michaelmas Term

Strand-specific classes on manuscript transcription, palaeography, material texts and primary source research skills are taught in Michaelmas Term. Students on the 650-1550 and 1550-1700 strands will sit a transcription test. While students on these strands must pass in order to proceed with the course, scores on the test will not affect their final degree result. Further details about the examination of the B-Course are provided later in this booklet and in the *M.St./M.Phil. Handbook*.

Hilary Term

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

Assessment

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

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

C-Course: Special Options

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

****You must register your preferred options online at <https://oxford.onlinesurveys.ac.uk/pgt-c-course-options-2022-23> for both terms by no later than 5pm on Thursday 7th July. You will need to list three preferences for each term, in case courses are oversubscribed.****

Please note: If you wish to change any of your options, you must first contact the [Graduate Studies Office](#) who will seek approval from your convenor and the tutor for the course you wish to take. Requests for option changes for Hilary Term **must be submitted by the end of week 4 of Michaelmas Term**. We do not accept any changes after this time. Please note that undersubscribed Hilary term courses may be withdrawn before the start of Michaelmas term.

Remember that you can request any C-Course(s), depending on your interests and research plans.

Assessment

- In Michaelmas Term, candidates will be required to submit an essay of 5,000-6,000 words on a topic related to the C-Course studied in that term.
- In Hilary Term, candidates will be required to submit an essay of 5,000-6,000 words on a topic related to the C-Course studied in that term.

Details on approval of topics and on the timing of submission for all components are found in the M.St./M.Phil. Handbook.

The Faculty reserves the right not to run a Special Options C-Course if there are insufficient numbers enrolled or should a tutor become unavailable due to unforeseen circumstances; please bear this in mind when selecting your options. Students cannot assume that they will be enrolled in their first choice of option; please also bear this in mind when planning your reading before the course begins. We strongly recommend that you start with your A- and B-Course reading, and do not invest too much time in preparing for C-Course options until these have been confirmed.

Dissertation

Each student will write a 10,000-11,000-word dissertation on a subject to be defined in consultation with the strand convenors, written under the supervision of a specialist in the Faculty, and submitted for examination at the end of Trinity Term.

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

A student-led all day conference will be held in Trinity Term (usually in the fourth week) at which all students will give brief papers on topics arising from their dissertation work, and will receive feedback from the course convenor(s).

M.Phil. in English Studies (Medieval Period)

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

The second year of the M.Phil. offers great freedom of specialisation. Candidates choose three further courses to be studied during the year, and write a longer dissertation as the culmination of the degree. The three courses may include up to two of the M.St. C courses offered in that year (provided the candidate has not done the same course the year before); or they may choose to submit coursework essays in any medieval topic agreed with the convenors for which a supervisor is available. These courses are entered under the following titles (each of which may only be entered once, to ensure breadth as well as specialization). **Candidates are strongly encouraged to consult with their course convenors in Trinity Term or early in the Long Vacation of the first year in order to make an informed and feasible choice of options.**

1. The History of the Book in Britain before 1550 (Candidates will also be required to transcribe from, and comment on specimens written in English in a 1-hour examination)
2. Old English
3. The Literature of England after the Norman Conquest
4. Medieval Drama
5. Religious Writing in the Later Middle Ages
6. Medieval Romance
7. Old Norse sagas
8. Old Norse poetry
9. Old Norse special topic (only to be taken by candidates also taking either option 7 or 8, or both)
10. – 11. One or two of the C-Course Special Options as on offer in any strand, as specified by the M.St. English for the year concerned; candidates may not re-take any option for which they have been examined as part of their first year.
12. – 15. Relevant options offered by other Faculties as agreed with the M.Phil. Convenors. The teaching and assessment of these options will follow the provisions and requirements as set by the Faculty offering the option.

Second Year Assessment

Students will be required to submit three essays of 5,000-6,000 words each in either Michaelmas Term or Hilary Term (depending on the term in which the course was offered).

Students will write a dissertation of 13,000-15,000 words on a subject related to their subject of study.

Each candidate's choice of subjects shall require the approval the Chair of the M.St./M.Phil. Examiners, care of the Graduate Studies Office. Details on approval of topics and timing of submission for all components are found in the *M.St./M.Phil. Handbook*.

Candidates are warned that they must avoid duplicating in their answers to one part of the examination material that they have used in another part of the examination. However, it is recognised that the dissertation may build on and develop work submitted for the first-year dissertation.

A-COURSES

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

Course Convenors: Professor Francis Leneghan and Professor Mishtooni Bose

This M.St. A Course is designed to give you an introduction to key works, textual witnesses, concepts and critical debates in the 650-1550 period. It is deliberately wide in range in order to equip you with the widest possible knowledge of this period and to provide a historical, cultural and critical context for the specialist interests that you will develop in the 'C' courses and your dissertation. Topics will be covered in two- week sessions, with a primary focus each week on the pre- or post-Conquest period. Each week, we will ask you to read in advance a few key primary texts and/or extracts and some secondary works (see below, under 'Weekly Materials'). It is important that you participate in every session regardless of whether your interests in the medieval period are early or late, as the questions and debates have been chosen for the relevance to the period as a whole. The class will take the form of presentations from students with discussion to follow, and/or roundtable debates about key texts and ideas. Although you are not expected to read everything on the reading list, it is important that you engage with the topics to be discussed. This course is the main forum in which you can discuss your ideas with one another, make connections between texts and across the period, hone skills such as close reading and get valuable feedback on oral presentations. In preparation for these seminars, we suggest that you familiarise yourself with some of the most influential works for the period as a whole, if you have not encountered them already. A reading list is provided below, and we encourage you to get started with this as soon as possible. You may find it useful to purchase one of the readers listed below to get started with reading Old and Middle English texts in the original language.

Michaelmas Term

Weeks 1–2: Anthology, Miscellany and Meaning

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

Editions

- *Old English shorter poems*, edited by Christopher A. Jones; Robert E. Bjork 2012-2014
- [Read Volume 2 'Wisdom and Lyric', Section 1 'Poems from the Exeter Book']
- *Old English and Anglo-Latin Riddle Tradition*, edited by Andy Orchard 28/05/2021
- *Old English poems of Christ and his saints*, edited by Mary Clayton 2013 [Read *Advent, Christ in Judgement, Guthlac A*]
- *The Old English elegies: a critical edition and genre study*, by Anne L. Klinck 2001
- *The Exeter book of Old English poetry*, by R. W. Chambers; Max Förster; Robin Flower; Exeter Cathedral. Library 1933

Studies

Essential reading:

- John D. Niles, *God's exiles and English verse: on the Exeter anthology of old English poetry*, by (2019)

Further reading:

- Richard Gameson, 'The origin of the Exeter Book of Old English poetry', *Anglo-Saxon England* (1996)
- Francis Leneghan, 'Preparing the Mind for Prayer: The Wanderer, Hesychasm and Theosis', *Neophilologus* (2016)
- Eric Weiskott, 'The Exeter Book and the Idea of a Poem', *English studies* (2019)
- Rohini Jayatilaka 'Old English Manuscripts and Readers' in *A Companion to Medieval Poetry*, 2010

- Donald Scragg, 'Old English homilies and poetic manuscripts' in *The Cambridge History of the Book in Britain*
- Leopold Peeters, 'The Franks' Casket: a Judeo-Christian Interpretation', in *Amsterdamer Beiträge zur Älteren Germanistik* 1996
- Leslie Webster, *The Franks Casket* 2012
- Richard Abels, 'What Has Weland to Do with Christ? The Franks Casket and the Acculturation of Christianity in Early Anglo-Saxon England', *Speculum* 2009

Week 2: The Auchinleck Manuscript

Suggested reading: *Sir Orfeo, The King of Tars, Sir Beues of Hamptoun*

Facsimile and Edition

- *The Auchinleck Manuscript* : National Library of Scotland - Website

Studies

- Arthur Bahr, *Fragments and assemblages: forming compilations of medieval London* 2013
- Ralph Hanna, 'Reconsidering the Auchinleck Manuscript', in *New directions in later medieval manuscript studies: essays from the 1998 Harvard conference*
- Ralph Hanna, *London literature, 1300-1380* 2005
- Seth Lerer, 'Medieval English literature and the idea of the anthology', *PMLA* 2003
- Laura Hibbard Loomis, 'Chaucer and the Auchinleck Manuscript: Thopas and Guy of Warwick', in *Essays and studies in honor of Carleton Brown*, reprinted in *Adventures in the Middle Ages* (1962, pp. 131-49)
- Christopher Cannon, 'Chaucer and the Auchinleck Manuscript Revisited', *The Chaucer Review* 2011
- Timothy A. Shonk, 'A Study of the Auchinleck Manuscript: Bookmen and Bookmaking in the Early Fourteenth Century', *Speculum* 1985
- Thorlac Turville-Petre, 'English in the Auchinleck Manuscript', in *England the nation: language, literature, and national identity, 1290-1340*

Weeks 3–4: Tradition and Transmission

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

Editions

- *The Beowulf manuscript: complete texts and The fight at Finnsburg*, R. D. Fulk 2010
- *Klaeber's Beowulf and The fight at Finnsburg*, Fr Klaeber; R. D. Fulk; Robert E. Bjork; John D. Niles 2008
- *Old English poems of Christ and his saints*, edited by Mary Clayton 2013 [Read *Andreas*]
- *Andreas: an edition*, edited by Richard North; Michael D. J. Bintley 2016

Studies

- Roberta Frank, 'The search for the Anglo-Saxon oral poet', *Bulletin of the John Rylands Library*, 1993
- Andy Orchard, *A critical companion to Beowulf* 2003
- Robert E. Bjork; John D. Niles, eds., *A Beowulf handbook* c1997
- Francis Leneghan, *The dynastic drama of Beowulf* 2020
- Francis Leneghan, 'The departure of the hero in a ship: The intertextuality of Beowulf, Cynewulf and Andreas', *SELIM*
- Andy Orchard, 'The Originality of Andreas', in *Old English philology: studies in honour of R.D. Fulk*

Week 4: Biblical Translations and Adaptations

Editions

- *Patience*, by J. J. Anderson c1969
- *The poems of the Pearl manuscript: Pearl, Cleanness, Patience, Sir Gawain and the Green Knight*, by Malcolm Andrew; Ronald Waldron; Gawain-poet; British Library 1987
- *The works of the Gawain poet*, edited by Ad Putter; Myra Stokes 2014
- *The York plays*, by Richard Beadle 1982
- *York mystery plays: a selection in modern spelling*, by Richard Beadle; Pamela M. King 1984
- *A tretise of miraclis pleyinge*, by Clifford Davidson; Clifford Davidson c1993

Studies

- Emile Mâle, *Religious art in France: the late Middle Ages : a study of medieval iconography and its sources* 1986
- R. A. Shoaf, 'God's "Malyce": Metaphor and Conversion in *Patience*', *The Journal of medieval and Renaissance studies* 1981
- Myra Stokes, 'Suffering in *Patience*' *The Chaucer Review: A Journal of Medieval Studies and Literary Criticism* 1984
- Jane Tolmie, 'Mrs Noah and Didactic Abuses', *Early Theatre: A Journal Associated with the Records of Early English Drama* 2002
- Edward Vasta, 'Denial in the Middle English "*Patience*"', *Chaucer Review* 1998

Weeks 5–6: Authors, Texts and Audiences

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

Editions

- *The Old English poems of Cynewulf*, Robert E. Bjork; 2013
- *Old English lives of saints*, ed. Clayton and Mullins, Aelfric 2019

Studies

- Tom Birkett, 'Runes and *revelatio*: Cynewulf's Signatures Reconsidered', *Review of English Studies* 2014
- *Continuations and beginnings: studies in Old English literature*, ed. Eric Gerald Stanley 1966
- [Read Peter Clemoes' chapter on Ælfric]
- Hugh Magennis, ed., *A companion to Ælfric [electronic resource]* 2009
- Michael Lapidge, 'The Saintly Life in Anglo Saxon England', 2013
- Hugh Magennis, 'Approaches to the Saints' Lives', in *The Christian tradition in Anglo-Saxon England: approaches to current scholarship and teaching* 2004
- Milton McC. Gatch, *Preaching and theology in Anglo-Saxon England: Aelfric and Wulfstan* c1977
- Susan P. Millinger, *Ælfric and the Cult of Saints in Late Anglo-Saxon England* in *The Sixteenth Century Journal* 2007
- Rhonda L. McDaniel *The third gender and Ælfric's lives of saints* 2018
- Andy Orchard, 'Both Style and Substance: the Case for Cynewulf', in *Anglo-Saxon styles*,
- Earl R. Anderson, *Cynewulf, structure, style, and theme in his poetry* c1983
- Robert E. Bjork, ed., *The Cynewulf reader* 2001
- Daniel Gillmore Calder, *Cynewulf* 1981
- Kenneth Sisam, 'Cynewulf and His Poetry' in *Studies in the History of Old English Literature* 1962

Week 6: Women's Writing and Writing for Women

Suggested Reading: *The Life of Christina of Markyate*, *St Margaret (from the Katherine-Group)*, *The Book of Margery Kempe*

Editions

- *The life of Christina of Markyate, a twelfth century recluse*, ed. C. H. Talbot 1987 [1959 first edition also available]
- *The life of Christina of Markyate*, ed. C. H. Talbot; Samuel Fanous; Henrietta Leyser 2008
- *Medieval English prose for women: selections from the Katherine Group and Ancrene wise*, ed. Bella Millett; Jocelyn Wogan-Browne 1990
- *The book of Margery Kempe*, ed. B. A. Windeatt 2000

Studies

- Sarah Salih, *Versions of virginity in late medieval England* 2001 [Read Chapter 3]
- R. Stanton, 'Marriage, Socialisation and Domestic Violence in the Life of Christina of Markyate' in *Domestic violence in medieval texts*
- Lynn Staley, *Margery Kempe's dissenting fiction* 1994
- Jocelyn Wogan-Browne, 'Saints' Lives and the Female Reader', *Forum for Modern Language Studies* 1991
- Jocelyn Wogan-Browne, *Saints' lives and women's literary culture c. 1150-1300: virginity and its authorizations* 2001
- Jocelyn Wogan-Browne, 'The Virgin's Tale', in *Feminist readings in Middle English literature: the Wife of Bath and all her sect*

Hilary Term

Weeks 1–2 Literary Form and Genre

Week 1: *Wulf & Eadwacer*, *Wife's Lament*

Editions

- *Old English shorter poems*, edited by Christopher A. Jones; Robert E. Bjork 2012-2014
 - [v. 1. *Religious and didactic* / edited and translated by Christopher A. Jones – v. 2. *Wisdom and lyric* / edited and translated by Robert E. Bjork.]
- Anne Lingard Klinck, *The Old English elegies: a critical edition and genre study* 1992

Studies

- Peter S. Baker, 'The Ambiguity of "Wulf and Eadwacer"' *Studies in Philology* 1981
- Patrick W. Conner, 'Four Contiguous Poems in the Exeter Book', in Matthew T. Hussey; John D. Niles, eds., *The Genesis of books: studies in the scribal culture of medieval England in honour of A.N. Doane* 2011
- Susan E. Deskis, 'Lyric Modes and Metaphor in The Wife's Lament', *English studies* 2020
- Kemp Malone, 'Two English "Frauenlieder"', *Comparative Literature* 1962
- John D. Niles, *God's Exiles and English Verse: On The Exeter Anthology of Old English Poetry : On The Exeter Anthology of Old English Poetry* 2019
- John D. Niles, 'The Problem of the Ending of the Wife's "Lament"', *Speculum* 2003
- J. Tasioulas, 'The mother's lament: Wulf and Eadwacer reconsidered', *Medium Aevum* 1996
- M. J. Toswell, *The Anglo-Saxon Psalter* 2014

- Jane Toswell, 'Structures of Sorrow - The Lament Psalms in Medieval England', in *Laments for the lost in medieval literature* 2010

Week 2: Arthur — Epic, Romance, Chronicle

Editions

- *Le morte Darthur: the original text edited from the Winchester manuscript and Caxton's Morte Darthur*, Thomas Malory 2017 [Read from 'The Poisoned Apple' to the end of the text]
- *Wace's Roman de Brut: a history of the British : text and translation*, ed. Judith Weiss 2002
- *The death of Arthur*, ed. Norris J. Lacy 2010
- *King Arthur's death: alliterative Morte Arthure and Stanzaic le morte Arthur*, ed. Brian Stone 1988
- *Chretien de Troyes: Arthurian romances*, ed. W. Kibler; Carleton W. Carroll 2004
- [Read: *Eric and Enide*, *Cligés*, *The Knight of the Cart*, *Yvain*, *Perceval*]
- *The Lancelot-Grail reader: selections from the medieval French Arthurian cycle*, ed. Norris J. Lacy 2000
- *Geoffrey of Monmouth: The history of the Kings of Britain*, ed. Lewis Thorpe 1966

Studies

- Jane Gilbert; Ad Putter, eds., *The spirit of medieval English popular romance* c2000 [contains essays on Sir Launfal and Emaré]
- Megan G. Leitch; Cory Rushton, eds., *A new companion to Malory* 2019
- R. S. Loomis, *Development of Arthurian Romance* 2012
- R. M. Lumiansky, ed., *Malory's originality: a critical study of Le morte Darthur* 1964
- Terence McCarthy, *An Introduction to Malory* 1991
- Derek Pearsall, *Arthurian romance: a short introduction* 2003

Weeks 3–4 The Politics of Medieval History and Historicisms

Week 3: Old English Orosius, Anglo-Saxon Chronicle

Editions

- *The Old English history of the world: an Anglo-Saxon rewriting of Orosius*, ed. and trans. Malcolm Godden 2016
- *Anglo-Saxon prose*, trans. Michael Swanton 2017
- *The Anglo-Saxon chronicle*, ed. and trans. Dorothy Whitelock 1961
- *The Anglo-Saxon chronicles*, trans. Michael Swanton 2000

Studies

- M. R. Godden, 'The Anglo-Saxons and the Goths: rewriting the sack of Rome in Anglo-Saxon England' 2002
- M. R. Godden, 'The Old English Orosius and its Sources', *Anglia - Zeitschrift für englische Philologie* 2011
- Anton Scharer, 'The writing of history at King Alfred's court', *Early Medieval Europe* 1996
- Stephen J. Harris, 'The Alfredian 'World History' and Anglo-saxon identity', *The Journal of English and Germanic Philology* 2001
- Francis Leneghan, 'Translatio Imperii: The Old English Orosius and the Rise of Wessex', *Anglia - Zeitschrift für englische Philologie* 2015
- Sarah Foot, 'Finding the Meaning of Form: Narrative in Annals and Chronicles', in *Writing medieval history*, ed. Nancy F. Partner 2010

Week 4: History and Saint's Life

Suggested Reading: *South English Legendary*, Chaucer's *Second Nun's Tale*, Bokenham's *Legends of Holy Women*

Editions

- Osborn Bokenham, *Legendys of hooly wummen* 1938 [available online or translated by Sheila Delany]
- Charlotte D'Evelyn; Anna Jean Mill, *The South English legendary* 1956-1959
- Jennifer N. Brown, ed., *Three women of Liège: a critical edition of and commentary on the Middle English lives of Elizabeth of Spalbeek, Christina Mirabilis, and Marie d'Oignies* 2008

Studies

- Katherine J. Lewis, 'Male Saints and Devotional Masculinity in Late Medieval England', *Gender & History* 2012
- Oliver S. Pickering, 'The Outspoken South English Legendary Poet', in *Late-medieval religious texts and their transmission: essays in honour of A.I. Doyle*
- —'Artistry, Decorum, and Purpose in Three Middle English Retellings of the Cecilia Legend', in *The endless knot: essays on Old and Middle English in honor of Marie Borroff*
- Sarah Salih, *A companion to Middle English hagiography* 2006
- André Vauchez; Jean Birrell, *Sainthood in the later Middle Ages* 1997
- Karen A. Winstead *Virgin martyrs: legends of sainthood in late medieval England* 1997

Weeks 5–6: Multiculturalism and Cultural Context

Week 5: Germanic and Classical Legend

Editions

- *The Old English Boethius: an edition of the Old English versions of Boethius's De consolazione philosophiae*, Vol. 1
- *The Old English epic of Waldere*, ed. Jonathan B. Himes 2009
- *Old English shorter poems: volume II : wisdom and lyric*, ed. Robert E. Bjork 2014
- [includes *Deor* and *Widsith*]
- *Beowulf*, trans. R. M. Liuzza 2000
- [Has edition of the *Finnsburg Fragment*]
- *Finn and Hengest: the fragment and the episode*, ed. J. R. R. Tolkien; Alan Bliss 1998, c1982
- *Waltharius*, Ekkehard 2016

Studies

- Susan Irvine 'Ulysses and Circe in King Alfred's Boethius: A Classical Myth Transformed', in *Studies in English language and literature: 'doubt wisely': papers in honour of E.G. Stanley*, ed. by E. G. Stanley; M. J. Toswell; E. M. Tyler 1996
- Susan Irvine, 'Wrestling with Hercules: King Alfred and the Classical Past', in *Court culture in the early Middle Ages: the proceedings of the First Alcuin Conference*, ed. Catherine Cubitt; Alcuin Conference 2003
- Alexander Krappe, 'The Legend of Walther and Hildegund', *The Journal of English and Germanic Philology* 1923
- Andy Orchard, 'The World of Anglo-Saxon England', in *A companion to medieval poetry*
- E. G. Stanley, 'The Germanic Heroic Lay of Finnesburg', in his *A collection of papers with emphasis on Old English literature* 1987

- Elizabeth M. Tyler, 'Trojans in Anglo-Saxon England: Precedent without Descent', *The Review of English Studies* 2013

Week 6: Classical Myth and Legend

Editions

- 'Troilus and Criseyde', in *The Riverside Chaucer*
- 'Boece', in *The Riverside Chaucer*
- *Poems of Robert Henryson*, Robbins Library Digital Projects - Webpage
- *Testament of Cresseid*, Robert Henryson, ed. Denton Fox 1968
- R. K. Gordon, ed., *The story of Troilus, as told by Benoît de Sainte-Maure, Giovanni Boccaccio, Geoffrey Chaucer, Robert Henryson*
 - [contains Benoit, Boccaccio, Chaucer, Henryson]
- James II, *The kingis quair*, ProQuest (Firm) 1992

Studies

- J. Minnis, *Chaucer's Boece and the medieval tradition of Boethius* 1993
- Melinda Nielsen, 'Putting Boethius into Chaucer's Boece : The Ethics of Authorship in the Boke of Coumfort', *The Chaucer Review* 2019
- D Pearsall, "'Quha Wait Gif All That Chauceir Wrait Was Trew?" Henryson's Testament of Cresseid', in *New perspectives on Middle English texts: a festschrift for R.A. Waldron*
- Dietrich Strauss, 'Some Comments on the Moralitas of Robert Henryson's 'Orpheus and Eurydice', in *Studies in Scottish Literature* Webpage 2001
- Christine Walde, *The reception of classical literature* 2012
- Nicholas Watson, 'Outdoing Chaucer: Lydgate's Troy Book and Henryson's Testament of Cresseid as Competitive Imitations of Troilus and Criseyde', in *Shifts and transpositions in medieval narrative: a festschrift for Dr. Elspeth Kennedy*

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

Critical Questions in Early Modern Literature

Course convenors: Professor Nandini Das, Professor Lorna Hutson and others

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

Classes weeks 1-6 will focus on a key primary text or texts, situating these within a framework of critical debate. These classes will be led by the convenors, joined in Week 2 by Prof Joe Moshenska and in week 3 by Prof Bart Van Es. In the final two classes, weeks 7-8, you will have a chance to apply some of what you've learned about existing debates to the framing of your own research questions.

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

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

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

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

Topics and Texts at-a-glance:

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

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

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

Recommended reading:

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

Further reading:

- Judith Anderson, *Reading the Allegorical Intertext*
- Walter Benjamin, 'Allegory and Trauerspiel,' from *The Origins of German Tragic Drama*, trans. John Osborne.
- Bill Brown, 'The Dark Wood of Postmodernity (Space, Faith, Allegory),' *PMLA* 120.3 (2005), 734–50.
- *The Cambridge Companion to Allegory*, ed. Rita Copeland and Peter T. Struck (especially the chapters by Zeeman, Cummings, Murrin and Caygill)
- Paul de Man; 'The Rhetoric of Temporality,' from *Blindness and Insight*
- Angus Fletcher, *Allegory: The Theory of a Symbolic Mode*
- C.S. Lewis, *The Allegory of Love*
- Jon Whitman, *Allegory: The Dynamics of an Ancient and Medieval Technique*

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

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

theatre, and whose son-in-law Edward Alleyn played Faustus, has left telling contextual documents about this playtext. Using a play for which Henslowe paid for writing, props and revisions, we will consider what contextual documents can reveal about the authorship, dating, and textual integrity of plays.

Essential reading:

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

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

Recommended reading:

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

Further reading:

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

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

Week 4: 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:

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

Further reading:

- Barbour, Richmond, [Before Orientalism: London's Theatre of the East 1576-1626](#) (Cambridge: Cambridge University Press, 2003)
- Britton, Dennis Austin, [Becoming Christian: Race, Reformation, and Early Modern English Romance](#) (New York: Fordham University Press, 2014)
- Das, Nandini, "'Apes of Imitation': Imitation and Identity in Sir Thomas Roe's Embassy to India", in [A Companion to the Global Renaissance: English Literature and Culture in the Era of Expansion](#), ed. by Jyotsna Singh (Chichester: Wiley-Blackwell., 2009) pp. 114-28
- Dimmock, Matthew, [Mythologies of the Prophet Muhammad in Early Modern English Culture](#) (Cambridge: Cambridge University Press, 2013)
- Habib, Imtiaz H., *Black Lives in the English Archives, 1500-1677: Imprints of the Invisible* (London: Ashgate, 2008).
- Iyengar, Sujata, *Shades of Difference: Mythologies of Skin Color in Early Modern England* (Philadelphia: Cambridge University Press, 2004).
- Jowitt, Claire. "The Island Princess and Race." *Early Modern English Drama: A Critical Companion*, edited by Garrett A. Sullivan Jr., Patrick Cheney, and Andrew Hadfield, Oxford University Press, 2006, pp. 287-97.
- Loomba, Ania and Jonathan Burton (eds), *Race in Early Modern England: A Documentary Companion* (New York: Palgrave Macmillan, 2007).
- Loomba, Ania. "'Break her will, and bruise no bone sir': Colonial and Sexual Mastery in Fletcher's *The Island Princess*." [Journal for Early Modern Cultural Studies](#) 2 (2002): 68-108.
- Nocentelli, Carmen, [Empires of Love: Europe, Asia, and the Making of Early Modern Identity](#) (University of Pennsylvania Press, 2013).
- Smith, Ian, 'White Skin, Black Masks: Racial Cross-Dressing on the Early Modern Stage,' *Renaissance Drama* 32 (2003), 33-67.
- Stevens, Andrea, 'Mastering blackness: Jonson's *Masque of Blackness*, the Windsor Text of *The Gypsies Metamorphosed*, and Brome's *The English Moor*,' [English literary renaissance](#), 39 (2009), 396-426
- Subrahmanyam, Sanjay, [Courtly Encounters: Translating Courtliness and Violence in Early Modern Eurasia](#) (Cambridge, MA: Harvard University Press, 2012) [electronic access available]
- Thompson, Ayanna, *Performing Race and Torture on the Early Modern Stage* (New York: Routledge, 2008).

- Tran, J. N., 'Does this become you, princess?: East Indian ethnopoetics in John Fletcher's *The Island Princess*', in Jonathan Gil Harris and Jyotsna Singh, eds., [Indography : writing the "Indian" in early modern England](#) (2012), 197-207

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

Essential reading:

- 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^o.' *

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

Recommended reading:

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

Further reading:

- James Emerson Philips, *Images of a Queen: Mary Stuart in Sixteenth Century Literature* (University of California Press, 1964) ch. 3 pp. 52-84.
- Sarah Dunningan, *Eros and Poetry at the Court of Mary Queen of Scots and James VI* (Palgrave, 2002)

- Valerie Traub, "'Friendship so curst': amor impossibilis, the homoerotic lament, and the nature of lesbian desire', *The Renaissance of Lesbianism in Early Modern England* (Cambridge, 2002) 276-325.
- Lorna Hutson, 'The Body of the Friend and the Woman Writer: Katherine Philips's Absence from Alan Bray's *The Friend* (2003)', *Women's Writing*, 14:2 (August, 2007) 196-214.
- Kate Lilley, 'Fruits of Sodom: The Critical Erotics of Early Modern Women's Writing', *Parergon* 29.2 (2012) 175-192.
- Patricia Pender and Rosalind Smith, eds., *Material Cultures of Early Modern Women's Writing* (Palgrave, 2014) [NB: chapters on Mary Stuart and Katherine Philips]
- On masculine style, see Patricia Parker, 'Virile Style', in *Premodern Sexualities* ed. Louise Fradenburg and Carla Freccero (1996).

Week 6: Tragedy and Political Theology (Nandini Das and Lorna Hutson)

This class will focus on John Milton's *Samson Agonistes* (1671). We will explore the ways in which this work stages what looks to modern eyes like a collision between religious and political modes of understanding, but then use this apparent collision to question the extent to which the political and the theological can and should be separated in our critical approaches to early modern texts. This will proceed via an exploration of the category of 'Political Theology,' which has been much discussed by critics in recent years, especially those wrestling with the legacies of Carl Schmitt and Ernst Kantorowicz. We will ask why the stakes of interpreting *Samson Agonistes*, a work that looks backward towards the imaginative universe of the Old Testament, have proven so high for modern critics.

Essential reading:

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

Recommended reading:

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

Further reading:

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

Week 7 and 8

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

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

Course Convenors: Professor Seamus Perry, Professor David Womersley

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

Each class will begin with either one or two presentations, and we will be looking for volunteers at the beginning of term.

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

Week 1: Mock-literary and Parodic Forms

- Jonathan Swift, *Tale of a Tub* (1704)
- Lady Mary Wortley Montagu, *Eclogues* (c. 1716)
- Laurence Sterne, *Tristram Shandy* (1759-1767), vols 1 and 2

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

Lady Mary's *Eclogues* are reprinted in Robert Halsband and Isobel Grundy (eds.), *Lady Mary Wortley Montagu: Essays and Poems and Simplicity, A Comedy* (Oxford: Oxford University Press, 1976); also available on OSEO.

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

Week 2: Epic and Mock-Epic

- Jonathan Swift, 'The Battel of the Books' (1704)
- Alexander Pope, *Dunciad Variorum* (1729)
- Anna Letitia Barbauld, 'Washing Day' (?1797)
- Lord Byron, *Don Juan*, Canto I (1819)

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

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

Barbauld's 'Washing Day' can be found in the recent scholarly edition of Barbauld's works: *The Collected Works of Anna Letitia Barbauld: Volume 1: The Poems*, ed. William McCarthy (Oxford: Oxford University Press, 2019), which is also available online in OSEO.

The standard scholarly edition of Byron is the multi-volume Clarendon edition by Jerome McGann, and the text of *Don Juan* occupies vol. V (Oxford: Clarendon Press, 1986): this is available online in OSEO. Again, however, the cheaper Penguin edition by T.G. Steffan, E. Steffan, and W.W. Pratt (1977, and much reprinted) is fine, as is the 'World's Classics' *Byron: Major Works*, ed. Jerome McGann (Oxford: Oxford University Press, 2008).

Week 3: The Essay

- Joseph Addison and Richard Steele, *The Spectator* (1711-12), nos. 1, 2, 3, 11, 61, 62, 69, 70, 74, 81, 125, 174, 251, 264, 454, 517, 543
- Lady Mary Wortley Montagu, *The Nonsense of Common-Sense* (1737-38), nos. 1-9
- Samuel Johnson, 'An Essay on Epitaphs' (1740), *The Rambler* (1750-52), nos. 1, 4, 17, 22, 90, 129, 208

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

The Nonsense of Common-Sense is reprinted in Robert Halsband and Isobel Grundy (eds.), *Lady Mary Wortley Montagu: Essays and Poems and Simplicity, A Comedy* (Oxford: Oxford University Press, 1976); also available on OSEO.

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

Week 4: Sensibility

- David Hume, *An Enquiry Concerning the Principles of Morals* (1748), sections 1 and 2
- Laurence Sterne, *Tristram Shandy* (Le Fever episode, Vol VI, chapters 6-10)
- Henry Mackenzie, *The Man of Feeling* (1771)
- Mary Wollstonecraft, *Mary: A Fiction* (1788)

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

For Sterne, see week 1 above.

There are perfectly satisfactory editions of Mackenzie's *The Man of Feeling* and Wollstonecraft's *Mary* in the 'World's Classics' series: they are available online.

Week 5: Medievalism, Faux-Medievalism, and Forgery

- Edmund Burke, *Sublime and Beautiful* (1757-1759), selections: Part I; Part II, sects. 1-4; Part V
- James Macpherson, *Fragments of Ancient Poetry* (1760), 'Dissertation' to *Fingal* (1762)
- Richard Hurd, *Letters on Chivalry and Romance* (1762)
- Thomas Percy, 'An Essay on the Ancient English Minstrels', in *Reliques of Ancient English Poetry*, vol. I (1765)
- Thomas Warton, 'The Origin of Romantic Fiction', in *The History of English Poetry*, vol. I (1774), and selected correspondence (Percy to Warton, 26/8/1762; Warton to Percy, 4 September 1762; Warton to Hurd, 22 October 1762)
- Thomas Chatterton, 'Rowley' poems (1777), 'Letter to the Dygne Mastre Canynge', 'Aella, a Tragycal Enterlude'
- S. T. Coleridge, 'Christabel' (1816)
- John Keats, 'La Belle Dame Sans Merci' (1819), *The Eve of St. Agnes* (1820)

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

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

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

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

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

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

Week 6: The French Revolution

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

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

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

Wordsworth's 'Letter to the Bishop of Llandaff' is included in *William Wordsworth: Selected Prose*, ed. John O. Hayden (London: Penguin, 1988). The first, 1793-94 version of 'Salisbury Plain' is to be found in *The Salisbury Plain Poems of William Wordsworth*, ed. Stephen Gill (Ithaca, NY: Cornell University Press, 1975), and also in the 'World's Classics' William Wordsworth: *Major Works*, ed. Stephen Gill (Oxford: Oxford University Press, 2008). The 1805 *Prelude* can still, I think, be most comfortably read in the old OSA edition by Ernest de Selincourt (London: Oxford University Press, 1933); however, the poem is also included in its entirety in the

recent '21st-Century Oxford Authors' *William Wordsworth*, edited by Stephen Gill (Oxford: Oxford University Press, 2010); in *The Prelude: The Four Texts 1798, 1799, 1805, 1850*, ed. Jonathan Wordsworth (London: Penguin, 1995); and in *The Prelude: 1799, 1805, 1850*, ed. Jonathan Wordsworth, M. H. Abrams, and Stephen Gill (New York: W. W. Norton, 1979).

Week 7: Empire, Economics, and Ethics

- Jonathan Swift, *Gulliver's Travels* (1726), Part IV chapter 12
- Peter Peckard, *Am I Not A Man? And a Brother?* (1788)
- Hannah More, *Slavery, A Poem* (1788)
- Olaudah Equiano, *The Interesting Narrative* (1789), chapters 2 and 5
- Jane Austen, *Mansfield Park* (1814)

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

The Peckard and More texts we will make available as scans.

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

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

Week 8: Post-Napoleonic Politics

- Shelley, 'Mask of Anarchy'; 'England in 1819'; 'Philosophical View of Reform', chap. 2, 'On the Sentiment of the Necessity of Change'
- Byron, *Childe Harold*, canto III (1816)
- Germaine de Staël, *Considerations on the Principal Events of the French Revolution* (1818), Part I, chap. 1, 'General Reflections', and Part VI, chap. 12, 'Of the Love of Liberty'
- Keats, 'To Autumn' (1820)

The poems by Shelley and Keats are readily available in good, cheap, modern Penguin editions. We will make the selections from 'Philosophical View of Reform' and Mme de Staël's *Considerations* available as scans.

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

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

Course convenors: Professor Michèle Mendelssohn, Professor Helen Small

This A-course aims to further students' knowledge of the literature in the period 1830-1914, and to deepen their sense of established and emerging critical debates in the field. The course ranges across genres and modes, engaging with theatrical works, poetry, and prose writing. Each class will open with presentations by students, who are asked to engage critically with the material, not just to summarize it.

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

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

Weekly Student Presentations and Responses

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

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

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

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

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

Primary reading:

- V21 Manifesto: <http://v21collective.org/manifesto-of-the-v21-collective-ten-theses/>
- Bruce Robbins, 'On the Non-Representation of Atrocity' [and responses]: <https://www.boundary2.org/2016/10/bruce-robbins-on-the-non-representation-of-atrocity/>
- Yopi Prins, 'What is Historical Poetics?', *Modern Language Quarterly* 77/1 (2016), 13-40 and Simon Jarvis, 'What is Historical Poetics?', in *Theory Aside*, ed. Jason Potts and Daniel Stoutt (Durham, NC: Duke UP, 2014), pp. 97-116
- Susan Zieger, *The Mediated Mind: Affect, Ephemera, and Consumerism in the Nineteenth Century* (2018): Intro.
- Regenia Gagnier, *Literatures of Liberalization: Global Circulation and the Long Nineteenth Century* (2018), pp. 1-36

Further reading:

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

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

Primary reading:

- Pascale Casanova. *The World Republic of Letters*. Trans. M. B. DeBevoise. Cambridge, MA: Harvard UP, 2004.
 - Introduction. The Figure in the Carpet (1-6)
- George Eliot, *Daniel Deronda*.
 - Chapters 16, 42, 51
 - http://solo.bodleian.ox.ac.uk/primo-explore/fulldisplay?docid=oxfaleph019750570&context=L&vid=SOLO&search_scope=LSCOP_ALL&isFrbr=true&tab=local&lang=en_US
- Grace Lavery, *Quaint, Exquisite: Victorian Aesthetics and the Idea of Japan*. Princeton, NJ: Princeton University Press, 2019.
 - Preface. Another Empire: Japan.
 - <https://ezproxy-prd.bodleian.ox.ac.uk:2102/10.2307/j.ctvc77d7b.3>
- Josephine McDonagh, "Hospitality in *Silas Marner* and *Daniel Deronda*", 19: *Interdisciplinary Studies in the Long Nineteenth Century* 29 (2020). [10.16995/ntn.1991](https://doi.org/10.16995/ntn.1991)

Further reading:

- Peter Brooks, *Realist Vision*. New Haven: Yale University Press, 2008.
 - Chapter 6. "George Eliot's Delicate Vessels"
- Elizabeth Hope Chang. *Novel Cultivations: Plants in British Literature of the Global Nineteenth Century*. Charlottesville: University of Virginia Press, 2019.
- David Finkelstein, "The Globalization of the Book 1800–1970." *A Companion to the History of the Book* (2007): 329-340.
- Catherine Gallagher, *The Body Economic: Life, Death, and Sensation in Political Economy and the Victorian Novel*. Princeton, Princeton UP, 2006.
 - Chapter 5. *Daniel Deronda* and the Too Much of Literature pp.118-155.
- Lauren M. E. Goodlad, *The Victorian Geopolitical Aesthetic: Realism, Sovereignty, and Transnational Experience*. Oxford: Oxford UP, 2015.
- Jonathan Freedman, from *The Temple of Culture: Assimilation and Anti-Semitism in Literary Anglo-America*. Oxford: Oxford UP, 2000.
- Julia Sun-Joo Lee, *The American Slave Narrative and the Victorian Novel*. New York: Oxford UP, 2010.

Week 3: Culture and Its Critics/ Material and Aesthetic Culture (HS leading)

Primary reading:

- Matthew Arnold, *Culture and Anarchy, and Other Writings*, ed. Stefan Collini (Cambridge: CUP, 1993)
- Amanda Anderson, *The Powers of Distance: Cosmopolitanism and the Cultivation of Detachment* (Princeton, NJ: PUP, 2001), Ch. 3
- Nicholas Dames, 'Why Bother?', n + 1, issue 11, Dual Power (Spring 2011), <http://nplusonemag.com/why-bother>
- Francis Mulhern, *Figures of Catastrophe: The Condition of Culture Novel* (2015), 'Introduction to a Genre'
- Walter Pater, *Studies in the History of the Renaissance* (1873)
 - http://solo.bodleian.ox.ac.uk/permalink/f/1lj314/TN_hathitrust_snyp_33433082475124
 - Conclusion (2017-213)
- Oscar Wilde, *The Picture of Dorian Gray* (1890-91), ch. 11. <http://www.gutenberg.org/ebooks/174>

Further reading:

- John Ruskin, From *The Stones of Venice* (1851-3) Eds. E. T. Cook and Alexander Wedderburn. London: George Allen, 1903-1912.
 - Vol. 2, chap. 6: The Savageness of Gothic Architecture
 - <https://www.dropbox.com/s/0ied64e6p0g321w/Ruskin%2C%20The%20Stones%20of%20Venice.pdf?dl=0>
- The series of exchanges between Stefan Collini and Francis Mulhern in *New Left Review*, starting with Collini, 'Culture Talk', *NLR* 7 (Jan-Feb 2001). Online at <http://newleftreview.org/II/7/stefan-collini-culture-talk>
- Vanessa Schwarz, ed., *The Nineteenth Century Visual Culture Reader*. London: Routledge, 2004.
- Bill Brown, 'Thing Theory', *Critical Inquiry* 28/1 (2001), 1-22.
- Elaine Freedgood, *The Ideas in Things: Fugitive Meaning in the Victorian Novel*. Chicago: U of Chicago P, 2006. Coda: Victorian Thing Culture and the Way We Read Now (139-158)
- John Plotz, *Portable Property: Victorian Culture on the Move*. Princeton: Princeton UP, 2008.
- Tara Puri, 'Indian Objects, English Body: Utopian Yearnings in Elizabeth Gaskell's *North and South*.' *Journal of Victorian Culture* 22 1 (2017): 1-23
- Michèle Mendelssohn, *Making Oscar Wilde*. Oxford: Oxford UP, 2018.
 - Chapter 11. Ain't Nothing Like the Real Thing (150-165)

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

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

Further reading:

- Mona Caird, from 'Marriage', *Westminster Review* 130.1 (August 1880), pages 186-9 and 193-201.
 - <https://ezproxy-prd.bodleian.ox.ac.uk:2082/historical-periodicals/independent-section/docview/8028934/se-2?accountid=13042>
- Thomas Carlyle, *Past and Present*. (1843). Oxford: Oxford UP, 1921.
 - http://solo.bodleian.ox.ac.uk/permalink/f/1lj314/TN_hathitrust_suiug_30112050018594
 - Extract from Book 3, chap. 13: Democracy (215-220)
 - Extract from Book 4, chap. 4: Captains of Industry (278-283)
- George Eliot, from "Silly Novels by Lady Novelists" *Westminster Review*, (Oct 1856): 442-461.

- Dustin Friedman, *Before Queer Theory: Victorian Aestheticism and the Self*. Baltimore, Maryland: Johns Hopkins University Press, 2019.
 - Chapter 5. *Queering Indifference in Michael Field's Ekphrastic Poetry* 148-159.
- Audrey Jaffe, "Class." *Victorian Literature and Culture*, vol. 46, no. 3-4, 2018, pp. 629-632.
- Simon Joyce. "[Two Women Walk into a Theatre Bathroom: The Fanny and Stella Trials as Trans Narrative](#)," *Victorian Review* 44/1 (2018), 83-98
- John Stuart Mill, From *On Liberty* (1859):
 - Extract from Chapter 3. Of Individuality as One of the Elements of Well-Being (75-83)
- John Macneill Miller, "Slavish Poses: Elizabeth Barrett Browning and the Aesthetics of Abolition." *Victorian Poetry* 52 4 (2014): 637-659.
- Deborah Epstein Nord, "Class." *Victorian Literature and Culture*, vol. 46, no. 3-4, 2018, pp. 625–629
- Ouida, 'The New Woman', *North American Review* 159 (May 1894)
- John Ruskin, 'Of Queens' Gardens', *Sesame and Lilies* (1894)
- Lecture 2: OF QUEENS' GARDENS in E. Cook and A. Wedderburn (Eds.), *The Works of John Ruskin*. Cambridge: Cambridge University Press.
- Robert Shoemaker, *Gender in English Society, 1650-1850: The Emergence of Separate Spheres?* New York: Routledge, 2013.
 - Chapter 8. Conclusion. The Emergence of Separate Spheres? (305-318)

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

Primary reading:

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

Further reading:

- Alyssa Bellows, 'Evangelicalism, Adultery, and Incidents in the Life of a Slave Girl', *Texas Studies in Literature and Language* 62/3 (2020), 253-75
- Daniel Hack, *Reaping Something New: African American Transformations of Victorian Literature* (2017)
 - Chapter 2, (Re-) Racializing "The Charge of the Light Brigade" 45-75
- Juliana Spahr, *Du Bois's Telegram: Literary Resistance and State Containment* (2018), Introduction and Chapter 1.
- Lloyd Pratt, *The Strangers Book: The Human of African American Literature* (2016), Chapter 2.

Week 6: Performance and Melodrama (MM leading)

Primary reading:

- "C. Bell" [Charlotte Brontë] to G. H. Lewes regarding *Jane Eyre* etc. 11 January 1848,
 - pp. 233-238 in Elizabeth Gaskell, *The Life of Charlotte Bronte* (1857)
 - <https://archive.org/details/dli.bengal.10689.11177/page/n281/mode/2up>
- Dion Boucicault, *Jessie Brown; or, The Relief of Lucknow* (1858)
 - Available here: <https://archive.org/details/adj0994.0001.001.umich.edu/page/n0>
- Caroline Bressey, "The Next Chapter: The Black Presence in the Nineteenth Century." *Britain's Black Past*. Ed. Gerzina, Gretchen. Liverpool: Liverpool UP, 2020. 315-330.
- Peter Brooks, *The Melodramatic Imagination: Balzac, Henry James, Melodrama and the*

- *Mode of Excess*. New York: Columbia University Press, 1985.
- Chapter 1. The Melodramatic Imagination

Further reading:

- Rebecca Beasley and Philip Ross Bullock, eds. *Russia in Britain, 1880-1940: From Melodrama to Modernism*. Oxford: Oxford UP 2013.
- Sos Eltis and Kirsten E. Shepherd-Barr, 'What Was the New Drama?' in *Late Victorian into Modern* (2016)
- Sos Eltis, *Acts of Desire: Women and Sex on Stage 1800-1930*. Oxford: Oxford UP, 2013.
- Marty Gould, *Nineteenth-Century Theatre and the Imperial Encounter*. New York: Routledge, 2011.
 - section on "THEATRICAL ECHOES: THE THREE JESSIES BROWN" pp. 202-211 in Chapter 10. Forging a Greater Britain: The Highland Soldier and the Renegotiation of Ethnic Alterities
 - <http://ebookcentral.proquest.com/lib/oxford/detail.action?docID=692318>.
- Gretchen Gerzina, *Black Victorians/Black Victoriana*. New Brunswick, N.J.: Rutgers UP, 2003.
- Neil Hultgren, *Melodramatic Imperial Writing: From the Sepoy Rebellion to Cecil Rhodes*. Athens, Ohio, 2014.
- Ankhi Mukherjee, *Aesthetic Hysteria: The Great Neurosis in Victorian Melodrama and Contemporary Fiction*. Routledge, 2007.
- Matthew Wilson Smith. *The Nervous Stage: Nineteenth-century Neuroscience and the Birth of Modern Theatre*. New York: Oxford UP, 2017.
 - Chapter 3. The Nervous System: Melodrama, Railway Trauma, and Systemic Risk

Week 7: Student presentations (HS and MM convening)

PRE-READING

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

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

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

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

Week 8: Student presentations (HS and MM convening)

PRE-READING

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

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

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

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

General information:

You might also prepare for the A-course by reading the edited collections below:

- Collins and Rundle, eds., *The Broadview Anthology of Victorian Poetry and Poetic Theory* (1999)
- Josephine Guy, ed., *The Victorian Age: An Anthology of Sources and Documents* (1998)
- Bristow, Joseph, ed., *The Victorian Poet: Politics and Persona* (1987)
- Isobel Armstrong, *Victorian Scrutinies: Reviews of Poetry 1830-1870* (1972)
- Edwin Eigner and George Worth, eds., *Victorian Criticism of the Novel* (1985)
- Edmund Jones, ed., *English Critical Essays: The Nineteenth Century* (1971)
- Carol Hares-Stryker, ed., *Anthology of Pre-Raphaelite Writings* (1997)
- Jenny Bourne-Taylor and Sally Shuttleworth, eds., *Embodied Selves: An Anthology of Psychological Texts 1830-1890* (1998)
- Laura Otis, ed., *Literature and Science in the Nineteenth Century: An Anthology* (2002)
- Sally Ledger and Roger Luckhurst, eds., *The Fin de Siècle: A Reader in Cultural History* (2000)
- Laura Marcus, Michèle Mendelssohn, and Kirsten E. Shepherd-Barr, eds., *Twenty-First Century Approaches to Literature: Late Victorian into Modern* (2016)

Three particularly useful general studies:

- Walter Houghton *The Victorian Frame of Mind, 1830-70* – highly recommended
- Philip Davis, *The Victorians 1830-1880* (2004) – highly recommended
- Robin Gilmour, *The Victorian Period* (1993)

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

- Herbert Tucker, ed., *A Companion to Victorian Literature and Culture* (1999)
- Patrick Brantlinger and William B. Thesing, eds., *A Companion to the Victorian Novel* (2002)
- Richard Cronin, Alison Chapman and Anthony Harrison, eds., *A Companion to Victorian Poetry* (2002)
- Matthew Bevis, ed., *The Oxford Handbook of Victorian Poetry* (2013)
- Lisa Rodensky, ed., *The Oxford Handbook of the Victorian Novel* (2013)

See also the *Cambridge Companions Online* archive (available through SOLO). It contains all the *Cambridge Companions to Literature*, including volumes on *Victorian Culture*, *Victorian Poetry*, *Victorian and Edwardian Theatre*, and the *Victorian Novel*, as well as volumes on individual authors (Dickens, Wilde, Brontes, Eliot, Hardy, etc.).

The *Oxford Bibliographies Online: Victorian Literature* is an excellent resource, accessed via SOLO and covering key authors and topics.

Also have a look at *The Broadview Anthology of British Literature: The Victorian Era* – useful sections on Darwin, Photography, The Aesthetic Movement, and much else besides.

Finally, two other superb sources of material:

- *The Norton Critical* and *Broadview* editions of particular texts.
- The *Critical Heritage* series on particular authors – highly recommended. A really good way to get a sense of how contemporaries responded to the work of writers. See, for example, volumes on Tennyson (ed. Jump), George Eliot (ed. Carroll), Browning (ed. Litzinger), Hopkins (ed. Roberts), Dickens (ed. Collins), and Ibsen (ed. Egan).

M.St. in English Literature (1900-Present) A-Course

Course Convenors: Professor Rebecca Beasley, Professor Kirsten Shepherd-Barr

This course will explore significant texts, themes, and critical approaches in our period, in order to open up a wide, though by no means exclusive, sense of some possibilities for dissertation research. You should read as much in the bibliography over the summer as you can—certainly the primary literary texts listed in the seminar reading for each week and those others that you can access easily. Weeks 6 and 7 have no reading attached: in these sessions, students will present on their proposed dissertations, connecting their work where possible to some of the themes discussed in weeks 1-5. There will be no class in week 8.

Week 1: Models of Modernity

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

Seminar reading

- E. M. Forster, *Howards End* (1910)
- Zadie Smith, *On Beauty* (2005)
- Virginia Woolf, 'Modern Fiction' (1921)
- Jürgen Habermas, 'Modernity--An Unfinished Project', in Maurizio Passerin d'Entrèves and Seyla Benhabib, eds., *Habermas and the Unfinished Project of Modernity* (Cambridge, MA: MIT Press, 1997), pp. 38-55
- Amy Hungerford, 'On the Period Formerly Known as Contemporary', *American Literary History*, 20, 1-2 (Spring/Summer 2008), 410-19
- Douglas Mao and Rebecca Walkowitz, 'The New Modernist Studies', *PMLA* 123.3 (May 2008), 737-48.
- Luke Seaber and Michael Shallcross, 'The Trouble with Modernism' (2019), <https://modernistreviewcouk.wordpress.com/2019/06/28/the-trouble-with-modernism/>
- Raymond Williams, 'When Was Modernism?', *New Left Review*, 1.175 (May-June 1989), 48-52
- Michael H Whitworth, 'When Was Modernism', in Laura Marcus, Michele Mendelssohn, and Kirsten Shepherd-Barr, eds, *Twenty-First Century Approaches to Literature: Late Victorian into Modern* (Oxford: Oxford University Press, 2016), pp. 119-32

Week 2: Interdisciplinarity: Literature and Science

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

Seminar Reading

- Kazuo Ishiguro, *Never Let Me Go* (2005)
- Tom Stoppard, *Arcadia* (1993)
- Jo Shapcott, 'Matter', in *Her Book, Poems 1988-98* (London: Faber, 2000)
- Josie Gill, *Biofictions* (2020), chapter on Ishiguro
- George Lakoff and Mark Johnson, *Metaphors We Live By* (1980), excerpt

- Peter Middleton, 'Strips: Scientific Language in Poetry,' *Textual Practice* 23. 6 (2009), 947-58
- Charlotte Sleight, *Literature and Science* (2010), Introduction

Week 3: Formalism and Historicism

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

Seminar reading

- Robert Duncan, 'Poetry, a Natural Thing', *The Opening of the Field* (New York: New Directions, 1960)
- Branden Jacobs Jenkins, *An Octoroon* (2014)
- Catherine Belsey, 'Literature, History, Politics,' *Literature and History*, 9:1 (Spring 1983), 17-27
- Alexander Feldman, *Dramas of the Past on the Twentieth-Century Stage: In History's Wings* (London: Routledge, 2013), Introduction.
- Rita Felski, 'Context Stinks!', *New Literary History*, 42.4 (Autumn 2011): 573-91 [This whole special issue of *NLH* is on 'context' and its limits.]
- Stephen Greenblatt, 'Culture,' in *Critical Terms for Literary Study*, ed. by Frank Lentricchia and Thomas McLaughlin (Chicago: University of Chicago Press, 1995), pp. 225-32
- Caroline Levine, *Forms* (2015), Introduction
- Marjorie Levinson, 'What is New Formalism?', *PMLA*, 122.2 (March 2007), 558-69

Week 4: The Transnational Turn

The conventional notion of modern, and especially modernist, literature as the work of 'exiles and émigrés' has taken on a different critical meaning in recent years. In this seminar, we will be using a range of poetry ranging from the 1910s to 2014 as a case study for thinking about the intersections between modernist migrations, post-coloniality, and the transnational turn in modern literary studies.

Seminar reading

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

Week 5: Multimediality, Intermediality, and Remediation

How does literature define itself in an era of new media technologies, from radio through to film, TV, and the internet? Does literature attempt to embrace these developments or does it define itself in opposition to

them? This seminar will explore how to find a mode of criticism/critical language to engage with new works that are produced in new media, or that speak to them.

Seminar reading:

- *Blast*, 1 (1914), **Modernist Journals Project**, <https://modjourn.org>
- Samuel Beckett, *All that Fall* (1957) and *Film* (written 1963), in *Complete Dramatic Works* (1986).
- Georges Méliès, 'Le Voyage dans la Lune' (1902)—available on YouTube
- Deke Weaver, 'Elephant,' *The Unreliable Bestiary*--
<https://www.unreliablebestiary.org/projects/elephant/>
- Debra Rae Cohen, 'Wireless Imaginations' in *Sound and Literature*, ed. by Anna Snaith (2020), pp. 334-50.
- Laura Marcus, 'The Coming of Cinema,' in Laura Marcus, Michele Mendelssohn, and Kirsten Shepherd-Barr (eds), *Twenty-First Century Approaches to Literature: Late Victorian into Modern* (2016), 567-81 (if you have time, you might also enjoy the chapter on 'Moon Voyaging and selenography' by Matthew Taunton, pp. 218-31)
- Julian Murphet, *Multimedia Modernism: Literature and the Anglo-American Avant-Garde* (2009), chapter 4
- Jessica Pressman, *Digital Modernism: Making it New in New Media* (Oxford: Oxford University Press, 2014), chapter 4: 'Reading the Database'

Weeks 6 and 7: Presentations

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

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

Course convenors: Professor Elleke Boehmer, Dr Malachi McIntosh

The A course begins with 6 x 1.5-2-hour seminars that are intended to provide a range of perspectives on some of the core debates, themes and issues shaping the study of world and postcolonial literatures in English. In each case the seminar will be led by a member of the Faculty of English, in dialogue with one or more short presentations from students on the week's topic. There is no assessed A course work, but students give at least one presentation on the course, attend all the seminars, and give a presentation on their developing dissertation research in Week 7. You should read as much as possible of the bibliography over the summer – certainly the primary literary texts listed in the seminar reading for each week. The allocation of presenters will be made in a meeting in week 0.

Week 1: Theories of World Literature I: What Is World Literature?...What *Isn't* World Literature? (Elleke Boehmer and Malachi McIntosh)

This seminar will consider what we mean when we say 'world literature', looking at models proposed by critics as Emily Apter, David Damrosch, the WReC collective, and others. The category of 'world literature' has been in constant evolution since Johan Wolfgang von Goethe popularised the term in the early 19th Century, and in this session we will explore some of the key debates in the field.

Seminar reading:

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

Optional reading:

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

Week 2: Colonial Discourse and the World (Elleke Boehmer)

In this seminar we will spend time thinking of the global and of worldliness through various imperial historical lenses, most notably, for those of us in Anglophone studies, of the British Empire. We will also consider whether it is possible to think of the global separately from forms of imperialism or of what is called colonial discourse. In what other ways has the world been interconnected in the past? Here we might think of trade and trade routes, of kinship networks, of pilgrimage and crusading.

Seminar reading:

Primary

- Extracts from *Empire Writing*, ed. Elleke Boehmer (OUP), in particular by Trevelyan, Schreiner, Kipling, Conrad, Sorabji, Tagore.

- Rabindranath Tagore, 'World Literature', trans. by Swapan Chakravorty, *Rabindranath Tagore: Selected Writings on Literature and Language*, ed. by Sukanta Chaudhuri (Delhi: Oxford University Press, 2001), 138-151

Secondary

- Patrick Brantlinger. *The Rule of Darkness: British Literature and Imperialism 1830-1914* (1988)
- James Belich et al, eds. *The Prospect of Global History* (Oxford: OUP, 2016)
- Anne McClintock. *Imperial Leather: Race, Gender and Sexuality in the Colonial Contest* (New York and London: Routledge, 1995)
- Edward Said, *Culture and Imperialism* (Cape, 1993)
- Patrick Williams and Laura Chrisman, *Colonial Discourse and Postcolonial Theory* (1993)

Week 3: Theories of World Literature II: Scriptworlds, World-Making, and Post-Monolingual Fiction (Malachi McIntosh)

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

Seminar reading:

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

Week 4: Theories of World Literature III: Media (Pablo Mukherjee)

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

Seminar reading:

- Friedrich Kittler, Selections from *Discourse Networks 1800/1900* and *Gramophone, Film, Typewriter*
- Jurgen Osterhammel, Selections from *The Transformation of the World*
- Marshall McLuhan, Selections from *The Gutenberg Galaxy* and *Understanding Media*
- Manuel Castells, Selections from *The Rise of the Network Society*
- Clare Pettitt, Selections from *Serial Forms*
- Rudyard Kipling, *The Man Who Would be King*
- John Dos Passos, *The 42nd Parallel*
- Pramodya Ananta Toer, *This Earth of Mankind*
- Don DeLillo, *Cosmopolis*
- Chimamanda Ngozi Adichie, "The Danger of a Single Story," TED Global 2009: https://www.ted.com/talks/chimamanda_ngozi_adichie_the_danger_of_a_single_story?language=en
- W. J. T. Mitchell, "The Moment of Theory: Race as Myth and Medium" in *Seeing Through Race*, Cambridge, Mass.: Harvard University Press, 2012, pp7-40.

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

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

Primary reading:

- Clip from Peter Jackson, *They Shall Not Grow Old* - <https://www.youtube.com/watch?v=lrabKK9Bhds>
- Interview with Jackson - https://www.youtube.com/watch?v=PdY-1u-rk_M
- Akomfrah, *Mimesis: African Soldier*
<https://www.iwm.org.uk/history/John%20Akomfrah%20on%20Mimesis%3A%20African%20Soldier>
- Interview with Akomfrah <https://www.youtube.com/watch?v=4OeSkGO914k>
- Censored letters from Indian soldiers (to be provided)
- Literary: Extracts from Mulk Raj Anand, *Across the Black Waters* (1940) (Chapters 1, 2, 4); Extract from Kamila Shamsie, *A God in Every Stone* (2014) (pp.44-62)
- Sofia Ahmed, <https://www.independent.co.uk/voices/no-i-wont-wear-the-poppy-hijab-to-prove-im-not-an-extremist-a6720901.html>

Secondary reading:

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

Optional reading:

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

Week 6: Contemporary, World (Elleke Boehmer and Malachi McIntosh)

Seminar reading:

- Teju Cole, *Open City* (Faber, 2011)
- NourbeSe Philip, *Zong!* (2008)
- Pedro Erber, 'Contemporaneity and its Discontents', *diacritics*, 41.1 (2013), pp. 28–48
- Debjani Ganguly, *This Thing Called the World: the Contemporary Novel as Global Form* (2016)

- Terry Smith, 'The Contemporary Condition' (2016), available at:
<https://www.youtube.com/watch?v=durNgyZPx-g>

Optional reading:

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

You are also encouraged to browse the contemporary international arts journal *Wasafiri* and the website writersmakeworlds.com

Week 7: Dissertation presentations**Week 8: Dissertation presentations**

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

Course convenors: Professor Lloyd Pratt, Dr Nicholas Gaskill

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

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

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

In advance of Week 1, we will distribute a list of four questions we'll use to guide our discussion of that week's readings. We will provide a brief introduction to the readings at the beginning of each meeting. In Weeks 2-7, two or three students will work together to produce and distribute four discussion questions in advance, along with a relevant critical or primary text that they have chosen to accompany the week's readings (preferably an excerpt around 25 pages, though longer readings can be recommended). They will also lead the discussion after our brief introduction.

In the final week of the course, each of you will present a report on a recent scholarly text. The list of texts you may choose from and the format of the reports are found at the end of this reading schedule. In addition to your A, B, and C Courses and Dissertation, you are expected to attend the American Literature Research Seminar. Any conflicts with attending the ALRS should be cleared in advance with us.

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

Melville, Herman. *Moby-Dick* (1851): Norton Critical Edition (3rd ed.), ed. Hershel Parker (New York: Norton, 2018).

A Brief History of American Literary Studies: Try to read as many of the following texts as you can, paying attention to how these critics address, analyze, and use Melville's novel. How do they enlist Melville to make a claim for the distinctiveness of American literature or American literary studies? The starred selections will be particularly important for our class discussion.

- Matthiessen, F.O. *American Renaissance: Art and Expression in the Age of Emerson and Whitman* (New York: Oxford UP, 1941), Book 3, Ch. X, sections 2-6 (pp. 402-59)
- Miller, Perry. *Errand into the Wilderness* (Cambridge, MA: Harvard UP, 1956), ch. 1, 'Errand into the Wilderness'
- *Chase, Richard. *The American Novel and Its Tradition* (Baltimore: Johns Hopkins UP, 1957), ch. 1, 'The Broken Circuit'
- *Toni Morrison, *Unspeakable Things Unspoken: The Afro-American Presence in American Literature* (1989), sections I and II (pp. 123-46, especially 135-46). Available at <https://tannerlectures.utah.edu/documents/a-to-z/m/morrison90.pdf>.
- Winfried Fluck, "Cultures of Criticism: Herman Melville's *Moby-Dick*, Expressive Individualism, and the New Historicism," in *REAL: Yearbook of Research in English and American Literature* 11, "The

Historical and Political Turn in Literary Studies,” ed. Winfried Fluck (Tübingen: Gunter Narr Verlag, 1995)

- Samuel Otter, *Melville’s Anatomies* (Berkeley, CA: University of California Press, 1999), introduction and ch. 3.
- *Edward Sugden, *Emergent Worlds: Alternative States in Nineteenth-Century American Culture* (NY: NYU Press, 2018), introduction, ch. 1 (esp. pp. 71-85), and coda.
- Meredith Farmer, introduction to *Rethinking Ahab: Melville and the Materialist Turn*, eds. Meredith Farmer and Jonathan D. S. Schroeder (Minneapolis: University of Minnesota Press, 2022).

Recommended:

- Wise, Gene. ““Paradigm Dramas” in American Studies: A Cultural and Institutional History of the Movement,” *American Quarterly* 31.3 (1979): 293-337.

Week 2: Dickinson and Whitman: Versions of American Lyric

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

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

Walt Whitman, *Leaves of Grass and Other Writings*: Norton Critical Edition, ed. Michael Moon (New York: Norton, 2002)

Please read closely the following: 'Preface to *Leaves of Grass* (1855),' 'Song of Myself,' 'When Lilacs Last in the Dooryard Bloom'd,' 'Crossing Brooklyn Ferry,' 'I Saw in Louisiana a Live-Oak Growing,' 'A Noiseless Patient Spider,' 'Letter to Ralph Waldo Emerson'

Criticism on Dickinson and Whitman:

- Virginia Jackson, *Dickinson’s Misery: A Theory of Lyric Reading* (Princeton UP, 2005), “Beforehand” and chs. 1-2.
- Angus Fletcher, *A New Theory for American Poetry* (Cambridge, MA: Harvard UP, 2004), introduction and ch. 6.
- The essays by Randall Jarrell and Allen Grossman in the Norton edition of *LoG*.

Week 3: Henry David Thoreau and the Art of Attention

Henry David Thoreau, *Walden*, in *Walden/Civil Disobedience/Other Writings*: Norton Critical Edition, ed. William Rossi (New York: W. W. Norton and Co., 2008)

- Theo Davis, *Ornamental Aesthetics: The Poetry of Attending in Thoreau, Dickinson, and Whitman* (Oxford: Oxford University Press, 2016), introduction and part one.
- Branka Arsić, *Bird Relics: Grief and Vitalism in Thoreau* (Cambridge, MA: Harvard University Press, 2016), introduction and part two.
- Caleb Smith, “Disciplines of Attention in a Secular Age,” *Critical Inquiry* 45.4 (summer 2019): 884-909.

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

Willa Cather, *Death Comes for the Archbishop* (1927) and “The Novel Demeublé” (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: Baldwin in Fiction and Nonfiction

James Baldwin, *Another Country* (1962) and *The Fire Next Time* (1963)

- Trudier Harris, "The Exorcising Medium: Another Country," in *Black Women in the Fiction of James Baldwin* (Knoxville: University of Tennessee Press, 1985), 96-127.
- Magdalena J. Zaborowska, "Queer Orientalisms in Another Country," in *James Baldwin's Turkish Decade: Erotics of Exile* (Durham: Duke University Press, 2009), 91-140.
- Woubshet, Dagmawi. "How James Baldwin's Writings about Love Evolved." *The Atlantic* (9 Jan 2019). <https://www.theatlantic.com/entertainment/archive/2019/01/james-baldwin-idea-of-love-fire-next-time-if-beale-street-could-talk/579829/>

Week 6: Native American Literature and the Cultures of Nature

Leslie Marmon Silko, *Ceremony* (1977)

Tommy Pico, *Nature Poem* (2017)

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

Week 7: Reality in America Redux

Ayad Akhtar, *Homeland Elegies* (2020)

Patricia Lockwood, *No One Is Talking about This* (2021)

- Lionel Trilling, "Reality in America," from *The Liberal Imagination* (1950).

Week 8: Presentations on Secondary Texts

FORMAT OF PRESENTATIONS

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

- Berlant, Lauren. *Cruel Optimism* (Duke 2011)
- Brickhouse, Anna. *The Unsettling of America: Translation, Interpretation, and the Story of Don Luis De Velasco, 1560-1945* (Oxford: Oxford UP, 2015).
- Dolven, Jeff. *Senses of Style: Poetry before Interpretation* (Chicago: U of Chicago P, 2017).

- Grief, Mark. *The Age of the Crisis of Man: Thought and Fiction in America, 1933-1973* (Princeton, 2015).
- Konstantinou, Lee. *Cool Characters: Irony and American Fiction* (Harvard, 2016)
- LaFleur, Greta. *The Natural History of Sexuality: Race, Environmentalism, and the Human Sciences in British Colonial North America* (Johns Hopkins, 2018)
- Lawrence, Jeffrey. *Anxieties of Experience: The Literatures of the Americas from Whitman to Bolaño* (Oxford UP, 2018).
- Lowe, Lisa. *The Intimacies of Four Continents* (Duke, 2015)
- McGurl, Mark. *The Program Era: Postwar Fiction and the Rise of Creative Writing* (Cambridge, MA: Harvard UP, 2009).
- Moi, Toril. *Revolution of the Ordinary: Literary Studies after Wittgenstein, Austin, and Cavell* (Chicago, 2017).
- Moten, Fred. *consent not to be a single being* (Duke 2018): either vol. 2, *Stolen Life*, or vol. 3, *The Universal Machine*.
- Ngai, Sianne. *Our Aesthetic Categories: Zany, Cute, Interesting* (Harvard UP, 2012).
- North, Joseph. *Literary Criticism: A Concise Political History* (Harvard UP, 2017)
- Rusert, Britt. *Fugitive Science: Empiricism and Freedom in Early African American Culture* (NYU, 2017)
- Schuller, Kyla. *The Biopolitics of Feeling: Race, Sex, and Science in the Nineteenth Century* (Duke, 2018).
- Tamarkin, Elisa. *Apropos of Something: A History of Irrelevance and Relevance* (Chicago: University of Chicago Press, 2022).
- Wang, Dorothy J. *Thinking Its Presence: Form, Race, and Subjectivity in Contemporary Asian American Poetry* (Stanford: Stanford UP, 2013).

B-COURSES

Overview

Students will usually take the B-Course classes in Michaelmas and Hilary that cover the M.St. period-strand on which they are registered, but (subject to the strand and course convenors' permission) they may choose to join another course if it is in the best interests of their research. Students should contact their convenors and the Graduate Studies Office (graduate.studies@ell.ox.ac.uk) if they wish to do so. Class times and locations are given in the Lecture List.

Further research skills courses that are relevant for B-Course work are run by the Bodleian Library, the English Faculty Library and Oxford University Computer Services throughout the year. Masterclasses on manuscripts and rare books are normally run by the Bodleian Centre for the Study of the Book in Michaelmas term.

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

M.St. in English (650-1550) and the M.Phil. in English (Medieval Period) B-Course

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

Course Convenor: Dr Daniel Sawyer

This course in transcription, palaeography, codicology, the history of the book and editing will develop the scholarly skills essential for work in the medieval period and will introduce ways of thinking about the material form and transmission of texts in your research. The course assumes no prior knowledge.



Teaching

There will be classes in Michaelmas and Hilary terms. There will also be informal visits to see manuscripts in the Bodleian Library. Each term, there will be short one-to-one meetings to discuss your plans for the coursework.

Assessment

(1) You will sit a short test in transcribing and describing handwriting in week 5 of Hilary (date TBC). The test will have passages in Old English, earlier Middle English and later Middle English; you will have to transcribe and describe any two of the three. The test will be assessed as simply as pass or fail.

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

Preparing for transcription

The most useful preliminary work for the whole course (indeed any Master's involving reading Old English and Middle English) is to practise reading in the original languages and spelling. If you have not read widely in Old English and Middle English in the original spelling, you might begin for convenience and variety of sources with anthologies, such as:

- Bruce Mitchell and Fred C. Robinson, ed., *A Guide to Old English*, 8th edn (Wiley-Blackwell, 2011)
- J. A. Burrow and Thorlac Turville-Petre, ed., *A Book of Middle English*, 3rd edn (Wiley-Blackwell, 2013)
- R. D. Fulk, ed., *An Introduction to Middle English* (Broadview, 2012)

You need familiarity with the 'look' of older varieties of English – likely spelling, likely words, likely content – as a preliminary to transcribing. Understanding the language is crucial in understanding the handwriting.

Many students find Jane Roberts, *A Guide to Scripts Used in English Writings up to 1500* (2005; Liverpool UP, 2011), useful for practising transcription and description before the test. Our classes will, however, cover the topics that this textbook does. For an imaginative if challenging survey of palaeography, something to read at leisure is M. B. Parkes, *Their Hands before Our Eyes: A Closer Look at Scribes* (Scolar, 2008).

Preparing for the classes and coursework

Before the course begins, please read three or four – whichever prove accessible – of the following preliminary overviews and theoretical reflections, to familiarize yourself with what the course will cover. *There is no need to read all of the items listed.* There will be separate short readings set for each class, and a more specialist bibliography will be provided to guide your research for the coursework and thereafter.

Theoretical reflections on the rationale of this course:

- Jessica Brantley, 'The Prehistory of the Book', *PMLA*, 124 (2009), 632-39
- Arthur Bahr and Alexandra Gillespie, ed., 'Medieval English Manuscripts: Form, Aesthetics and the Literary Text', *Chaucer Review*, 47 (2013), 346-360
- Michael Johnston and Michael Van Dussen, ed., *The Medieval Manuscript: Cultural Approaches* (Cambridge UP, 2015)
- Ralph Hanna, *Pursuing History: Middle English Manuscripts and Their Texts* (Stanford UP, 1996), intro.
- Elaine Treharne, *Perceptions of Medieval Manuscripts: The Phenomenal Book* (Oxford UP, 2021)

Theoretical reflections on the study of material texts in general:

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

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

- Christopher de Hamel, *Making Medieval Manuscripts* (1992; Bodleian Library, 2017)
- Raymond Clemens and Timothy Graham, *An Introduction to Manuscript Studies* (Cornell UP, 2007), esp. chaps 1-9

Historical overviews of the making and use of books in English, with consideration of the implications for literary and cultural history:

- Daniel Wakelin, *Designing English: Early Literature on the Page* (Bodleian Library, 2017): an exhibition catalogue most useful for its illustrations
- Michelle Brown, *The Book and the Transformation of Britain, c. 550–1050: A Study in Written and Visual Literacy and Orality* (British Library, 2011)
- Gale R. Owen-Crocker, ed., *Working with Anglo-Saxon Manuscripts* (Exeter UP, 2009), esp. Donald Scragg, 'Manuscript sources of Old English prose', and Elaine Treharne, 'Manuscript sources of Old English poetry', 60-111
- Elaine Treharne, *Living Through Conquest: The Politics of Early English, 1020–1220* (Oxford UP, 2012)
- Christopher de Hamel, 'Books and society', and Rodney M. Thomson, 'Language and literacy', in Nigel Morgan and Rodney M. Thomson, ed., *The Cambridge History of the Book in Britain: Vol. II* (Cambridge UP, 2008), 3-38
- Jeremy Griffiths and Derek Pearsall, ed., *Book Production and Publishing in Britain 1375-1475* (Cambridge UP, 1989), 257-78
- Alexandra Gillespie and Daniel Wakelin, ed., *The Production of Books in Britain 1350-1500* (Cambridge UP, 2011)
- Lotte Hellinga, *William Caxton and Early Printing in England* (British Library, 2011)

Textual editing and transmission:

- Vincent Gillespie and Anne Hudson, ed., *Probable Truth: Editing Texts from Medieval Britain* (Brepols, 2013)

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

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

- Ann Blair, *Too Much to Know*
- Nicole Boivin, *Material Cultures, Material Minds*
- Johanna Drucker, *Graphesis*
- Juliet Fleming, *Cultural Graphology*
- Alfred Gell, *Art and Agency*
- Lisa Gitelman, *Paper Knowledge*
- Heather Jackson, *Marginalia*
- Bonnie Mak, *How the Page Matters*
- Stanley Morison, *Politics and Script*
- David Pye, *The Nature and Art of Workmanship* and *The Nature and Aesthetics of Design*
- Richard Sennett, *The Craftsman*
- Sebastiano Timpanaro, *The Freudian Slip*

M.St. in English (1550-1700) B-Course

Course Convenor: Professor Adam Smyth

Some of the most exciting work in early modern studies in recent years has involved the study and interpretation of the material text. The B-Course explores bibliography, book history and textual criticism for the study of literature. The first term in general examines broader approaches and theories, while the second (Hilary) term zooms in to work through a series of case studies 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)
- 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)
- D.F. McKenzie, *Making Meaning: 'Printers of the Mind' and Other Essays*, ed. Peter D. McDonald and Michael F. Suarez, S.J., (University of Massachusetts Press, 2002)
- Adam Smyth, *Material Texts in Early Modern England* (Cambridge University Press, 2018)
- Valerie Wayne, *Women's Labour and the History of the Book in Early Modern England* (Bloomsbury, 2020)
- Sarah Werner, *Studying Early Printed Books 1450-1800* (Wiley Blackwell, 2019)

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

Throughout the course, keep in mind the following questions:

1. How do we read materiality? Which features of a book do we notice and describe? What significances do we attach to particular material features? Are there material features we tend to overlook? What kinds of literacies are required to read material texts? Why do these features matter?
2. To what degree is the process of book production legible in the material text – or is the labour of making concealed beneath the finished book? If we can 'see' how a book is made, what changes?
3. What relationships might we propose between material and literary form? What new questions can we as literary scholars ask in the light of the topics we cover on this B course?
4. What does it mean to study the history of the book in the digital age?

Week 1: What is the History of the material text?

In addition to the set reading, please survey recent editions of *The Library*, or *Papers of the Bibliographical Society of America*, and identify three strands, or tendencies, of recent published research: what kinds of questions are scholars asking today? We'll discuss this in class.

- *D.F. McKenzie, 'The Book as an Expressive Form,' in *Bibliography and the Sociology of Texts* (Cambridge University Press, 1999), 9-30
- *Kate Ozment, 'Rationale for Feminist Bibliography', in *Textual Cultures* 13.1 (2020), 149–178 DOI: 10.14434/textual.v13i1.30076
- *SHARP (Society for the History of Authorship, Reading and Publication) roundtable discussion, 'Decolonizing Book History' (June 2020)
https://www.youtube.com/watch?v=SRM_dYS8S9s&t=649s
- *Paul Eggert, 'Brought to Book: Bibliography, Book History and the Study of Literature', *The Library*, 13:1 (2012), 3-32
- *Laura E. Helton, 'On Decimals, Catalogs, and Racial Imaginaries of Reading', in *PMLA* 134.1 (January 2019), 99-120
- *Robert Darnton, 'What Is the History of Books?', in *Daedalus*, 111:3, (1982), 65-83
- *Robert Darnton, "'What Is the History of Books" Revisited,' in *Modern Intellectual History* 4.3 (2007), 495-508
- Heidi Brayman, Jesse M. Lander and Zachary Lesser (eds), *The Book in History, The Book as History: New Intersections of the Material Text. Essays in Honor of David Scott Kastan* (Yale University Press: New Haven and London, 2016), esp. Introduction.
- Allison Deutermann and András Kiséry (eds), *Formal matters: Reading the materials of English Renaissance literature* (Manchester University Press, 2013), 'Introduction', on the relationships between material and literary form.
- Jessica Brantley, 'The Prehistory of the Book,' in *PMLA* 124:2 (2009), 632-39

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

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

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)
- W. W. Greg, 'Rationale of Copy-Text,' in *Studies in Bibliography* 3 (1950-1), 19-36
- Randall McLeod, 'Un-Editing Shakespeare,' in *Sub-Stance* 33/34 (1982): 26-55
- Colin Burrow, 'Conflationism', in *London Review of Books*, 29.12 (21 June 2007), pp. 16-18 – review and discussion on Arden 3 treatment of *Hamlet*.
- Goldberg, Jonathan. "'What? in a names that which we call a Rose': The Desired Texts of *Romeo and Juliet*," in *Crisis in Editing: Texts of the English Renaissance*, ed. Randall McLeod (AMS Press, 1988), pp. 173-202
- Random Cloud, 'FIAT FLUX,' in *Crisis in Editing: Texts of the English Renaissance*, ed. Randall McLeod (AMS, 1988), pp. 61-172
- Leah S. Marcus, *Unediting the Renaissance: Shakespeare, Marlowe, Milton* (Routledge, 1996), esp. pp. 1-38
- Michael Hunter, 'How to Edit a Seventeenth-Century Manuscript: Principles and Practice,' in *The Seventeenth Century*, 10, 277-310
- Random Cloud, "'The Very Names of the Persons": Editing and the Invention of Dramatic Character,' in *Staging the Renaissance: Reinterpretations of Elizabethan and Jacobean Drama*, ed. by David Scott Kastan and Peter Stallybrass (Routledge, 1991), pp. 88-96
- Jerome J. McGann, *The Textual Condition* (Princeton University Press, 1991), esp. 'The Socialization of the Text,' pp. 69-83

Week 4: The history of reading and of book use

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

- Ann Blair, 'Reading Strategies for Coping with Information Overload ca. 1550-1700,' in *Journal of the History of Ideas* 64, (2003), 11-28

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

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

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

Week 6: Material texts over time: a diachronic approach

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

Early modern hands

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

Teaching

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

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

Assessment

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

Preparation

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

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

There is no book currently in print that provides an ideal starting point for studying early modern hands, but used copies of the handy *Elizabethan Handwriting, 1500–1650: A Manual*, by Giles E. Dawson and Laetitia Kennedy-Skipton (in later editions, Laetitia Yeandle) show up from time to time on Abebooks or from Amazon sellers. Hilary Marshall, *Palaeography for Family and Local Historians* (Chichester: Phillimore, 2004) is helpful, but not especially focussed on early modern writing. In any case, online is where to look for other introductory information. In particular the Folger Shakespeare Library's *Early Modern Manuscripts Online* (<https://emmo.folger.edu/>) and *Practical Paleography* (http://folgerpedia.folger.edu/Practical_Paleography/) are very informative, and also show some of the directions in which manuscript transcription is currently developing using digital resources and such online events as 'transcribathons'. Students have also enjoyed the *Rediscovering Rycote* project hosted by the Bodleian Library, and found it a good place to read more about secretary hand and forms of transcription (<https://digital.bodleian.ox.ac.uk/collections/rediscovering-rycote/>) and there is also useful quick tutorial on the National Archives website (<https://www.nationalarchives.gov.uk/palaeography/>). Finally, although it is not directly related to palaeography, everyone can benefit from consulting the online *Catalogue of English Literary Manuscripts*

(*CELM*), an invaluable resource for finding out more about poetry, drama, and prose in manuscript (<https://celm-ms.org.uk/>).

Further reading

Palaeography and transcription

- Brown, Michelle P., *A Guide to Western Historical Scripts from Antiquity to 1600*, revised edn (London: British Library 1999)
- Buck, W. S. B., *Examples of Handwriting, 1550–1650* (London: Society of Genealogists, 1965)
- Davis, Tom, 'The Practice of Handwriting Identification', *The Library*, 8 (2007), 251–76
- Dawson, Giles E. and Laetitia Kennedy-Skipton (later Yeandle), *Elizabethan Handwriting, 1500–1650: A Manual* (New York: W. W. Norton, 1966; several reprints)
- Greg, W. W., ed., *English Literary Autographs 1550–1650* (London: 1932)
- 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)
- Love, Harold, 'Oral and Scribal Texts in Early Modern England', in John Barnard and D. F. McKenzie, *The Cambridge History of the Book in Britain, IV: 1557–1697* (Cambridge: CUP, 2002), ch. 3
- ———, *Scribal Publication in Seventeenth-Century England* (Oxford: Clarendon Press, 1993)
- North, Marcy L., 'Household Scribes and the Production of Literary Manuscripts in Early Modern England', *Journal of Early Modern Studies*, 4 (2015), 133–57
- Pebworth, Ted-Larry, 'Manuscript Transmission and the Selection of Copy-Text in Renaissance Coterie Poetry', *Text*, 7 (1994), 243–61
- Purkis, James, *Shakespeare and Manuscript Drama: Canon, Collaboration and Text* (Cambridge: CUP, 2016)

- Stewart, Alan, and Heather R. Wolfe, eds., *Letterwriting in Renaissance England* (Washington DC: Folger Shakespeare Library, 2004)
- Woudhuysen, H. R., *Sir Philip Sidney and the Circulation of Manuscripts, 1558–1640* (Oxford: Clarendon Press, 1996)
- Zarnowiecki, Matthew, *Fair Copies: Reproducing English Lyric from Tottel to Shakespeare* (Toronto: University of Toronto Press, 2014)

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

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

Week 1: The scale and temporality of book history: copy, edition, and the *longue durée*

Week 2: Annotation and ownership: John Milton's copy of Shakespeare's First Folio

Week 3: Collecting and collectors: the case of Frances Wolfreton

Week 4: Mediation, access, the digital

This course continues the work begun in Michaelmas Term by focussing on particular case studies that show some of the challenges and opportunities of the broader fields introduced last term. This means most weeks this term will be based around a particular text, figure, institution, or body of work.

The B-Course will be assessed by a written piece of work, due in 10th week of Hilary Term, on a topic expressive of the thinking and research conducted on the B-Course. Although there is no necessity to submit your title until 6th week of Hilary Term, the earlier you clarify your ideas, the more time you will have to develop them, and it is worth thinking about this during Michaelmas Term. Your course tutors will help you develop your essay topic in the early weeks of Hilary Term.

You will be expected to read about 150 pages of specified material for each class, which will form the basis of discussion in the first hour. Each student will be expected to deliver a short presentation, on the subject of their own B-course essay, during the course of the term; these presentations, and a Q&A session following them, will take up the second hour.

M.St. in English (1700–1830) B-Course

Course Convenor: Professor Abigail Williams, Professor Seamus Perry

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

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

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

Teaching pattern

The course is taught in 1.5-hour classes over six weeks in Michaelmas Term, and four weeks in Hilary Term. It is taught alongside the 8 sessions on handwriting (no formal assessment) provided in Michaelmas Term. The required reading for each class is detailed below.

Assessment

The B-Course will be assessed by a written piece of work, due in 10th week of Hilary Term, on a topic arising from your thinking and research over the span of the B course. Although you don't need to submit your title until 6th week of Hilary Term, the earlier you clarify your ideas, the more time you will have to develop them, and it is worth thinking about this during Michaelmas Term. Your course tutors will help you develop your essay topic in the early weeks of Hilary Term.

Reading requirement

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

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

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

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

Throughout the course, keep in mind the following questions:

1. How do we read the material features of a book or manuscript? Which features do we notice and describe, and which don't we consider? How does understanding the history and evolution of those features affect the books we see now?

2. How does methodology relate to interpretation? So, for example, what kinds of theoretical assumptions about intention, readership, authorship are built into the ways we edit and consume texts?
3. What does it mean to study the history of the book in the digital age?

General collections and overviews of the History of the Book

Useful collections:

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

General introductions:

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

Michaelmas Term (Abigail Williams)

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

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

- *D.F. McKenzie, 'The Book as an Expressive Form,' in *Bibliography and the Sociology of Texts* (Cambridge University Press, 1999), 9-30
- Paul Eggert, 'Brought to Book: Bibliography, Book History and the Study of Literature', *The Library*, 13:1 (2012), 3-32
- Robert Darnton, 'What Is the History of Books?,' in *Daedalus*, 111:3, (1982), 65-83
- Robert Darnton, "'What Is the History of Books" Revisited,' in *Modern Intellectual History* 4.3 (2007), 495-508
- Michelle Levy, "Do Women Have a Book History?," *Studies in Romanticism* 53.3 (2014)

Week 2: Book Parts

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

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

Week 3: The history of reading and of book use

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

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

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 limits our research questions?

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

Week 5: Digital remediation

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

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

Week 6: Material texts over time: a diachronic approach

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

Handwriting 1700-1830

Course Convenor: Professor Freya Johnston

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>; John Keats, *Poetry Manuscripts at Harvard*, ed. Jack Stillinger (Cambridge, MA, and London: Belknap Press of Harvard University Press, 1990); Maynard Mack, *The Last and Greatest Art: Some Unpublished Poetical Manuscripts of Alexander Pope* (Newark: University of Delaware Press; London: Associated University Presses, 1984).

Useful reading

Primary Works

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

- Loughton, William, *A Practical Grammar of the English Tongue ... to which is annexed An Introduction to the Art of Writing*, 5th edn (London, 1744)
- More, Robert, *Of the First Invention of Writing: An Essay* (London, 1716?)
- Pope, Alexander, and David L. Vander Meulen, *Pope's Dunciad of 1728: A History and Facsimile* (Charlottesville: University Press of Virginia, 1991)
- Serle, Ambrose, *A Treatise on the Art of Writing* (London, 1766)
- Shelley, George, *Natural Writing in All the Hands* ([London], [1709])
- Thane, John, *British Autography. A Collection of the Fac-Similes of the Handwriting of Royal and Illustrious Personages, with their authentic portraits* (London, 1788-93?)
- Tomkins, Thomas, *Beauties of Writing Exemplified in a Variety of Plain and Ornamental Penmanship* (London, 1777)

Secondary Works

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

Hilary Term B-Course (Seamus Perry)

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

Week 1: What does a manuscript mean?

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

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

Week 2: How do texts change?

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

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

Week 3: What do books mean?

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

- Philip Gaskell, *A New Introduction to Bibliography* (Oxford, 1972), 297-310.

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

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

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

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

M.St. in English (1830–1914) B-Course

Course Convenor: Professor Dirk Van Hulle

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

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

(i) Material Texts 1830-1914

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

Teaching

The course is taught in 2-hour classes over 6 weeks in Michaelmas Term and 4 weeks in Hilary Term, consisting of short lectures and seminars, exploring the following topics, applied to texts from ca. 1830 to 1914. The class in week 6 of Michaelmas Term is co-taught with Dr Sawyer, Prof. Smyth, Prof. Williams and Prof. McDonald:

MT:

Week 1	Bibliography (literature from 1830 to 1914)
Week 2	History of the book: 'The Book Unbound' (Weston Visiting Scholars Centre)
Week 3	Textual criticism (literature from 1830 to 1914)
Week 4	Digital scholarly editing (literature from 1830 to 1914)
Week 5	Genetic criticism (literature from 1830 to 1914)
Week 6	Material texts over time: a diachronic approach
Weeks 7/8	B-course essay consultations (one on one)

HT:

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

The exploration of these fields of study relating to Material Texts includes classes introducing various approaches to research by means of original documents from the Bodleian's collections of modern manuscripts, archives, printed ephemera and 'born-digital' material (MT week 2; at the Weston Visiting Scholars Centre). The course is geared towards two milestone moments:

1. the penultimate session in MT (week 5), in which you (all students) submit a preliminary abstract about the topic you would like to investigate and develop for your essay. This gives you the opportunity to get feedback before the Christmas break and start your archive exploration, possibly with the support of the Maxwell and Meyerstein fund or other funding bodies (for more information, see <https://oess.web.ox.ac.uk/maxwell-meyerstein-fund>).
2. the last two sessions in HT (weeks 3 and 4), when you (all students) make a very short presentation about the topic of your B-course essay.

Preparing for the coursework

The course assumes no prior knowledge of manuscript studies. Before the course begins, please read two of the suggested works on Bibliography (the first section on the reading list below). During the course, the list will be referred to and supplemented by further suggestions. There is no required reading; instead, you are expected to undertake research to find a topic for your essay by exploring primary materials and reading relevant secondary literature. The following, non-exhaustive list of suggested reading is not prescriptive and is offered as a starting point for your own research, discovery and exploration:

Bibliography

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

History of the Book

- Bishop, Edward. 1996. 'Re:Covering Modernism--Format and Function in the Little Magazines', *Modernist Writers and the Marketplace*, ed. Ian Willison, Warwick Gould and Warren Chernaik. Basingstoke: Macmillan: 287-319.
- Brooker, Peter, and Andrew Thacker, eds. 2009-2013. *The Oxford Critical and Cultural History of Modernist Magazines*, 3 vols. Oxford: Oxford University Press.
- Collier, Patrick. 2015. 'What is Modern Periodical Studies?' *The Journal of Modern Periodical Studies*, 6, no. 2: 92-111.
- Darnton, Robert. 1982. 'What Is the History of Books?' *Daedalus* 111: 65–83.
- Darnton, Robert. 2007. "'What Is the History of Books?'" Revisited'. *Modern Intellectual History* 4: 495–508.
- Duncan, Dennis, and Adam Smyth, eds. 2019. *Book Parts*. Oxford: OUP.
- Eliot, Simon and Jonathan Rose. 2019. 'A Companion to the History of the Book'. 2nd edition. 2 vols. Wiley-Blackwell.
- Finkelstein, David, and Alistair McCleery, eds. 2006. *The Book History Reader*. 2nd edition. London: Routledge.
- Genette, Gerard. 1997. *Paratexts*. Tr. Jane E. Lewin. Cambridge: CUP.
- Greg, W. W. 1951. *The Editorial Problem in Shakespeare: A Survey of the Foundations of the Text*. Oxford: Clarendon Press.
- Hammill, Faye, and Mark Hussey. 2016. *Modernism's Print Cultures*. London: Bloomsbury.
- Jaillant, Lise. 2017. *Cheap Modernism: Expanding Markets, Publishers' Series and the Avant-Garde*. Cambridge: Cambridge University Press.
- Latham, Sean, and Robert Scholes. 2006. 'The Rise of Periodical Studies', *PMLA*, 121 no.2: 517-31.
- Levy, Michelle, and Tom Mole. 2017. *The Broadview Introduction to Book History*. Peterborough: Broadview.
- Matthews, Nicole, and Nickianne Moody, eds. 2007. *Judging a book by its cover: fans, publishers, designers, and the marketing of fiction*. Aldershot: Ashgate.
- McDonald, Peter D. and Michael F. Suarez, S.J. 2002. 'Editorial Introduction'. In: D. F. McKenzie, *Making Meaning: 'Printers of the Mind' and Other Essays*. Amherst: University of Massachusetts Press: 3–10.

- McGann, Jerome J. 1988. 'The Monks and the Giants: Textual Bibliographical Studies and the Interpretation of Literary Works'. In: *The Beauty of Inflections*. Ed. Jerome McGann. Oxford: Clarendon Press: 69-89.
- McGann, Jerome J. 1991. *The Textual Condition*. Princeton, NJ: Princeton University Press.
- McKenzie, D. F. 2002. *Making Meaning: 'Printers of the Mind' and Other Essays*. Ed. Peter D. McDonald and Michael F. Suarez, S.J. Amherst: University of Massachusetts Press.
- Nash, Andrew, ed. 2003. *The Culture of Collected Editions*. Basingstoke: Palgrave Macmillan.
- Parker, Stephen, and Matthew Philpotts. 2009. *Sinn und Form: The Anatomy of a Literary Journal*. Berlin and New York: Walter de Gruyter.
- Philpotts, Matthew. 2012. 'The Role of the Periodical Editor: Literary Journals and Editorial Habitus.' *Modern Language Review* 107, no. 1: 39-64.
- Rogers, Shef. 2019. 'Imprints, Imprimaturs, and Copyright Pages'. In: *Book Parts*, ed. Duncan and Smyth: 51-64.
- Shattock, Joanne, and Michael Wolff, eds. 1982. *The Victorian Periodical Press: Samplings and Soundings*. Leicester: University of Leicester Press.
- Spoo, Robert. 2013. *Without Copyrights: Piracy, Publishing, and the Public Domain*. Oxford: Oxford University Press.
- Sullivan, Alvin, ed. 1983-86. *British Literary Magazines*, 4 vols. New York: Greenwood.
- Van Hulle, Dirk. 2016. *James Joyce's 'Work in Progress': Pre-Book Publications of 'Finnegans Wake'*. New York: Routledge.
- West III, James L. W. 2006. 'The Magazine Market'. *The Book History Reader*, ed. Finkelstein and McCleery, 2nd edition: 369-76.

Textual Scholarship

- Bornstein, George and Ralph G. Williams, eds. 1993. *Palimpsest: Editorial Theory in the Humanities*. Ann Arbor: University of Michigan Press.
- Bowers, Fredson. 1970. 'Textual Criticism'. In: *The Aims and Methods of Scholarship in Modern Languages and Literatures*. Ed. James Thorpe. New York: Modern Language Association: 23-42.
- Bryant, John. 2002. *The Fluid Text: A Theory of Revision and Editing for Book and Screen*. Ann Arbor: The University of Michigan Press.
- Fraistat, Neil, and Julia Flanders, eds. 2013. *The Cambridge Companion to Textual Scholarship*. Cambridge: Cambridge University Press.
- Greetham, D. C. 1992. *Textual Scholarship: An Introduction*. New York: Garland.
- Greg, W. W. 1950-1. 'The Rationale of Copy-Text.' *Studies in Bibliography* 3: 19-36.
- Shillingsburg, Peter. 2017. *Textuality and Knowledge*. University Park, PA: Penn State University Press.
- Stillinger, Jack. 1994. 'A Practical Theory of Versions'. In: *Coleridge and Textual Instability: The Multiple Versions of the Major Poems*. Oxford: Oxford University Press: 118-40.
- Tanselle, G. Thomas. 1978. 'The Editing of Historical Documents'. *Studies in Bibliography* 31: 1-56.
- Tanselle, G. Thomas. 1976. 'The Editorial Problem of Final Authorial Intention'. *Studies in Bibliography* 29: 167-211.
- Van Hulle, Dirk. 2004. *Textual Awareness: A Genetic Study of Late Manuscripts by Joyce, Proust, and Mann*. Ann Arbor: University of Michigan Press.
- Van Hulle, Dirk. 2019. 'Textual Scholarship'. In: *A Companion to the History of the Book*, 2nd edition, vol. 1. Ed. Simon Eliot and Jonathan Rose. ISBN: 9781119018179. Wiley-Blackwell: 19-30.
- Zeller, Hans. 1975. 'A New Approach to the Critical Constitution of Literary Texts'. *Studies in Bibliography* 28: 231-264.
- Zeller, Hans. 1995. 'Structure and Genesis in Editing: On German and Anglo-American Textual Editing'. In: *Contemporary German Editorial Theory*. Ed. Hans Walter Gabler, George Bornstein and Gillian Borland Pierce. Ann Arbor: The University of Michigan Press: 95-123.

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

(Digital) Scholarly Editing

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

Genetic Criticism

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

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

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

Teaching

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

MT:

Week 1	Transcription of modern manuscripts (manuscripts from ca. 1830 to 1914)
Week 2	Topographic / linearized transcription (manuscripts from ca. 1830 to 1914)
Week 3	Digital transcription (XML-TEI) (manuscripts from ca. 1830 to 1914)
Week 4	Introduction to digital edition development (manuscripts from ca. 1830 to 1914)
Week 5	Reconstructing the writing sequence (manuscripts from ca. 1830 to 1914)
Week 6	Working with digital archives; integrating transcriptions in critical writing

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

Course Convenor: Professor Dirk Van Hulle

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

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

(i) Material Texts 1900-Present

In literary studies, it is often obvious that a particular work somehow seems to hit a nerve, but it is more challenging to pinpoint exactly why it 'works'. The rationale behind the Material Texts course, therefore, is that *knowing how something was made can help us understand how and why it works*. In that sense, the study of the materiality of manuscripts and books can serve as a *reading strategy*, also for students who are not primarily interested in doing bibliographical research. Together, we will explore how bibliography, book history, genetic criticism, textual scholarship and digital scholarly editing are interconnected, rather than compartmentalised, fields; how they can interact in innovative ways; and how they can inform your research into literature of the period 1900 to the present day.

Teaching

The course is taught in 2-hour classes over 6 weeks in Michaelmas Term and 4 weeks in Hilary Term, consisting of short lectures and seminars, exploring the following topics, applied to texts from 1900 to the present. The class in week 6 of Michaelmas Term is co-taught with Dr Sawyer, Prof. Smyth, Prof. Williams, Prof. Perry and Prof. McDonald:

MT:

Week 1	Bibliography (literature from 1900 to the present)
Week 2	History of the book: 'The Book Unbound' (Weston Visiting Scholars Centre)
Week 3	Textual criticism (literature from 1900 – present)
Week 4	Digital scholarly editing (literature from 1900 to the present)
Week 5	Genetic criticism (literature from 1900 to the present)
Week 6	Material texts over time: a diachronic approach
Weeks 7/8	B-course essay consultations (one on one)

HT:

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

The exploration of these fields of study relating to Material Texts includes classes introducing various approaches to research by means of original documents from the Bodleian's collections of modern manuscripts, archives, printed ephemera and 'born-digital' material (MT week 2; at the Weston Visiting Scholars Centre). The course is geared towards two milestone moments:

1. the penultimate session in MT (week 5), in which you (all students) submit a preliminary abstract about the topic you would like to investigate and develop for your essay. This gives you the opportunity to get feedback before the Christmas break and start your archive exploration, possibly with the support of the Maxwell and Meyerstein fund or other funding bodies (for more information, see <https://oess.web.ox.ac.uk/maxwell-meyerstein-fund>).
2. the last two sessions in HT (weeks 3 and 4), when you (all students) make a very short presentation about the topic of your B-course essay.

Preparing for the coursework

The course assumes no prior knowledge of manuscript studies. Before the course begins, please read two of the suggested works on Bibliography (the first section on the reading list below). During the course, the list will be referred to and supplemented by further suggestions. The handbook for the part on genetic criticism is *Genetic Criticism: Tracing Creativity in Literature* (Van Hulle 2022). There is no required reading; instead, you are expected to undertake research to find a topic for your essay by exploring primary materials and reading relevant secondary literature. The following, non-exhaustive list of suggested reading is not prescriptive and is offered as a starting point for your own research, discovery and exploration:

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History of the Book

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

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

Teaching

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

MT:

Week 1	Transcription of modern manuscripts (manuscripts from 1900 – present)
Week 2	Topographic / linearized transcription (manuscripts from 1900 – present)
Week 3	Digital transcription (XML-TEI) (manuscripts from 1900 – present)
Week 4	Introduction to digital edition development (manuscripts from 1900 – present)
Week 5	Reconstructing the writing sequence (manuscripts from 1900 – present)
Week 6	Working with digital archives; integrating transcriptions in critical writing

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

Course Convenor: Professor Pablo Mukherjee

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

The course has two different components:

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

Material Texts will be taught in weekly two-hour seminars taught over ten weeks in Michaelmas and Hilary Terms introducing a range of debates and methods in material approaches to literary culture relevant to world book history. Primary Source Research Skills will be taught over six weeks in Michaelmas Term and will focus specifically on working with literary archives, modern literary manuscripts, digital archival materials and institutional archives.

The course assumes no prior knowledge of material approaches to literary culture. The seminars will introduce a range of theories and debates in the field. A more detailed bibliography will be circulated at the start of Michaelmas Term to guide your reading as you engage with the topics of the seminars. You may be asked to prepare particular readings or tasks for seminars, and you will be encouraged to read further in line with your developing research projects, which should draw on the skills and methods that the course introduces. There will be opportunities to discuss your project in one-to-one consultations in Michaelmas and Hilary Terms, and the course will culminate with presentations and feedback on your essay projects in Hilary Term.

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

Michaelmas Term

(i) Material Texts

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

(ii) Primary Source Research Skills

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

Hilary Term

Material Texts

Week 1	Concluding seminar
Week 2	Student presentations
Week 3	Student presentations
Week 4	Student presentations

Introductory reading

- Bourdieu, Pierre. *The Field of Cultural Production: Essays on Art and Literature*. Edited by Randal Johnson. Cambridge: Polity, 1993.

- Casanova, Pascale. *The World Republic of Letters*. Trans. M.B. DeBevoise. Cambridge, MS: Harvard University Press, 2007. Trans. Teresa Lavender Fagan.
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M.St. in English and American Studies B-Course

Course Convenor: Professor Dirk Van Hulle

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

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

(i) Material Texts in English and American Studies

This is an introduction to bibliography, book history, genetic criticism, textual scholarship and digital scholarly editing for students of literature focusing on English and American Studies. The aim of the course is to discover how these interrelated fields can inform your reading of literary texts and more specifically your research into English and American Studies.

Teaching

The course is taught in 2-hour classes over 6 weeks in Michaelmas Term and 4 weeks in Hilary Term, consisting of short lectures and seminars, exploring the following topics, applied to texts from 1900 to the present. The class in week 6 of Michaelmas Term is co-taught with Dr Sawyer, Prof. Smyth, Prof. Williams, Prof. Perry and Prof. McDonald:

MT:

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

HT:

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

The exploration of these fields of study relating to Material Texts includes classes introducing various approaches to research by means of original documents from the Bodleian's collections of modern manuscripts, archives, printed ephemera and 'born-digital' material (MT week 2; at the Weston Visiting Scholars Centre). The course is geared towards two milestone moments:

1. the penultimate session in MT (week 5), in which you (all students) submit a preliminary abstract about the topic you would like to investigate and develop for your essay. This gives you the opportunity to get feedback before the Christmas break and start your archive exploration, possibly with the support of the Maxwell and Meyerstein fund or other funding bodies (for more information, see <https://oess.web.ox.ac.uk/maxwell-meyerstein-fund>).
2. the last two sessions in HT (weeks 3 and 4), when you (all students) make a very short presentation about the topic of your B-course essay.

Preparing for the coursework

The course assumes no prior knowledge of manuscript studies. Before the course begins, please read two of the suggested works on Bibliography (the first section on the reading list below). During the course, the list will be referred to and supplemented by further suggestions. The handbook for the part on genetic criticism is *Genetic Criticism: Tracing Creativity in Literature* (Van Hulle 2022). There is no required reading; instead, you are expected to undertake research to find a topic for your essay by exploring primary materials and reading relevant secondary literature. The following, non-exhaustive list of suggested reading is not prescriptive and is offered as a starting point for your own research, discovery and exploration:

Bibliography

- Abbott Craig S., and William Proctor Williams. 2009 [1985]. *An Introduction to Bibliographical and Textual Studies*. 4th edition. New York: Modern Language Association.
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- Tanselle, G. Thomas. 2009. *Bibliographical Analysis: A Historical Introduction*. Cambridge: Cambridge University Press.

History of the Book

- Bishop, Edward. 1996. 'Re:Covering Modernism--Format and Function in the Little Magazines', *Modernist Writers and the Marketplace*, ed. Ian Willison, Warwick Gould and Warren Chernaik. Basingstoke: Macmillan: 287-319.
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- Ferrer, Daniel. 2002. 'Production, Invention, and Reproduction: Genetic vs. Textual Criticism'. In: *Reimagining Textuality: Textual Studies in the Late Age of Print*. Ed. Elizabeth Bergmann Loizeaux and Neil Fraistat. Madison, WI: University of Wisconsin Press.
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- Van Hulle, Dirk, and Wim Van Mierlo, eds. 2004. *Reading Notes*. Amsterdam: Rodopi.
- Van Hulle, Dirk. 2014. *Modern Manuscripts: The Extended Mind and Creative Undoing from Darwin to Beckett and Beyond*. London: Bloomsbury.
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(ii) Primary source research skills (Michaelmas Term, weeks 1-6)

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

Teaching

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

MT:

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

C-COURSES

Michaelmas Term C-Courses

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.

Weekly meetings will concentrate on the following topics:

- Germanic tradition (incl. *Hildebrandslied*, *Volsunga saga*, *Widsith*, *Deor*, *Waldere*, *The Finnsburg Fragment*, Anglo-Saxon royal genealogies)
- Monsters and Wonders (incl. *Grettir's 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*)
- Homiletic tradition (incl. Gregory the Great's *Homilies on the Gospels*, Vercelli and Blickling Homilies)
- Wisdom literature (incl. *Maxims I* and *II*, *Precepts*, *Fortunes of Men*, *Wanderer*, *Solomon and Saturn*)

Editions and translations:

- 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).

Recommend preliminary reading:

- Anlezark, Daniel. *Water and Fire: The Myth of the Flood in Anglo-Saxon England* (Manchester: MUP, 2006).
- 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.
- 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.
- 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.

- 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.
- Cox, Betty S., *Cruces of 'Beowulf'*, Studies in English Literature 60 (The Hague: Mouton, 1971).
- 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.
- ——. '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.
- Garmonsway, G. N. and Jacqueline Simpson, transl., '*Beowulf* and its Analogues, including *'Archaeology and Beowulf'*, by Hilda Ellis Davidson (New York: E. P. Dutton and Co., 1971).
- Godden, Malcolm. 'Biblical literature: the Old Testament', in *The Cambridge Companion to Old English Literature*, ed. M. Godden and M. Lapidge (Cambridge: CUP, 1986), pp. 206–26.
- Goldsmith, Margaret. *The Mode and Meaning of 'Beowulf'* (London: Athlone Press, 1970).
- Leneghan, Francis. *The Dynastic Drama of 'Beowulf'*, Anglo-Saxon Studies 39 (Cambridge: D. S. Brewer, 2020).
- 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.
- Niles, John D. '*Beowulf*: The Poem and Its Tradition (Cambridge Mass.: Harvard UP, 1983), pp. 31–117.
- Orchard, Andy. *A Critical Companion to 'Beowulf'* (Cambridge: D. S. Brewer, 2003).
- Rauer, Christine. *Beowulf and the Dragon: Sources and Analogues* (Cambridge: D. S. Brewer, 2000).
- Shippey, Thomas A, and Andreas Haarder, eds. *Beowulf: the Critical Heritage* (London and New York: Routledge, 1998).
- 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. '*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.
- ———. *Finn and Hengest: The Fragment and the Episode*, ed. Alan Joseph Bliss (London: Houghton Mifflin Co., 1982).
- Whitelock, Dorothy. *The Audience of 'Beowulf'* (Oxford: Clarendon Press, 1951).

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. Life writing and myth-making: *Lives of Thomas Becket*; *Gui de Warewic*; *The History of William Marshal*; *Vita Haroldi*.
5. Love and the individual: Marie de France, *Lais*; Thomas of Britain, *Tristan*; *Sir Orfeo*.
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)
- ———, *Fiction and History in England, 1066-1200* (Cambridge, 2007)
- ———, 'Exile-and-return' and English Law: The Anglo-Saxon Inheritance of Insular Romance', *Literature Compass* 3 (2006), 300-17
- ———, 'A Prayer and a Wacry: The creation of a secular religion in the *Song of Roland*', *Cambridge Quarterly* 28 (1999), 349-67

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

Texts

- Guernes de Pont-Sainte Maxence, *La Vie de Saint Thomas le Martyr*, ed. E. Walberg (Lund, Denmark, 1922); trans. Ian Short, *A Life of Thomas Becket in Verse* (Toronto: Toronto University Press, 2013)
- Edward Grim, William FitzStephen, and Herbert of Bosham, in James Craigie Robertson, ed., *Materials for the History of Thomas Becket, Archbishop of Canterbury: Rolls Series 67*, 7 vols (London, 1965), II.353-450; III.1-154; III.155-464. Lengthy excerpts trans. Michael Staunton, *The lives of Thomas Becket* (Manchester, 2001) and George Greenaway, *The life and death of Thomas Becket* (London, 1961)
- *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).

- *History of William Marshal*, parallel OldF/ModE text ed. A. J. Holden, trans. S. Gregory, with notes by D. Crouch, 3 vols (London: Anglo-Norman Text Society, 2002-6)
- *Vita Haroldi*, ed./trans. Walter de Gray Birch (London: Elliot Stock, 1885); available to be downloaded in pdf at www.archive.org

Criticism

- Ashe, Laura, 'William Marshal, Lancelot, and Arthur: chivalry and kingship', *Anglo-Norman Studies* 30 (2007), 19-40
- ———, 'Mutatio dexteræ Excelsi: Narratives of Transformation after the Conquest', *Journal of English and Germanic Philology* 110 (2011), 141-72
- ———, 'Harold Godwineson', in *Heroes and Anti-Heroes in Medieval Romance*, ed. Neil Cartlidge (Cambridge, 2012), 59-80
- ———, *The Oxford English Literary History, vol. 1: 1000-1350. Conquest and Transformation* (Oxford, 2017)
- Barlow, Frank, *Thomas Becket* (London, 1986)
- Bates, David, Julia Crick and Sarah Hamilton, eds, *Writing Medieval Biography, 750-1250: Essays in Honour of Professor Frank Barlow* (Woodbridge: Boydell, 2006)
- Crouch, David, *William Marshal: Knighthood, War and Chivalry, 1147-1219* (Harlow, 2002)
- ———, 'Strategies of Lordship in Angevin England and the Career of William Marshal', in *The Ideals and Practice of Medieval Knighthood II*, ed. Christopher Harper-Bill and Ruth Harvey (Woodbridge, 1988), 1-25
- ———, 'The Hidden History of the Twelfth Century', *Haskins Society Journal* 5 (1993), 111-30
- Gillingham, John, 'War and Chivalry in the History of William Marshal', *Thirteenth Century England* 2 (1988), 1-13
- Heffernan, Thomas J., *Sacred Biography: Saints and Their Biographers in the Middle Ages* (Oxford: Oxford University Press, 1988)
- Keefe, Thomas K., 'Shrine time: King Henry II's visits to Thomas Becket's tomb', *Haskins Society Journal* 11 (2003), 115-122
- Matthews, Stephen, 'The Content and Construction of the Vita Haroldi', in *King Harold II and the Bayeux Tapestry*, ed. Gale R. Owen-Crocker (Woodbridge: Boydell, 2005), 65-73
- Morrison, Karl F., *Understanding Conversion* (Charlottesville: University Press of Virginia, 1992)
- O'Reilly, Jennifer L., 'The Double Martyrdom of Thomas Becket: Hagiography or History?', *Studies in Medieval and Renaissance History* 7 (1985), 183-247
- Perrot, Jean-Pierre, 'Violence et sacré: du meurtre au sacrifice dans la Vie de Saint Thomas Becket de Guernes de Pont-Sainte-Maxence', in *La violence dans le monde médiéval: Sénéfiance* 36 (1994), 399-412
- Peters, Timothy, 'An ecclesiastical epic: Garnier de Pont-Ste-Maxence's Vie de Saint Thomas le Martyr', *Mediaevistik* 7 (1996), 181-202
- Staunton, Michael, 'Thomas Becket's Conversion', *Anglo-Norman Studies* 21 (1998), 193-211
- ———, *Thomas Becket and his Biographers* (Woodbridge: Boydell, 2006)
- Stein, Robert M., 'The Trouble with Harold: The Ideological Context of the Vita Haroldi', *New Medieval Literatures* 2 (1998), 181-204
- Thacker, Alan, 'The cult of King Harold at Chester', in *The Middle Ages in the North-West*, ed. Tom Scott and Pat Starkey (Oxford: Leopard's Head Press, 1995), 155-76
- Vollrath, Hanna, 'Was Thomas Becket Chaste? Understanding Episodes in the Becket Lives', *Anglo-Norman Studies* 27 (2004)
- Webster, Paul, and Marie-Pierre Gélén, eds, *The cult of St Thomas Becket in the Plantagenet world, c.1170-c.1220* (Woodbridge: Boydell, 2016)
- Wiggins, Alison, and Rosalind Field, eds, *Guy of Warwick: Icon and Ancestor* (Cambridge: D.S. Brewer, 2007)

Week 5: Love and the individual

Texts

- Marie de France, *Lais*, ed. A. Ewert (Oxford: Blackwell, 1965), trans. Glyn S. Burgess (London: Penguin, 2003).
- Thomas of Britain, *Tristan*, parallel text ed./trans. Stewart Gregory (New York: Garland, 1991); also printed in *Early French Tristan Poems*, ed. Norris J. Lacy, 2 vols (Cambridge: D. S. Brewer, 1998), vol. 2 [Contains all the OF Tristan poems in parallel text/translation: Thomas of Britain, Béroul, Marie de France, the *Folies*, etc]; or trans. Laura Ashe, *Early Fiction in England: From Geoffrey of Monmouth to Chaucer* (London, 2015), 89-144.
- *Sir Orfeo*, ed. Laura Ashe, *Early Fiction in England: From Geoffrey of Monmouth to Chaucer* (London, 2015), 311-35; or online at <d.lib.rochester.edu/teams/text/laskaya-and-salisbury-middle-english-breton-lays-sir-orfeo>.

Criticism

- Adams, Tracy, “‘Pur vostre cor su jo em paine’: The Augustinian Subtext of Thomas’s *Tristan*,” *Medium Aevum* 68 (1999), 278–91
- ———, “‘Arte regendus amor’: suffering and sexuality in Marie de France’s *Lai de Guigemar*,” *Exemplaria* 17 (2005), 285–315
- Ashe, Laura, *The Oxford English Literary History, vol. 1: 1000-1350. Conquest and Transformation* (Oxford, 2017)
- ———, ‘The Meaning of Suffering: Symbolism and anti-symbolism in the death of Tristan’, in *Writers of the reign of Henry II: Twelve Essays*, ed. Ruth Kennedy and Simon Meecham-Jones (Basingstoke: Palgrave Macmillan, 2006), 221–38
- Blakeslee, Merrit R., *Love’s Masks: Identity, Intertextuality, and Meaning in Old French Tristan Poems* (Woodbridge, 1989)
- Bromily, Geoffrey N., *Thomas’s Tristan and the Folie Tristan d’Oxford*. Critical Guides to French Texts 61 (London, 1986)
- Bruckner, Matilda Tomaryn, *Shaping Romance: Interpretation, Truth, and Closure in Twelfth-Century French Fictions* (Philadelphia, 1993)
- ———, ‘The Representation of the Lovers’ Death: Thomas’s *Tristan* as Open Text’, in *Tristan and Isolde: A Casebook*, ed. Joan Tasker Grimbert (New York: Garland, 1995), 95–109
- Burgess, Glyn S., *The ‘Lais’ of Marie de France - Text and Context* (Manchester, 1987)
- Clifford, Paula M., *Marie de France: Lais*. Critical Guides to French Texts 16 (London, 1982)
- Cooper, Helen, ‘Love before Troilus’, in *Writings on Love in the English Middle Ages*, ed. Helen Cooney (Basingstoke: Palgrave, 2006), 25–43
- Ferrante, Joan M., *The Conflict of Love and Honor: The Medieval Tristan Legend in France, Germany and Italy* (The Hague, Paris: Mouton, 1973)
- Griffin, Miranda, ‘Gender and authority in the medieval French lai’, *Forum for Modern Language Studies* 35 (1999), 42–56
- Kendall, Elliot, ‘Family, *Familia*, and the Uncanny in *Sir Orfeo*’, *Studies in the Age of Chaucer* 35 (2013), 289–327
- Hunt, Tony, “The Significance of Thomas’s *Tristan*,” in *Reading Medieval Studies* 7 (1981), 41–61
- Ramm, Ben, “‘Cest cunte est mult divers’: knowledge, difference and authority in Thomas’s *Tristan*,” *Modern Language Review* 101 (2006), 360–374
- Spence, Sarah, *Texts and the Self in the Twelfth Century* (Cambridge, 1996)

Week 6: The romance of England

Texts

- Thomas, *The Romance of Horn*, ed. Mildred K. Pope, 2 vols (Oxford: Blackwell, for the Anglo-Norman Text Society, 1955–64); trans. Judith Weiss, *The Birth of Romance: An Anthology* (London: Everyman, 1992; rev. edn Tempe AZ: FRETs, 2009), 1–120.

- Lazamon, *Layamon's Arthur: The Arthurian Section of Layamon's Brut*, ed./trans. W. R. J. Barron and S. C. Weinberg (Exeter, 2001)
- *Havelok the Dane*, ed. G. V. Smithers (Oxford: Clarendon Press, 1987); or online at <d.lib.rochester.edu/teams/text/salisbury-four-romances-of-england-havelok-the-dane>.
- *King Horn: An Edition Based on Cambridge University Library MS Gg.4.27 (2)*, ed. Rosamund Allen (London: Garland Publishing, 1984); or online at <d.lib.rochester.edu/teams/text/salisbury-king-horn>.
- *Sir Gawain and the Green Knight*, in *The Poems of the Pearl Manuscript*, ed. Malcolm Andrew and Ronald Waldron, rev. edn (Exeter: University of Exeter Press, 1996), 207–300; or in *The works of the Gawain poet: Pearl, Cleanness, Patience, Sir Gawain and the Green Knight*, ed. Ad Putter and Myra Stokes (London: Penguin, 2014)
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Criticism

- Allen, Rosamund, Jane Roberts and Carole Weinberg, eds, *Reading Lazamon's Brut: Approaches and Explorations* (Amsterdam: Rodopi, 2013)
- Ashe, Laura, *Fiction and History in England, 1066-1200* (Cambridge, 2007)
- ———, *The Oxford English Literary History, vol. 1: 1000-1350. Conquest and Transformation* (Oxford, 2017)
- ———, 'The Anomalous King of Conquered England', in *Every Inch a King: Comparative Studies on Kings and Kingship in the Ancient and Medieval Worlds*, ed. Charles Melville and Lynette Mitchell (Leiden, 2012), 173-93
- ———, 'Sir Gawain and the Green Knight and the Limits of Chivalry', in Laura Ashe, Ivana Djordjević, and Judith Weiss, eds, *The Exploitations of Medieval Romance* (Cambridge: D. S. Brewer, 2010), 159–72.
- ———, 'The Hero and his Realm in Medieval English Romance', in *Boundaries in Medieval Romance. Studies in Medieval Romance 6*, ed. Neil Cartlidge (Cambridge, 2008), 129-47.
- ———, 'Exile-and-return' and English Law: The Anglo-Saxon Inheritance of Insular Romance', *Literature Compass* 3 (2006), 300-17
- Barron, W. R. J., *Trawthe and Treason: The Sin of Gawain Reconsidered* (Manchester: Manchester University Press, 1980)
- Becker, Alexis Kellner, 'Sustainability Romance: *Havelok the Dane's* Political Ecology', *New Medieval Literatures* 16 (2016), 83-108
- Brewer, Derek, *A Companion to the Gawain-Poet* (Cambridge: D. S. Brewer, 1997)
- Brewer, Elisabeth, *Sir Gawain and the Green Knight: Sources and Analogues* (Cambridge: D. S. Brewer, 1992)
- Burnley, J. D., 'The "Roman de Horn": its Hero and its Ethos', *French Studies* 32 (1978), 385–97
- Burrow, J. A., *A Reading of 'Sir Gawain and the Green Knight'* (London: Routledge, 1965)
- Crane, Susan, *Insular Romance: Politics, Faith, and Culture in Anglo-Norman and Middle English Literature* (Berkeley, 1986)
- Donoghue, Daniel, 'Layamon's Ambivalence', *Speculum* 65 (1990), 537-563
- 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
- ———, 'Romance in England, 1066–1400', in *The Cambridge History of Medieval English Literature*, ed. David Wallace (Cambridge, 1999), 152–76
- ———, '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
- Hanning, Robert W., 'Havelok the Dane: Structure, Symbols, Meaning', *Studies in Philology* 64 (1967), 586-605
- Le Saux, Françoise H.M., *Layamon's Brut: The Poem and its Sources* (Cambridge, 1989)
- ———, ed., *The Text and Tradition of Layamon's Brut* (Cambridge, 1994)
- Pearsall, Derek, 'Sir Gawain and the Green Knight: An Essay in Enigma', *Chaucer Review* 46 (2011), 248-60

- Rouse, Robert, 'English Identity and the Law in *Havelok the Dane*, *Horn Childe* and *Maiden Rimnild* and *Beues of Hamtoun*', in *Cultural Encounters in the Romance of Medieval England*, ed. Corinne Saunders (Cambridge: D. S. Brewer, 2005)
- ———, *The Idea of Anglo-Saxon England in Middle English Romance* (Cambridge: D.S. Brewer, 2005)
- Sheppard, Alice, 'Of this is a king's body made: lordship and succession in Lawman's Arthur and Leir', *Arthuriana* 10:2 (2000), 50-65
- Smithers, G. V., 'The Style of Havelok', *Medium Aevum* 57 (1988), 190-218
- Speed, Diane, 'The Saracens of King Horn', *Speculum* 65 (1990), 564-95
- Staines, David, '*Havelok the Dane*: A Thirteenth-Century Handbook for Princes', *Speculum* 51 (1976), 602-23
- Stein, Robert M., 'Making History English: Cultural Identity and Historical Explanation in William of Malmesbury and Layamon's *Brut*', in *Text and Territory: Geographical Imagination in the European Middle Ages*, ed. Sylvia Tomasch and Sealy Gilles (Philadelphia, 1998), 97-115
- Tiller, Kenneth J., 'The truth "bi Arðure þan kinge": Arthur's role in shaping Lawman's vision of history', *Arthuriana* 10:2 (2000), 27-49
- Turville-Petre, Thorlac, '*Havelok* and the History of the Nation', in *Readings in Medieval English Romance*, ed. Carol M. Meale (Cambridge: D. S. Brewer, 1994), 121-34
- ———, *England the Nation: Language, Literature, and National Identity, 1290-1340* (Oxford, 1996)
- 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
- ———, 'Thomas and the Earl: Literary and Historical Contexts for the *Romance of Horn*', in *Tradition and Transformation in Medieval Romance*, ed. Rosalind Field (Cambridge, 1999), 1-13

Contemplative Worlds, 700-1450

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

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

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

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

In the following outline, you will see a summary for each week with key primary and secondary reading. Whilst you can focus in depth on a selection of the primary texts that most interest you, it is still important to read a wide range of texts. The secondary reading given for each week is just a starting-point. I will provide further reading suggestions during the course, and you are very welcome (and encouraged) to read beyond them too!

Our course will be structured as follows:

Week 1: What is ‘contemplative’ writing?

Week 2: Sensory Encounters

Week 3: Asceticism and Reclusion

Week 4: Ecstasy and Rapture

Week 5: Annihilation

Week 6: Presentations

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

Week 1: What is ‘contemplative’ writing?

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

Primary texts:

- *Advent in Old English Poems of Christ and His Saints*, ed. and trans. Mary Clayton (Harvard: Harvard University Press, 2013). Also available in translation as *Christ I* in *Anglo-Saxon Poetry: An Anthology of Old English Poems in Prose Translation*, trans. S. A. J. Bradley (London: Everyman, 1982; repr. 1995), and in the original in *The Exeter Book*, ed. George Philip Krapp and Elliott Van Kirk Dobbie, ASPR III (NY: Columbia University Press, 1936).
- The most widely available translation of Attar’s text is *The Conference of the Birds*, trans. Afkham Darbandi and Dick Davis (London: Penguin Books, 2011). Another translation, *The Speech of the Birds*, trans. Peter Avery (Cambridge: Islamic Texts Society, 1998), has a more detailed introduction and explanatory notes. As *The Conference of the Birds* is quite long, you may find it helpful to focus initially on lines 616-1185, 1803-2034, and 3223-4455.
- *Ancrene Wisse*, ed. Bella Millett (Oxford: Oxford University Press, 2005), EETS O.S. 325, volume 1. This edition matches by page number with Millett’s translation, *A Guide for Anchoresses* (Exeter: Exeter University Press, 2009). Another helpful edition is *Ancrene Wisse*, ed. Robert Hasenfratz (Kalamazoo,

MI: Medieval Institute Publications, 2000), available online:
<http://www.lib.rochester.edu/camelot/teams/hasenfratz.htm>

- As *Ancrene Wisse* is also quite long, you may find it helpful to focus initially on Part One, Part Three, and Part Seven.
- *The Cloud of Unknowing* is available in a number of editions. The most accessible is: *The Cloud of Unknowing*, ed. Patrick J. Gallacher (Kalamazoo, MI: Medieval Institute Publications, 1997). Available online:
- <http://d.lib.rochester.edu/teams/publication/gallacher-the-cloud-of-unknowing>
- To help yourself navigate around this text, you may find it helpful to focus initially on chapters 1-9, 16-22, 35-37, 50-52, and 70-75.

Suggested (initial) secondary reading:

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

Week 2: Sensory Encounters

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

Primary texts:

- *The Dream of the Rood* is widely available in anthologies of Old English. For a more detailed edition, see *The Dream of the Rood*, ed. Michael Swanton (Exeter: Exeter University Press, 1987; repr. 1996).
- A wide selection of Shushtari’s poems is available in *Abu al-Hasan al-Shushtari: Songs of Love and Devotion*, trans. Lourdes María Alvarez (Mahwah, NJ: Paulist Press, 2009).
- Poems by Shushtari are also available in *Sufi Poems: A Mediaeval Anthology*, ed. and trans. Martin Lings (Cambridge: Islamic Texts Society, 2004).
- For Rolle’s lyrics: *Richard Rolle: Uncollected Prose and Verse with Related Northern Texts*, ed. Ralph Hannah, EETS o.s. 329 (Oxford: Oxford University Press, 2007)—Part 2

Suggested (initial) secondary reading:

- Lourdes María Alvarez, ‘The Mystical Language of Daily Life: Vernacular Sufi Poetry and the Songs of Abu Al-Hasan Al-Shushtari’, *Exemplaria* 17 (2005), 1-32.
- Rachel Fulton, “‘Taste and see that the Lord is sweet’ (Ps.33:9): the Flavour of God in the Monastic West’, *The Journal of Religion* 86.2 (2006), 169-204.
- Vincent Gillespie, ‘The Senses in Literature: The Textures of Perception’, in *A Cultural History of the Senses in the Middle Ages*, ed. Richard G. Newhauser (London: Bloomsbury, 2014), pp. 153-73.

- Denis Renevey, *Language, Self and Love: Hermeneutics in the Writings of Richard Rolle and the Commentaries on the Song of Songs* (Cardiff: University of Wales Press, 2001)
- Elizabeth Saxon, 'Art and the Eucharist: Early Christian to ca. 800', in *A Companion to the Eucharist in the Middle Ages*, ed. Ian Levy, Gary Macy, and Kristen Van Ausdall (Leiden: Brill, 2012), pp. 93-159.

Week 3: Asceticism and Reclusion

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

Primary texts:

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

Suggested (initial) secondary reading

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

Week 4: Ecstasy and Rapture

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

Primary texts:

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

Suggested (initial) secondary reading:

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

Week 5: Annihilation

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

Primary texts:

- You can find a number of Mansur Al-Hallaj's poems in *Islamic Mystical Poetry: Sufi Verse from the Early Mystics to Rumi*, ed. and trans. Mahmood Jamal (London: Penguin, 2009), and in *Sufi Poems: A Mediaeval Anthology*, ed. and trans. Martin Lings (Cambridge: Islamic Texts Society, 2004).
- Ibn 'Arabi, *The Tarjuman al-ashwaq: A Collection of Mystical Odes*, ed. R. A. Nicholson (London: Royal Asiatic Society, 1911); you may choose to focus initially on the first thirty poems. You can also find a selection of Ibn 'Arabi's poems in *Islamic Mystical Poetry*, ed. and trans. Jamal, and *Sufi Poems*, ed. and trans. Lings.
- Marguerite Porete, *The Mirror of Simple Souls*, trans. Ellen L. Babinsky (NY: Paulist Press, 1993)—modern English translation of the original French. Porete's text was also adapted into Middle English in the fifteenth century: see excerpts in *Women's Writing in Middle English*, ed. Alexandra Barratt (London: Routledge, 2013).
- One of the most accessible editions of Julian's *Revelations of Divine Love* is *The Shewings of Julian of Norwich*, ed. Georgia Ronan Crampton (Kalamazoo, MI: Medieval Institute Publications). Also available online:
- <http://d.lib.rochester.edu/teams/publication/crampton-shewings-of-julian-norwich> To help yourself navigate around this text, you may find it helpful to focus initially on chapters 1-25, 50-67, and 74-85.

Suggested (initial) secondary reading:

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

- Michael G. Sargent, 'Marguerite Porete', in *Medieval Holy Women in the Christian Tradition*, ed. A.J. Minnis and Rosalynn Voaden (Turnhout: Brepols, 2010), pp. 291-309

Week 6: Presentations

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

You may also find the following online resources helpful:

- The Matheson Trust: <https://www.themathesontrust.org>
- 'Love in Religion' project based at Regent Park's College, Oxford: <https://loveinreligion.org>
- The Muhyiddin Ibn 'Arabi Society: <https://ibnarabisociety.org>

Andrewes and Donne: Performing Religious Discourse

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

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

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

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

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

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

Term PlanKey (see also Bibliography which follows below)

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

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

Week 1: Sermons: genre & purpose

<i>Class Texts:</i>	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.
<i>Preparation:</i>	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?
<i>Reading:</i>	Bibliography I. Mack (2002), McCullough (2013), Morrissey (2002); III. Clement (2017), Hunt (2010), McCullough (2006), Morrissey (2011); VI. Shami, (2011), Crawford (2013), Wesley (2009).

Week 2: Words & things

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

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

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

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

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

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

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

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

Reading: Bibliography IV. Ettenhuber (2007); VII. Fish (1976), Klemp (1995), Lossky (1990), ch. 5; Moshenska (2014); Murphy (2020); Shuger, 1994 (esp. pp. 170-6). See the manuscript of the 1620 sermon with corrections in Andrewes' hand, in the Wren Digital Library (Trinity College Cambridge): <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). For theories of the passions as they pertained to women, especially in the context of women as readers of affective religious literature, see Femke Molekamp, *Women and the Bible in Early Modern England: Religious Reading and Writing* (2013), Ch. 4 ('Women and Affective Religious Reading and Writing').

Week 5: Preaching Politics

Class Texts: Donne, 'A Sermon upon the fift of November 1622.' (PS, iv.9); Andrewes, 'A Sermon . . . on the V. of NOVEMBER. A.D. MDCXIII.', XCVI Sermons (2nd ed., 1631), 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 5**. Your examined essays will need to show real critical confidence with the texts and contexts of early modern sermons by Donne and/or Andrewes. The best way I have found to understand them is to edit them, since doing so requires such highly detailed knowledge of all the parts, the whole, and its surrounding social contexts. Since we haven't time for you to do that, I will instead ask that for this piece of assessment you write a 'headnote' - that is, a summary, introductory overview of a single sermon, based on close analysis of form, content, and context - modelled on those found in OESJD or LASSL.

Bibliography

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

I. Early Modern Rhetoric and Sermon Form

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- Armstrong, Catherine, ["Error vanquished by delivery": elite sermon performance in Jacobean England](#), *Oxford D.Phil. (2008)*, Bodl. MS. D.Phil. c.22523
- Augustine, *On Christian Doctrine*, Bk IV
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- Hyperius, Andreas Gerardus, trans. John Ludham, *The Practise of Preaching* (1577 et seqq.; modern reprints and facsimiles)
- Mack, Peter, *Elizabethan Rhetoric: Theory and Practice* (2002); esp. ch. 8, 'Religious Discourse'
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Four mid-20th century studies of sermon style were until the 1990s the standard works, but have been significantly revised by subsequent scholarship; not to be dismissed, but use only in light of more recent work:

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- Collinson, Patrick, *The Religion of Protestants: the Church and Society 1559-1625* (1982)
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III. General Sermon Studies

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- Eckhardt, Joshua, 'Virginia: A Sermon Preached at White-Chappel Photographic facsimile edition', <https://core.ac.uk/download/pdf/51288161.pdf>
- Ettenhuber, Katrin, *Donne's Augustine: Renaissance Cultures of Interpretation* (2011)
- Festa, Thomas, 'The Metaphysics of Labor in John Donne's Sermon to the Virginia Company', *Studies in Philology* 106.1 (Winter 2009), 76-99
- 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
- Lunderberg, Marla Hoffman, 'John Donne's Strategies for Discreet Preaching', *Studies in English Literature, 1500-1900* 44.2 (Winter 2004), 97-119
- McCullough, Peter, 'Donne as Preacher', in Achsah Guibbory, ed., *The Cambridge Companion to John Donne* (2006)
- ----, '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
- Potkay, Adam, 'Spenser, Donne, and the Theology of Joy', *Studies in English Literature* 46.1 (Winter 2006), 43-66
- Rhatigan, Emma, "'The sinful history of mine own youth': John Donne Preaches at Lincoln's Inn", in Jayne Elisabeth Archer et al., eds., *The Intellectual World of the Early Modern Inns of Court* (2011), 90-106.
- Shami, Jeanne, 'Introduction: Reading Donne's Sermons', *John Donne Journal* 11 (1992), 1-20.
- ----, '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
- ----, 'The Sermon', in Shami, Flynn, and Hester, eds., *The Oxford Handbook of John Donne* (2011), 318-47
- ----, *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'
- Sloane, Thomas O, 'The Poetry of Donne's Sermons', *Rhetorica: a Journal of the History of Rhetoric* 29.4 (Autumn 2011), 403-28
- Webber, Joan, *Contrary Music: the Prose Style of John Donne* (1964)

VII. Andrewes

- Ashmore, Joseph, 'Faith in Lancelot Andrewes's Preaching', *Seventeenth Century* 32.2 (2017), 121-138.
- Eliot, T.S. "Lancelot Andrewes", in *Selected Essays* (1932). Ground-zero for modern literary assessments. As much about Donne as Andrewes.
- Fish, Stanley, 'Structuralist Homiletics', *Modern Language Notes* 91 (1976), 1208-21.
- 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.
- Knight, Alison, 'Audience and Error: Translation, Philology, and Rhetoric in the Preaching of Lancelot Andrewes', in M Feingold, ed., *Labourers in the Vineyard* (Leiden, 2018), 372-95
- ----, 'The "Very, Very Words": (Mis)quoting Scripture in Lancelot Andrewes's and John Donne's Sermons on Job 19:23-27', *Studies in Philology* 111.3 (Summer, 2014), 442-69
- 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 Britain* (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.
- ----, 'Andrewes, Lancelot', *Oxford Dictionary of National Biography*
- ----, '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.
- Murphy, Kathryn, 'Touching Distance - the fine art of keeping apart', *Apollo* (June 2020; digital 4 July 2020), <https://www.apollo-magazine.com/noli-me-tangere-depictions-touch-distance/> Brief mention, but putting the Mary Magdalen sermon in an interesting wider cultural context.
- Read, Sophie, 'Puns: Serious Wordplay', in Adamson et al, eds., (l. above), 81-94; on Andrewes' puns. (An earlier version appeared as 'Lancelot Andrewes' Sacramental Wordplay', *Cambridge Quarterly* 36.1 (2007), 11-31.)
- Reisner, Noam, 'Textual Sacraments: Capturing the Numinous in the Sermons of Lancelot Andrewes', *Renaissance Studies* 21.5 (Nov 2007), 662-678.
- Shuger, Deborah, *Habits of Thought in the English Renaissance* (1990); chapter 1, 'Richard Hooker, Lancelot Andrewes, and the Boudaries of Reason', and passim.
- ----, *The Renaissance Bible: Scholarship and Subjectivity* (1994)
- Teller, Joseph R, 'Why Crashaw Was Not a Catholic: The Passion and Popular Protestant Devotion', *English Literary Renaissance* 43.2 (Spring 2013), 239-67. Crashaw's poems in light of Andrewes' and others' Passion sermons.
- Tyacke, Nicholas, 'Lancelot Andrewes and the Myth of Anglicanism', in Peter Lake and Michael Questier, eds., *Conformity and Crisis in the English Church c. 1560 - 1660* (2000), 5-33.
- Webber, Joan, 'Celebration of Word and World in Lancelot Andrewes' Style', *Journal of English and Germanic Philology* 64.2 (1965), 255-69.
- Wesley, John, 'Acting and Actio in the Sermons of Lancelot Andrewes', *Renaissance Studies* 23.5 (2009): 678-93.

Slow Reading Spenser

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

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

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

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

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

A note on reading

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

If you read one critical book before the course I suggest Catherine Nicholson, *Reading and Not Reading The Faerie Queene* (Princeton, 2020) which is a wonderful account of the history of readings of the poem, and a generous and galvanizing encouragement to try new things. *The Spenser Encyclopaedia* is a unique resource with mini-essays on everything under the sun. The most efficient archive of past and contemporary critical work is the online journal *Spenser Studies*, which is easily searchable and includes essays from pretty much all the best Spenserians (including most of the ones listed above and below). Richard McCabe (ed.) *The Oxford Handbook of Edmund Spenser*, is a good recent collection.

Other links:

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

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

Classes

Other than for week 1 we will not determine beforehand which specific moments of *The Faerie Queene* will be discussed in specific weeks. Also it is the nature of the course (like the poem) that themes will recur and mutate; there is no absolute demarcation between putative topics. It is crucial to the aims of the course that it should be a process of discovery, with a certain amount of improvisation and adaptation as the term goes on, as we find and share our own points of entry. Alongside *The Faerie Queene*, students will be expected to read two strains of critical writing. First is examples of Spenser criticism; the second is examples of philosophy or theory that speak to the possibilities of reading. These latter are intended less as objects of study in their own right and more as tasters or openings to alternative readerly practices. Each week a select few texts will be listed as frames for the discussion, but other works may be recommended as the term proceeds.

Week 1: Thinking Reading Slowly

How does slow reading differ from conventional close reading? We will begin with Book 3, Canto 1. 1-19 (though we may well move elsewhere) thinking about the relation of viewer to thing viewed: what is being seen? What sort of image or motion? What is being seen? What sort of image or motion? How do differences in speed or direction inform what is happening, or what it portends? We will think about the recuperative or summative nature of much critical reading and writing: the impulse to paraphrase, for example. What is lost or gained in rendering poetic form into the formulations recommended by critical discourse? We will think about the implied hierarchies in critical reading: how do we decide upon importance? When do characters arrive? If we don't presuppose instant arrival, how distributed or porous might their minds or bodies be? Do they exist differently in moments than across time? Do they change? Do they work corporately, fractally, fractionally?

Paul Alpers, *Poetry in The Faerie Queene*, 393-7; Gordon Teskey, *Spenserian Moments*, ch.11; Stevie Davies, *The Idea of Woman in Renaissance literature*, 70-77; Maria Flahey, 'Transporting Florimell: The Place of Simile in Book III of *The Faerie Queene*', *Spenser Studies*, 2018; William Empson, *Seven Types of Ambiguity*; James Nohrnberg, 'The Death of Pan', in *The Analogy of The Faerie Queene*, 757-91; Harry Berger Jr, *Revisionary Play: Studies in the Spenserian Dynamics*, 89-117; 154-171; Kierkegaard, 'The Immediate Erotic Stages or the Musical Erotic' (2nd half, from 'First Stage' to the end of the chapter), in *Either/Or*; David Lee Miller, *The Poem's Two Bodies*, ch. 5. Theodor Adorno, 'The Essay as Form', and 'Proust', in *Notes to Literature* (Columbia, 2019); Eve Kosofsky Sedgwick, 'Paranoid Reading and Reparative Reading':

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

Week 2: Scales of Attention, Ethics of Attention

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

If there are hierarchies of life or value in Spenser, does this mean that there are also hierarchies of value in the poem's forms of life? Do some forms mean more, have more probative force, than others? How might a more attentive attention question these presuppositions, or any teleology they subtend?

- Ludwig Wittgenstein, *Philosophical Investigations*, no's 88-142, 203-57

- Walter Benjamin, from *The Arcades Project*, Expose of 1935 ('Paris, the Capital of the Nineteenth Century'); Convolutes L ('Dream House'), M ('The Flaneur'), N (Theory of Knowledge) (https://monoskop.org/images/e/e4/Benjamin_Walter_The_Arcades_Project.pdf)
- Hans Ulrich Gumbrecht *Production of Presence: What Meaning Cannot Convey* (Stanford UP, 2004)
- Rachel Eisendrath, 'Art and Objectivity in the House of Busirane', *Spenser Studies* XXVII (2012)
- Kenneth Gross, 'Shapes of Time: On the Spenserian Stanza', *Spenser Studies* 2004
- Joe Moshenska, "Whence had she all this wealth?": Dryden's Note on *The Faerie Queene* V.vii.24 and the Gifts of Literal Reading, *Spenser Studies* 33 (2019)

Week 3: Poetics, Bodies, Metaphysics

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

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

Week 4: Ecologies

Might slow reading entail a different ecology of reading? Perhaps the poem can be understood as a planet, composed of landforms and streams and sea, a shifting assemblage whose physics is discovered in poetics, in the poem's distribution of matter and its principles of dynamism, gravitation, space, and motive power within or upon bodies. We will think about the ontology and futurity of similes and allusions: is sameness or allusion beholden to something anterior? Is the end implicit in each instant, the macrocosm in each object or organism? We will continue with similar questions (working at the interconnectivity or shared field – or not – of body/mind, physics/metaphysics etc) but also take them into more specifically political and ecological areas. What kind of world or dispensation is this (the poem's), with what kind of implications for a survivable polity, civic participation, change, improvement, reform (of any kind), war (of any kind), and so on.

- Heidegger, 'The Origin of the Work of Art', in *Basic Writings*, ed. David Farrell Krell.
- Kate Bennett, *Vibrant Matter: a political ecology of things*
- Michelle Boulous Walker, *Slow Philosophy: Reading Against the Institution* (Bloomsbury, London, 2017)

- Graham Harman, *Towards Speculative Realism*
- Levi R. Bryant, *The Democracy of Objects*, ch's 1 & 5.
- Elizabeth Jane Bellamy, Spenser's Open', *Spenser Studies* 22 (2007)
- Chris Barrett, *Early Modern English Literature and the Poetics of Cartographic Anxiety* (Oxford, 2018)

Week 5: Histories and Anachronies

Disparity in time-scales may also imply anachrony at larger scales. What kind of historicity might be recovered? To which pasts, presents, or futures might the allegory be speaking? How ghostly or recessive is its historicity? If the poem is historically guilty, where does this guilt lie? In its allegiances, its arguments, its poetics, its influence? Perhaps the poem is *historical* in the sense that it gets inside the skin of unfinished history, the blind cells at work, of earth and animal both.

- Eric Hayot, On Literary Worlds; Gordon Teskey, Allegory and Violence (final chapter)
- Walter Benjamin, Theses on the Philosophy of History
(<https://www.marxists.org/reference/archive/benjamin/1940/history.htm>)
- Theodor Adorno, Beethoven: The Philosophy of Music, ch's 2 and 3
- Richard McCabe, Spenser's Monstrous Regiment
- David Norbrook, Poetry and Politics in the English Renaissance, ch. 5
- Joe Moshenska, 'Why Can't Spenserians Stop Talking about Hegel?',
<https://www.english.cam.ac.uk/spenseronline/review/volume-44/441/teskey-response/why-cant-spenserians-stop-talking-about-hegel-a-response-to-gordon-teskey/>

Further Reading

Here is a very selective list of some other interesting Spenser criticism (I won't repeat materials listed above).

- Tamsin Badcoe, *Edmund Spenser and the Romance of Space*
- Richard Danson Brown, *The Art of The Faerie Queene*
- Christopher Burlinson, *Allegory, Space and the Material World in the Writings of Edmund Spenser*
- Joseph Campana, *The Pain of Reformation*
- Jason Crawford, *Allegory and Enchantment: an Early Modern Poetics*
- Richard Danson Brown, *The art of The Faerie Queene*
- Wayne Erickson, *Mapping The Faerie Queene*
- Angus Fletcher, *Allegory: The Theory of a Symbolic Mode*
- Kenneth Gross, *Spenserian Poetics: Idolatry, Iconoclasm, and Magic*
- C. S. Lewis, *The Allegory of Love*
- Richard McCabe, *The Pillars of Eternity*
- David Miller, *The Poem's Two Bodies*
- Joe Moshenska, *Feeling Pleasures: The Sense of Touch in Renaissance England*
- Patricia Parker, *Inescapable Romance*
- Bart van Es, *Spenser's Forms of History*
- Suzanne Wofford, *The Choice of Achilles: The Ideology of Figure in the Epic*
- W. B. Yeats, 'Edmund Spenser', in *Essays and Introductions*

Twelfth Night

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

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

General resources

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

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

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

Week 1: Starting with *Twelfth Night*

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

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

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

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

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

Additional reading:

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

Week 3: Gender, Sexuality, and Race

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

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

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

Week 4: *Twelfth Night*, sources and neighbours

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

1. Prepare at least two of the following texts for discussion in relation to *Twelfth Night*
 - John Marston, *What You Will* and *Antonio and Mellida*

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

Additional reading:

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

Week 5: Forms of comedy

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

Week 6: Review

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

Prose Fiction of the Late Eighteenth Century

Course Convenor: Professor Freya Johnston (freya.johnston@ell.ox.ac.uk)

All the novelists included in this course experimented with the formal possibilities of fiction; not all of them would have agreed that they were writing novels. Imagined reciprocities, alliances, and communities spring into life in their writing—as well as a contrasting tendency to isolation and embattled subjectivity that has often been noted as characteristic of this period (see, for instance, John Sitter's *Literary Loneliness in Mid-Eighteenth-Century England* (1982)). Late eighteenth-century fiction is both satirical and sentimental; it shows a wide variety of approaches to character development and a gradual drift away from the epistolary form popularized by Samuel Richardson and spoofed by Henry Fielding into other familiar and unfamiliar modes. Adult and child audiences of fiction were equally important to writers in this period, when the educational remit as well as the entertainment value of novels came in for increasing attention (and for ridicule). Week by week we will read eighteenth-century reviews, criticisms, appreciations, and condemnations of prose fiction as well as discussing examples of how novels work in practice.

It would be very useful to have some familiarity with the most influential novelists of the immediately preceding period (Defoe, Swift, Fielding, Richardson). Because the course lasts only six weeks, we will sometimes focus on selections from very long works (*Don Quixote*, *Tristram Shandy*); however, it would be a good idea for those planning to attend to read those works in their entirety if they have not already done so.

Week 1:

- Charlotte Lennox, *The Female Quixote* (1752)
- Tobias Smollett, trans., *The History and Adventures of the Renowned Don Quixote* (1755), vol. 1
- Samuel Johnson, *Rambler* no. 4 (1752)

Week 2:

- Samuel Johnson, *The History of Rasselas, Prince of Abyssinia* (1759) and *The Fountains* (1766)
- Hugh Blair, Lecture XXXV: 'Philosophical Writing—Dialogue—Epistolary Writing—Fictitious History' (1783)

Week 3:

- Laurence Sterne, *The Life and Opinions of Tristram Shandy, Gentleman* (1759-67), vols. 1 and 2 (1759)
- Oliver Goldsmith, *The Vicar of Wakefield* (1766)
- Vicesimus Knox, 'On Novel-Reading' (1778)

Week 4:

- Horace Walpole, *The Castle of Otranto, A Gothic Story* (1764)
- Ann Radcliffe, *A Sicilian Romance* (1790)
- William Godwin, *Things As They Are; or, The Adventures of Caleb Williams* (1794)
- J. and A. L. Aikin, 'On romances', 'Against inconsistency in our expectations', 'An enquiry into those kinds of distress which excite agreeable sensations' (1773)

Week 5:

- Tobias Smollett, *The Expedition of Humphry Clinker* (1771)
- Frances Burney, *Evelina; or, The History of a Young Lady's Entrance into the World* (1778)
- Jane Austen, *Lady Susan* (c. 1794).

Week 6:

- Jane Austen, *Volume the First, Volume the Second* (1780s-90s)
- Maria Edgeworth, *Moral Tales for Young People* (1801)

Primary reading:

- J. and A. L. Aikin, *Miscellaneous Pieces, in Prose* (1773)
- Jane Austen, *Teenage Writings* [1780s and 90s], ed. Kathryn Sutherland and Freya Johnston (Oxford World's Classics, 2017), and *Lady Susan* (in e.g. *Minor Works*, ed. R. W. Chapman, and other paperback collections)
- Hugh Blair, *Lectures on Rhetoric and Belles Lettres* (1783)
- Oliver Goldsmith, *The Vicar of Wakefield* [1766], ed. Arthur Friedman and Robert L. Mack (Oxford World's Classics, 2008)
- Samuel Johnson, *Rasselas and other tales* [1759], ed. Gwin J. Kolb, The Yale Edition of the Works of Samuel Johnson (Yale University Press, 1990)
- -----, *The Rambler* [1750-52], ed. W. J. Bate and Albrecht B. Strauss, The Yale Edition of the Works of Samuel Johnson (Yale University Press, 1969)
- Vicesimus Knox, Essay 14: 'Of Novel-Reading', *Essays Moral and Literary* (1778)
- Charlotte Lennox, *The Female Quixote, or the Adventures of Arabella* [1752], ed. Margaret Dalziel (Oxford World's Classics, 2008)
- Ann Radcliffe, *A Sicilian Romance* [1790], ed. Alison Milbank (Oxford World's Classics, 2008)
- Tobias Smollett, *The Expedition of Humphry Clinker* [1771], ed. Lewis M. Knapp and Paul-Gabriel Boucé (Oxford University Press, 2009)
- -----, trans., *The History and Adventures of the Renowned Don Quixote* [1755], ed. Martin C. Battestin and O M Brack Jr. (University of Georgia Press, 2004)
- Laurence Sterne, *The Life and Opinions of Tristram Shandy, Gentleman* [1759-67], ed. Joan New and Melvyn New (Penguin, 2003) or ed. Robert Folkenflik or ed. Christopher Ricks
- Horace Walpole, *The Castle of Otranto, A Gothic Story* [1764], ed. Nick Groom (Oxford World's Classics, 2014)

Secondary reading:

- *The Oxford History of the Novel in English, vol. 2: English and British Fiction, 1750-1820, ed. Peter Garside and Karen O'Brien (Oxford University Press, 2015)
- Jerry C. Beasley, *Tobias Smollett: Novelist* (University of Georgia Press, 1998)
- Joe Bray, Miriam Handley, and Anne C. Henry, ed., *Ma(r)king the Text: The Presentation of Meaning on the Literary Page* (Ashgate, 2000)
- David A. Brewer, *The Afterlife of Character, 1726-1835* (University of Pennsylvania Press, 2005)
- Simon Dickie, 'Novels of the 1750s', in *The Oxford Handbook of the Eighteenth-Century Novel*, ed. J. A. Downie (Oxford University Press, 2016)
- Joseph Drury, *Novel Machines: Technology and Narrative Form in Enlightenment Britain* (Oxford University Press, 2017)
- Julia H. Fawcett, *Spectacular Disappearance: Celebrity and Privacy, 1696-1801* (University of Michigan Press, 2016), esp. ch. 3
- E. M. Forster, *Aspects of the Novel* (Edward Arnold, 1927)
- John Frow, *Character and Person* (Oxford University Press, 2014)
- Catherine Gallagher, 'The Rise of Fictionality', in *The Novel* vol. I: *History, Geography, and Culture*, ed. Franco Moretti (Princeton University Press, 2006)
- Donald Greene, 'Jane Austen's Monsters', in *Jane Austen: Bicentenary Essays*, ed. John Halperin (Cambridge University Press, 1975)

- J. David Grey, ed., *Jane Austen's Beginnings: The Juvenilia and Lady Susan* (University of Rochester Press, 1988)
- D. W. Harding, 'Character and Caricature in Jane Austen' and 'Regulated Hatred: An Aspect of the Work of Jane Austen', in *Regulated Hatred and Other Essays on Jane Austen*, ed. Monica Lawlor (Athlone, 1998)
- Maureen Harkin, 'Goldsmith on Authorship in *The Vicar of Wakefield*', *Eighteenth-Century Fiction*, 14 (2002), 325-44
- Karen Harvey, 'The Manuscript History of *Tristram Shandy*', *The Review of English Studies*, 65 (2014), 281-301
- Paul Keen, *Literature, Commerce, and the Spectacle of Modernity* (Cambridge University Press, 2012)
- Thomas Keymer, *Sterne, the Moderns, and the Novel* (Oxford University Press, 2002)
- -----, 'Small Particles of Fame: Subjectivity, Celebrity, Sterne', in *Sterne, Tristram, Yorick: Tercentenary Essays on Laurence Sterne*, ed. Peter de Voogd, Judith Hawley, and Melvyn New (University of Delaware Press, 2016)
- Mary Lascelles, *Jane Austen and Her Art* (Oxford University Press, 1939)
- Michelle Levy, 'Jane Austen's Manuscripts and the Publicity of Print', *ELH* 77 (2010), 1015-140
- Christina Lupton, *Knowing Books: The Consciousness of Mediation in Eighteenth-Century Britain* (University of Pennsylvania Press, 2012)
- Deidre Lynch, *The Economy of Character: Novels, Market Culture, and the Business of Inner Meaning* (University of Chicago Press, 1998)
- Elaine McGirr, *Eighteenth-Century Characters: A Guide to the Literature of the Age* (Palgrave Macmillan, 2007)
- D. A. Miller, *Jane Austen, or the Secret of Style* (Princeton University Press, 2003)
- Jesse Molesworth, *Chance and the Eighteenth-Century Novel: Realism, Probability, Magic* (Cambridge University Press, 2010)
- Franco Moretti, *The Way of the World: The Bildungsroman in European Culture* (Verso, 1987)
- Tim Parnell, 'Sterne's Fiction and the Mid-Century Novel: The "Vast Empire of Biographical Freebooters" and the "Crying Volume"', in *The Oxford Handbook of the Eighteenth-Century Novel*, ed. J. A. Downie (Oxford University Press, 2016)
- Natalie M. Phillips, *Distraction: Problems of Attention in Eighteenth-Century Literature* (Johns Hopkins University Press, 2016), esp. ch. 3
- Claude Rawson, *Satire and Sentiment: Stress Points in the Augustan Tradition* (Cambridge University Press, 2000)
- John Sitter, *Literary Loneliness in Mid-Eighteenth-Century England* (Cornell University Press, 1982)
- William St Clair, *The Reading Nation in the Romantic Period* (Cambridge University Press, 2004)
- Brian Southam, *Jane Austen's Literary Manuscripts: A Study of the Novelist's Development through the Surviving Papers* (Oxford University Press, 1964)
- Kathryn Sutherland, *Jane Austen's Textual Lives: from Aeschylus to Bollywood* (Oxford University Press, 2005)
- Andrew Swarbrick, ed., *The Art of Oliver Goldsmith* (Vision, 1984)
- Alexis Tadié, *Sterne's Whimsical Theatres of Language: Orality, Gesture, Literacy* (Ashgate, 2003)
- Blakey Vermeule, *Why Do We Care About Literary Characters?* (Johns Hopkins University Press, 2010)
- Dror Wahrman, *The Making of the Modern Self: Culture and Identity in Eighteenth-Century England* (Yale University Press, 2004)
- W. K. Wimsatt, *The Prose Style of Samuel Johnson* (H. Milford, 1941)

Some useful digital resources:

- Jane Austen's manuscripts: <http://www.janeausten.ac.uk/>
- UK reading experience database: <http://www.open.ac.uk/Arts/reading/UK/>
- Database of British fiction, 1800-1829: <http://www.british-fiction.cf.ac.uk/>

Word, Image, Enlightenment

Course Convenor: Dr David Taylor (david.taylor@ell.ox.ac.uk)

In this course we will explore the relationship between words and images across the British Enlightenment. The nature of this relationship sits at the centre of Western philosophy and criticism, above all in Simonides of Keos's assertion that 'painting is mute poetry, and poetry a speaking picture' and Horace's dictum 'ut pictura poesis' ('as in painting, so in poetry'). But the long eighteenth-century sees new approaches to this question, both theoretically and in cultural practices and media. We will begin by looking at how the emergent field of aesthetics grapples with the vexed word-image distinction before going on to consider ekphrastic poetry, intermedial theatre, pictoriality in the novel, 'iconotexts' such as graphic satire and Blake's illuminated books, and finally literary painting. As we proceed, we will also reflect on the iconophobia latent to own critical practices and the very institution of literary studies, which is grounded in the assumption (rarely openly acknowledged) that greater complexity inheres in verbal representation in than visual representation – an assumption that might itself be regarded as an Enlightenment inheritance.

Students will need to purchase Aphra Behn's *Oroonoko* and Maria Edgeworth's *Belinda* (Oxford World's Classics). All other texts will be available on the course Canvas site.

Week 1: Aesthetics

Required reading

- Joseph Addison, *Spectator* 411-21, on 'The Pleasures of the Imagination' (1712)
- Anthony Ashley Cooper, Earl of Shaftesbury, extracts from *A Notion of the Historical Draught or Tablature of the Judgment of Hercules* (1713)
- Edmund Burke, extracts from *A Philosophical Enquiry into Origins of our Ideas of the Sublime and Beautiful* (1757)
- G. E. Lessing, extracts from *Laocoön: An Essay on the Limits of Painting and Poetry* (1766)

Required critical reading:

- James Simpson, *Under the Hammer: Iconoclasm in the Anglo-American Tradition* (2010), ch. 4.

Further reading:

- Costelloe, Timothy E., *The British Aesthetic Tradition: From Shaftesbury to Wittgenstein* (Cambridge: Cambridge University Press, 2013)
- Lifschitz, Avi, and Michael Squire, *Rethinking Lessing's Laocoon: Antiquity, Enlightenment, and the 'Limits' of Painting and Poetry* (Oxford: Oxford University Press, 2017)
- Mitchell, W. J. T., *Iconology: Image, Text, Ideology* (Chicago: University of Chicago Press, 1986)
- Paulson, Ronald, *The Beautiful, Novel, and Strange: Aesthetics and Heterodoxy* (Baltimore: Johns Hopkins University Press, 1996)
- Neil Saccamano, "The Sublime Force of Words in Addison's 'Pleasures'," *ELH* 58.1 (1991), 83-106
- Welbery, *Lessing's Laocoon: Semiotics and Aesthetics in the Age of Reason* (Cambridge: Cambridge University Press, 1984)

Week 2: Ekphrastic Poetry

Required reading:

- John Dryden, 'To Godfrey Kneller' (1694)
- Anne Finch, 'A Description of one of the Pieces of Tapisstry at Long-Leat' (1713)

- Joseph Warton, 'Verses on Sir Joshua Reynolds's Painted Window at New College, Oxford' (1782)
- Charlotte Smith, 'Reflections on some Drawings of Plants' (1784)
- William Wordsworth, 'Elegiac Stanzas, Suggested by a Picture of Peele Castle' (1807)
- P. B. Shelley, 'On the Medusa of Leonardo Da Vinci' (1819)
- John Keats, 'Ode on a Grecian Urn' (1820)
- Felicia Hemans, 'Properzia Rossi' (1828)

Required critical reading:

- W.J.T. Mitchell, 'Ekphrasis and the Other', in *Picture Theory: Essays on Verbal and Visual Representation* (Chicago and London: University of Chicago Press, 1994)

Further reading:

- Barkan, Leonard, *Mute Poetry, Speaking Pictures* (Princeton: Princeton University Press, 2013)
- Cheeke, Stephen, *Writing for Art: The Aesthetics of Ekphrasis* (Manchester and New York: Manchester University Press, 2008).
- Hagstrum, Jean H., *The Sister Arts: The Tradition of Literary Pictorialism and English Poetry from Dryden to Gray* (Chicago: University of Chicago Press, 1958)
- Heffernan, James A.W., *Museum of Words: The Poetics of Ekphrasis from Homer to Ashbery* (Chicago and London: University of Chicago Press, 1993)
- Krieger, Murray, *Ekphrasis: The Illusion of the Natural Sign* (Baltimore: Johns Hopkins University Press, 1992)
- Thomas, Sophie, *Romanticism and Visuality: Fragments, History, Spectacle* (London: Routledge, 2008)

Week 3: Theatre as Paragon

Required reading:

- Elkanah Settle, *The Empress of Morocco* (1673)
- John O'Keeffe and Philip James de Loutherbourg, *Omai* (1785)
- Douglas Jerrold, *Rent Day* (1832)

Required critical reading:

- Hans Thies Lehmann, *Tragedy and Dramatic Theatre*, trans. Erik Butler (Abingdon: Routledge, 2016), ch. 1: '*Palaia diaphora* – an "old quarrel" between philosophical theory and tragedy'

Further reading:

- Doyle, Anne T., Elkanah Settle's 'The Empress of Morocco' and the Controversy Surrounding It: A Critical Edition (New York: Garland, 1987)
- Baugh, Christopher, 'Philippe de Loutherbourg: Technology-Driven Entertainment and Spectacle in the Late Eighteenth Century', *Huntington Library Quarterly*, 70 (2007), 251-68
- Hadley, Elaine, *Melodramatic Tactics: Theatricalized Dissent in the English Marketplace, 1800-1855* (Stanford: Stanford University Press, 1995)
- Meisel, Martin, *Realizations: Narrative, Pictorial, and Theatrical Arts in Nineteenth-Century England* (Princeton: Princeton University Press, 1983)
- Novak, *The Empress of Morocco and its Critics: Settle, Dryden, Shadwell, Crowne, Duffet* (LA: William Andrews Clark Memorial Library, 1968)
- O'Quinn, Daniel, *Staging Governance: Theatrical Imperialism in London, 1770–1800* (Baltimore: Johns Hopkins University Press, 2005).

Week 4: Pictoriality and the Novel

Required reading:

- Aphra Behn, *Oroonoko* (1866)
- Maria Edgeworth, *Belinda* (1801)

Required critical reading:

- Luisa Calè, 'Belinda and Exhibition Culture: Fiction, Pictures, and Imaginary Ekphrasis' in *Strange Sisters: Literature and Aesthetics in the Nineteenth Century*, ed. F. Orestano and F. Frigerio (New York: Peter Lang, 2009)

Further reading:

- Bray, Joe, *The Portrait in Fiction of the Romantic Period* (Abingdon: Routledge, 2016)
- Mallipeddi, Ramesh, *Spectacular Suffering: Witnessing Slavery in the Eighteenth-Century British Atlantic* (Charlottesville: University of Virginia Press, 2016)
- Lipski, Jakub, *Painting the Novel: Pictorial Discourse in Eighteenth-Century English Fiction* (Abingdon: Routledge, 2018)
- Volz, Jessica A., *Visuality in the Novels of Austen, Radcliffe, Edgeworth, and Burney* (London: Anthem, 2017)

Week 5: Iconotexts

Required reading:

- William Hogarth, *The Four Stages of Cruelty* (1751)
- William Blake, *The Book of Urizen* (1794)
- James Gillray, *Sin, Death, and the Devil* (1792)

Required critical reading:

- Saree Makdisi, *Reading William Blake* (2006), ch. 1: 'Image'

Further reading:

- Bindman, David, 'Text as Design in Gillray's Caricatures,' in *Icons—Texts—Iconotexts: Essays on Ekphrasis and Intermediality*, ed. Peter Wagner (New York and Berlin: Walter de Gruyter, 1996), 309-323
- Hallett, Mark, *The Spectacle of Difference: Graphic Satire in the Age of Hogarth* (New Haven and London: Yale University Press, 1999)
- Haywood, Ian, *Romanticism and Caricature* (Cambridge: Cambridge University Press, 2013)
- Louvel, Liliane, *Poetics of the Iconotext*, ed. Karen Jacobs, trans. Laurence Petit (Ashgate, 2011)
- Mitchell, W.J.T., *Blake's Composite Art: A Study of the Illuminated Poetry* (Princeton: Princeton University Press, 1978)
- Taylor, David Francis, *The Politics of Parody: A Literary History of Caricature, 1760-1830* (New Haven: Yale University Press, 2018)
- Wagner, Peter, *Reading Iconotexts: From Swift to the French Revolution* (London: Reaktion Books, 1995)

Week 6: Painting the Text, Painting as Text

Primary reading:

- The Boydell Shakespeare Gallery (1789-1805) [www.whatjanesaw.org]
- Extracts from Jonathan Richardson, *An Essay on the Theory of Painting* (1715), Joshua Reynolds, *Discourses on Art* (1778), *A Catalogue of the Pictures in the Shakespeare Gallery* (1789)

Required critical reading:

- Thora Brylowe, *Romantic Art in Practice: Cultural Work and the Sister Arts* (Cambridge: Cambridge University Press, 2019), ch. 3: 'Literary Galleries and the Media Ecology'

Further reading:

- Altick, Richard D., *Paintings from Books: Art and Literature in Britain, 1760-1900* (Columbus: Ohio State University Press, 1985)
- Calè, Luisa, *Fuseli's Milton Gallery: 'Turning Readers into Spectators.'* (Oxford: Oxford University Press, 2006)
- Dias, Rosie, *Exhibiting Englishness: John Boydell's Shakespeare Gallery and the Formation of the National Aesthetic* (New Haven and London: Yale University Press, 2013)
- Paulson, Ronald, *Book and Painting: Shakespeare, Milton, and the Bible: Literary Texts and the Emergence of English Painting* (Knoxville: University of Tennessee Press, 1982)
- Rovee, Christopher, *Imagining the Gallery: The Social Body of British Romanticism* (Stanford: Stanford University Press, 2006)
- Sillars, Stuart, *Painting Shakespeare: The Artist as Critic 1720-1820* (Cambridge: Cambridge University Press, 2006)

Other key scholarship and theory

- Bal, Mieke, *Reading "Rembrandt": Beyond the Word-Image Opposition* (Cambridge: Cambridge University Press, 1991)
- Barthes, Roland, *Image-Music-Text*, trans. Stephen Heath (London: Fontana, 1997).
- Bateman, John A., *Text and Image: A Critical Introduction to the Visual/Verbal Divide* (Abingdon: Routledge, 2014)
- Baudrillard, Jean, *Simulacra and Simulation*, trans. Sheila Faria Glaser (Ann Arbor: University of Michigan, 1994)
- De Bolla, Peter, *The Education of the Eye: Painting, Landscape, and Architecture in Eighteenth-Century Britain* (Stanford, CA: Stanford University Press, 2003)
- Crary, Jonathan, 'Spectacle, Attention, Counter-Memory', *October*, 50 (1989), 96–107
- Cunningham, Valentine, 'Why Ekphrasis?', *Classical Philology* 102 (2007), 57-71
- Elkins, James, *The Domain of Images* (Ithaca and London: Cornell University Press, 1999)
- Freedberg, David, *The Power of Images: Studies in the History and Theory of Response* (Chicago: Chicago University Press, 1989)
- Heffernan, James A. W., *Cultivating Pity: Visual Art and Verbal Interventions* (Waco, TX: Baylor University Press, 2006)
- Hollander, John, 'The Poetics of Ekphrasis', *Word & Image* 4 (1988), 401-28
- Homen, Rui Manuel G. de Carvalho, and Maria de Fátima (eds.), *Writing and Seeing: Essays on Word and Image* (Amsterdam: Rodopi, 2006)
- Jay, Martin, *Downcast Eyes: The Denigration of Vision in Twentieth-Century French Thought* (Berkeley: University of California Press, 1993)

- Mitchell, W. J. T., *What Do Pictures Want? The Lives and Loves of Images* (Chicago: University of Chicago Press, 2005)
- Monteyne, Joseph, *From Still Life to the Screen: Print Culture, Display, and the Materiality of the Image in Eighteenth-Century London* (New Haven and London: Yale University Press, 2013)
- Rancière, Jacques, *The Future of the Image* (London: Verso, 2003)
- _____. *The Emancipated Spectator* (London: Verso, 2009)
- Smith, Mack, *Literary Realism and the Ekphrastic Tradition* (University Park: Pennsylvania State University Press, 1995)
- Stafford, Barbara Maria, *Good Looking: Essays on the Virtue of Images* (Cambridge, MA: The MIT Press, 1996)
- Steiner, Wendy, *The Colors of Rhetoric: Problems in the Relation between Modern Literature and Painting* (Chicago: University of Chicago Press, 1982).

Allegory from Spenser to Pynchon

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

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

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

Readings (subject to minor changes):

Week 1

- Edmund Spenser, *The Faerie Queene* (1590), ‘Letter to Raleigh’; book 1, canto 4 (Lucifera); book 2, cantos 4 (Occasion and Furor) and 9 (House of Temperance, Shamefastnesse)
- Gordon Teskey, ‘From Allegory to Dialectic’ (1986) and from *Spenserian Moments* (2019)

Relevant additional primary text:

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

Week 2:

- Milton, *Paradise Lost* (1667), book 2
- Joseph Addison, *Spectator* 315 (1 March 1712) and 357 (19 April 1712)
- Samuel Johnson, from *Life of Milton* (1771)
- Catherine Gemelli Martin, from *The Ruins of Allegory* (1998)

Relevant additional contemporary text:

- René Le Bossu, *Monsieur Bossu’s Treatise of the Epick Poem*, tr. W. J. (1695; French original 1675)

Week 3:

- John Bunyan, *The Pilgrim’s Progress* (1678)
- S. T. Coleridge, lecture notes for 3 February 1818 in *Lectures 1808–1819: On Literature*, ed. R. A. Foakes (1987), II, 99–103
- William Hazlitt, *Lectures on the English Poets* (1818) in *Selected Writings*, ed. Duncan Wu (1998), II, 176, 196–9
- Leigh Hunt, ‘Spenser’ in *Imagination and Fancy* (1844), pp. 71–135
- Maureen Quilligan, from *The Language of Allegory* (1979)

Relevant additional primary texts:

- Joseph Addison, ‘Vision of Mirzah’ in *Spectator* no. 159 (1711)
- Anna Letitia Aikin (later Barbauld), ‘Hill of Science, A Vision’ in *Miscellaneous Pieces, in Prose* (1773)

- Jonathan Swift, *A Tale of a Tub* (5th edn, 1710) [religious allegory encased in multiple prefaces and digressions— most fully in the 5th edition—brilliantly parodying allegorical interpretive techniques]
- Samuel Johnson, 'The Vision of Theodore, the Hermit of Teneriffe' (1748) [moral allegory that Johnson (remarkably) considered his best work]

Week 4:

- Mary Tighe, *Psyche; or, The Legend of Love* (1805)
- Erin Goss, from *Revealing Bodies: Anatomy, Allegory, and the Grounds of Knowledge in the Long Eighteenth Century* (2012)

Relevant additional primary texts:

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

Week 5:

- John Keats, *Hyperion. A Fragment* (1820) and *The Fall of Hyperion—A Dream* (comp. and abandoned 1819; pub. posth. 1857)
- Theresa Kelley, from *Reinventing Allegory* (1998)
- Nicholas Halmi, 'British Romantic Allegory' (forthcoming 2023)

Relevant additional primary texts:

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

Week 6:

- Thomas Pynchon, *The Crying of Lot 49* (1966)
- Quilligan, from *The Language of Allegory*

Relevant additional primary texts:

- Angela Carter, *Nights at the Circus* (1984)
- Arthur Miller, *The Crucible* (1953) [Salem witch trials as allegory of McCarthyism]
- Iris Murdoch, *The Sea, the Sea* (1978)
- George Orwell, *Animal Farm* (1945)

Background primary reading:

- Apuleius, *The Golden Ass* (*Metamorphoses*, 2nd cent. CE) [includes the tale of Psyche and Cupid, the source material for Tighe's *Psyche*]
- Dante Alighieri, *Divine Comedy* (*Divina commedia*, before 1321) and 'Epistle to Can Grande della Scala' (c. 1319) in *Dantis Alighierii Epistolae*, ed. and trans. Paget Toynbee, 2nd edn (1965), pp. 195–211

[latter an exposition of allegoresis according to the medieval four-fold model of literal, typological, moral, and anagogical meanings]

- Martianus Cappella, *On the Marriage of Philology and Mercury* (*De nuptiis Philologiae et Mercurii*, early 5th cent. CE) [Neoplatonic philosophical allegory]
- Porphyry, *On the Cave of the Nymphs* (*De antro nympharum*, 3rd cent. CE) [elaborate Neoplatonic allegorical reading of book 13 of Homer's *Odyssey*]
- Prudentius, *Psychomachia* (*Battle of Vices and Virtues in the Soul*, early 5th cent. CE) [epic battle as Christian allegory, hugely influential on medieval allegory]
- Quintilian, *The Orator's Education* (*Institutio oratoria*, 1st cent. CE), bk. 8, ch. 6, §§44–59 [canonical rhetorical definition of allegory as 'continued metaphor']

Background secondary reading (starred texts available online via SOLO):

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

Victorian and Edwardian drama and performance

Course Convenor: Professor Sos Eltis (sos.eltis@ell.ox.ac.uk)

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

This course will look at the development of the theatre from mid-nineteenth century through to the Edwardian period, across a wide range of genres, venues and performance styles. From melodrama to sensation drama, society play, Ibsenite problem play, theatre of ideas, women's suffrage theatre and realist 'new drama', the course will consider plays as texts, performances, political and social events, modes of discourse, disruptive pleasures, commercial ventures and an unpredictable mixture of all of these. Issues covered will include mechanisms of censorship, conditions of performance, reception, the historiography of theatre, the influence of specific performers, and the relation between nineteenth-century theatre and other artistic media, including the novel and early film.

There will be six weekly seminars, which will include student presentations and wide-ranging free discussion. There will also be opportunities to discuss presentations while they are being put together in advance of the seminars, and to discuss ideas, structures and approaches for each student's assessed essay.

Week 1: MELODRAMA

Primary texts

- Douglas Jerrold, *Black-Ey'd Susan* (1829)
- Dion Boucicault, *The Octoroon; or, Life in Louisiana* (1859)
- G. R. Sims, *The Lights o' London* (1881)
- Watts Phillips, *Lost in London* (1867)
- Bernard Shaw, *The Devil's Disciple* (1897)

Possible further critical reading

- Michael Booth, *English Melodrama*
- J. S. Bratton, Jim Cook, Christine Gledhill, *Melodrama: stage, picture, screen*
- Peter Brooks, *The Melodramatic Imagination: Balzac, Henry James, melodrama and the mode of excess*
- Willson 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*

Week 2: BOX-OFFICE FAVOURITES AND SENSATION DRAMAS

Primary texts

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

Possible further critical reading

- John McCormick, *Dion Boucicault*
- Richard Fawkes, *Dion Boucicault: a biography*
- Nicholas Grene, *The Politics of Irish Drama: Plays in Context from Boucicault to Friel*
- Townsend Walsh, *The Career of Dion Boucicault*
- Deirdre McFeely, *Dion Boucicault: Irish Identity on stage*
- Katherine Newey, *Women's Theatre Writing in Victorian Britain*

Week 3: SOCIETY DRAMA AND PROBLEM PLAYS

Primary texts

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

Possible further critical reading

- Richard Cordell, *Henry Arthur Jones and the modern drama*
- John Dawick, *Pinero: a Theatrical Life*
- Sos Eltis, *Acts of Desire: Women and Sex on Stage, 1800-1930*
- Richard Foulkes (ed.), *British Theatre in the 1890s: Essays on Drama and the Stage*
- Hamilton Fyfe, *Sir Arthur Pinero's plays and players*
- Penny Griffin, *Arthur Wing Pinero and Henry Arthur Jones*
- Doris A. Jones, *The Life and Letters of Henry Arthur Jones*
- Joel Kaplan and Sheila Stowell, *Theatre and Fashion, from Oscar Wilde to the Suffragettes*
- Errol Durbach, *Ibsen and the Theatre* (1980)
- Michael Egan, ed., *Ibsen: The Critical Heritage* (1972)
- James McFarlane, ed., *The Oxford Ibsen* (7 vols.)
- ———, *Henrik Ibsen: A Critical Anthology* (1970)
- ———, *The Cambridge Companion to Ibsen* (1994)
- Frederick J. Marker and Lise-Lone Marker, *Ibsen's Lively Art: A Performance Study of the Major Plays* (1989)
- Toril Moi, *Henrik Ibsen and the Birth of Modernism* (2006)
- Thomas Postlewait, *Prophet of the New Drama: William Archer and the Ibsen Campaign* (1986)

Week 4: OSCAR WILDE AND GEORGE BERNARD SHAW

Wilde primary texts

- *Lady Windermere's Fan*

- *Salome*
- *A Woman of No Importance*
- *An Ideal Husband*
- *The Importance of Being Earnest*

Shaw primary texts

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

Possible further critical reading

- Karl Beckson, *Oscar Wilde: The Critical Heritage*
- Sos Eltis, *Revising Wilde: Society and Subversion in the Plays of Oscar Wilde*
Regina Gagnier, *Idylls of the Marketplace: Oscar Wilde and the Victorian Public*
- Joel Kaplan and Sheila Stowell, *Theatre and Fashion, from Oscar Wilde to the Suffragettes*
- Norbert Kohl, *Oscar Wilde, Works of a Conformist Rebel*
Kerry Powell, *Oscar Wilde and the Theatre of the 1890s*
 - *Acting Wilde: Victorian sexuality, theatre and Oscar Wilde*
- Peter Raby, *Oscar Wilde*
Peter Raby (ed.), *The Cambridge Companion to Oscar Wilde*
Frederick S. Roden (ed.), *Palgrave Advances in Oscar Wilde Studies*
- Neil Sammells, *Wilde style : the plays and prose of Oscar Wilde*
- George Sandulescu (ed), *Re-discovering Wilde.*
- William Tydeman (ed), *Wilde: Comedies*
- Anne Varty, *A Preface to Oscar Wilde*
- Katharine Worth, *Oscar Wilde*
- Tracy C Davis, *George Bernard Shaw and the Socialist Theatre*
Bernard Dukore, *Shaw's Theatre*
- T. F. Evans (ed.), *Bernard Shaw: The Critical Heritage,*
- Nicolas Grene, *Bernard Shaw: A Critical View*
D. A. Hadfield and Jean Reynolds (eds.), *Shaw and Feminisms: on stage and off*
- Michael Holroyd, *Bernard Shaw*, vols 1 & 2 – v good and detailed critical biography
C.D. Innes (ed.), *The Cambridge Companion to Bernard Shaw*
Brad Kent (ed.), *George Bernard Shaw in Context*
- Martin Meisel, *Shaw and the Nineteenth Century Theatre*
Margery Morgan, *The Shavian Playground*
- 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).

Week 5: NEW DRAMA

Primary texts

- Elizabeth Robins and Florence Bell, *Alan's Wife* (1893)
- Netta Syrett, *The Finding of Nancy* (1902)

- Harley Granville Barker, *The Voysey Inheritance* (1905), *Waste* (1907)
- St John Hankin, *The Cassilis Engagement* (1907), *The Last of the De Mullins* (1908)

Possible further critical reading

- Michael R. Booth and Joel Kaplan, *Edwardian Theatre: Essays on performance and the stage*
- Jean Chothia, *English Drama of the Early Modern Period, 1890-1940*
- Ian Clarke, *Edwardian Drama: a critical study*
- Katharine Cockin, *Edith Craig and the Theatres of Art*
- Tracy C. Davis and Ellen Donkin, *Playwriting and Nineteenth-Century British Women*
- Jan MacDonald, *The New Drama, 1900-1914*
- Sheila Stowell and Joel Kaplan, *Theatre and Fashion from Oscar Wilde to the Suffragettes*
- James Woodfield, *English Theatre in Transition, 1881-1914*

Week 6: SUFFRAGE DRAMA

Primary texts

- Elizabeth Robins, *Votes for Women!* (1907)
- Cicely Hamilton, *Diana of Dobson's* (1908)
- Githa Sowerby, *Rutherford and Son* (1912)
- Naomi Paxton (ed.), *The Methuen Drama Book of Suffrage Plays*

Possible further critical reading:

- Katharine Cockin, *Women and Theatre in the Age of Suffrage: The Pioneer Players, 1911-1925*
- Katharine Cockin and Glenda Norquay, *Women's Suffrage Literature: Suffrage Drama*
- Vivien Gardner and Susan Rutherford (eds.) *The New Woman and Her Sisters: Feminism and Theatre, 185-1914*
- Julie Holledge, *Innocent Flowers: Women in Edwardian Theatre*
- Katherine Newey, *Women's Theatre Writing in Victorian Britain*
- Sheila Stowell, *A Stage of their Own: Feminist Playwrights of the Suffrage Era*
- Sheila Stowell and Joel Kaplan, *Theatre and Fashion from Oscar Wilde to the Suffragettes*
- Lisa Tickner, *The Spectacle of Women: Imagery of the Suffrage Campaign, 1907-1914*

General and further reading

ANTHOLOGIES

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

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

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

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

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

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

Douglas Jerrold, *Black-Ey'd Susan*; Edward Bulwer-Lytton, *Money*; Tom Taylor and Charles Reade, *Masks and Faces*; Dion Boucicault *The Colleen Bawn*; C. H. Hazlewood, *Lady Audley's Secret*; Tom Taylor, *The Ticket-of-Leave Man*; W. W. Robertson, *Caste*; James Albery, *Two Roses*; Leopold Lewis, *The Bells*; Sidney Grundy, *A Pair of Spectacles*.

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

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

VICTORIAN THEATRICALS: from Menageries to Melodrama, ed. Sara Hudston. Contents: John Walker, *The Factory Lad*; T.W. Robertson, *Society*; W.S. Gilbert, *The Mikado*; Arthur Wing Pinero, *The Second Mrs Tanqueray* by. Also includes excerpts from fiction and non-fiction sources on Victorian theatre.

THE BROADVIEW ANTHOLOGY OF NINETEENTH-CENTURY BRITISH PERFORMANCE, ed. Tracy C. Davis. Contents: George Colman, the Younger, *The Africans; or, War, Love, and Duty* (1808); Col. Ralph Hamilton, *Elphi Bey; or, The Arab's Faith* (1817); James Smith and R.B. Peake, *Trip to America* (1824); George Henry Lewes, *The Game of Speculation* (1851); Christy's Minstrels; Dion Boucicault, *The Relief of Lucknow* (1862); T.W. Robertson, *Ours* (1866); B.C. Stephensen and Alfred Cellier, *Dorothy* (1886); Joseph Addison, *Alice in Wonderland; or, Harlequin, the Poor Apprentice, the Pretty Belle, and the Fairy Wing* (1886); J.M. Barrie, *Ibsen's Ghost; or, Toole Up-to-Date* (1891); Paul Potter, *Trilby* (1895); Netta Syrett, *The Finding of Nancy* (1902)

General criticism

- Michael Booth, *Theatre in the Victorian Age*
- _____, *Prefaces to English Nineteenth-Century Theatre*
- _____, *Victorian Spectacular Theatre*
- Jacky Bratton (ed.), *Acts of Supremacy: the British Empire and the Stage, 1790-1930*
- Jacky Bratton, *The Making of the West-End Stage: marriage, management and the mapping of gender in London, 1830-70*
- Jean Chothia, *English Drama of the Early Modern Period, 1890-1940*
- _____, *André Antoine* (1991)
- Tracy C. Davis, *Actresses as Working Women: their Social Identity in Victorian Culture*
- _____, *The Economics of the British Stage, 1800-1914*
- _____, *Women and Playwriting in nineteenth-century Britain*
- Tracy C. Davis and Peter Holland, *The Performing Century: Nineteenth-Century Theatres History*
- Tracy C. Davis and Ellen Donkin, *Playwriting and Nineteenth-Century British Women*
- Joseph Donohue (ed.) *The Cambridge History of British Theatre: Vol.2, 1660-1895*
- Sos Eltis, *Acts of Desire: Women and Sex on Stage, 1800-1930*
- Victor Emeljanow, *Victorian Popular Dramatists*
- Richard Ffoulkes (ed.), *British Theatre in the 1890s: Essays on Drama and the Stage*
- Vivien Gardner and Susan Rutherford (eds.) *The New Woman and Her Sisters: Feminism and Theatre, 185-1914*
- Russell Jackson, *Victorian Theatre*
- Anthony Jenkins, *The Making of Victorian Drama*

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

Literary Cosmopolitanism and the *Fin de Siècle*

Course Convenor: Professor Stefano Evangelista (stefano-maria.evangelista@trinity.ox.ac.uk)

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

Week 1: Cosmopolitanism and Modernity

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

Week 2: Precarious Identities

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

Week 3: Senses of Place

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

Week 4: At Home in the World

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

Week 5: The Stranger

- Lafcadio Hearn, 'A Street Singer', in *Kokoro* (1895)
- Joseph Conrad, 'Amy Foster' (1901)
- Katherine Mansfield, *In a German Pension* (1911)
- Georg Simmel, 'The Stranger' (1908)

Week 6: International Styles

- Oscar Wilde, *Salomé* (1891)
- Arthur Symons, 'The Decadent Movement in Literature' (1893)
- *The Yellow Book*
- *The Savoy*

Senses of humour: Wordsworth to Ashbery

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

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

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

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

Week 1: Playing Around

Primary reading:

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

Week 2: The Truth in Masquerade

Primary reading:

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

Week 3: Laughable Lyrics

Primary reading:

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

Week 4: Life's Nonsense

Primary reading:

- Wallace Stevens, selections from *Collected Poems*, plus a range of material from Stevens's essays, notebooks, and aphorisms

Week 5: Observational Comedies

Primary reading:

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

Week 6: Wit, Whimsy, Amusement, Bemusement

Primary reading:

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

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

General further reading:

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

- David Hartley, *Observations on Man* (1749), Pt. 1, ch. 4
- Francis Hutcheson, *Reflections Upon Laughter* (1750)
- James Beattie, 'On Laughter and Ludicrous Composition', in *Essays* (1776)
- Joseph Priestley, *A Course of Lectures on Oratory and Criticism* (1777), lecture 24
- Immanuel Kant, *Critique of Judgement* (1790), Bk. 2, sec. 54
- Friedrich Schlegel, *Critical Fragments* (1797) and *Athenaeum Fragments* (1798)
- Jean-Paul Richter, *School for Aesthetics* (1803)
- August Wilhelm von Schlegel, *Lectures on Dramatic Art and Literature* (1809), lecture 13
- Samuel Taylor Coleridge, 'On Wit and Humor' in Coleridge's *Miscellaneous Criticism*, ed. Raysor (1936)
- Arthur Schopenhauer, *The World as Will and Idea* (1818), Bk. 1, ch. 13
- William Hazlitt, 'On Wit and Humour', in *Lectures on the English Comic Writers* (1819)
- G. W. F. Hegel, *Aesthetik* (1819), 'Dramatic Poetry', sec. 3 and 'Final Summary'
- Thomas Carlyle, 'Jean Paul Richter' (1827) in *Critical and Miscellaneous Essays*, vol 1
- Ralph Waldo Emerson, 'The Comic' (1843)
- Søren Kierkegaard, *Concluding Unscientific Postscript* (1846)
- Leigh Hunt, *Wit and Humour* (1848)
- Charles Baudelaire, 'On the Essence of Laughter, and On the Comic in the Plastic Arts' (1855)
- Herbert Spencer, 'The Physiology of Laughter' in *Essays* (1868-74)
- Charles Darwin, *The Expression of the Emotions in Man and Animals* (1872), ch. 8
- George Meredith, *On the Idea of Comedy and the Uses of the Comic Spirit* (1877)
- Friedrich Nietzsche, *The Birth of Tragedy* (1872), Sec. vii, and *Gay Science* (1887)
- Henri Bergson, *Laughter* (1900)

- Sigmund Freud, *The Joke and Its Relation to the Unconscious* (1905) + 'Humour' (1927)
- Francis M. Cornford, *The Origin of Attic Comedy* (1914)
- Luigi Pirandello, *Humour* (1908/1920)
- Susanne Langer, 'The Comic Rhythm', *Feeling and Form* (1953)
- George Bataille, 'Un-Knowing: Laughter and Tears' (1953)
- Mikhail Bakhtin, *Rabelais and His World* (1965)
- Helmuth Plessner, *Laughing and Crying* (1970)
- René Girard, 'Perilous Balance: A Comic Hypothesis' (1972)
- Stanley Cavell, *Pursuits of Happiness: The Hollywood Comedy of Remarriage* (1981)
- David Appelbaum, 'Laugh', in *Voice* (1990)
- Thomas Nagel, 'The Absurd', in *Mortal Questions* (1991)
- Theodor Adorno, 'Is Art Lighthearted?' in *Notes to Literature*, vol 2 (1992)
- Michele Hannoosh, *Baudelaire and Caricature: From the Comic to an Art of Modernity* (1992)
- Jean-Luc Nancy, 'Laughter, Presence' in *The Birth to Presence* (1993)
- Eric Griffiths, 'Ludwig Wittgenstein and the comedy of errors', in Corder, Holland and Kerrigan, eds., *English Comedy* (1994)
- Christopher Bollas, 'Cracking Up' in *Cracking Up: The Work of Unconscious Experience* (1995)
- Mikkel Borch-Jacobsen, 'The Laughter of Being' in *Bataille: A Critical Reader* (1998)
- Giorgio Agamben, 'Comedy', in *The End of The Poem: Studies in Poetics* (1999)
- Mary Douglas, 'Do Dogs Laugh?' and 'Jokes' from *Implicit Meanings: Selected Essays in Anthropology* (1999)
- Adam Phillips, 'Jokes Apart', *Promises, Promises* (2000); 'On Being Laughed At', *Equals* (2002)
- Paulo Virno, *Multitude* (2008) – Part II, 'Jokes and Innovative Action'
- Alenka Zupancic, *The Odd One In: On Comedy* (2008)
- Anna Parvulescu, *Laughter: Notes on A Passion* (2010)
- Lauren Berlant and Sianne Ngai, eds., *Comedy* – special Issue of *Critical Enquiry*, 43.2 (Winter 2017):
https://criticalinquiry.uchicago.edu/past_issues/issue/winter_2017/

Literature and Science, 1890-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 1890-present, but as some key texts in the field relate to the earlier nineteenth century, the course is also suitable for students with interests in 1800-1890. Key theorists and practitioners covered will include: Tim Armstrong, Gillian Beer, George Levine, Bruno Latour, 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 will include some scientific romance / science fiction, but they are not the primary focus.)

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

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

Week 1: Entropy

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

Primary reading:

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

Secondary reading:

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

Week 2: Science and 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.

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

Primary reading:

- Expositions of evolution and relativity theory [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 3: Technology and the Body

How does technology relate to literature, i.e. how does a particular kind of material things relate to writing? How do we define 'technology' for these purposes? How far do methods that work for the literature/science relationship work for literature/technology? We will discuss ideas of technology as prosthesis; posthumanism; agency; and Latour's notion of technoscience.

Primary reading:

- H. G. Wells, *The Invisible Man* (1897)
- Mina Loy, poems (to be distributed)
- J. H. Prynne, *Wound Response* (1974) (in *Poems* (1999, or 2005))
- William Gibson, *Neuromancer* (1984)

Secondary reading:

- Tim Armstrong, *Modernism, Technology and the Body: A Cultural Study* (1998)
- N. Katherine Hayles, *How we became posthuman: virtual bodies in cybernetics, literature, and informatics* (1999)

Week 4: Science and Poetry

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

Primary reading:

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

Secondary reading:

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

Week 5: 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)

Week 6: Genetics and Determinism

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

Primary reading:

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

Secondary reading:

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

The monographs by Gill and Choksey are available on open access through www.bloomsburycollections.com

Aesthetic Education: Kant to Coetzee

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

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

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

This course brings together a line of thinkers and writers who have worked in resistance to, or at least in complication of, those purely 'aesthetic theories of art', and have tried to reconnect the wider human significance of taste, judgment and imagination. The forms of aesthetic education we will consider are all 'post-critical', in the sense that they challenge metaphysical foundationalism and moral or religious dogmatism; yet they also start to conceive of aesthetic experience as developing or even replacing those older ways of establishing meaning, value and community. Naturally there are major disagreements about how, or whether, this can be achieved, and the aim of the course is to bring some of the key moments in the history of the debate into clearer focus. What do we stand to learn today from this tradition of thinkers and writers? Does it present us with a cumulative evolving wisdom about aesthetic value, or only a series of disjunctions and discontinuities? We will also pay attention to the fractiousness of debates over the cognitive significance of the arts in this period. Is Paul de Man, for example, right to argue that literature cannot—or at least should not—be domesticated to determinate moral or political purposes? Or do attempts to undomesticate aesthetic experience tend only to imply an alternative ethos?

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

Course Outline:

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

Week 1: Pleasure and Free Play

Main texts:

- Kant, *Critique of Judgment*—sections on pleasure, free play, and aesthetic ideas (on handout)
- Friedrich Schiller, *On the Aesthetic Education of Man* (1795), available online but use the Penguin edition trans. Tribe and Schmidt for more detailed work
- 20th C. responses by Marcuse, Cavell, Coetzee, Rancière, which I'll supply

Theme:

Kant brought a new and definitive emphasis to a familiar idea within 18th C. British theorising, namely that aesthetic pleasure is connected not with the realization of any specific cognitive content, but instead with the free play of our mental powers. This introductory seminar will consider some of the responses to Kant's understanding of free play, from his contemporary Schiller to more recent figures, including Herbert Marcuse, Stanley Cavell, J.M. Coetzee and Jacques Rancière.

Week 2: Judgment and Disinterestedness

Main texts:

- Kant, *Critique of Judgment*—sections on disinterestedness, the 'universal voice', *sensus communis*
- extracts (which I'll provide) from Hannah Arendt, *The Human Condition* (1958), esp. ch.7, 25, 26; and from *Between Past and Future* (rev. ed. 1968), pp. 216-22, 236-38, 254-59; also consider Arendt's *Lectures on Kant's Political Philosophy* (1982), available [online here](#)
- George Eliot, *Romola* (1863)

Theme:

Another aspect of Kant's theory which has attracted much recent attention is the connection he made between aesthetic judgment, public communicability, and a 'sensus communis'. Here we consider a different line of response to Kant through political philosophy, especially Hannah Arendt's attempt to reframe aesthetic judgment as the basis for thinking about the significance of history and political action—placing Arendt's claims in dialogue with George Eliot's fictional study of political upheaval in renaissance Florence.

Week 3: Moral Perfectionism

Main texts:

- Matthew Arnold, 'Culture and its Enemies' (1867) (republished as 'Sweetness and Light', ch.1 in *Culture and Anarchy* (1869))
- Friedrich Nietzsche, 'Our Ultimate Gratitude to Art', §107 of *The Gay Science* (1882), Book 1 of *Thus Spoke Zarathustra* (1885)
- Henry James, *The Golden Bowl* (1904)

Theme:

A major theme in aesthetic education is that being human involves a certain kind of moral task, which has as its goal the realisation of an ever more complete sense of humanity, which Arnold called the 'best self'. This seminar places two very divergent 19th C. perfectionisms in dialogue with each other, and thence with Henry James's fictional exploration of one woman's search for perfection in the troubling context of other people.

Week 4: The Clarification of Emotion

Main texts:

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

Theme:

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

Week 5: Unforgetting the Present**Main texts:**

- Rabindranath Tagore, 'Children's Rhymes' (1894); 'Bengali National Literature' (1895); 'Visva Sahitya' [World Literature] (1907): the latter is available [online here](#); I'll provide copies of the others, which are in the *Selected Writings on Literature and Language* (2010), trans. Das and Chaudhuri (OUP)
- Arun Kolatkar, *Jejuri* (1976)
- Amit Chaudhuri, *Odysseus Abroad* (2014)

Theme:

Tagore both inherited and transformed various nineteenth-century European conceptions of aesthetic education, which he used to question and redirect the anti-colonial nationalism of his times. We will consider how later Indian writers—including such figures as Arun Kolatkar, A.K. Ramanujan, Arvind Krishna Mehrotra, and Amit Chaudhuri—developed his practice as a writer and educator, especially his critique of the reifying tendencies within identity and nationhood.

Week 6: New Forms of Life**Main texts:**

- Stanley Cavell, 'Aesthetic Problems of Modern Philosophy' and 'Music Discomposed', in *Must We Mean What We Say?* (1969)
- Ernst Renan, *The Life of Jesus*, trans. Charles Wilbour (1863)
- J.M. Coetzee, *The Childhood of Jesus* (2013).

Theme:

This final seminar will consider Coetzee and Renan in relation to Cavell's thoughts on how we encounter new forms of life through the practice of aesthetic judgment. Renan is just one of the many interlocutors with whom Coetzee places himself in dialogue in his enigmatic 'Jesus' fictions (others include Plato, Cervantes, Wittgenstein, and Borges), each of which open a different angle on the classical, Christian, and modernist contexts at stake in aesthetic education.

Coursework:

In your coursework essays you are welcome to give further consideration to any of the topics or authors we discuss in class, but please bear in mind that you are by no means confined to writing about the particular books we consider. Your essays can engage with any literary authors or theorists you find important, with the sole guidance that you should use them to bring into focus some kind of question (of your own design) about

the nature or value of aesthetic experience in the period under consideration. Note that the period definition does not preclude, for example, work on contemporary writers who place themselves in dialogue with classical precursors—as in Iris Murdoch’s turn to Plato in *The Sovereignty of Good* (and related novels); or Wole Soyinka’s interest in the ancient Greek stage.

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

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

Wider Reading:

Paul Guyer’s three-volume *History of Modern Aesthetics* (2014-18) will be a useful resource to dip into when you have access to the libraries in Oxford. But for now you could look at [Amit Chaudhuri’s recent piece in N+1](#), which considers the influence of the *Bhagavad Gita* on modern ideas about disinterestedness.

The following books each have something interesting to say about the topic, so browse if you have time. During term I’ll provide more specific reading suggestions that relate to each seminar.

- Stephen Acreman, *Political Theory and the Enlarged Mentality* (2018)
- Amanda Anderson, *The Powers of Distance: Cosmopolitanism and the Cultivation of Detachment* (2001)
- Michael Bell, *Open Secrets: Literature, Education and Authority* (2007)
- Noël Carroll, ‘Aesthetics and the Educative Powers of Art,’ in Randall Curren, *A Companion to the Philosophy of Education* (Oxford, 2003)
- Stanley Cavell, *Conditions Handsome and Unhandsome: the Constitution of Emersonian Perfectionism* (1990); *Cities of Words: Pedagogical Letters on a Register of the Moral Life* (2005)
- Michael Clune, *A Defense of Judgment* (2021)
- Kandice Chuh, *The Difference Aesthetics Makes: On the Humanities ‘After Man’* (2019)
- Thomas Docherty, *Aesthetic Democracy* (2006)
- Rita Felski, *The Limits of Critique* (2015)
- Luc Ferry, *Homo Aestheticus: The Invention of Taste in the Democratic Age* (trans. 1993)
- Jennifer Gossetti-Ferencei, *The Life of Imagination* (2019)
- Jennifer Herdt, *Forming Humanity: Redeeming the German Bildung Tradition* (2020)
- Paul de Man, *Aesthetic Ideology* (1996)
- Peter D. McDonald, *Artefacts of Writing: Ideas of the State and Communities of Letters from Matthew Arnold to Xu Bing* (2017)

- Francis Mulhern, *Culture / Metaculture* (2000)
- Sianne Ngai, *Our Aesthetic Categories* (2012)
- Martha Nussbaum, *Love's Knowledge* (1989); *Upheavals of Thought* (2001)
- Gary Peters, *Irony and Singularity: Aesthetic Education from Kant to Levinas* (2005)
- Jacques Ranciere, *Aesthetics and its Discontents* (2004); *The Ignorant Schoolmaster* (1987)
- D.N. Rodowick, *An Education in Judgement* (2021)
- Elaine Scarry, *On Beauty and Being Just* (1999)
- Barbara Herrnstein Smith, *Contingencies of Value* (1991)
- Gayatri Chakravorty Spivak, *Aesthetic Education in an Era of Globalization* (2012)
- Linda Zerelli, *A Democratic Theory of Judgement* (2016)

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

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

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

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

Week 1: Blitz Modernism

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

Seminar reading:

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

Useful secondary reading:

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

Week 2: The Uses of Literacy

Looking back on the success of his first novel, *Saturday Night and Sunday Morning*, Alan Sillitoe explained that he had wanted ‘to portray ordinary people as I knew them, and in such a way that they would recognise themselves’. The description would serve for many 1950s classics. In this seminar, we look at some ways in which writers across a range of forms—drama, 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).
- Peter Kalliney, *Cities of Affluence and Anger: A Literary Geography of Modern Englishness* (U of Virginia P, 2006).
- Nick Bentley, "'New Elizabethans': The Representation of Youth Subcultures in 1950s British Fiction', *Literature & History* 19, 1 (April 2010): 16-33.
- Alice Ferrebe, *Literature of the 1950s: Good, Brave Causes* (Edinburgh UP, 2012)

Week 3: The Gentility Principle

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

Seminar reading:

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

Useful secondary reading:

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

Week 4: Watching the English

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

Seminar reading:

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

Useful secondary reading:

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

Week 5: Fantasies of the Human Species

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

Seminar reading:

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

Useful secondary reading:

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

Week 6: Administered personhood and the avant-garde novel

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

Seminar reading:

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

Useful secondary reading:

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

Contemporary poetry

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

Texts and Other Details

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

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

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

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

Suggested further reading:

On Muldoon:

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

On Ryan:

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

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

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

Suggested further reading:

On Paterson:

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

On Stallings:

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

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

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

Suggested further reading:

On Carson:

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

- Octavio Paz, "Translation: Literature and Letters" (pdf provided)

On Oswald:

- Sarah Crown, "Alice Oswald: Haunted by Homer" *The Guardian*, October 9, 2011.
- Eavan Boland, "Afterward to Alice Oswald's Memorial." http://poems.com/special_features/prose/essay_boland_memorial.php
- Jason Guriel, "Rosy-Fingered Yawn," *PN Review* 207, 39:1 (September - October 2012).
 - Phillip Womack, "Memorial by Alice Oswald," *The Telegraph*, October 28, 2011.
- William Logan, "Plains of Blood: 'Memorial,' Alice Oswald's Version of the 'Iliad,'" *New York Times Book Review*, December 21, 2012.

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

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

Suggested further reading:

On Bidart:

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

On Gluck:

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

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

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

Suggested further reading:

On Rankine:

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

On Hayes:

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

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

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

Suggested further reading:

On Kaminsky:

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

On Maureen McLane:

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

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

Political Reading

Course Convenors: Dr Adam Guy, (adam.guy@ell.ox.ac.uk), Professor Helen Small (helen.small@ell.ox.ac.uk)

This is a course in literary theory, focused on the question of what it means to read politically. We will be considering how literary and cultural criticism since 2000 has understood the connection between the work of criticism and the activity of politics, and what the condition of “critique” is today. Until, roughly, the early 1990s, literary theory tended to be a politically motivated field, both in its inward-facing orientation toward the university as a place of education and in its outward-facing orientation toward the world beyond academia. Predominantly, though not exclusively, theory was aligned with the purposes and projects emanating from the left of the political spectrum (a tendency reflected in the major anthologies of the field that formed, and still form, most undergraduate students’ introduction to the field). By the mid-1990s, however, practitioners of theory were commonly articulating three concerns: that politics was dropping out of literary theory in favour of a ‘new formalism’; that, where theory was still flourishing, its politics had parted company with literary study; and that politics, as pursued in theory, had too few points of contact with the problems and arguments demanding attention in the world. *What’s Left of Theory?* (a volume of essays co-edited by Judith Butler, John Guillory and Thomas Kendall, 2000) is an early example of the endeavour to reanimate theory as a domain of a committed intellectual politics within a political landscape acknowledged to be much less hospitable to such attempts than it once seemed. Very recent years have seen many such efforts, and from a wider range of ideological positions, rethinking the predominant concerns and the style of address befitting a politicised cultural criticism.

Topics to be examined include: the condition of the Humanities; the politics of publication and the selective consecration of ‘canonical’ texts; the inequality that marks the relationship between the core, periphery, and semi-periphery of print capitalism; how “the wider ecologies of discourse,” to use Ato Quayson’s term—determinants such as orality, literacy, religion, gender, sexual identification (or non-identification), urban text, infrastructure—produce heterogeneous reading publics. The final week will be an opportunity to address problems of immediate political concern, with an invitation to students to suggest additional materials to those set.

Requirements:

- One presentation introducing and giving some preliminary critical responses to one of the set readings for the week.
- Two pieces of written work:
 - This first is a critical response. This should comprise an accurate account of the argument and style, of a chosen theoretical text, plus a critical response to the argument and style (1500 words). It is recommended, but not compulsory, that the text be part of the theoretical range planned for the extended essay. Week 2, Thursday 5 pm.
 - The second is a preliminary piece (2000 words) working toward the topic for your extended essay. Bibliography required (excluded from word count). Week 4, Thursday 5.
- 100-word proposal for assessed paper due in Week 3.

All required texts will be made available via a scan dropbox.

Week 1: Politics in and beyond the University

This selection of texts frames the perception of politics’ endangered place within criticism, from 2000 onwards. It demonstrates a range of ways in which critics have sought to retain and reinvigorate politics—and the wide variety of cultural locations in which politics resides.

- Butler et al. *What’s Left of Theory?*, Intro.
- Elliott and Attridge *Theory After Theory*, Ch. 1

- Felski "The Stakes of Suspicion." *The Limits of Critique*. 14-52.
- Robbins "Not So Well Attached." *PMLA*. 132.2 (2017): 371-76
- Buurma and Heffernan The Teaching Archive, Intro
- McClanahan Dead Pledges: Debt, Crisis, and Twenty-First-Century Culture?, Coda

Week 2 Publics (and some Counterpublics)

The term 'reading publics' refers both to the intended audience of a text and the unstable, changing, and to the interactive textuality that is unleashed when the text is circulated among widening groups of readers. According to Michael Warner, publics are not simply recursive, and there can be counterpublics or counter public spheres, often composed of subordinated social groups, that challenge coercive formation of unified interpretive communities.

- Negt and Kluge *Public Sphere and Experience*, 1-53
- Warner 'Publics and Counterpublics', *Public Culture* 14.1 (2002), 49-90
- Frow *Cultural Studies and Cultural Value*, ch. 3
- Apter Introduction. *Against World Literature*, 1-3 with critique by Sarah Brouillette
- Preciado *Testo Junkie*, Intro, pp. 11-12, and ch. 2 'The Pharmacopornographic Era', pp. 23-54
- Adams *The Sexual Politics of Meat*, Ch. 1

Week 3: Theories of Reading

Here, we consider the act of reading as the basic unit of powerful and complex methodologies such as Marxist, postcolonial, psychoanalytic, and feminist. Given the post-structuralist definition of each of these theories - their mistrust of universal signifieds and context-free generalisations - how does each balance programmability with unpredictability, tradition with invention, critique with auto-critique? If the act of reading is radical or liberal or conservative, does it (can it?) give rise to a practical politics of the same kind? We also consider the impact of new reading environments on critical practices.

- Althusser et al. "Part One: From Capital to Marx's Philosophy." *Reading Capital*.
- Brooks *Reading for the Plot*, ch. 3: 'The Novel and the Guillotine'
- Spivak "Three Women's Texts and a Critique of Imperialism"
- Burnham *Does the Internet Have an Unconscious*, ch. 1
- The Co-Op Editors 'The New Reading Environment', n+1 (Fall 2018)

Week 4: Critical Race Studies

This week we look at different facets of political criticism directed at persistent inequalities of race and ethnicity. Some of the materials chosen represent traditions of asserting authority through dissenting literary and critical practices; others reflect on a vernacular critique that seeks alternatives to the status quo, but does so under circumstances that do not favour literature (or even literacy) as a primary vehicle for change. We consider whether literacy itself—writing and reading—prevents certain types of critique from coming into being, as well as how to construct a practice of reading sensitive to acts of vernacular critique not immediately recognizable as such.

- DuBois "Of the Sorrow Songs." *The Souls of Black Folk*.
- Hart "Vernacular Discourse from Major to Minor." *Nations of Nothing but Poetry*.
- Sharpe *In the Wake: On Blackness and Being* [chapter 1]
- Mbembe *Critique of Black Reason* [Intro. and Ch. 1]
- Quashie *The Sovereignty of Quiet* [Intro]

Week 5: Difficulties at the Present Time

This final week offers an opportunity to consider responses within critical theory, and in more popular cultural criticism, to some immediately pressing political problems.

- Bhabha 'The Burdened Life: On Migration and the Humanities' [draft paper, to be circulated nearer the time and not to be circulated further]
- Greif Against Everything (2016), ch. VIII 'Thoreau Trailer Park'
- Fraser 'Contradictions of Capital and Care'
- Guillory Professing Criticism, Intro. [advance copy will be requested if not yet published]

Week 6: content to be decided in discussion with students

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, *The Celtic Twilight* (1893), *Collected poems* (first edn 1895), *The Wind Among the Reeds* (1899)

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) and 'Youth' (1898/1902)

Critical reading

Read a selection from:

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

Week 6: National stirrings**Primary reading**

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

Critical reading

Read a selection from

- Benedict Anderson, *Imagined Communities* (1991)
- Elleke Boehmer, 'The Stirrings of New Nationalism' in *Colonial and Postcolonial Literature*
- — *Empire, the National and the Postcolonial: Resistance in Interaction* (2002)
- Amílcar Cabral, 'National Liberation and Culture', in *Colonial Discourse and Post-Colonial Theory: A Reader*, 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 Acheraoui, *Rethinking Postcolonialism* (2008)
- Ian Baucom, *Out of Place: Englishness, Empire, and the Locations of Identity* (1999)
- *Elleke Boehmer (ed.), *Empire Writing* (1998)
- --- *Colonial and Postcolonial Literature: Migrant Metaphors* (1995/2005)
- *--- *Empire, the National and the Postcolonial: Resistance in Interaction* (2002)
- Boehmer and Steven Matthews, 'Modernism and Colonialism', *The Cambridge Companion to Modernism*, ed. Michael Levenson (2011)
- Deepika Bahri, *Native Intelligence*, 2003
- *Howard J. Booth and Nigel Rigby (eds), *Modernism and Empire: Writing and British Coloniality, 1890-1940* (2000)
- Patrick Brantlinger, *The Rule of Darkness: British Literature and Imperialism, 1830-1914* (1988)
- David Huddart, *Postcolonial Theory and Autobiography* (2008)
- Amit Chaudhuri, *D.H. Lawrence and 'Difference'* (2003)
- Peter Childs, *Modernism and the Post-Colonial* (2007)
- Laura Chrisman, *Postcolonial Contraventions: Cultural Readings of Race, Imperialism and Transnationalism* (2003)
- *--- *Re-reading the Imperial Romance* (2000)
- W. E. B. Du Bois, *The Souls of Black Folk* (1903/2003)
- *Jed Esty, *Unseasonable Youth: Modernism, Colonialism, and the Fiction of Development* (2012)
- Ben Etherington, *Literary Primitivism* (2017)
- Frantz Fanon, *Black Skin, White Masks*, trans. Charles Lam Markmann (1986)
- Declan Kiberd, *Inventing Ireland* (1995)
- Henry Louis Gates (ed.), *'Race', Writing and Difference* (1986)
- Simon Gikandi, *Maps of Englishness* (1996)
- Paul Gilroy, *After Empire* (2004)
- Abdul JanMohamed and David Lloyd (eds), *The Nature and Context of Minority Discourses* (1990)
- Gail Ching-Liang Low, *White Skins, Black Masks: Representation and Colonialism* (1996)
- *Anne McClintock, *Imperial Leather: Race, Gender and Sexuality in the Colonial Contest* (1995)
- Chandra Talpade Mohanty, *Social Postmodernism: Beyond Identity Politics*, ed. Linda Nicholson (1995)
- Ashis Nandy, *The Intimate Enemy* (1983)
- Benita Parry, *Postcolonial Studies: A Materialist Critique* (2004)
- *Mary Louise Pratt, *Imperial Eyes: Travel Writing and Transculturation* (1992)
- Jahan Ramazani, *The Hybrid Muse* (2001)
- Sangeeta Ray, *En-gendering India* (2000)
- Edward W. Said, *Culture and Imperialism* (1993)
- Ella Shohat and Robert Stam, *Unthinking Eurocentrism: Multiculturalism and the Media* (1994)
- Gayatri Spivak, "Three Women's Texts and a Critique of Imperialism," *Critical Inquiry* 12:1 (1985): 243-61
- --, *In Other Worlds: Essays in Cultural Politics* (1988)

- --, *The Postcolonial Critic: Interviews, Strategies, Dialogues* (1990)
- *Sara Suleri, *The Rhetoric of English India* (1992)
- John Thieme, *Postcolonial Con-Texts: Writing Back to the Canon* (2001)
- Gauri Viswanathan, *Masks of Conquest: Literary Study and British Rule in India* (1989)
- Robert Young, *Colonial Desire: Hybridity in Theory, Culture, and Race* (1995)
- --- *The Idea of English Ethnicity* (2008)

- Amar Acheraïou, *Rethinking Postcolonialism* (2008)
- Ian Baucom, *Out of Place: Englishness, Empire, and the Locations of Identity* (1999)
- Elleke Boehmer (ed.), *Empire Writing* (1998)
- --- *Colonial and Postcolonial Literature: Migrant Metaphors* (1995/2005)
- --- *Empire, the National and the Postcolonial: Resistance in Interaction* (2002)
- Boehmer and Steven Matthews, 'Modernism and Colonialism', *The Cambridge Companion to Modernism*, ed. Michael Levenson (2011)
- Deepika Bahri, *Native Intelligence*, 2003
- Howard J. Booth and Nigel Rigby (eds), *Modernism and Empire: Writing and British Coloniality, 1890-1940* (2000)
- Patrick Brantlinger, *The Rule of Darkness: British Literature and Imperialism, 1830-1914* (1988)
- David Huddart, *Postcolonial Theory and Autobiography* (2008)
- Amit Chaudhuri, *D.H. Lawrence and 'Difference'* (2003)
- 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)

Energising World Literature

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

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

Week 1: Fossil Forms

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

Core Reading:

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

Optional Reading:

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

Week 2: Energy Futures

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

Core Reading:

- H.G. Wells, *The War of the Worlds*
- Jules Verne, *Twenty Thousand Leagues Under the Sea*

Optional Reading:

- Rokeya Sakhawat Hossein, *Sultana's Dream and Other Stories*
- Arkady and Boris Strugatsky, *Roadside Picnic*

Week 3: Metabolic Rifts

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

Core Reading:

- Joseph Conrad, *Nostromo*
- Rudyard Kipling, 'The Bridge Builders'

Optional Reading:

- Bhabani Bhattacharya, *So Many Hungers*
- Liam O'Flaherty, *Famine*

Week 4: Speculative Circulation

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

Core Reading:

- Émile Zola, *L'Argent (Money)*
- Don DeLillo, *Cosmopolis*

Optional Reading & watching:

- Joseph O'Neill, *Netherland*
- John Lanchester, *Capital*
- Charles Ferguson, *The Inside Job*

Week 5: Petro-Critical Realism

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

Core Reading:

- Tabitha Lasley, *Sea State*
- Upton Sinclair, *Oil!*

Optional Reading & watching:

- Ken Saro-Wiwa, *A Forest of Flowers*
- George Miller, *Mad Max: Fury Road*

Week 6:

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

Core Reading:

- Mahasweta Devi, Imaginary Maps
- Leslie Marmon Silko, Ceremony

Optional Reading & watching:

- Zakes Mda, The Heart of Redness,
- Emmanuel Gras, Makala

Modern Irish-American Writing and the Transatlantic

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

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

Location: Room 6, Ewert House, Oxford OX2 7DD.

- Primary texts are widely available, and often cheap to come by. For secondary texts, where a link has not been provided below, PDFs will be made available on the Canvas site.
- Students will be encouraged to bring along examples from primary texts as part of their presentations.

Week 1: What is 'Irish-American Writing'?

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

Week 2: Narratives of Crossing

- James Joyce, 'Eveline', from *Dubliners* (1914; Oxford World Classics edition preferred)
- Brian Friel, *Philadelphia Here I Come!* (London: Faber, 1965)
- Colm Toibín, *Brooklyn* (2009)

Week 3: Irish-American Poetry

- Michael Donaghy, selections from *Dances Learned Last Night: Poems, 1975–1995*.
- Lorna Goodison, 'Country, Sligoville', from *Turn Thanks: Poems* (Champaign, Illinois: University of Illinois Press, 1999).
- & c.f. Chapter 1, of *Making History Happen: Caribbean Poetry in America* by Derrilyn E. Robinson (2015): available through SOLO.
- Marianne Moore, 'Sojourn in the Whale' and 'Spenser's Ireland', from *Complete Poems* (Faber, 1984).
- Wallace Stevens, 'The Irish Cliffs of Moher' and 'Our Stars Come from Ireland', from *Collected Poems* (Faber: 2006)
- Daniel Tobin, *Awake in America: On Irish American Poetry* (Notre Dame, Indiana: University Notre Dame Press, 2011). Preface; and essay, 'The Westwardness of Everything: Irishness in the Poetry of Wallace Stevens', pp.87–112.
- --, 'Irish American Poetry and the Question of Tradition', *New Hibernia Review* Vol.3(4), (Winter 1999): 143-154. Online access through SOLO.

Week 4: America Looks to Ireland

- John Berryman, 'One Answer to a Question: Changes' (1965), reprinted in *The Freedom of the Poet* (New York: Farrar, Straus and Giroux, 1976), p.323.
- Elizabeth Bishop, 'Efforts of affection: a memoir of Marianne Moore' (c.1969), *Bishop: Poems, Prose, and Letters* (New York: Library of America, 2008), pp.471–499.
- Rebecca Palen, "Real Journeys of the Imagination: Carson McCullers and Ireland." *IJAS online*, issue 3: <http://ijas.iaas.ie/?issue=issue-3>.
- John Steinbeck, 'I go back to Ireland', first published in *Collier's*, 31 January 1953, reprinted in *Of Men and their Making: The Selected Non-fiction of John Steinbeck*, ed. Susan Shillingshaw and Jackson J. Benson (London: Allen Lane/Penguin, 2002), pp.262–269.

Week 5: Ireland Looks to America

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

Week 6: Race

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

Further Reading

1) Primary Texts

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

2) Secondary Texts

- Peter Brazeau, 'The Irish connection: Wallace Stevens and Thomas McGreevy', *The Southern Review*, 17.3 (summer 1981), 533–541.
- Rachel Buxton, *Robert Frost and Northern Irish Poetry* (Oxford: OUP, 2004).
- James P. Byrne, Philip Coleman, and Jason King, eds., *Ireland and the Americas: Culture, Politics, and History*. Santa Barbara: ABC-Clio, 2008.
- Daniel Casey and Robert E. Rhodes, eds., *Irish-American Fiction: Essays in Criticism* (New York: AMS Press, 1979).
- Philip Coleman, "'The politics of praise': John Berryman's engagement with W. B. Yeats", *Études Irlandaises*, 28.2 (automne 2003): 11–27.
- Wai Chee Dimock, *Through Other Continents: American Literature Across Deep Time* (Princeton and Oxford: Princeton University Press, 2006).
- Ron Ebest, *Private Histories: The Writing of Irish-Americans, 1900–1935* (Notre Dame: The University of Notre Dame Press, 2005)
- Sally Barr Ebest, *The Banshees: A Literary History of Irish American Women Writers* (Syracuse: Syracuse UP, 2013)
- Bart Eeckhart and Edward Ragg, eds., *Wallace Stevens Across the Atlantic* (Basingstoke: Palgrave Macmillan, 2008).
- Charles Fanning, *Private Histories: The Writing of Irish Americans, 1900–1935* (Notre Dame, Indiana: University of Notre Dame Press), 2005.
- --, *The Irish Voice in America: Irish-American Fiction from the 1760s to the 1980s* (Lexington, Kentucky: University Press of Kentucky, 1990).
- Paul Giles, *American Catholic Arts and Fictions: Culture, Ideology, Aesthetics* (Cambridge: Cambridge University Press, 1992).
- --, 'From decadent aesthetics to political fetishism: the "oracle effect" of Robert Frost's poetry', *American Literary History*, 12.4 (winter 2000): 713–744.
- --, *Virtual Americas: Transnational Fictions and the Transatlantic Imaginary* (Durham: Duke University Press, 2002).
- Green, Fiona, "'Your trouble is their trouble': Marianne Moore, Maria Edgeworth and Ireland', *Symbiosis: A Journal of Anglo-American Literary Relations*, 1.2 (October 1997): 173–85.
- John Harrington, *The Irish Play on the New York Stage, 1874–1966* (Lexington, Kentucky: University Press of Kentucky, 1997).
- Matthew Frye Jacobson, *Whiteness of a Different Colour: European Immigrants and the Alchemy of Race* (Cambridge, Massachusetts and London: Harvard University Press, 1998).
- Maria Johnston, "'This endless land': Louis MacNeice and the USA', *Irish University Review*, 38.2 (autumn/winter 2008): 243–262.
- Ellen McWilliams, *Irishness in North American Women's Writing* (Basingstoke: Palgrave Macmillan, 2021).
- --, 'Maeve Brennan and James Joyce', *Irish Studies Review*, 26.1 (2018), special issue on 'The Literature and Culture of the Irish Abroad': 111–123.
- --, *Women and Exile in Contemporary Irish Fiction* (Basingstoke: Palgrave Macmillan, 2013).
- Tracy Mishkin, *The Harlem and Irish Renaissances: Language, Identity and Representation* (Gainesville, Florida: University Press of Florida, 1998).
- Sinéad Moynihan, *Ireland, Migration and Return Migration: The 'Returned Yank' in the Cultural Imagination, 1952–present* (Liverpool: Liverpool University Press, 2019).
- Tony Murray, 'Joyce, *Dubliners* and Diaspora', *Irish Studies Review*, 26.1 (2018): 98–110.
- Diane Negra, ed., *The Irish in Us: Irishness, Performativity, and Popular Culture* (Durham and London: Duke University Press, 2006).
- Laura O'Connor, *Haunted English – the Celtic Fringe, the British Empire, and De-Anglicization* (Baltimore: John Hopkins University Press, 2006).

- --, 'Flamboyant reticence: an Irish incognita', in Linda Leavell, Cristanne Miller, and Robin G. Schulze, eds., *Critics and Poets on Marianne Moore: 'A Right Good Salvo of Barks'* (Lewisburg: Bucknell University Press, 2005), pp.165–183.
- Fintan O'Toole, *Ex-Isle of Erin: Images of a Global Ireland* (Dublin: New Ireland Books, 1997).
- Jahan Ramazani, *A Transnational Poetics* (Chicago: University of Chicago Press, 2009).
- --- *Poetry in a Global Age* (Chicago: University of Chicago Press, 2020).
- Edward L. Shaughnessy, *Down the Nights and Down the Days: Eugene O'Neill's Catholic Sensibility* (Notre Dame, Indiana: University of Notre Dame Press, 2000).
- -- ed., *Eugene O'Neill in Ireland: The Critical Reception* (Greenwood Press, 1998).
- Tara Stubbs, *American Literature and Irish Culture, 1910–1955: the politics of enchantment* (Manchester: MUP, 2013; paperback 2017).
- -- and Doug Haynes, eds., *Navigating the Transnational in Modern American Literature and Culture* (New York and London: Routledge, 2017).
- Daniel Tobin, 'Irish-American poetry and the question of tradition', *New Hibernia Review*, 3.4 (winter 1999): 143–154.
- Eamonn Wall, *From the Sin-é Café to the Black Hills: Notes on the New Irish* (Madison, Wisconsin and London: University of Wisconsin Press, 1999).
- Patrick Ward, *Exile, Emigration and Irish Writing* (Dublin and Portland, Oregon: Irish Academic Press, 2002).

3) Irish-American History and Cultural History

(N.B. Some of these texts [marked with *] are now quite dated and display considerable political bias, but are useful as examples of the contentious nature of the subject matter!)

- Thomas Brown, *Irish-American Nationalism 1870–1890* (Philadelphia: Lippincott, 1966).
- Charles Callan, *America and the Fight for Irish Freedom, 1866–1922* (New York: Devon Adair, 1957).*
- F.M. Carroll, *American Opinion and the Irish Question 1910–1923* (Dublin and New York: Gill and Macmillan and St. Martin's Press, 1978).
- Dennis Clark, *Irish Blood: Northern Ireland and the American Conscience* (New York: Kennikat, 1977).*
- Hasier R. Diner, *Erin's Daughters in America: Irish Immigrant Women in the Nineteenth Century* (Baltimore: John Hopkins UP, 1983).
- J. P. Dolan, *The Irish Americans: A History* (New York: Bloomsbury, 2008).
- T. Ryle Dwyer, *Irish Neutrality and the USA* (Dublin: Gill and Macmillan, 1977).*
- Maldwyn A. Jones, 'The Scotch-Irish of British America', in Bernard Bailyn and Philip D. Morgan, eds., *Strangers within the Realm: Cultural Margins of the First British Empire* (Chapel Hill and London: University of North Carolina Press, 1991), pp.284–313.
- Billy Kennedy, *The Scotch-Irish in Pennsylvania and Kentucky* (Belfast: Causeway Press, 1998).
- Lawrence McCaffrey, *Textures of Irish America* (Syracuse: Syracuse University Press, 1992).
- Kerby A. Miller, *Emigrants and Exiles: Ireland and the Irish Exodus to North America* (Oxford: OUP, 1988).
- --, *Ireland and Irish America: Culture, Class and Transatlantic Migration* (Dublin and Notre Dame: Field Day/ Notre Dame, 2008).
- Jack Morgan, *New World Irish: Notes on One Hundred Years of Lives and Letters in American Culture* (New York: Palgrave Macmillan, 2011).
- Robert Keating O'Neill, 'The Irish book in the United States', in Clare Hutton and Patrick Walsh, eds., *The Oxford History of the Irish Book, Volume V: The Irish Book in English, 1891–2000* (Oxford: Oxford University Press, 2011), pp.413–439.
- William Vincent Shannon, *The American Irish: A Political and Social Portrait* (New York: Macmillan, 1966).

- Charles Townshend, *Easter 1916: The Irish Rebellion* (London and Dublin: Penguin, 2005).
- Alan J. Ward, *Ireland and Anglo-American Relations, 1899–1921* (London: LSE / Weidenfeld and Nicolson, 1969).
- Clair Wills, *That Neutral Island: A Cultural History of Ireland During the Second World War* (London: Faber, 2007).
- --, 'The aesthetics of Irish neutrality during the Second World War', *Boundary 2*, 31.1 (spring 2004): 119–145.

Hilary Term C-Courses

Approaching the End: Death, Judgement, and the End of the World in Old English Literature

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

Alcuin of York, writing at the end of the eighth century, provides a riddling definition of death as ‘the inevitable outcome, the uncertain journey, the tears of the living, the foundation of a testament, the robber of humankind’. This description usefully captures the sense of inevitability and uncertainty, of beginnings and endings, the marks early medieval thinking and writing about not only death, but also the necessity of judgement and the precarity of salvation. In this course, we will focus on early medieval ideas of death, judgement, and the promise of the afterlife, ranging widely across both prose and verse texts, encompassing narrative, lyric, epic, didactic, and visionary texts. We will place early medieval responses to death and judgement in contemporary historical and cultural contexts and examine how these central preoccupations of Christian thought impact in often unexpected ways on the literary productions of the period.

Week 1: Living with the dead

The course begins with a consideration of the early medieval experiences of and attitudes to the end of life on earth. We will look at representations of death in a range of Old English poetic and prose texts (including *Beowulf*, the hagiographic poem *Guthlac B*, Ælfric of Eynsham’s *Life of St Edmund*, and the wisdom poem *The Fortunes of Mortals*). We will consider these texts alongside historical and archaeological evidence for memorialization and treatment of the dead—and the undead—in this period.

Week 2: Preparing for death in life

Early medieval teachers and preachers never tired of impressing upon their audiences the need to consider *ure sawle þearf* (‘our soul’s need’)—to live, that is, in anticipation of death and judgement. These teachings are the starting point for this seminar, which will focus upon the situation of the *mediocriter boni*—‘the middling good’ people, neither wonderfully good nor wonderfully bad, whose hopes for salvation are increasingly seen to depend upon practices of confession and penitence. We will place explicitly didactic and penitential texts alongside so-called liturgical or elegiac poems (such as *The Seafarer* and *An Exhortation to Christian Living*) as well as *The Dream of the Rood* and Cynewulf’s *Juliana*.

Week 3: Postmortem experiences

What happens to the soul between the moment of death and the resurrection on Judgement Day? What does it look like as it leaves the body? Where does it go and can it come back again? The early medieval period saw a remarkable development of thinking and teaching about the postmortem experiences of the individual soul, notably connected to a growth in belief in the purgatorial nature of the interim between death and Judgement. We will examine a range of texts which engage with and are shaped by thinking on these issues, including the Old English translation of the *Dialogues* of Gregory the Great, the visionary literature included in Book V of Bede’s *Historia Ecclesiastica*, the Old English *Soul and Body* poems, and the ‘autobiographical’ epilogues of the poet Cynewulf.

Week 4: Apocalypse....when?

Anxiety over the coming of the apocalypse—whether or not associated with the millennial year 1000 or other landmark years—is a common drive of religious teaching and reform throughout this period. We will consider the nature of apocalyptic thought as it is reflected in the writings of figures such as Ælfric of Eynsham and Archbishop Wulfstan of York and in the light of tenth century religious and political contexts. We will consider the impact of the Viking attacks in the late tenth century on ideas about Antichrist and the coming end of the world.

Week 5: Judgement Day

Dramatic accounts of Judgement Day itself and the events which precede it are amongst the highlights of early medieval literature, both prose and verse. We will study some of these accounts—including the poems *Christ III* and *Judgement Day I* and *II* and the prose accounts in *Vercelli Homily X* and *Blickling Homily VIII*—and consider how spiritual judgement functions as a model for thinking about both secular and literary judgement within the world. We will focus on fear and uncertainty as responses to the contemplation of Judgement Day and also look at contemporary depictions of the afterlife—both heaven and hell—in texts such as *Christ and Satan* and the *Visio Pauli* tradition.

Week 6: Last things

In Christian theology, the ‘last things’ are the end of life in death, the tribunal of Judgement Day, and the everlasting rewards or punishments of heaven and hell. In a similarly apocalyptic vein, we will mark the passing of this course by assembling to listen to presentations on your chosen topics and to test them in fire by way of Q&A. The rewards of virtue will be evident to all.

Preliminary reading list

Week-by-week bibliographies will be provided, but you can get a sense of what the course will involve from the preliminary suggestions below. Please feel free to get in touch with me directly if you would like more information about what we will cover or suggestions for further reading.

Primary texts

We will cover a number of mostly quite short texts from week to week. You may wish to get a flavour of some of the texts we will be considering in detail. These include the Old English poems *Christ III* (also known as *Christ in Judgement*), *The Dream of the Rood* (also known as *The Vision of the Cross*), *Guthlac B*, *Juliana*, *Christ and Satan*, and the *Soul and Body* poems. There are many editions and translations of these texts available; the most convenient are probably the facing-page texts in the Dumbarton Oaks Medieval Library series.

- *Old English Poems of Christ and His Saints*, ed. and trans. Mary Clayton (Cambridge, MA: Harvard University Press, 2013). [*Christ III*, *The Dream of the Rood*, *Christ and Satan*].
- *The Old English Poems of Cynewulf*, ed. and trans. Robert E. Bjork (Cambridge, MA: Harvard University Press, 2013). [*Guthlac B*, *Juliana*].
- *Old English Shorter Poems Vol. I Religious and Didactic*, ed. and trans. Christopher A. Jones (Cambridge, MA: Harvard University Press, 2012). [*Soul and Body*—also *Judgement Day I*, *Judgement Day II*, *The Grave*].

You may also wish to look at some prose texts, such as Bede’s *Historia Ecclesiastica* (esp. II.12–15 and V.12–14), Archbishop Wulfstan’s *Sermo Lupi ad Anglos*, Ælfric’s *Life of St Edmund*, and the anonymous Old English homily known as *Vercelli X*. Again, these are widely available; facing-page texts are available in:

- *Bede's Ecclesiastical History of the English People*, ed. and trans. Bertram Colgrave and R. A. B. Mynors (Oxford: Oxford University Press, 1969). See also the edition of 'Cuthbert's Letter on the Death of Bede' in his volume.
- *Old and Middle English, c.890-c.1450: an anthology*, ed. Elaine M. Treharne, 3rd ed., (Chichester: Wiley-Blackwell, 2010). [*Sermo Lupi ad Anglos*, *Life of St Edmund*, *Vercelli X*].

Secondary reading

- APPLETON, Helen: 'Folk Horror: Hell and the Land in Old English Homilies for Rogationtide', in *The Literature of Hell*, ed. Margaret Kean (Woodbridge: D. S. Brewer, 2021), 13–36.
- BEDINGFIELD, M. Bradford: 'Anglo-Saxons on Fire', *The Journal of Theological Studies* 52:2 (2001), 658–77.
- BLAIR, John: 'The Dangerous Dead in Early Medieval England', in *Early Medieval Studies in Memory of Patrick Wormald*, ed. Stephen Baxter *et al* (Farnham: Ashgate, 2009), 539–59.
- CAIE, Graham D. *The Judgment Theme in Old English Poetry* (Copenhagen: Nova, 1976).
- CLAYTON, Mary: 'Preaching and teaching', in *The Cambridge Companion to Old English Literature*, ed. Malcolm Godden and Michael Lapidge, 2nd ed. (Cambridge: Cambridge University Press, 2013), 159–79.
- CUBITT, Catherine: 'On Living in the Time of Tribulation: Archbishop Wulfstan's *Sermo Lupi ad Anglos* and its Eschatological Context', in *Writing, Kingship and Power in Anglo-Saxon England*, ed. Rory Naismith and David A. Woodman (Cambridge: Cambridge University Press, 2017), 201–33.
- DEVLIN, Zoë L.: '(Un)touched by Decay': Anglo-Saxon Encounters with Dead Bodies', in *Death Embodied: Archaeological Approaches to the Treatment of the Corpse*, ed. Zoë L. Devlin and Emma-Jayne Graham (Oxford: Oxbow Books, 2015), 63–85.
- HILL, Thomas D.: 'Vision and Judgement in the Old English *Christ III*', *Studies in Philology* 70 (1973), 233–42.
- FIREY, Abigail: *A New History of Penance* (Leiden: Brill, 2008), esp. essays by Means and Firey.
- FOXHALL FORBES, Helen: '*Diuiduntur in quattuor*: The Interim and Judgement in Anglo-Saxon England', *The Journal of Theological Studies* 61 (2010), 659–84.
- ———: *Heaven and Earth in Anglo-Saxon Literature* (New York: Ashgate, 2013), esp. chapters 3–5.
- FRANTZEN, Allen J.: *The Literature of Penance in Anglo-Saxon England* (New Brunswick: Rutgers University Press, 1983).
- FULK, R. D. and Christopher M. Cain: *A History of Old English Literature*, 2nd ed. (Chichester: Wiley-Blackwell, 2013).
- GABRIELE, Matthew and James T. Palmer (ed.): *Apocalypse and Reform from Late Antiquity to the Middle Ages* (London: Routledge, 2019), esp. essays by Darby, Foxhall Forbes, and Gabriele.
- GATCH, Milton McC.: 'Perceptions of eternity', in *The Cambridge Companion to Old English Literature*, ed. Malcolm Godden and Michael Lapidge, 2nd ed. (Cambridge: Cambridge University Press, 2013), 198–213.
- JOYNES, Andrew: *Medieval Ghost Stories* (Woodbridge: Boydell, 2001), esp. part three.
- KABIR, Ananya Jahanara: *Paradise, Death and Doomsday in Anglo-Saxon Literature*. (Cambridge: Cambridge University Press, 2001).
- LANDES, Richard *et al* (ed.): *The Apocalyptic Year 1000: Religious Expectation and Social Change, 950–1050* (Oxford: Oxford University Press, 2003), esp. essays by Godden and Prideaux-Collins.
- LIONARONS, Joyce Tally: *The Homiletic Writings of Archbishop Wulfstan: A Critical Study* (Woodbridge: D. S. Brewer, 2010), esp. chapters 3–4.
- MOREIRA, Isabel: *Heaven's Purge: Purgatory in Late Antiquity* (Oxford: Oxford University Press, 2010), esp. chapters 4–6.
- POLLARD, Richard Matthew (ed.): *Imagining the Medieval Afterlife* (Cambridge: Cambridge University Press, 2020), esp. essays by Wieland, Moreira, and Foxhall Forbes,
- POWELL, Kathryn and Donald Scragg (ed.): *Apocryphal Texts and Traditions in Anglo-Saxon England* (Cambridge: D. S. Brewer, 2003), esp. essays by Biggs, Wright, and Karkov.
- RABIN, Andrew: 'Bede, Drythelm, and the Witness to the Other World: Testimony and Conversion in the *Historia ecclesiastica*', *Modern Philology* 106 (2009), 375–98.

- SHIMOMURA, Sachi: 'Visualizing judgment in Anglo-Saxon England: illumination, metaphor, and *Christ III*', in *Via Crucis: Essays on Early Medieval Sources and Ideas in Memory of J. E. Cross*, ed. Thomas Hall *et al* (Morgantown: West Virginia University Press, 2002), 27–49.
- THOMPSON, Victoria A.: *Dying and Death in Later Anglo-Saxon England* (Woodbridge: Boydell, 2002).

Old Norse Literature

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

This course is designed to be flexible enough to meet two needs. On the one hand, beginners in Old Norse will be introduced to a varied range of Old Norse-Icelandic prose and poetry, and be able to set these texts in their historical and cultural contexts. On the other, those who have already studied some Old Norse will be able to focus on texts directly relevant or complementary to their own interests and expertise.

There will be language classes in Old Norse, and a series of introductory classes on the literature, in Michaelmas Term 2022. These classes are mandatory for anyone who wishes to do the option in Hilary Term but has not done any Old Norse at undergraduate level. Prospective students are very welcome to contact Siân Grønlie with any queries.

Preliminary Reading List

Language:

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

Old Norse-Icelandic literature:

- Heather O'Donoghue, *Old Norse-Icelandic Literature: A Short Introduction* (Blackwell, 2004)
- Preben Meulengracht Sørensen, *Saga and Society*, transl. John Tucker (Odense: Odense University Press, 1993)
- G. Turville-Petre, *Origins of Icelandic Literature* (Oxford: Clarendon Press, 1953)
- E.O.G. Turville-Petre, *Scaldic Poetry* (Oxford: Clarendon Press, 1976)
- Margaret Clunies Ross, ed., *Old Icelandic Literature and Society* (Cambridge: Cambridge University Press, 2000)
- Phillip Pulsiano, ed., *Medieval Scandinavia: an encyclopaedia* (New York; London: Garland: 1993)
- Jenny Jochens, *Old Norse Images of Women* (Philadelphia: University of Pennsylvania Press, 1996)
- William Ian Miller, *Bloodtaking and Peacemaking: feud, law and society in saga Iceland* (London; Chicago: University of Chicago Press, 1990)
- Carolyne Larrington, et.al., *A Handbook to Eddic Poetry* (Cambridge, 2016)
- Vésteinn Ólason, *Dialogues with the Viking Age* (University of Chicago Press, 1998)

Translations:

- *The Sagas of the Icelanders: a selection*, ed., Viðar Hreinsson (London: Penguin, 2000)
- *The Complete Sagas of Icelanders*, ed. Viðar Hreinsson (five volumes, various translators) (Reykjavík: Leifur Eiríksson Publishing, 1997)(now being published separately as Penguin Classics, various translators)
- *Snorri Sturluson: Edda*, trans. Anthony Faulkes (London: Dent, 1987)
- *The Poetic Edda*, trans. Carolyne Larrington (Oxford: Oxford University Press, 2014), or trans. Andy Orchard as *The Elder Edda* (Penguin Classics, 2011)

The Long Fifteenth Century: Poetic Theory, Poetic Practice

Course Convenor: Dr Jane Griffiths (jane.griffiths@ell.ox.ac.uk)

This course will focus on a period when there were no formal poetics, but when there was extensive thought about the purpose of poetry and the forms it might take: a period when poets both discussed and discovered what it meant to be a poet through their poems, and theory and praxis were not entirely distinct. It will cover some of the recurrent concerns and recurrent practices of the period, including questions of authorship and voice, questions of translation and non-translation, and questions of material form, as well as the question of poetic form itself. Many of the poets we shall discuss are the loosely canonical ones of the long 15th century, but they will be considered alongside a healthy body of anonymous literature, as well as poems that are multilingual and/or contain complex forms of address and double-voicing.

The six classes are designed to work cumulatively, rather than to be discrete entities, allowing for extensive cross-reference between them, and between the various forms under discussion – as well as comparison with forms that are not explicitly billed, such as audience and genre. Their aim is to give you a sense of just how experimental much of the literature of this period was, and how individual poets built on their own discoveries as well as on those of their predecessors to create a practical poetics.

Recommended introductory reading includes A. J. Minnis, *Medieval Theory of Authorship* (1988); Douglas Gray, *Simple Forms: Essays on Medieval Popular Literature* (2015); D. Vance Smith, 'Medieval Forma: The Logic of the Work', in *Reading for Form*, ed. Susan J. Wolfson and Marshall Brown (2006); Robert J. Meyer-Lee and Catherine Sanok, ed., *The Medieval Literary: Beyond Form* (2018), especially the introduction. Specific reading for each of the classes follows below. You will be expected to be familiar with all the primary texts listed, and with some (but not necessarily all) of the suggested secondary reading. Each week also includes some optional primary reading, which may be of interest to those who want to take a specific topic further.

Week 1: Forms of the Poet

Primary texts to read for class:

- *Thomas Hoccleve, 'Prologue' to *The Regement of Princes*, ed. F.J. Furnivall, EETS es 72 (1897), or *The Regiment of Princes*, ed. Charles M. Blyth (1999), also available online.
- *Lydgate, 'Bycorne & Chychevache', in *Mummings and Entertainments*, ed. Claire Sponsler (2010), also available online.
- *John Lydgate, *The Fall of Princes*, ed. Henry Bergen, EETS es 121-124 (London, 1924- 27), book I, lines 1-469 (prol.), and book VI (prol.)
- *Gavin Douglas, *The Palis of Honoure*, ed. David Parkinson (Kalamazoo, 1992), also available online
- *Gavin Douglas, *The Eneados: Gavin Douglas's Translation of Virgil's Aeneid*, ed. Priscilla Bawcutt (2020), Prol. to Book VIII
- *John Skelton, *The Bowge of Court and A Garlande of Laurell*, in *The Complete English Poems*, ed. John Scattergood (2014)

Suggested secondary reading:

- *Robert Meyer-Lee, *Poets and Power from Chaucer to Wyatt* (2007)
- *Claire Sponsler, *The Queen's Dumbshows: John Lydgate and the Making of Early Theater* (2014)
- *Jane Griffiths, *John Skelton and Poetic Authority: Defining the Liberty to Speak* (2006)
- *Nicholas Perkins, *Hoccleve's Regiment of Princes: Counsel and Constraint* (2001)
- *Sebastian Langdell, *Thomas Hoccleve: Religious Reform, Transnational Poetics, and the Invention of Chaucer* (2020), chp. 3
- Lois Ebin, *Illuminator, Makar, Vates: Visions of Poetry in the Fifteenth Century* (1988)
- Daniel Wakelin, 'Hoccleve and Lydgate', in *A Companion to Medieval Poetry*, ed. Corinne Saunders (2010), 557-74
- *Stephanie A. Viereck Gibbs Kamath, *Authorship and First-Person Allegory in Late Medieval France and England* (2012)

- Nigel Mortimer, *John Lydgate's Fall of Princes: Narrative Tragedy in Its Literary and Political Contexts* (2005)
- *A.C. Spearing, *Medieval Autographies: The I of the Text* (2012), chp. 5

(optional addition)

- *Alexander Barclay, *The Ship of Fools*: the 1509 edition is available on EEBO as *The Shyp of Folys of the worlde* (1509), STC 3345.
- *John Colley, 'Branding Barclay: The Printed Glosses and Envoys to Alexander Barclay's Shyp of Folys', *Philological Quarterly* 99 (2020), 147-70
- *Antony J. Hasler, *Court Poetry in Late Medieval England and Scotland: Allegories of Authority* (2011), chp. 4

Week 2: Forms of Address

Primary texts to read for class:

- **Patience*, in *The Poems of the Pearl Manuscript*, ed. Malcolm Andrew and Ronald Waldron (1978, 2010)
- *Thomas Hoccleve, 'The Remonstrance against Oldcastle', in *Selections from Hoccleve*, ed. M. C. Seymour (1981), also available online
- *John Audelay, 'True Living' (and the following 'Instructions for Reading' (pp. 25-31), 'Blind Audelay's English Passion' (pp. 103-5), 'Our Lord's Epistle on Sunday' (pp. 112-17), 'Audelay's Epilogue to The Counsel of Conscience' (pp. 134-46), in *Poems and Carols: Oxford, Bodleian Library MS Douce 302*, ed. Susanna Fein (2009), also available online
- *Sir Thomas Wyatt, Satires and Psalms in *Collected Poems*, ed. Kenneth Muir and Patricia Thomson (1969), OR *The Complete Poems*, ed. R.A. Rebholtz (1978). The latter is a modernised spelling edition.
- *Henry Howard, Earl of Surrey, *The Poems of Henry Howard, Earl of Surrey*, ed. Emerys Jones (1969), no. 21 ('Wrapt in my carelesse cloke, as I walke to and fro'), no. 22 ('Gyrtt in my giltlesse gowne, as I sytt heare and sowe'), no. 23 ('O happy dames, that may embrace'), no. 24 ('Good ladies, you that have your pleasure in exyle')

Secondary reading:

- *A.C. Spearing, *Textual Subjectivities: The Encoding of Subjectivity in Medieval Narratives and Lyrics* (2007), chp. 5
- *David Lawton, *Voice in Later Medieval English Literature* (2017)
- Nicholas Perkins, '“Heer Y die in thy presence”: The Rewriting of Martyrs in and after Hoccleve', *Review of English Studies*, 69 (288) (2017), 13-31
- *Susanna Fein (ed.), *My Wyl and my Wrytyng: Essays on John the Blind Audelay* (2009)
- *Lynn Staley, 'The Penitential Psalms and Vernacular Theology', *ELN* 44 (2006), 113-20
- *Elizabeth Heale, *Wyatt, Surrey, and Early Tudor Poetry* (1998)
- *Arthur F. Marotti, *Manuscript, Print, and the English Renaissance Lyric* (1995)

(optional addition)

- **The Devonshire Manuscript: A Woman's Book of Courtly Poetry*, ed. Elizabeth Heale (2012); also at https://en.wikibooks.org/wiki/The_Devonshire_Manuscript
- *Elizabeth Heale, 'Women and the Courtly Love Lyric: The Devonshire MS (BL Additional 17492)', *Modern Language Review* 90:2 (1995), 296-313.
- *Christopher Shirley, 'The Devonshire Manuscript: Reading Gender in the Henrician Court', *English Literary Renaissance* 45:1 (2015), 32-59

Week 3: Forms of Translation

Primary texts to read for class:

- *Chaucer, *The House of Fame*, in *The Riverside Chaucer*, ed. Larry D. Benson (1988; later editions also available)
- *John Lydgate, *The Siege of Thebes*, John Lydgate, *The Siege of Thebes*, ed. Robert R. Edwards (2001), also online, or ed. Axel Erdmann and E. Ekwall, EETS es 108, 125 (London, 1911-30)
- *James I of Scotland, *The Kingis Quair*, in Julia Boffey, ed., *Fifteenth-Century English Dream Visions* (2003), 90-157. Another edition available online.
- *Robert Henryson, *The Testament of Cresseid*, in *The Poems of Robert Henryson*, ed. Denton Fox (2019), available online
- *Translations of Laetabundus: John Lydgate, 'Letabundus', in *Minor Poems*, part 1: Religious Poems, ed. J. MacCracken, EETS e.s. 107, pp. 49-60; James Ryman, nos. XXIV and CII, in Julius Zupitza (ed.), 'Die Gedichte des Franziskaners Jakob Ryman', *Archiv für das Studium der neueren Sprachen und Literaturen*, 93 (1894), 167-338 (201, 276-7); also in Greene, *Early English Carols*, 10-11 and the two edited as one item in Brown15, no. 77. Also 'Glad & blithe'.
- *Gavin Douglas, Prologue to Book I, in *The Eneados: Gavin Douglas's Translation of Virgil's Aeneid*, ed. Priscilla Bawcutt (2020)
- *Henry Howard, Earl of Surrey, translation of the *Aeneid* Book II and Book IV, in *The Poems of Henry Howard, Earl of Surrey*, ed. Emerys Jones (1969)

Secondary reading:

- *Jacob Rieff, '“Tenlumyne” the Laetabundus: John Lydgate as Benedictine Poet', *Journal of English and Germanic Philology*, 115: 3 (2016), 370-93
- *Canitz, A. E. C. 'The Prologue to the *Eneados*: Gavin Douglas's Directions for Reading.' *Studies in Scottish Literature* 25 (1990): 1-22.
- *Canitz, A.E.C. 'From *Aeneid* to *Eneados*: Theory and Practice of Gavin Douglas's Translation.' *Medievalia et Humanistica* 19 (1991): 81-100*Scott Morgan-Straker, ('Deference and Difference: Lydgate, Chaucer, and the *Siege of Thebes*', *Review of English Studies* 52 (2001), 1-21
- *Lois Ebin, 'Boethius, Chaucer, and the *Kingis Quair*', *Philological Quarterly* 53 (1974) 321-41
- *S. Kohl, 'The *Kingis Quair* and Lydgate's *Siege of Thebes* as Imitations of Chaucer's Knight's Tale' *Fifteenth-Century Studies* 2 (1979) 119-34
- *Robert O. Payne, *The Key of Remembrance: A Study of Chaucer's Poetics* (1963)
- *Stephen Merriam Foley, 'Not-Blank-Verse: Surrey's *Aeneid* Translations and the Prehistory of a Form', in *Poets and Critics Read Vergil*, ed. Sarah Spence (2001), 149-71
- *Edward Wilson-Lee, '“The Subtle Tree”: Idolatry and Material Memory in Surrey's *Aeneid*', *Translation & Literature* 20 (2011), 137-156
- *Priscilla Bawcutt, 'Douglas and Surrey: Translators of Virgil', *Essays and Studies* 27 (1974), 52-67
- *Jane Griffiths, *Diverting Authorities: Experimental Glossing Practices in Manuscript and Print* (2014)

(optional addition):

- *Chaucer, *Troilus and Criseyde*, and *Boece*, both in *The Riverside Chaucer*, ed. Larry D. Benson (Oxford, 1988; later editions also available)
- **Tottel's Miscellany: Songs and Sonnets of Henry Howard, Earl of Surrey, Sir Thomas Wyatt, and others*, ed. Amanda Holton and Tom MacFaul (2011)
- *A. J. Minnis, *Chaucer's Boece and the Medieval Tradition of Boethius* (1993)
- *Lee Patterson, *Chaucer and the Subject of History* (1991)

Week 4: Forms of non-translation (refusals and failures of translation)

Primary texts to read for class:

- *William Langland, *The Vision of Piers Plowman: An Edition of the B-text*, ed. A. V. C. Schmidt (1978), Passus III, esp. ll. 331-47)

- **Medieval English Lyrics and Carols*, ed. Thomas G. Duncan (2013); please read at least nos. I.75, II.54, II.55, II.73, II.88, II.95, II.142, and feel free to identify and discuss other macaronic lyrics too
- **The Early English Carols*, ed. Richard Leighton Greene; please read at least no. 75 and no. 132A, and feel free to read more widely – a very large number of carols are macaronic
- **Medieval English Lyrics: A Critical Anthology*, ed. R. T. Davies (1963): please read at least no. 70, and feel free to identify and discuss other macaronic lyrics too
- *John Skelton, *Speke Parott*, in *The Complete English Poems*, ed. John Scattergood (2014)

Secondary reading:

- *Elizabeth Archibald, 'Tradition and Innovation in the Macaronic Poetry of Dunbar and Skelton', *Modern Language Quarterly* 53 (1992), 126-49
- *Elizabeth Archibald, 'Macaronic Poetry', in *A Companion to Medieval Poetry*, ed. Corinne Saunders (2010), 277-88
- *Paul Zumthor, 'Une problème d'esthétique médiévale: l'utilisation poétique du bilinguisme', *Moyen Age* 66 (1960), 301-36 (part 1) and 561-94 (part 2)
- *Christopher Cannon, *From Literacy to Literature: England, 1300-1400* (2016)
- *Tim William Machan, 'The Visual Pragmatics of Code-Switching in Late Middle English Literature', in *Code-Switching in Early English*, ed. Herbert Schendl and Laura Wright (2011), 303-33
- *'“Divers of Langage”: the ‘Macaronic’ Glossing of Skelton’s *Speke Parrot*', in *Multilingualism in Medieval Britain, c.1066-1520*, ed. Judith Jefferson and Ad Putter (2013), pp. 211-24

(optional additions: not in fact poetry, but useful for comparison)

- *Siegfried Wenzel, *Macaronic Sermons: Bilingualism and Preaching in Late-Medieval England* (1994), Appendices B-D (examples of sermons)
- *John Skelton, *The Bibliotheca Historica of Diodorus Siculus*, ed. F. M. Salter, 2 vols. (1956 and 1957), EETS e.s. 233 and 239 (such aureate language that it's almost more Latinate than Latin)

Week 5: Forms of the Book

Primary texts to read for the class:

- *Thomas Hoccleve, Thomas Hoccleve, *Complaint and Dialogue*, ed. J.A. Burrow, EETS os 313 (Oxford, 1999), or in Roger Ellis, ed., *My Compleinte and Other Poems* (2001), 115-130. Also online in *Selections from Hoccleve*, ed. M. C. Seymour.
- *John Lydgate, 'The Triumphal Entry of Henry VI', in *Mummings and Entertainments*, ed. Claire Sponsler (2010), also available online.
- *William Caxton, *Prologues and Epilogues*, ed. William J. Crotch, ed., EETS os 176 (1928), or in N. F. Blake, ed., *Caxton's Own Prose* (1973)
- *Stephen Hawes, *The Conforte of Lovers*, in *The Minor Poems*, ed. Florence W. Gluck and Alice B. Morgan (1974), Early English Text Society, original series 271
- *Robert Copland, *Poems*, ed. Mary Erler (1993)

Secondary reading:

- *A.C. Spearing, *Medieval Autographies: The I of the Text* (2012), chp. 6
- *J. A. Burrow, 'Hoccleve's Series: Experience and Books', in *Fifteenth Century Studies: Recent Essays*, edited by Robert F. Yeager, 259-75 (1984)
- *David Watt, *The Making of Hoccleve's 'Series'* (2013)
- *Taylor Cowdery, 'Hoccleve's Poetics of Matter,' *Studies in the Age of Chaucer* 38 (2016): 133-64
- *Seth Lerer, *Chaucer and His Readers: Imagining the Author in Late Medieval England* (1993)
- *Rachel Stenner, *The Typographic Imaginary in Early Modern English Literature* (2018)
- *Eleanor Johnson, *Practicing Literary Theory in the Middle Ages* (2013), 203-13
- *Sebastian J. Langdell, *Thomas Hoccleve: Religious Reform, Transnational Poetics, and the Invention of Chaucer* (2020), chp. 1

- *Jane Griffiths, 'The Object of Allegory: Truth and Prophecy in Stephen Hawes' *Conforte of Lovers*', in Mary Carr, Kenneth P. Clarke and Marco Nievergelt (eds.), *On Allegory: Some Medieval Aspects and Approaches* (2008)
- *William Kuskin, *Symbolic Caxton: Literary Culture and Print Capitalism* (2008)

Week 6: Forms of the Poem

Primary texts to read for the class:

- **The Assembly of Ladies*, in *Fifteenth-Century English Dream Visions* ed. Julia Boffey (2003), 195-231, or in Walter W. Skeat, ed., *Chaucerian and Other Pieces* (1897), no. XXI (also available online).
- *John Audelay, 'Carols', in *Poems and Carols: Oxford, Bodleian Library MS Douce 302*, ed. Susanna Fein (2009), also available online (pp. 175-208)
- *John Skelton, *Ware the Hauke and The Tunnyng of Elynour Rummyng*, in *The Complete English Poems*, ed. John Scattergood (2014)
- *Thomas Wyatt, *Collected Poems*, ed. Kenneth Muir and Patricia Thomson (1969), OR *The Complete Poems*, ed. R.A. Rebholz (1978). The latter is a modernised spelling edition. Please read at least: 'Behold love, thy power how she dispiseth', 'What vailleth trouthe? or, by it, to take pain', 'The longe love, that in my thought doeth harbar', 'Farewell, Love, and all thy lawes for ever', 'Helpe me to seke for I lost it there', 'Goo burnyng sighes Vnto the frosen hert', 'It may be good, like it who list', 'If chaunce assynd' (these are Muir's first lines, please 'translate' for Rebholz!); please feel free to read more widely
- *Henry Howard, Earl of Surrey, *The Poems of Henry Howard, Earl of Surrey*, ed. Emerys Jones (Oxford, 1969), no. 2 ('The soote season, that bud and blome furth bringes'), no. 18 ('To dearely had I bought my grene and youthfull yeres'), no. 19 ('O lothsome place, where I'), no. 42 (translaton of the Aeneid, Book IV), ll. 1-68.

Secondary reading:

- *Suzanne Woods, *Natural Emphasis: English Versification from Chaucer to Dryden* (1985)
- *R. L. Greene (ed.), *The Early English Carols* (1977, 2019), introduction
- *John Hollander, 'Breaking into Song: Some Notes on Refrain', in *Lyric Poetry: Beyond New Criticism*, ed. Chaviva Hosek and Patricia Parker (1985)
- *Susanna Fein (ed.), *My Wyl and my Wrytyng: Essays on John the Blind Audelay* (2009)
- *Jeff Dolven, 'Reading Wyatt for the Style', *Modern Philology* 105 (2007), 65-86.
- *Arthur F. Marotti, *Manuscript, Print, and the English Renaissance Lyric* (1995)
- *Amanda Holton, 'An Obscured Tradition: The Sonnet and Its Fourteen-Line Predecessors', *Review of English Studies* 62 (2011), 373-392
- *Jason Powell, 'Editing Wyatts: Reassessing the Textual State of Sir Thomas Wyatt's Poetry', *Poetica* 71 (2009), 93-104
- *Chris Stamatakis, *Sir Thomas Wyatt and the Rhetoric of Rewriting: "Turning the Word"* (2012)
- *Andrew Welsh, *Roots of Lyric: Primitive Poetry and Modern Poetics* (1978)
- *Derek Attridge, *Poetic Rhythm* (1995)
- *Nicholas Myklebust, 'Misreading English Meter: 1400–1514' (unpublished Ph.D. dissertation, University of Texas at Austin, 2012), chapters 1 and 8: online at: https://repositories.lib.utexas.edu/bitstream/handle/2152/19527/myklebust_dissertation_201291.pdf?sequence=1

(optional additions):

Pearl and *Sir Gawain and the Green Knight* both constitute extremely interesting if unique experiments with narrative verse forms; you may also like to return to one or more of the texts we have previously read where the verse form particularly interested you

Wycliffite and Related Literatures: Dissidence and Texts

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

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

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

Week 1: Introduction and orientation: themes and critical issues

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

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

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

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

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

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

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

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

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

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

Week 6: Overview/retrospective

Assessment:

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

Bibliography:

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

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

On medieval literary theory and biblical studies, see:

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

- Rita Copeland and Ineke Sluiter (eds), *Medieval Grammar and Rhetoric: Language Arts and Literary Theory A. D. 300-1475* (Oxford, 2009)
- Jocelyn Wogan-Browne et al. (ed), *The Idea of the Vernacular: An Anthology of Middle English Literary Theory* (Exeter, 1999)
- **Rita Copeland, *Rhetoric, Hermeneutics and Translation: Academic Traditions and Vernacular Texts*** (Cambridge, 1991): a classic study of basic relevance to late-medieval politics of language and interpretation and much else besides
 - *Emotions and the History of Rhetoric in the Middle Ages* (Oxford, 2021)
- Alastair Minnis and Ian Johnson (eds): *The Cambridge History of Literary Criticism v. 2: The Middle Ages* (Cambridge, 2005)
- *Alastair Minnis, *Medieval Theory of Authorship* (Aldershot, 1983)
- Beryl Smalley, *The Study of the Bible in the Middle Ages* (Oxford, 1983)
- Christopher Ocker, *Biblical Poetics before Humanism and Reformation* (Cambridge, 2002)
- *Jon Whitman, 'Fable and Fact: Judging the Language of Scripture (Judges 9:8-15) from Antiquity to Modernity', *Harvard Theological Review*, 113 (2020), 149-85
- Annie Sutherland, *English Psalms in the Middle Ages: 1300-1450* (Oxford, 2015)
- Andrew Kraebel, *Biblical commentary and translation in later medieval England: experiments in interpretation* (Cambridge, 2020)
- Eyal Poleg, *Approaching the Bible in medieval England* (Manchester, 2013)
 - *A material history of the Bible: England 1200-1553* (Oxford, 2020)
- Mary Raschko, *The politics of Middle English parables: fiction, theology and social practice* (Manchester, 2018)
- The old and new versions of *The Cambridge History of the Bible*

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

John Wyclif:

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

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

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

- <https://archive.org/details/latinworks21wycl/page/n5/mode/2up>
- <https://www.library.fordham.edu/wyclif/#/>

The Wycliffite Bible

- *The Holy Bible...made from the Latin Vulgate by John Wycliffe and his Followers*, ed. J. Forshall and J. Madden, 4 vols (Oxford, 1850)
<https://archive.org/details/holybiblecontain01wycluoft/page/n6/mode/2up>
- ****See the online (partial) edition by Elizabeth Solopova and her team:** <https://wycliffite-bible.english.ox.ac.uk/#/>
- *The Wycliffite Old Testament Lectionary*, ed. Cosima Gillhammer, EETS O.S. 358 (Oxford, 2021)

English Wycliffite writings / Lollardy:

Thanks largely to Anne Hudson, a substantial body of Wycliffite writing in English is now available. Good places to start are the anthologies by Hudson, covering a range of topics (n. 1), and Dove, covering mostly issues relating to the vernacular and translation (n. 6). Wycliffite sermons are found in 2, 4 (William Taylor), 10. Learned materials and biblical exegesis (often highly polemical) in English are found more or less everywhere; see in particular 2, 3, 10, 11, 14, 15. For unusual formal choices, see 4 (Thorpe's testimony) and 12 (dialogues). For the 'Glossed Gospel' (partial edition as well as study), see 14; for the Glossed Psalter, see 15.

1. ****Selections from English Wycliffite Writings**, ed. A. Hudson (Cambridge, 1978)
2. ***English Wycliffite Sermons**, ed. A. Hudson and P. Gradon, 5 vols (Oxford, 1983-96)
3. ***The Lanterne of Li3t**, ed. L. M. Swinburne (EETS 151, 1917)
4. ***Two Wycliffite Texts**, ed. A. Hudson (EETS 301, 1993) [contains William Taylor's sermon and *Testimony of William Thorpe*]
5. ***Prologue to the Wycliffite Bible**, in *The Holy Bible...made from the Latin Vulgate by John Wycliffe and his Followers*, ed. J. Forshall and J. Madden, 4 vols (Oxford, 1850) [in vol I]; also edited in Mary ***Dove** [n. 6 below]; also see the translations of Jerome's prefatory material, in Forshall and Madden; and in ***Conrad Lindberg** (ed), *The Middle English Bible: Prefatory Epistles of St Jerome* (Oslo, 1978).
6. ****The Earliest Advocates of the English Bible**, ed. by Mary Dove (2010) [v useful edition of a range of writings dealing with biblical translation]; also see ****translation of Latin Oxford debates on vernacular scripture: *From the Vulgate to the Vernacular: Four Debates on an English Question c. 1400***, ed. and trans. Elizabeth Solopova, Jeremy Catto and Anne Hudson (Toronto, 2020)
7. *English Wyclif Tracts 1-3*, ed. Conrad Lindberg
8. *English Wyclif Tracts 4-6*, ed. Conrad Lindberg
9. *The Middle English Translation of the Rosarium Theologiae: a selection*, ed. Christina von Nolcken
10. ***The Works of a Lollard Preacher**, ed. Anne Hudson (EETS 317, 2001) [contains *De Oblacione Iugis Sacrificii*]
11. ***Two revisions of Rolle's English Psalter Commentary and the related Canticles**, ed. Anne Hudson, 3 vols (EETS 340-3, 2012-14)
12. ***Four Wycliffite Dialogues**, ed. Fiona Somerset (EETS 333, 2009)
13. 'A Lollard Tract: on Translating the Bible into English', ed. C. F. Bühler, *Medium Aevum*, 7 (1938), 167-83
14. ***Anne Hudson, *Doctors in English: A Study of the Wycliffite Gospel Commentaries*** (Liverpool, 2015)
15. ***A Glossed Wycliffite Psalter: Oxford, Bodleian Library MS Bodley 554**, ed. by Michael P. Kuczynski, 2 vols, EETS OS 352-3 (Oxford, 2019)
16. 'Oxford Bodleian Library, Trinity College MS 93: a study and partial edition', ed. by Hannah Schühle-Lewis (D. Phil. Thesis, 2019) [edition of a Wycliffite summary/ commentary or 'declaracioun' of the Bible]
17. *The Wycliffite Old Testament Lectionary*, ed. Cosima Clara Gillhammer (EETS, 2021)

Of related interest:

- ****From the Vulgate to the Vernacular: Four Debates on an English Question c. 1400**, ed. and trans. Elizabeth Solopova, Jeremy Catto and Anne Hudson (Toronto, 2020): important translation from Latin of Oxford debates on vernacular scripture
- For an influential example of contemporary vernacular **orthodox homiletics**, see *John Mirk's Festial*, ed. Susan Powell (EETS 334 & 336, 2009/10)
- ***A Macaronic Sermon Collection from Late Medieval England: Oxford MS Bodley 649**, ed. and trans. Patrick J. Horner (Toronto, 2006)
- *Dives and Pauper*, ed. Priscilla Barnum, EETS 275 (1976), 280 (1980), 323 (2004)
- ***Nicholas Love, *Mirror of the Blessed Life of Jesus Christ***, ed. M. G. Sargent (Exeter, 2005)
- *Dives and Pauper*, ed. Priscilla Barnum, 2 vols in 3 (EETS, 1976-2004)

Reginald Pecock:

- *Repressor of Overmuch Blaming of the Clergy*, ed. C Babington, 2 vols, Rolls series (London, 1860)
- ***Reginald Pecock's Book of Faith**, ed. J. L. Morrison (Glasgow, 1909)
- *Reule of Crysten Religioun*, ed. W. C. Greet (EETS 171, 1927)
- *The Donet*, ed. E.V. Hitchcock (EETS 156, 1921)
- *Folewer to the Donet*, ed. E.V. Hitchcock (EETS 164, 1924)

Poetry:

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

SECONDARY READING:**John Wyclif:****Essential:**

- Anthony Kenny (ed): *Wyclif in his Times* (Oxford, 1986)
- ***John Wyclif** (Oxford, 1985)
- Stephen Lahey: *John Wyclif* (Oxford, 2009)
- Jeremy Catto, ***'Wyclif and Wycliffism at Oxford'**
- **'Theology after Wycliffism'**
- Both in ****The History of the University of Oxford vol. II: Late Medieval Oxford**, ed. by Jeremy Catto and Ralph Evans (Oxford, 1992)
- ***Ian Levy (ed): A Companion to John Wyclif: Late Medieval Theologian** (Leiden, 2006)
- J. A. Robson, *Wyclif and the Oxford Schools* (Cambridge, 1961)
- Alexander Brungs and Frédéric Goubier, **'On Biblical Logicism: Wyclif, *Virtus Sermonis* and Equivocation'** [+ further references therein to important recent work on Wyclif's philosophy of language], *Recherches de Théologie et Philosophie Médiévales* 76 (2009), 201-246
- Andrew Kraebel, *Biblical commentary and translation in later medieval England: experiments in interpretation* (Cambridge, 2020)
- ***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]

Further:

- Anne Hudson and Michael Wilks (eds): *From Ockham to Wyclif*. Studies in Church History Subsidia 5 (Oxford, 1987)
- Anne Hudson, *Studies in the Transmission of Wyclif's Writings* (Aldershot/Variorum, 2008)
- Ian Levy: *John Wyclif: Scriptural Logic, Real Presence and the Parameters of Orthodoxy* (Marquette, 2003)
- Ian Levy, *Holy Scripture and the Quest for Authority at the End of the Middle Ages* (Notre Dame, 2012)
- Michael Wilks: *Wyclif: Political Ideas and Practice* (Oxford, 2000)
- Kantik Ghosh: *The Wycliffite Heresy: Authority and the Interpretation of Texts* (Cambridge, 2002)
- Stefano Simonetta and M-T. Fumagalli Beonio Brocchieri (eds): *Wyclif: Logica Politica Theologia* (Florence, 2003)
- *Helen Barr and Anne Hutchison (eds), *Text and Controversy from Wyclif to Bale* (Turnhout, 2005)
- *Mishtooni Bose and J. Patrick Hornbeck (eds), *Wycliffite Controversies* (Turnhout, 2011)
- P Hornbeck and M Van Dussen (eds), *Europe After Wyclif* (NY, 2016)
- *Before and After Wyclif: Sources and Textual Influences*, ed. Stefano Simonetta and Luigi Campi (Basel, 2020)
- Rory Cox, *John Wyclif on War and Peace* (Boydell, 2014)
- David Lavinsky, *The material text in Wycliffite biblical scholarship: inscription and sacred truth* (Boydell, 2017)

English Wycliffite writings / Lollardy / Wycliffite Bible:

- Foundational work remains **Anne Hudson, *The Premature Reformation* (Oxford, 1988)
- Also see her *Lollards and their Books* (London, 1985) – important collection of articles; also *Studies in the Transmission of Wyclif's Writings* (Aldershot, 2008)
- For a useful survey of the **historiography** and much else besides, see Patrick Hornbeck (with Fiona Somerset and Mishtooni Bose), *A Companion to Lollardy* (Leiden, 2016)

The literature on Wycliffism is now vast; the following is a select bibliography that will be supplemented in class depending on your interests. You will find further bibliography and other materials of interest **on**

<http://lollardsociety.org/>

- *Mishtooni Bose and J. Patrick Hornbeck, eds, *Wycliffite Controversies* (Turnhout, 2011)
- J Patrick Hornbeck, *What is a Lollard? Dissent and Belief in Late Medieval England* (Oxford, 2010)
- Margaret Aston and Colin Richmond (eds), *Lollardy and Gentry in the Later Middle Ages* (Stroud, 1997)
- Anne Hudson, 'William Thorpe and the Question of Authority', *Christian Authority: Essays in Honour of Henry Chadwick*, ed. G R Evans (Oxford, 1988)
- *'Laicus litteratus: the paradox of Lollardy' in *Heresy and Literacy, 1000-1530* (Cambridge: Cambridge University Press, 1994), pp. 222-36
- *'Five Problems in Wycliffite Texts and a Suggestion.' *Medium Ævum* 80.2 (2011): 301- 324.
- *Margaret Aston, *Lollards and Reformers: Images and Literacy in Late Medieval Religion* (London: Hambledon Press, 1984), esp. ch. 6: 'Lollardy and literacy'.
- -----, **Faith and Fire: Popular and Unpopular Religion 1350-1600* (London: Hambledon Press, 1993), esp. ch. 2, 'Wycliffe and the Vernacular'.
- Rita Copeland, 'Childhood, Pedagogy and the Literal Sense: From Late Antiquity to the Lollard Heretical Classroom', *New Medieval Literatures*, 1 (1997), 125-56
- -----, 'William Thorpe and his Lollard Community: Intellectual Labor and the Representation of Dissent', in *Bodies and Disciplines: Intersections of Literature and History in Fifteenth-Century England*, ed. David Wallace and Barbara Hanawalt (Minneapolis, 1996), pp. 199-221

- -----, *Pedagogy, Intellectuals and Dissent in the Later Middle Ages: Lollardy and Ideas of Learning (Cambridge, 2001)
- *Rhetoric, Hermeneutics and Translation: Academic Traditions and Vernacular Texts (Cambridge, 1992)
- -----*‘Wycliffite Ciceronianism? The General Prologue to the Wycliffite Bible and Augustine’s *De Doctrina Christiana*’, in Constant J. Mews, Cary J. Nederman and Rodney M. Thomson (eds), *Rhetoric and Renewal in the Latin West 1100-1540: Essays in Honour of John O. Ward* (Turnhout: Brepols, 2003), pp. 185-200
- Kantik Ghosh, *The Wycliffite Heresy: Authority and the Interpretation of Texts (Cambridge, 2002)
- -----, ‘Logic and Lollardy’, *Medium Aevum*, 76 (2007).
- -----, ‘Wycliffism and Lollardy’ in *The Cambridge History of Christianity: Christianity in Western Europe 1000-1500*, ed. Miri Rubin and Walter Simons (Cambridge, 2009).
- ‘Wycliffite Affiliations: Some Intellectual-Historical Contexts’, in *Wycliffite Controversies*, ed. Bose and Hornbeck (2011)
- -----, ‘Logic, Scepticism and Heresy in Later Medieval Europe: Oxford, Vienna, Constance’, in *Uncertain Knowledge: scepticism, relativism and doubt in the Middle Ages*, ed. D. Denery, K Ghosh, and N Zeeman (Turnhout, 2014)
- -----, ‘University-Learning, Theological Method and Heresy in 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*
- *Helen Barr and Anne Hutchison (eds), *Text and Controversy from Wyclif to Bale* (Turnhout, 2005)
- Christina von Nolcken, ‘A certain sameness and our response to it in English Wycliffite Texts’, in Richard Newhauser and John Alford, *Literature and Religion in the Later Middle Ages: Philological Studies in Honour of Siegfried Wenzel* (Binghampton, NY, 1995)
- **Nicholas Watson, ‘Censorship and cultural change in late medieval England: vernacular theology, the Oxford translation debate, and Arundel’s *Constitutions* of 1409’, *Speculum* 70 (1995), 822-64.

[Hugely influential but by-no-means-definitive article on the differences between Ricardian and Lancastrian literary and religious cultures.] The Oxford conference *After Arundel* was in part devoted to discussing Watson's work: see below for the proceedings ed. by Vincent Gillespie and Kantik Ghosh (Turnhout, 2011)

- 'Conceptions of the Word: the mother-tongue and the incarnation of God', *New Medieval Literatures* 1 (1997), 85-124
- 'Visions of Inclusion: Universal Salvation and Vernacular Theology in Pre-Reformation England', in *Journal of Medieval and Early Modern Studies* 27 (1997): 145-87.
- *Daniel Hobbins, 'The schoolman as public intellectual: Jean Gerson and the late medieval tract', *American Historical Review* 108 (2003), 1308-37. [Useful for general context – how does Hobbins define the medieval 'intellectual' and what bearing might this have on our own explorations of Wycliffite literary culture?]
- Authorship and Publicity before Print: Jean Gerson and the Transformation of Late Medieval Learning (Philadelphia, 2009)
- *Maarten Hoenen, 'Ideas. Institutions and Public Scandal: Academic Debates in Late Medieval Scholasticism', in Ghosh and Soukup, eds, *Wycliffism and Hussitism*, pp. 29-72.
- *Fiona Somerset, Jill Havens and Derrick Pittard (eds), *Lollards and their influence in Late Medieval England* (Woodbridge, 2003); **contains bibliography.**
- Joanna Summers, *Late Medieval Prison-Writing and the Politics of Autobiography* (Oxford, 2004)
- Elizabeth Schirmer, 'William Thorpe's Narrative Theology', *SAC* 31 (2009), 267-99.
- Maureen Jurkowski, 'The Arrest of William Thorpe in Shrewsbury and the Anti-Lollard Statute of 1406', *Historical Research*, 75 (2002), 273-95.
- Bradley, Christopher G., 'Trials of Conscience and the Story of Conscience', *Exemplaria*, 24 (2012), 28-45
- Michael Van Dussen, *From England to Bohemia: Heresy and Communication in the Later Middle Ages* (Cambridge, 2012)
- Anna Lewis, 'Lollards, Literalism and the Definition of Bad Readers', in Annette 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)
- Wendy Scase, *Literature and Complaint in England 1272-1553* (Oxford, 2007)
- Jill Havens, "'As Englishe is comoun langage to oure puple": The Lollards and Their Imagined "English" Community', in *Imagining a Middle English Nation*, ed. Kathy Lavezzo (Minnesota, 2003)
- Kellie Robertson K., 'Common Language and Common Profit', in: Cohen J.J. (ed) *The Postcolonial Middle Ages. The New Middle Ages*. Palgrave Macmillan, New York (2000)
- Edwin Craun, *Ethics and Power in medieval English Reformist Writing* (Cambridge, 2010)
- Ian Christopher Levy, 'The words of institution and devotion to the Host in the wake of Wyclif', in Campi and Simonette (eds), *Before and After Wyclif* (Basel, 2020)
- *Several articles of interest in *Yearbook of Langland Studies*, 31 (2017)

Wycliffite Bible

- *Mary Dove, *The First English Bible* (Cambridge, 2007)
- Elizabeth Solopova (ed), ***The Wycliffite Bible: Origin, History and Interpretation* (Leiden, 2017)
- MSS of the Wycliffite Bible in the Bodleian and Oxford College Libraries (Liverpool, 2016)
- 'From Bede to Wyclif: The Knowledge of Old English within the Context of Late Medieval English Biblical Translation and Beyond', *Review of English Studies* 70 (2019)
- 'The Wycliffite Psalms', in *The Psalms and Medieval English Literature*, ed. Tamara Atkin and Francis Leneghan (Brewer, 2017)
- *Andrew Kraebel, *Biblical commentary and translation in later medieval England: experiments in interpretation* (Cambridge, 2020)

- K Kennedy, *The Courtly and Commercial Art of the Wycliffite Bible* (Turnhout, 2014)
- David Lavinsky, *The Material Text in Wycliffite Biblical Scholarship: Inscription and Sacred Truth* (Suffolk, 2017)
- Annie Sutherland, *English Psalms in the Middle Ages: 1300-1450* (Oxford, 2015)
- Hannah Schuehle-Lewis, 'Openliere and Shortliere: Methods of Exegesis and Abbreviation in a Wycliffite 'Summary' of the Bible', in Kantik Ghosh and Pavel Soukup (eds), *Wycliffism and Husstism: methods of thinking, writing and persuasion c. 1360 – c. 1460* (Turnhout: Brepols, 2021), pp. 201-21

Relevant to biblical study:

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

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

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

On **translation**, see:

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

Also of use:

- *Alexander Russell, *Conciliarism and heresy in 15th-century England* (Cambridge, 2017)
- *David Aers, *Sanctifying Signs: Making Christian Tradition in Late Medieval England* (Notre Dame, 2004)
- Curtis Bostick, *The Antichrist and the Lollards* (Leiden, 1998)
- Matti Peikola, *Congregation of the Elect: Patterns of self-fashioning in English Lollard writings* (Turku, 2000)
- Katherine Little, *Confession and Resistance: Defining the self in late-medieval England* (Notre Dame, 2006)
- Shannon McSheffrey, *Gender and Heresy* (Philadelphia 1995)
- 'Heresy, Orthodoxy, and English Vernacular Religion, 1480-1525', *Past and Present*, 186 (2005): 47-80.
- Paul Strohm, *England's Empty Throne: Usurpation and the Language of Legitimation, 1399-1422* (New Haven and London, 1998)
- Andrew Cole, *Literature and Heresy in the Age of Chaucer* (Cambridge, 2008)
- *Andrew Larsen, *The School of Heretics: Academic Condemnation at the University of Oxford 1277-1409* (Leiden, 2011)
- **Vincent Gillespie and Kantik Ghosh, eds, *After Arundel: Religious Writing in Fifteenth-Century England* (Turnhout, 2011): important papers by Gillespie, Catto, Sargent, Johnson and others
- Shannon Gayk, *Image, Text and Religious Reform in Fifteenth-Century England* (Cambridge, 2010)
- Ryan Perry and Stephen Kelly, eds, *Devotional Culture in Late Medieval England and Europe* (Turnhout, 2014)
- Ian Johnson and Allan Westphall, ed., *The Pseudo-Bonaventuran Lives of Christ* (Turnhout, 2013)
- Ian Johnson, *The Middle English Life of Christ: academic discourse, translation and vernacular theology* (Turnhout, 2013)
- Judy Ann Ford, *John Mirk's Festial* (Cambridge, 2006)
- Jenni Nuttall, *The creation of Lancastrian Kingship: Literature, language and politics in late medieval England* (Cambridge, 2007)

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

Reginald Pecock

- *Wendy Scase, *Bishop Reginald Pecock* (Variorum, 1996)
- 'Reginald Pecock, John Carpenter, and John Colop's "common-profit" books: aspects of book ownership and circulation in 15th century London', *Medium Aevum*, 61 (1992)
- *V. H. H. Green, *Bishop Reginald Pecock: A Study in Ecclesiastical History and Thought* (Cambridge, 1945)
- Joseph Patrouch, *Reginald Pecock* (New York, 1990)
- James Simpson, 'Reginald Pecock and John Fortescue', in *A Companion to Middle English Prose*, ed. A. S. G. Edwards (Cambridge, 2004)
- Mishtooni Bose: 'The annunciation to Pecock: clerical *imitatio* in the fifteenth century', *Notes and Queries*, n.s. 47 (2000), 172-76.
- 'Two phases of scholastic self-consciousness: reflections on method in Aquinas and Pecock', in *Aquinas as Authority*, ed. Paul van Geest, Harm Goris and Carlo Leget. Publications of the Thomas Instituut te Utrecht, n.s. 7 (Louvain: Peeters, 2001), pp. 87-107.
- *'Reginald Pecock's vernacular voice', in Jill Havens, Derrick Pitard and Fiona Somerset eds. *Lollards and Their Influence in Late Medieval England* (Woodbridge: Boydell and Brewer, 2003), pp. 217-236.
- *'Vernacular Philosophy and the Making of Orthodoxy in the Fifteenth Century', *New Medieval Literatures* 7, eds. Wendy Scase, Rita Copeland and David Lawton (Oxford University Press, 2005), pp. 73-99.
- 'Writing, Heresy and the Anticlerical Muse', in Elaine Treharne and Greg Walker (eds.), *The Oxford Handbook of Medieval Literature in English* (Oxford: Oxford University Press, 2010), pp. 276-296.
- 'Vernacular opinions' in *Uncertain Knowledge: scepticism, relativism and doubt in the Middle Ages*, ed. D. Denery, K Ghosh, and N Zeeman (Turnhout, 2014)
- Kantik Ghosh, 'Bishop Reginald Pecock and the Idea of "Lollardy"', in *Text and Controversy from Wyclif to Bale*, eds. Helen Barr and Ann Hutchison (Turnhout, 2005)
- 'Logic and Lollardy', *Medium Aevum*, 76 (2007)
- 'University-Learning, Theological Method and Heresy in 15th C England', in *Religious Controversy in Europe, 1378-1536*, ed. Michael Van Dussen and Pavel Soukup (Turnhout, 2013)
- 'Reginald Pecock's *moral philosophie* and Robert Holcot O.P.: faith, probabilism, and "conscience"', *New Medieval Literatures*, 22 (2022), 260-301
- Stephen Lahey, 'Reginald Pecock on the Authority of Reason, Scripture and Tradition', *Journal of Ecclesiastical History* 56 (2005), 235-260.
- James Landman, '"The Doom of Resoun": Accommodating Lay Interpretation in Late Medieval England', in *Medieval Crime and Social Control*, ed. Barbara Hanawalt and David Wallace (Minneapolis, 1999)
- Jeremy Catto, 'The King's Government and the Fall of Pecock', in *Rulers and Ruled in Late Medieval England*, ed. Rowena Archer and Simon Walker (London, 1995)
- **R. M. Ball, 'The Opponents of Bishop Pecock', *Journal of Ecclesiastical History*, 48 (1997), 230-62
- Allan F. Westphall, 'Reconstructing the Mixed Life in Reginald Pecock's *Reule of Crysten Religioun*' in *After Arundel*, ed. Vincent Gillespie and Kantik Ghosh (Turnhout, 2011)
- Kirsty Campbell, *The Call to Read: Reginald Pecock's Books and Textual Communities* (Notre Dame, 2010)
- Norman Doe, *Fundamental Authority in Late Medieval English Law* (Cambridge, 1990)
- Shannon Gayk, *Image, Text and Religious Reform in Fifteenth-Century England* (Cambridge, 2010)

- Sarah James, 'Langagis, whose reules ben not written: Pecock and the uses of the vernacular', in *Vernacularity in England and Wales: c. 1300- c.1500*, ed. Elisabeth Salter and Helen Wicker, (Brepols, 2011), pp. 101-17
- 'Revaluing vernacular theology: the case of Reginald Pecock', *Leeds Studies in English*, NS 33 (2002), 135-69
- Ian Johnson, 'Mediating voices and texts: Nicholas Love and Reginald Pecock', in Laura Ashe and Ralph Hanna (eds), *Medieval and Early Modern Religious Cultures* (Cambridge, 2019)
- 'Pecock's Mismigrations across the Religious Field: the Dynamics and Boundaries of the Failure of a Reforming Bishop and His Texts in Mid-Fifteenth-Century England', *Church History and Religious Culture*, 99 (2019), 371-386
- Anna Lewis, 'Reginald Pecock's Challenge to Non-Disputing Lollards', *Studies in Philology*, 112 (2015), 39-67
- J. A. T. Smith, 'English and Latin lexical innovations in Reginald Pecock's corpus', *Neophilologus* 100 (2016), 315-33
- See also Mishtooni Bose, 'Intellectual Life in Fifteenth-Century England', *New Medieval Literatures* 12 (2010), 333-65

Poetry:

- *Wendy Scase, *Piers Plowman and the New Anticlericalism* (Cambridge, 1989)
- *Emily Steiner, *Reading Piers Plowman* (Cambridge, 2013), esp. c. 4
- Fiona Somerset, *Clerical Discourse and Lay Authority in Late Medieval England* (Cambridge, 1998), esp. c. 2
- *Fiona Somerset, 'Expanding the Langlandian Canon: Radical Latin and the Stylistics of Reform', *Yearbook of Langland Studies* 17 (2003), 73-92 + *articles by Andrew Cole, Derek Pearsall and Anne Hudson in the same volume.
- Andrew Cole, *Literature and Heresy in the Age of Chaucer* (Cambridge, 2008)
- *John Bowers, *Chaucer and Langland: the Antagonistic Tradition*
- *J. M. Bowers: 'Piers Plowman and the Police: Notes towards a history of the Wycliffite Langland', *Yearbook of Langland Studies*, 6 (1992), 1-50.
- James Simpson, 'Desire and the Scriptural Text', see below under Copeland (ed), *Criticism and Dissent*
- Ralph Hanna III, 'Langland's Ymaginatif: Images and the Limits of Poetry', in *Images, Idolatry and Iconoclasm in Late Medieval England*, eds. Jeremy Dimmick, James Simpson and Nicolette Zeeman (Oxford: Oxford University Press, 2003), 81-94.
- Alastair Minnis, 'Langland's Ymaginatif and Late-Medieval Theories of Imagination', *Comparative Criticism* 3 (1981), 71-103
- *Michelle Karnes, *Imagination, Meditation and Cognition in the Middle Ages* (Cambridge, 2011)
- *Andrew Galloway, 'Piers Plowman and the Schools', *Yearbook of Langland Studies* 6 (1992), 89-107.
- *Nicolette Zeeman, '"Studying" in the Middle Ages – and in Piers Plowman', *New Medieval Literatures* 3 (1999), 185-212
- *Piers Plowman and the Medieval Discourse of Desire (Cambridge, 2006)
- *The arts of disruption: allegory and PP (Oxford, 2020)
- Pamela Gradon, 'Langland and the Ideology of Dissent', *Proceedings of the British Academy*, 66 (1980)
- *Steven Justice and Kathryn Kerby-Fulton eds., *Written Work: Langland, Labor and Authorship* (Philadelphia, PA: University of Pennsylvania Press, 1997). All relevant, but see especially Kerby-Fulton, 'Langland and the Bibliographic Ego'.
- A.V.C. Schmidt, *The Clerkly Maker: Langland's Poetic Art* (Cambridge: Brewer, 1987)
- *Earthly Honest Things: Collected Essays on PP* (Newcastle, 2012)

- Ralph Hanna III, “‘Meddling with Makings’ and Will’s Work’, in A.J. Minnis ed. *Late-Medieval Religious Texts and their Transmission: Essays in Honour of A.I. Doyle* (Cambridge: D.S. Brewer, 1994), 85-94.
- **Rita Copeland ed., *Criticism and Dissent in the Middle Ages* (Cambridge: Cambridge University Press, 1996). See in particular Copeland’s introduction and the chapters by Nicolette Zeeman (‘The schools give a license to the poets’), James Simpson (‘Desire and the scriptural text: Will as reader in *Piers Plowman*’) and Ralph Hanna III (‘Lollard socio-textual ideology’)
- Janet Coleman, *Piers Plowman and the Moderni* (Rome: edizione di storia e letteratura, 1984).
- Emily Steiner, *Documentary Culture and the Making of Medieval English Literature* (Cambridge, 2003)
- Emily Steiner and Candace Barrington (eds), *The Letter of the Law: Legal Practice and Literary Production in Medieval England* (Ithaca, 2002)
- *David Aers, *Beyond Reformation? An essay on Piers Plowman and the End of Constantinian Christianity* (Notre Dame, 2015)
- *Helen Barr, *Signes and Sothe: Language in the Piers Plowman Tradition* (Cambridge, 1994)
- ‘The Deafening Silence of Lollardy in the Digby Lyrics’, in *Wycliffite Controversies*, ed. Bose and Hornbeck (2011)
- ‘This holy tyme: Present Sense in the Digby Lyrics’, in *After Arundel*, ed. Gillespie and Ghosh (2011)
- James Simpson, ‘The Constraints of Satire in Piers Plowman and Mum and the Sothsegger’, in Helen Phillips (ed), *Langland, the Mystics and the Medieval English Religious Tradition* (Cambridge, 1990)
- **The Oxford English Literary History 1350-1547: Reform and Cultural Revolution (Oxford, 2002)
- Stephen Yeager, ‘Lollardy in *Mum and the Sothsegger*: a reconsideration’, *Yearbook of Langland Studies*, 25 (2011)
- John Scattergood, ‘*Pierce the Ploughman’s Crede*: Lollardy and Texts’, in *Lollardy and the Gentry in the Later Middle Ages*, ed. Margaret Aston and Colin Richmond (1997)
- Wendy Scase, ‘Latin composition lessons, PP and the PP Tradition’, in *Answerable Style: The Idea of the Literary in Medieval England*, ed. Frank Grady and Andrew Galloway (Ohio, 2013)
- Tamas Karath, ‘Vernacular Authority and the Rhetoric of Sciences in Pecock’s *The Folwer to the Donet* and in *The Court of Sapience*’, in *After Arundel*, ed. Gillespie and Ghosh (2011)

Many articles of importance in the ****Yearbook of Langland Studies**: always check recent volumes, especially the ‘**Annual Bibliography**’ at the end. The YLS covers both Langland and related literature, including the ‘Piers Plowman Tradition’.

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

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

Of Essays: Origins and Afterlives

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

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

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

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

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

Assessment

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

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

Week 1: On On And On: Origins and Definitions

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

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

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

Primary material:

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

Critical contexts/recent material (required for class):

- Theodor Adorno, 'The Essay as Form' [1958], trans. Shierry Weber Nicholson, in *Notes to Literature, Volume 1*, ed. Rolf Tiedemann (New York, 1991)
- Brian Dillon, 'Energy and Rue: An Essay on Essays', in *Objects in This Mirror: Essays* (Berlin, 2014), 349-59
- Thomas Karshan and Kathryn Murphy, 'Introduction', in *On Essays: Montaigne to the Present*, eds Karshan and Murphy (Oxford, 2020), 1-30
- Ted-Larry Pebworth, 'Not Being, but Passing: Defining the Early English Essay', *Studies in the Literary Imagination* 10/2 (1977), 17-27
- Alan Stewart, 'The Birth of the English Essay', in *The Edinburgh Companion to the Essay*, eds Aquilina, Wallack, and Cowser (Edinburgh, 2022)

Further Secondary Reading (for context, not required in class):

- Warren Boutcher, 'The Montaignian Essay and Authored Miscellanies from Antiquity to the Nineteenth Century', in *On Essays: Montaigne to the Present*, eds Karshan and Murphy (Oxford, 2020), 55-77
- Carl H. Klaus and Ned Stuckey-French (eds), *Essayists on the Essay: Montaigne to Our Time* (2012) – for later contexts
- Kathryn Murphy, 'On On: The Essay as Prepositionality', *ASAP/J* (2022)
- Ted-Larry Pebworth, "'Real English Evidence": Stoicism and the English Essay Tradition', *PMLA* 87/1 (1972), 101-2

Week 2: The Curious Commonplace

Montaigne said of his own essays that he had 'but gathered a nosegay of strange floures, and have put nothing of mine vnto it, but the thred to binde them'. Early essays challenge the value of originality, and of the independence of the practices of reading and writing. They emerge out of a culture of commonplacing: of

gathering useful, striking, pithy, and evocative material from reading and one's own invention in a notebook, under appropriate headings, which then becomes the raw matter for one's own compositions. Sometimes, as in Bacon's first *Essaies* of 1597, aphorisms and commonplaces are juxtaposed with little to link them into continuous discourse; Scott Black has called the writing of early modern essays 'mortared prose', identifying their characteristic quality of mosaic adjacency, and the tension between phrases of aphoristic authority and equable uncertainty that is typical of the essay. The mosaic quality is particularly clear in the case of Gethin's *Reliquianae Gethinianae*, which are stitched together from passages of reading, constituting new essays under new titles.

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

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

Primary material:

- Michel de Montaigne, 'Of Books'
- Francis Bacon, 'Of Studies' (1597 and 1625)
- William Cornwallis, 'Of Essayes and Books' (1601) (this time the whole essay)
- Owen Felltham, 'Of Idle Bookes', *Resolves* (1628), 323-4
- Margaret Cavendish, 'Short Essayes', in *The World's Olio* (1655), 109-21
- Grace Gethin, *Reliquianae Gethinianae* (1699), esp. 'Of Reading', 77-8
- Elizabeth Grymestone, 'Memoratiues', in *Miscellanea. Meditations. Memoratiues* (London, 1604)
- Sarah Manguso, *300 Arguments* (2017)
- J.H. Prynne, *Apophthegmes* (2017)

Secondary Reading for the Class:

- Stuart Farley, 'Opus musivum, opus variegatum: The Mosaic Form in Early Modern Culture', *Renaissance Studies* 31/1 (2015), 107-24
- Sarah Manguso, 'Thirty-Six Ways of Looking at the Aphorism', *Harper's Magazine* (September 2016), 88-93
- Ben Wilkinson-Turnbull, 'Originality, Plagiarism, and Posthumous Publication: Grace Gethin's *Reliquianae Gethinianæ* (1699)', *Review of English Studies* n.s. (2020), 301-20, esp. pp. 305-11

Wider Reading on commonplacing, short forms, etc. (not required for class):

- Scott Black, *Of Essays and Reading in Early Modern Britain* (Houndsmill, 2006)
- Kathy Eden, *Friends Hold All Things in Common: Tradition, Intellectual Property, and the Adages of Erasmus* (2001)
- Ben Grant, *The Aphorism and Other Short Forms* (London, 2016)
- Andrew Hui, *A Theory of the Aphorism: From Confucius to Twitter* (Princeton, 2019)
- Eric MacPhail, *Dancing Round the Well: The Circulation of Commonplaces in Renaissance Humanism* (Leiden, 2014)
- Ann Moss, *Printed Commonplace Books and the Structuring of Renaissance Thought* (Oxford, 1996)
- George Hugo Tucker, 'From Rags to Riches: The Early Modern "Cento" Form', *Humanistica Lovaniensia* 62 (2013), 3-67

Week 3: Essays in Verse and Prose

The first work published in Britain to be called 'essays' was not Bacon's 1597 volume, nor a translation of Montaigne, but James VI of Scotland's *Essaies of a Prentise, in the Divine Art of Poesie* (1584). Throughout the early years of the essay, the term was as likely to be used for verse as for prose, and early essays, and

essayistic poems, were concerned to demarcate the different work that might be done by prose and verse. Samuel Daniel, the author of *Poetical Essayes* (1599), acknowledged the argument that ‘it is a thing doth ill beseeme | The function of a Poem, to discourse’, while writing discursive poetry. The question of whether philosophical poetry – poetry which was about something – deserved the name of poem persisted throughout the seventeenth century. In the twenty-first, meanwhile, the advocacy of John d’Agata and David Shields for a ‘lyric essay’, freed of prose non-fiction’s usual dependency on fact and argument, has raised both imitation and criticism. This week, we will consider essays in both verse and prose, and the claims made for the lyricism of the essay, in both the early modern and modern period.

Primary material:

- Anne Carson, excerpts from *Men in the Off Hours*, *Decreation*, *The Beauty of the Husband*.
- Abraham Cowley, *Several Discourses by Way of Essays, In Verse and Prose* (1668): ‘Of Liberty’ (pdf 247-53); ‘Of Solitude’; and ‘The Garden’
- Samuel Daniel, ‘Musophilus’, in *Poetical Essayes* (1599), excerpts
- James VI and I, *The Essayes of a Prentise, in the Divine Art of Poesie* (Edinburgh, 1584), excerpts.
- Claudia Rankine, *Citizen: An American Lyric* (2014), excerpts

Secondary Reading:

- John d’Agata and Deborah Tall, ‘New Terrain: The Lyric Essay’, *Seneca Review* 72/1 (1997), 7-8 – see [here](#)
- David Shields, ‘Reality Hunger: A Manifesto’ (short essay heralding his later book’, *The Believer* 32 (2006), [here](#)
- Ned Stuckey-French, ‘Creative Non-Fiction and the Lyric Essay: The American Essay in the Twenty-First Century’, in Karshan and Murphy (eds), *On Essays* (2020), 293-312

Further Reading:

- Michel de Montaigne, ‘On Some Verses of Vergil’
- David Shields, *Reality Hunger: A Manifesto* (2010)

Week 4: Of Transitions

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

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

Primary material:

- Michel de Montaigne, ‘On Some Verses of Vergil’ (1580)
- John Florio, ‘To the Right Honorable my best-best Benefactors ...’, preface to Montaigne, *Essayes*, trans. Florio (1603) – pdf pp.2-6

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

Secondary reading:

- William Gass, 'Emerson and the Essay', in *Habitations of the World: Essays* (New York, 1985), 9-49
- Glenn Michael Gordon, 'The Essay as Trans Body', in *The Edinburgh Companion to the Essay*, eds Aquilina, Wallack, and Cowser (Edinburgh, 2022)
- Kathryn Murphy, 'Of Sticks and Stones: The Essay, Experience, and Experiment', in Karshan and Murphy (eds.), *On Essays: From Montaigne to the Present* (2020), 78-96
- Cynthia Ozick, 'She: Portrait of the Essay as a Warm Body', in *Quarrel and Quandary* (2000)
- Jenny Spinner, 'Introduction', in *Of Women and the Essay: An Anthology from 1655 to 2000*, ed. Spinner (2018), 1-34, here 1-16.
- Mihoko Suzuki, 'The Essay Form as Critique: Reading Cavendish's *The World's Olio* through Montaigne and Bacon (and Adorno)', *Prose Studies* 22/3 (1999), 1-16

Week 5: Of Strangeness and Strangers

Since Montaigne, the essay has incorporated a strain of anthropological fascination—a deep interest in the customs, costumes, languages, and habitats of peoples alien to the writer's society. This is reflected both in the proliferation of early essays on travel, and in a fascination with the Americas: with the encounter with Indigenous cultures, and, in the case of Bacon in particular, with the recommendation of colonial enterprise. While essays thus often serve up exotica, orientalism, and racist tropes and attitudes, with all of the associated blindnesses, the Montaignean essay also bequeaths a tendency to relativize and estrange the home culture, rendering the local and domestic weird, and imagining the perspective of the eyes of others. The discomfort of the essayist as traveller or observer who finds themselves reciprocally observed or implicated, and the estrangement that entails, has entered into the essay tradition. This week, we will consider the uses and abuses of alienation: how, what, and why essayists make strange, whether imaginative projection into the perspective of others implies solidarity or appropriation, and the place of race in the foundations of the essay tradition. James Baldwin's 'Stranger in the Village', in which Baldwin describes his experience as an object of attention in the Swiss village of Leukerbad in the 1950s, and Hilton Als's 'Revealing and Obscuring Myself on the Streets of New York', which critiques essayistic flânerie from the perspective of a black pedestrian in New York, will act as our counterpoint in considering the implications of essayistic points of view.

Primary material:

- Montaigne, 'Of Custom', 'Of Cannibals'
- Robert Johnson, 'Of Travel', *Essaies, or Rather, Imperfect Offers* (London, 1601), E2r-4v (pdf 27-30)
- Francis Bacon, 'Of Travel', 'Of Plantations', 'Of Empire' (1625)
- Joseph Addison and Richard Steele, *Spectator* 50 ('The Indian Kings') (1711)
- James Baldwin, 'Stranger in the Village' [1953], *Notes of a Native Son* (1955)
- Hilton Als, 'Revealing and Obscuring Myself on the Streets of New York', *New Yorker* (2018)

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

Virginia Woolf claimed, in 'The Decay of Essay-Writing', that '[a]lmost all essays begin with a capital I—"I think," "I feel"—and when you have said that, it is clear that you are not writing history or philosophy or biography or anything but an essay'. The apparent egotism of the essay, and its locus in the confession of

experience, starts with Montaigne, whose frank exposure of his bodily experience both shocked and thrilled his readers, and has been imitated ever since. His self-scrutiny, and his claim, in his note to his reader, that 'I myself am the matter of my book', has led to an association of the essay with individual idiosyncrasy, and to an association of the form with the supposed early modern invention of individuality or selfhood. Yet this apparently individualistic claim runs up against paradoxes: against Montaigne's insistence that he is not interested in the individual, but in general human nature; in the multiple early essays on friendship, which discuss the shared self of amicability; in Pascal's claim that he read himself in Montaigne's book; and in the projection and identification with single others and groups of people which appear throughout the essay. This week, we will ask about the paradoxes of essayistic idiosyncrasy, and about essay's pronouns: is Woolf right that the essay always speaks in the 'I', or is there, sometimes, an implicit 'we'?

Primary material:

- Montaigne, 'Of Practice', 'Of Experience'
- Francis Bacon, 'Of Wisdom for a Man's Self' (1625)
- Owen Felltham, 'Of a Mans Self', *Resolves* (1628), 201-5, pdf. pp.104-6
- Abraham Cowley, 'Of My Self', *Several Discourses by Way of Essays*, pdf pp.279-82
- Brian Blanchfield, 'On the Locus Amoenus', 'On Peripersonal Space', *Proxies* (2016)
- Virginia Woolf, 'The Decay of Essay-Writing' (1905)
- Zadie Smith, 'The 'I' Which Is Not Me', in *Feel Free* (London, 2018)

Secondary Reading

- Mario Aquilina, 'Affinities and Contestations: The Self and the Other in the Essay', in *The Edinburgh Companion to the Essay*, eds Aquilina, Wallack, and Cowser (Edinburgh, 2022)
- Douglas Hesse, "'Lived' Experience, 'Sought' Experience and the Personal Essay' in *The Edinburgh Companion to the Essay*, eds Aquilina, Wallack, and Cowser (Edinburgh, 2022)
- Kathryn Murphy, 'Of Sticks and Stones: The Essay, Experience, and Experiment', in Karshan and Murphy (eds.), *On Essays: From Montaigne to the Present* (2020), 78-96
- ----, 'A Disagreeing Likeness: Michel de Montaigne, Robert Burton, and the Problem of Idiosyncrasy', in *Montaigne in Transit: Essays for Ian Maclean*, ed. Neil Kenny, Richard Scholar, and Wes Williams (Oxford: Legenda, 2016), 223-38

Imagining Early Modern Lives

Course Convenors: Dr Joe Moshenska and Professor Bart Van Es

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Overview

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

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

Assessment

This course will be assessed in the form of an essay (maximum 6000 words including footnotes but excluding bibliography) which will explore what it means to imagine an early modern life. This might take various forms: a proposal for how such an imagined life might look, with illustrative examples of analysis and discussion; an essay that explores intersections between biography, fiction, and literary criticism specific to the early modern world; a piece of writing that mixes sections of critical-creative reimagining with passages of critical reflection on the nature and stakes of the writerly exercise being undertaken. The precise form of the essay will be worked out in discussion with the course tutors, and each aspect of it must be clearly positioned in relation to current critical debates, discussions, and trends in the ways that early modern lives have been and are being imagined. The writing must be grounded in thorough engagement with early modern materials, in the form of both contextual research and sustained interpretative engagement with literary texts, but the final form that these activities take can be framed and justified in a variety of ways.

Week 1: Individuality and Evidence

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

Primary texts

- Albrecht Dürer, selected self-portraits. These can be viewed online at https://arthive.com/publications/2426~Drer_evolution_of_artistic_self_in_13_selfportraits
- Philip Sidney, selections from *Astrophil and Stella*, *Defence of Poesy*

Secondary texts

- Erwin Panofsky, 'Albrecht Dürer and Classical Antiquity,' from *Meaning in the Visual Arts*, pp. 236-85.
- Joseph Leo Koerner, *The Moment of Self-Portraiture in German Art*, ch.2, 'Self & Epoch,' pp. 34-51; ch.4, 'The Artist as Christ,' pp. 63-79.
- Rachel Eisendrath, *Gallery of Clouds* and 'On Writing Gallery of Clouds,' <https://www.english.cam.ac.uk/spenseronline/review/volume-52/521/on-writing-gallery-of-clouds-1/>

Week 2: Places: Shakespeare and Marlowe

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

Primary texts:

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

Secondary texts:

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

Week 3: Character: John Donne

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

Primary texts

- John Donne, Selected Poems to be read in the Longman edition, ed. Robin Robbins, 'Satire I, Away thou fondling . . .', 'The Relique', 'Satire III, Kind pity chokes . . .', 'Hymn to my God, in my sickness',

'Good Friday: Made as I was Riding Westward that Day'; *Selected Prose*, ed. Neil Rhodes, Penguin, extract from *Biathanatos*, 'the lure of suicide', starting 'I have often such a sickly inclination. And whether it be because I had my first breeding and conversation with men of a suppressed and afflicted religion . . .' and extract from Anthony Raspa, ed., *Devotions upon Emergent Occasions* (Montreal: McGill-Queen's University Press, 1975), pp. 1-8.

Secondary texts

- John Carey, *John Donne: Life, Mind and Art*, pp.27-45, 'The Art of Apostacy'
- Colin Burrow, 'Recitations,' LRB, 5th October 2006
- Katherine Rundell, *Super-Infinite: The Transformations of John Donne*

Week 4: Marginal lives

In this seminar we will ask about the kinds of lives that tend to get imagined and those that do not, and the intellectual and political stakes of those decisions. We will consider two very different ways of imagining marginal lives in relation to the early modern period, which pivot around the different kinds of work undertaken by the historian Natalie Zemon Davis: first, her account of Leo Africanus, which meditates on the relationship between historical fact and self-fictionalisation in relation to the geographical and religious transformations of its protagonist; second, her work on the marginal lives of early modern women in a variety of cross-cultural contexts. We will read Zemon Davis's work alongside recent writing by Kim Hall and Saidiya Hartman that explores the stories of transatlantic slavery that emerge from the archive.

Kim F. Hall's work in progress on *Othello* and its receptions among the African diaspora

Primary texts

- Leo Africanus, address to the reader and extracts from bk 1 of *A Geographical Historie of Africa*, written in Arabic and Italian, trans. John Pory (1600)

Secondary texts

- Natalie Zemon Davis, *Trickster Travels*, introduction and ch.4; *Women on the Margins*, pp.1-30
- Saidiya Hartman, extracts from *Wayward Lives, Beautiful Experiments* and *Lose Your Mother*.
- Kim F. Hall, 'Othello Was My Grandfather: Shakespeare in the African Diaspora,' unpublished lecture, text and audio available at:
[https://folgerpedia.folger.edu/Shakespeare%27s Birthday Lecture: %22Othello Was My Grandfather: Shakespeare in the African Diaspora%22](https://folgerpedia.folger.edu/Shakespeare%27s_Birthday_Lecture:_%22Othello_Was_My_Grandfather:_Shakespeare_in_the_African_Diaspora%22)

Week 5: Voices: Early Modern to Modern

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

Primary texts

- John Milton, 'Lycidas'
- Hilary Mantel, *Wolf Hall*, pp.17-21, and *The Mirror and the Light*, pp.507-11

Secondary texts

Extracts from:

- Joe Moshenska, *Making Darkness Light*
- Sarah Knott, *Mother: An Unconventional History*, pp.3-5, 141-9
- Aaron Kunin, *Love Three*, pp.1-27, 270-83, 316-22.

Week 6: Workshop

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

Suggested further reading

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

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

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

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

Early Modern Women in Print (1550-1700)

Course Convenor: Dr Amy Lidster (amy.lidster@ell.ox.ac.uk)

Within the burgeoning marketplace of print during the sixteenth and seventeenth centuries, women took on diverse and significant roles as writers, readers, dedicatees, and stationers. This course has two main aims: to examine the work of women in print – predominantly, but by no means exclusively, as writers; and to use this focus to explore key critical issues relating to the economies, exchanges, and ‘authorities’ of print publication. We’ll look at the contributions of a variety of women – from aristocratic writers and dedicatees, including Mary Herbert, Countess of Pembroke, to the work of non-elite, ‘middling’ sorts, such as Isabella Whitney, Aemilia Lanyer, and stationers Joan Broome and Margaret Trundle. Works studied on this course include religious verse, drama, historical writing, prose fiction, and pamphlets, which highlight the ‘investment’ of women in a diverse range of texts, some of which – such as historical verse – are often overlooked. We will ask what it means to be a woman in print and will consider the usefulness of the term ‘professional’, as well as pressing questions about who controlled and oversaw the transmission of texts, who profited from their sale, and how patronage could be repurposed in the print market. This course will not, however, look at women’s contributions (artificially) in isolation, but will position them within vibrant networks of exchange and readership, involving a range of individuals, influences, and texts.

In this course, we will pay close attention to the materiality of texts and their construction as books, and we will draw on the Bodleian’s special collections throughout. We will consider how texts are shaped through their *mise en page*, selection and presentation of paratexts, and their format – from the folio design of Mary Wroth’s *Urania* (1621) to the duodecimo volume of Dorothy Leigh’s *Mother’s Blessing* (1616, and reprinted almost two dozen times). We will ask how these printed books help to construct ideas of the author and/or translator (a related, overlapping, and yet distinctive term), and how women’s texts are affected by strategies of attribution (including the use of pseudonyms) and anonymity. While we will not lose sight of manuscript production, which will be a regular point of comparison, a crucial issue for this course is the ‘presence’ of women within printed texts and how we can recover evidence about their involvement in print publication, the kinds of collaborations or exchanges that took place between writers and stationers, and the impact of the trade on the development of women’s writing.

A term plan and reading list are outlined below. Annotated reading lists and question prompts will be provided before the course starts.

Assessment:

Assessment will take the form of an essay (5000-6000 words) on a topic of your choice. There will be opportunities to discuss the selection of essay topics, including a 1:1 meeting during the term. You will also be given guidance to help you draw on the Bodleian’s special collections and early materials when selecting texts and textual networks to explore for this essay.

Week 1: Women in the Book Trade: Contexts and Paratexts

Core primary reading:

- Isabella Whitney, *Copy of a Letter to her Unconstant Lover* (1567) and *A Sweet Nosegay* (1573)
- John Lyly, *Endymion* (1591), including ‘The Printer to the Reader’, probably by Joan Broome

Plus a presentation on a short text of your choice from a selection provided as preliminary reading over the vacation.

Required secondary texts:

- Bell, Maureen, ‘Women Writing and Women Written’, in *The Cambridge History of the Book in Britain, Volume IV 1557-1695*, ed. by John Barnard and D.F. McKenzie with Maureen Bell (Cambridge: Cambridge University Press, 2002), pp. 431-452

- Melnikoff, Kirk, 'Isabella Whitney amongst the stalls of Richard Jones in *Women's Labour and the History of the Book in Early Modern England*, ed. by Valerie Wayne (London: Arden Shakespeare, 2020), pp.145–162.
- Smith, Helen, "'Print[Ing] Your Royal Father Off': Early Modern Female Stationers and the Gendering of the British Book Trades", *Text* 15 (2003), 163–86

Suggested secondary texts:

- Bell, Maureen, 'Women in the Early English Book Trade 1557–1700', *Leipziger Jahrbuch zur Buchgeschichte*, 6 (1996), 13–45
- Lamb, Mary Ellen, 'Isabella Whitney and Reading Humanism', in *Women's Bookscapes in Early Modern Britain: Reading, Ownership, Circulation*, ed. by Micheline White and Elizabeth Sauer (Ann Arbor: University of Michigan Press, 2018), 43–58
- O'Callaghan, Michelle, "'My Printer must, haue somewhat to his share": Isabella Whitney, Richard Jones, and Crafting Books', *Women's Writing*, 26:1 (2019), 15–34
- Sheehy, Felicity, 'Reading Isabella Whitney Reader', *Studies in Philology*, 118:3 (2021), 491–520

Week 2: Writing Histories**Core primary reading:**

- Anne Dowriche, *The French Historie* (1589)
- Anne Lock, 'A Meditation of a Penitent Sinner' in *Sermons of John Calvin* (1560)
- Christopher Marlowe, *The Jew of Malta* (performed c.1589–90; printed 1633)

Required secondary texts:

- Beilin, Elaine, "'Some Freely Spake Their Minde": Resistance in Anne Dowriche's *French Historie*', in *Women, Writing, and the Reproduction of Culture in Tudor and Stuart Britain*, ed. by Mary Burke, Jane Donawerth, Linda Dove, and Karen Nelson (Syracuse, NY: Syracuse University Press, 2000), pp.119–40
- Martin, Randall, 'Anne Dowriche's *The French History*, Christopher Marlowe, and Machiavellian Agency', *SEL*, 1500–1900, 39:1 (1999), 69–87

Suggested secondary texts:

- Beilin, Elaine, 'Writing Public Poetry: Humanism and the Woman Writer', *Modern Language Quarterly*, 51:2 (1990), 249–72
- White, Micheline, 'Women Writers and Literary-Religious Circles in the Elizabethan West Country': Anne Dowriche, Anne Lock Prowse, Anne Lock Moyle, Ursula Fulford, and Elizabeth Rous', *Modern Philology*, 103:2 (2005), 187–214

Week 3: Translation and Dramatic Authorship**Core primary reading:**

- Mary Sidney Herbert, Countess of Pembroke, *Antonius* (1592)
- Samuel Daniel, *Cleopatra* (1594)
- Thomas Kyd, *Cornelia* (1594)
- Elizabeth Cary, *Tragedy of Mariam* (1613)

Required secondary texts:

- Belle, Marie-Alice and Line Cottagnies (eds.), *Robert Garnier in Elizabethan England: Mary Sidney's 'Antonius' and Thomas Kyd's 'Cornelia'* (Cambridge: Modern Humanities Research Association, 2017) [see introduction, plus the critical editions included here]
- Gajowski, Evelyn, 'Intersecting Discourses of Race and Gender in Elizabeth Cary's *The Tragedy of Mariam*', *Early Modern Literary Studies*, 27 (2017)
- Kewes, Paulina, "'A Fit Memorial for the Times to Come...": Admonition and Topical Application in Mary Sidney's *Antonius* and Samuel Daniel's *Cleopatra*', *Review of English Studies*, 63:259 (2012), 243–64

Suggested secondary texts:

- Alfar, Cristina León, 'Elizabeth Cary's Female Trinity: Breaking Custom with Mosaic Law in *The Tragedy of Mariam*', *Early Modern Women: An Interdisciplinary Journal*, 3 (2008), 61–103
- Arshad, Yasmin, *Imagining Cleopatra: Performing Gender and Power in Early Modern England* (London: Bloomsbury Arden, 2019)

- Ferguson, Margaret W., 'Allegories of Imperial Subjection: Literacy as Equivocation in Elizabeth Cary's *Tragedy of Mariam*', in *Elizabeth Cary*, ed. by Karen Raber (Surrey: Ashgate, 2009)
- Shell, Alison, 'Elizabeth Cary's Historical Conscience: *The Tragedy of Mariam* and Thomas Lodge's *Josephus*', in *The Literary Career and Legacy of Elizabeth Cary* (New York: Palgrave Macmillan, 2007)
- Wray, Ramona, 'Performing Mariam,' *Early Theatre* 18.2 (2015), pp. 149-66

Week 4: Religious Verse and Communities

Core primary reading:

- Aemilia Lanyer, *Salve Deus Rex Judaeorum* (1611)
- Selections from Mary Sidney Herbert and Philip Sidney, Sidney Psalter; see also the [digitized version](#) held at Trinity College Cambridge
- Paratexts and extracts from the King James Bible (1611)
- Selections from Dorothy Leigh, *The Mother's Blessing* (1616)

Required secondary texts:

- Lewalski, Barbara K., 'Imagining Female Community: Aemilia Lanyer's Poems' in *Writing Women in Jacobean England* (Cambridge, Mass. and London: Harvard University Press, 1993), pp.212-41
- McCarthy, Erin A., 'Speculation and Multiple Dedications in *Salve Deus Rex Judaeorum*', *Studies in English Literature 1500-1900*, 55:1 (2015), 45-72

Suggested secondary texts:

- Coles, Kimberly Anne, *Religion, Reform, and Women's Writing in Early Modern England* (Cambridge: Cambridge University Press, 2008)
- Longfellow, Erica, *Women and Religious Writing in Early Modern England* (Cambridge: Cambridge University Press, 2004)
- Pearson, Jacqueline, 'Women Writers and Women Readers: The Case of Aemilia Lanyer', in *Voicing Women: Gender and Sexuality in Early Modern Writing*, ed. by Kate Chedgoy, Melanie Hansen, and Suzanne Trill (Keele University Press, 1996) pp.45-54

Week 5: Pamphlets, Plays, and the *querelle des femmes*

Core primary reading:

- Joseph Swetnam, *Araignment of Lewd, Idle, Froward, and Unconstant Women* (1615)
- Rachel Speght, *A Mouzell for Melastomus* (1617)
- Esther Sowernam, *Ester Hath Hang'd Haman* (1617)
- Constantia Munda, *The Worming of a Madde Dogge* (1617)
- Anon, *Swetnam the Woman-Hater Arraigned by Women* (performed at the Red Bull Theatre, printed in 1620)
- William Gouge, *Of Domesticall Duties* (1622), see treatises 1 to 3
- 'The unnatural wife', ballad published by Margery Trundle

Required secondary texts:

- Boleyn, Deirdre, '"Because Women are not Women, Rather Might be a Fit Subject of an Ingenious Satyrst": Constantia Munda's *The Worming of a Mad Dogge* (1617)', *Prose Studies*, 32:1 (2010), 38-56
- Hoenselaars, Ton, 'Joseph Swetnam, alias Misogynos, and His Women Readers', in *L'Auteur et son public au temps de la Renaissance*, ed. by M.T. Jones-Davies (Paris: Klincksieck, 1998), 165-89
- Jones, Ann Rosalind, 'From Polemical Prose to the Red Bull: The Swetnam Controversy in Women-Voiced Pamphlets and the Public Theatre', in *The Project of Prose in Early Modern Europe and the New World* (Cambridge: Cambridge University Press, 1997), 122-37

Suggested secondary texts:

- Lewalski, Barbara K., 'Female Text, Male Reader Response: Contemporary Marginalia in Rachael Speght's *A Mouzell for Melastomus*', in *Representing Women in Renaissance England*, ed. by Claude Summers and Ted-Larry Pebworth (Columbia, MO: University of Missouri Press, 1997)
- Luckyj, Christina, '*A Mouzell for Melastomus* in Context: Rereading the Swetnam-Speght Debate', *English Literary Renaissance*, 40:1 (2010), 113-31
- Righetti, Beatrice, 'How Women Wrote about Themselves: A Corpus-Informed Comparison of Women Writers' Defences in Sixteenth- and Seventeenth-Century England', *NJES: Nordic Journal of English Studies*, 19:2 (2020), 42-73

Week 6: Natural Philosophy, 'Authority', and the Imagination

Core primary reading:

- Margaret Cavendish, *The Description of a New World called The Blazing World* (1668) and the preface to *Observations on Experimental Philosophy* (1666)
- Abraham Cowley, 'To the Royal Society' (printed 1667)
- Selections from Robert Hooke's *Micrographia* (printed 1665)

Required secondary texts:

- Blake, Liza, "[Pounced Corrections in Oxford copies of Cavendish's Philosophical and Physical Opinions; or, Margaret Cavendish's Glitter Pen](#)," *New College Notes* 10 (2018), no. 6: 1–11.
- Chico, Tita, 'Eighteenth-Century Science and the Literary Imagination', in *A Companion to British Literature*, ed. by Robert DeMaria Jr., Heesok Chang, and Samantha Zacher (Wiley Blackwell, 2014), 143–58
- Duxfield, Andrew, 'Material and Political Nature in Margaret Cavendish's *The Unnatural Tragedy* and *The Blazing World*', in *A Companion to the Cavendishes*, ed. by Lisa Hopkins and Tom Rutter (Arc Humanities Press, 2020), 273–288

Suggested secondary texts:

- Hutton, Sarah, 'In Dialogue with Thomas Hobbes: Margaret Cavendish's Natural Philosophy', in *Margaret Cavendish*, ed. by Sara Mendelson (Farnham: Ashgate, 2009), 197–208
- Lilley, Kate, 'Blazing Worlds: Seventeenth-Century Women's Utopian Writing', in *Women, Texts, and Histories, 1575–1760*, ed. by Clare Brant and Diane Purkiss (Routledge, 1992), 101–32
- See also the *Digital Cavendish*: <http://digitalcavendish.org>

General reading:

- Barnard, John and D.F. McKenzie (eds.) with Maureen Bell, *The Cambridge History of the Book in Britain, Volume IV 1557–1695* (Cambridge: Cambridge University Press, 2002)
- Bell, Maureen, George Parfitt, and Simon Shepherd, *A Biographical Dictionary of English Women Writers, 1580–1720* (Boston: G.K. Hall, 1990)
- Brant, Clare and Diane Purkiss (eds.), *Women, Texts, and Histories, 1575–1760* (Routledge, 1992)
- Burke, Mary, Jane Donawerth, Linda Dove, and Karen Nelson (eds.), *Women, Writing, and the Reproduction of Culture in Tudor and Stuart Britain* (Syracuse, NY: Syracuse University Press, 2000)
- Chedgzoy, Kate, Melanie Hansen, and Suzanne Trill (eds.), *Voicing Women: Gender and Sexuality in Early Modern Writing* (Keele University Press, 1996)
- Clarke, Danielle and Elizabeth Clarke (eds.), *'The Double Voice': Gendered Writing in Early Modern England* (Basingstoke: Macmillan, 2000)
- Ezell, Margaret, *Social Authorship and the Advent of Print* (Baltimore: John Hopkins University Press, 1999)
- Mendelson, Sara and Patricia Crawford, *Women in Early Modern England, 1550–1720* (Oxford: Clarendon Press, 1998)
- Knoppers, Laura Lunger (ed.), *The Cambridge Companion to Early Modern Women's Writing* (Cambridge: Cambridge University Press, 2010)
- Krontiris, Tina, *Oppositional Voices: Women as Writers and Translators of Literature in the English Renaissance* (London and New York: Routledge, 1992)
- Lesser, Zachary, *Renaissance Drama and the Politics of Publication* (Cambridge: Cambridge University Press, 2004)
- McDowell, Paula, *The Women of Grub Street, Press, Politics, and Gender in the London Literary Marketplace 1678–1730* (Oxford: Clarendon Press, 1998)
- McKenzie, D.F., 'Speech – Manuscript – Print', in *Making Meaning: "Printers of the Mind" and Other Essays*, ed. by Peter D. McDonald and Michael F. Suarez, S.J. (Amherst; Boston: University of Massachusetts Press, 2002), pp.237–58
- McManus, Clare (ed.), *Women and Culture at the Courts of the Stuart Queens* (Palgrave Macmillan, 2003)
- Pender, Patricia and Rosalind Smith (eds.), *Material Cultures of Early Modern Women's Writing* (Palgrave, 2014)

- Richards, Jennifer, *Voices and Books in the English Renaissance: A New History of Reading* (Oxford: Oxford University Press, 2019)
- Salzman, Paul, *Reading Early Modern Women's Writing* (Oxford: Oxford University Press, 2006)
- Smith, Helen, *'Grossly Material Things': Women and Book Production in Early Modern England* (Oxford: Oxford University Press, 2012)
- Smith, Helen and Louise Wilson (eds.), *Renaissance Paratexts* (Cambridge: Cambridge University Press, 2011)
- Stevenson, Jane and Peter Davidson (eds.), *Early Modern Women Poets: An Anthology* (Oxford: Oxford University Press, 2001)
- Wall, Wendy, *The Imprint of Gender: Authorship and Publication in the English Renaissance* (Cornell University Press, 1993)
- Wayne, Valerie (ed.), *Women's Labour and the History of the Book in Early Modern England* (London: Arden Shakespeare, 2020)

Historical Fictions of the Long Eighteenth Century on Screen 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:

- Choderlos 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)

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)
- Series 1 (2019) and 2 (2022) of *Bridgerton* (created by Chris van Dusen and produced Shonda Rhimes, Netflix streamed)

Page:

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

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 Abrahams) (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
- 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)

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/>
- 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'. *differences* 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.

English Representation of India 1770-1903

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

The primary objective of the course is to explore English writings on India from the beginnings of British hegemony on the sub-continent after the victories of Clive in the 1760s until 1830. In a wide range of different literary forms – poems, novels, plays, histories, political speeches and tracts – English writers described, analysed, misrepresented, and responded to the history, culture, and geography of this vast region. Ever since the fabulous medieval accounts of India and Prester John associated with Marco Polo and John Mandeville, the for long unmapped lands lying east of Persia had been saturated with exotic connotations for the western European mind. Its inhabitants were known to display manners and customs in the realms of law, politics, religion, literature, and visual and plastic culture which contrasted sharply, at least on the surface, with those of Europe.

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

Preparatory Reading

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

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

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

- Richard Cambridge, *An Account of the War in India* (1761)
- John Holwell, *Interesting Historical Events Relative to the Provinces of Bengal and the Empire of Hindostan* (1767)
- 'Proprietor', *A Letter to a Late Popular Director, Relative to India Affairs* (1769)
- William Bolts, *Considerations on India Affairs* (1772)
- Robert Clive, *Speech in the House of Commons, 30th March 1772* (1772)
- Edward Ives, *A Voyage from England to India* (1773)
- John Holwell, *India Tracts* (1774)
- Charles Caraccioli, *The Life of Robert Lord Clive*, 4 vols (1775-77)
- James Dodd, *Gallic Gratitude: or, the Frenchman in India* (1779)
- Sir Richard Joseph Sullivan, *An Analysis of the Political History of India* (1779)
- James Kerr, *A Short Historical Narrative of the Rise and Rapid Advancement of the Mahrattah State* (1782)
- James Macpherson, *The History and Management of the East India Company* (1782)
- Anon, *Letters of a Citizen on India Affairs* (1783)

- Alexander Dalrymple, *Reflections on the Present State of the East India Company* (1783)
- Anon, *Transactions in India* (1786)
- Anon, *The Asiatic Miscellany* (1787)
- Anon, *The India Courier* (1787)
- William Fullarton, *A View of the English Interests in India* (1788)
- James Rennell, *The Marches of the British Armies in the Peninsula of India* (1792)
- John Bruce, *Historical View of Plans, for the Government of British India* (1793)
- Charles Greville, *British India Analyzed* (1793)
- William Hodges, *Travels in India* (1793)
- James Rennell, *Memoir of a Map of the Peninsula of India* (1793)
- Francis Russell, *A Short History of the East India Company* (1793)
- Alexander Dirom, *A Narrative of the Campaign in India* (1794)
- John Sullivan, *Tracts Upon India* (1794)
- 'Civis', *Letters, Political, Military, and Commercial, on the Present State and Government of the Province of Oude* (1796)
- Warren Hastings, *A History of the Trial of Warren Hastings* (1796)
- James Salmond, *A Review . . . of the Decisive War with the Late Tippoo Sultaun* (1800)
- John Taylor, *Letters on India* (1800)

Week 1: Nabobs and the Social Economics of Empire

Essential Reading

- Henry Mackenzie, *The Man of Feeling* (1771), 'A Fragment: The Man of Feeling Talks of What He Does Not Understand - An Incident'
- Richard Clarke, *The Nabob: or Asiatic Plunderers. A Satyrical Poem* (1773)
- Anon, *The East India Culprits. A Poem* (1773) [an imitation of Swift's 'Legion Club']
- Samuel Foote, *The Nabob* (1778)

Additional Reading

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

Week 2: Enlightenment India

Essential Reading

- Adam Smith, *The Wealth of Nations* (1776), esp. Book IV, ch. 7, 'Of Colonies'
- Sir William Jones, *Poems* (1772), including 'On the Poetry of the Eastern Nations'; also reprinted in *Works*, 6 vols (1799) vol. IV. pp. 399-563

- —, *The Hindu Wife and the Hymns*, in *Works*, vol. VI, pp. 1-440
- —, *Institutes of Hindu Law*, in *Works*, vol. III, pp. 53-469
- —, *Traité sur la poésie orientale*, in *Works*, vol. V, pp. 433-560
- —, *Asiatick Discourses*, in *Works*, vol. I

Additional Reading

- William Robertson, *Of the Knowledge that the Ancients had of India* (1791)
- Nathaniel Kindersley, *Specimens of Hindoo Literature* (1794)
- John Mitchell, *An Essay on the Best Means of Civilizing the Subjects of the British Empire in India* (Edinburgh, 1805)
- Edward Moor, *The Hindu Pantheon* (1810)

Week 3: Burke on India

Essential Reading

- Edmund Burke, *Speech on Fox's India Bill* (1783)
- —, *Speech on the Nabob of Arcot's Debts* (1785)
- —, *Speech on Opening of Impeachment* (1788)

Week 4: Romantic India

Essential Reading

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

Additional Reading

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

Reversed perspective:

- Sake Deen Mahomet, *The Travels of Dean Mahomet, a Native of Patna in Bengal* (1793)
- *The Travels of Mirza Abu Taleb Khan* (1814)

Week 5: Colonialism and Contagion

Essential Reading

- Robert Southey, *The Curse of Kehama* (1810)

Additional Reading

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

Week 6: Victorian Retrospect: Imperial Crime, Colonial Retribution

Essential Reading

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

Additional Reading

- Winwood Reade, *The Martyrdom of Man* (1872)

Secondary Bibliography

- Allen, Charles, *The Buddha and the Sahibs: The Men who Discovered India's Lost Religion* (London: John Murray, 2002)
- Aravamudan, Srinivas, *Tropicopolitans: Colonialism and Agency, 1688-1804* (Durham NC and London: Duke University Press, 1999)
- —, *Enlightenment Orientalism: Resisting the Rise of the Novel* (Chicago and London: University of Chicago Press, 2012)
- Ballaster, Ros, *Fabulous Orient: Fictions of the East in England 1662-1785* (Oxford: Oxford University Press, 2005), esp. section 5, pp. 254-359
- Barrell, John, *The Infection of Thomas de Quincey: A Psychopathology of Imperialism* (New Haven and London: Yale University Press, 1991)
- Bayly, C. A., *Indian Society and the Making of the British Empire* (Cambridge: Cambridge University Press, 1988)
- —, *Imperial Meridian: The British Empire and the World, 1780-1830* (London: Longman, 1989)
- —, *The Raj: India and the British 1600-1947* (London: National Portrait Gallery, 1990)
- Bearce, George, *British Attitudes Towards India, 1784-1858* (Oxford: Oxford University Press, 1961)
- Bhattacharya, Nandini, *Reading the Splendid Body: Gender and Consumerism in Eighteenth-Century British Writing on India* (Newark, NJ and London: University of Delaware Press, 1998)
- Bowen, H. V., *Revenue and Reform: The Indian Problem in British Politics, 1757-1773* (Cambridge: Cambridge University Press, 1991)
- —, *The Business of Empire: The East India Company and Imperial Britain, 1756-1833* (Cambridge: Cambridge University Press, 2006)
- Brantlinger, Patrick, *Rule of Darkness: British Literature and Imperialism 1830-1914* (Ithaca and London: Cornell University Press, 1988)
- Brewer, John, *The Sinews of Power. War, Money and the English State, 1688-1783* (London: Unwin Hyman, 1989)
- Carnall, Geoffrey, 'Robertson and contemporary images of India', in Stewart J. Brown (ed.), *William Robertson and the Expansion of Empire* (Cambridge: Cambridge University Press, 1997), pp. 210-30
- Carnall, G. and C. Nicholson (eds.), *The Impeachment of Warren Hastings* (Edinburgh: Edinburgh University Press, 1989)
- Chander, Manu, *Brown Romantics* (Lewisburg: Bucknell University Press, 2017)
- Chaudhuri, K. N., *The English East India Company: The Study of an Early Joint-Stock Company, 1600-1640* (London: Frank Cass, 1965)
- Conant, Martha, *The Oriental Tale in England* (New York: Columbia University Press, 1908)

- Drew, John, *India and the Romantic Imagination* (Delhi: Oxford University Press, 1987)
- Dyson, K. K., *A Various Universe* (Delhi: Oxford University Press, 1978)
- Edwardes, Michael, *The Sahibs and the Lotus* (London: Constable, 1988)
- Embree, Ainslie, *Imagining India: Essays on Indian History* (Delhi: Oxford University Press, 1989)
- Fludernik, Monika, 'Suttee Revisited: from the Iconography of Martyrdom to the Burkean Sublime', *New Literary History*, 30 (1999), pp. 411-37
- Harlow, Vincent T., *The Founding of the Second British Empire, 1763-1793*, 2 vols (London: Longmans, 1952-64)
- Hobson, J. A., *Imperialism: A Study* (London: James Nisbet, 1902)
- Holzman, James M., *The Nabobs in England, 1760-1785: A Study of the Returned Anglo-Indian* (New York: Columbia University Press, 1926)
- Hutchins, Francis, *The Illusion of Permanence: British Imperialism in India* (Princeton, NJ: Princeton University Press, 1967)
- Inden, Ronald, *Imagining India* (Oxford: Basil Blackwell, 1990)
- Kabbani, Rana, *Europe's Myths of Orient: Devise and Rule* (London: Macmillan, 1986)
- Kejariwal, O. P., *The Asiatic Society of Bengal and the Discovery of India's Past* (Delhi: Oxford University Press, 1988)
- Kelsall, Malcolm, *Byron's Politics* (Brighton: Harvester, 1988)
- Khan, Gulfishan, *Indian Muslim Perceptions of the West during the Eighteenth Century* (Oxford: Oxford University Press, 1998)
- Kopf, David, *British Orientalism and the Bengal Renaissance* (Los Angeles, CA: California University Press, 1969)
- —, *The Brahmo Samaj and the Shaping of the Modern Indian Mind* (Princeton, NJ: Princeton University Press, 1979)
- Lawson, Philip, and Jim Phillips, "'Our Execrable Banditti': Perceptions of Nabobs in Mid-Eighteenth-Century Britain", *Albion*, vol. XVI.3 (Autumn, 1984), pp. 225-41
- Leask, Nigel, *British Romantic Writers and the East: Anxieties of Empire* (Cambridge: Cambridge University Press, 1992)
- MacKenzie, John M., *Propaganda and Empire: the manipulation of British public opinion, 1880-1960* (Manchester: Manchester University Press, 1984)
- Macpherson, David, *The History of European Commerce with India* (1812)
- Maine, Sir Henry, *Ancient Law* (London: John Murray, 1861)
- —, *Village Communities* (London: John Murray, 1871)
- Majeed, Javed, *Ungoverned Imaginings: James Mill's 'History of India' and Orientalism* (Oxford: Clarendon Press, 1992)
- Marshall, P. J., *The Impeachment of Warren Hastings* (Oxford: Oxford University Press, 1965)
- —, *Problems of Empire: Britain and India 1757-1813* (London: Allen and Unwin, 1968)
- —, (ed.), *The British Discovery of Hinduism in the Eighteenth Century* (Cambridge: Cambridge University Press, 1970)
- —, *East Indian Fortunes: The British in Bengal in the Eighteenth Century* (Oxford: Oxford University Press, 1976)
- —, *Trade and Conquest: Studies on the Rise of British Dominance in India* (Aldershot: Variorum, 1993)
- —, *"A free though conquering people": eighteenth-century Britain and its Empire* (Aldershot: Ashgate, 2003)
- —, *The Making and Unmaking of Empires: Britain, India, and America c. 1750-1783* (Oxford: Oxford University Press, 2005)
- —, *Edmund Burke and the British Empire in the West Indies* (Oxford: Oxford University Press, 2019)
- Mitter, Partha, *Much Maligned Monsters: A History of European Reactions to Indian Art* (Oxford: Clarendon Press, 1977)

- Moon, Sir Penderel, *Warren Hastings and British India* (London: Hodder and Stoughton, 1947)
- —, *The British Conquest and Dominion of India* (London: Duckworth, 1989)
- Morton, Timothy, *The Poetics of Spice: Romantic Consumerism and the Exotic* (Cambridge: Cambridge University Press, 2000)
- Mukherjee, S. N., *Sir William Jones: A Study in 18th Century British Attitudes to India* (Hyderabad: Orient Longman, 1987)
- Pagden, Anthony, *Lords of All the World: Ideologies of Empire in Spain, Britain and France, c. 1500 to c. 1800* (New Haven and London: Yale University Press, 1995)
- Porter, Bernard, *Critics of Empire* (London: I. B. Tauris, 2008)
- Quint, David, *Epic and Empire: Politics and Generic Form from Virgil to Milton* (Princeton, NJ: Princeton University Press, 1993)
- Rajan, Balachandra, *Under Western Eyes: India from Milton to Macaulay* (Durham, NC, and London: Duke University Press, 1999)
- Said, Edward, *Orientalism* (London: Routledge, 1978)
- —, *Culture and Imperialism* (London: Chatto and Windus, 1993)
- Sankar, Muthu (ed.), *Empire and Modern Political Thought* (Cambridge: Cambridge University Press, 2012)
- Schwab, Raymond, *The Oriental Renaissance: Europe's Rediscovery of India and the East, 1680-1880* (New York: Columbia University Press, 1984)
- Seal, Anil, *The Emergence of Indian Nationalism* (Cambridge: Cambridge University Press, 1971)
- Springborg, Patricia, *Western Republicanism and the Oriental Prince* (Cambridge: Cambridge University Press, 1992)
- Stokes, Eric, *The English Utilitarians and India* (New York: Oxford University Press, 1959)
- Suleri, Sara, *The Rhetoric of English India* (London and Chicago: Chicago University Press, 1992)
- Sutherland, L. S., *The East India Company in Eighteenth-Century Politics* (Oxford: Clarendon Press, 1952)
- Teltscher, Kate, *India Inscribed: European and British Writing on India 1600-1800* (Delhi: Oxford University Press, 1995)
- Thornton, A. P., *The Imperial Idea and Its Enemies* (London: Macmillan, 1959)
- Tomlinson, B. R., *The Political Economy of the Raj, 1914-1947: The Economics of Domination in India* (London: Macmillan, 1979)
- Travers, Robert, *Ideology and Empire in Eighteenth-Century India* (Cambridge: Cambridge University Press, 2007)
- Viswanathan, Gauri, *Masks of Conquest: Literary Study and British Rule in India* (London: Faber and Faber, 1990)
- Whelan, Frederick, *Edmund Burke and India: Political Morality and Empire* (Pittsburgh, PA: University of Pittsburgh Press, 1996)
- Willson, A. Leslie, *A Mythical Image: The Ideal of India in German Romanticism* (Durham, NC: Duke, 1964)
- Wilson, Kathleen, *The Sense of the People. Politics, Culture and Imperialism in England, 1715-85* (Cambridge: Cambridge University Press, 1995)
- Young, Robert, *White Mythologies: Writing History and the West* (London: Routledge, 1990)

Poetry and the Elements of Criticism, 1745-1800

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

The purpose of this seminar is to think about the mutually constitutive relationship between poetry and criticism in the period between the second Jacobite rebellion and the publication of the Preface to the *Lyrical Ballads*. This is the period in which English literary criticism becomes a recognizable and institutionalized intellectual discipline; it is also a period which, despite its reputation as a fallow, transitional period between the Augustans and the Romantics, produced important poetry in its own right (often poetry which itself acts as a kind of criticism). Students will become acquainted with the broader landscape of literary criticism in the period and with a handful of major critical works, which we will study in greater detail. They will be invited to come up with their own narrative of how English poetry and criticism relate to each other at this time.

Background Reading

These works will introduce you to the history of criticism in the period. Please read as much as you can over the vacation. Works marked with an asterisk (here and in the schedule below) are strongly recommended.

- *The Cambridge History of Literary Criticism, Vol. IV: The Eighteenth Century (read as much as you can, according to your own interests)
- *Eighteenth-Century Critical Essays, ed. Elledge, Vol. II
- **Literary Criticism in England, 1660-1800*, ed. Chapman (a useful anthology of C18 critical writing)
- Saintsbury, George. *A History of English Criticism*
- *Wellek, Rene. *A History of Modern Criticism, 1750-1950*, Vol. I (especially good on the European context)
- Wimsatt and Brooks, *Literary Criticism: A Short History*

Week 1: On the Poetical Character (1745-60)

Poetry

- *Akenside, 'The Pleasures of the Imagination' (1744)
- *Collins, *Odes* (1746), especially 'Ode on the Poetical Character'
- Gray, 'Ode on a Distant Prospect of Eton College' (1747), 'Ode on the Death of a Favorite Cat' (1748), 'Elegy Written in a Country Churchyard' (1751), *'The Progress of Poesy' (1754), *'The Bard' (1757)
- Johnson, 'The Vanity of Human Wishes' (1749)
- Leapor, *Poems upon Several Occasions* (1748)

Criticism

- Blackwell, *Letters on Mythology* (1748)
- Burke, *A Philosophical Enquiry into [...] the Sublime and Beautiful* (1757)
- Hume, 'Of Tragedy' (1757), 'Of the Standard of Taste' (1757)
- Johnson, *Preface to A Dictionary of the English Language* (1755)
- *Gerard, *Essay on Taste* (1759)
- *Goldsmith, *An Enquiry into the Present State of Polite Learning in Europe* (1759)
- *Young, *Conjectures on Original Composition* (1759)
- *Warton, *An Essay on the Genius and Writings of Pope* (1756-82)

Week 2: The Elements of Criticism (1760-70)

Poetry

- Churchill, *The Rosciad* (1761)
- ———. *The Ghost* (1762)
- *———. *The Author* (1763)

- ———. The Prophecy of Famine: A Scots Pastoral (1763)
- Goldsmith, 'The Deserted Village' (1770)
- *Percy, Reliques of Ancient English Poetry (1765)
- Smart, 'Jubilate Agno' (1759-63), A Song to David' (1763)

Criticism

- *Hurd, Lectures on Chivalry and Romance (1762)
- *———. Dissertation I. On the Idea of Universal Poetry (1766)
- Johnson, Preface to Shakespeare (1765)
- *Kames, The Elements of Criticism (1762)
- *Gibbon, An Essay on the Study of Literature (1764)
- Priestley, Course of Lectures on Oratory and Criticism (1762)
- *Smith, Lectures on Rhetoric and Belles Lettres (1762-63)
- Whitehead, A Charge to the Poets (1762)

Week 3: Genius and Imitation (1770-80)

Poetry

- Barbauld, *Poems* (1773)
- Beattie, *The Minstrel* (1771-75)
- Chatterton, Poems, supposed to have been written at Bristol, by Thomas Rowley, and others (1777)

Criticism

- Beattie, Essays on Poetry and Music (1778)
- Campbell, The Philosophy of Rhetoric (1776)
- *Jones, Essay on the Poetry of the Eastern Nations (1777)
- *———. Essay on the Arts Commonly Called Imitative (1777)
- *Gerard, An Essay on Genius (1774)
- Goldsmith, Essay on the Theatre (1773)
- Johnson, *Lives of the Poets* (1779-1781), esp. lives of Cowley, Milton, Dryden, Pope, Gray
- Reynolds, Discourses III, VI, VII, and XIII (1774-86)
- Warton, History of English Poetry (1774-81)

Week 4: Rhetoric and Belles Lettres (1780-90)

Poetry

- Burns, *Poems and Songs* (1786-96)
- Crabbe, *The Village* (1783)
- Cowper, *The Task* (1785)
- Johnson, 'On the Death of Dr Robert Levet' (1783)
- Smith, Elegaic Sonnets (1784)
- Yearsley, Poems, on Several Occasions (1785)

Criticism

- Beattie, Dissertations Moral and Critical (1783)
- *Blair, Lectures on Rhetoric and Belles Lettres (1785)
- Harris, Philological Inquiries (1781)
- Hayley, Essays on Epic Poetry (1782)
- Heron, Letters of Literature (1785)
- *Lowth, Lectures on the Sacred Poetry of the Hebrews (1787)

Week 5: From Taste to Tintern (1790-1800)**Poetry**

- Baillie, *Poems* (1790)
- Blake, *Songs of Innocence* and *Songs of Experience* (1794), 'The Marriage of Heaven and Hell' (1790-93)
- Wordsworth and Coleridge, *Lyrical Ballads* (1798)
- Yearsley, *The Rural Lyre* (1796)

Criticism

- *Alison, *Essays on the Nature and Principles of Taste* (1790)
- Alves, *Sketches of a History of Literature* (1794)
- Godwin, *The Enquirer* (1797), especially 'On English Style'
- Price, *An Essay on the Picturesque as Compared with the Sublime and Beautiful* (1794)
- Whiter, *A Specimen of a Commentary on Shakespeare* (1794)
- *Wordsworth and Coleridge, *Preface to the Lyrical Ballads* (1800)

Further Reading

- Aarsleff, *The Study of Language in England, 1780-1860* (1967)
- Bate, *From Classic to Romantic: Premises of Taste in Eighteenth-Century England* (1946)
- Bateson, *English Poetry and the English Language: An Experiment in Literary History* (1934)
- Cohen, *Sensible Words: Linguistic Practice in England, 1640-1785* (1977)
- Crawford, *The Scottish Invention of English Literature* (1998)
- Domsch, *The Emergence of Literary Criticism in Eighteenth-Century Britain* (2014)
- Engell, *Forming the Critical Mind: Dryden to Coleridge* (1989)
- Hohendahl, *The Institution of Criticism* (1982)
- Hudson, *Writing and European Thought* (1995)
- Land, *From Signs to Propositions: The Concept of Form in Eighteenth-Century Semantic Theory* (1974)
- Morrissey, *The Constitution of Literature* (2008)

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.

General Preliminary Reading (secondary reading for each seminar will be recommended week by week):

- *Archipelago*, ed. Andrew McNeillie, 1-12
- Bate, Jonathan, *The Song of the Earth, Romantic Ecology*
- Carson, Rachel, *Silent Spring*
- Cresswell, Timothy, *Place*
- Garrad, Greg, *Ecocriticism*
- Ghosh, Amitav, *The Great Derangement*
- Heaney, Seamus, ‘Mossbawn’, ‘The Placeless Heaven: Another Look at Kavanagh’
- Jamie, Kathleen, *Findings*
- Lilley, Debora, *New British Nature Writing: Literature, Literary Studies - 20th Century Onward*
DOI:10.1093/oxfordhb/9780199935338.013.155
- Mabey, Richard, *Flora Britannica, The Unofficial Countryside*
- Macfarlane, Robert, *The Old Ways, Lost Words*
- Maitland, Sarah, *Gossip from the Forest*
- Marder, Michael, *Plant Thinking*
- McCarthy, Michael, *The Moth Snowstorm*
- Morton, Timothy, *Ecology without Nature, The Ecological Thought, The Cambridge Introduction to Literature and the Environment*
- Smith, Jos, *New Nature Writing*
- Snyder, Gary, *The Practice of the Wild*
- Stafford, Fiona, *Local Attachments*
- Williams, Raymond, *The Country and the City*

Week 1: The Parish and the Pastoral

- Robert Burns, ‘Poor Mailie’s Elegy’, ‘Tam o’Shanter’
- John Clare, ‘June’, *The Shepherd’s Calendar*
- Mark Cocker, *Claxton*
- Seamus Heaney, *Mossbawn, Death of a Naturalist, Wintering Out, Glanmore Sonnets*

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

Week 2: Arboreal

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

Week 3: Walking with Clare

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

Week 4: The Nature Effect

- William Cowper, *The Task*
- Richard Mabey, *Nature Cure*
- Helen Macdonald, *H is for Hawk*
- William Wordsworth, 'Lines written a few miles above Tintern Abbey', *The Prelude* (esp Books 9-12)
- 'The Nature Effect Explained', *National Geographic* 5 June 2016

Week 5: Living Mountains

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

Week 6: Loss, Crisis, Despair or Repair?

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

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

Writing the City

Course Convenor: Dr Ushashi Dasgupta (ushashi.dasgupta@ell.ox.ac.uk)

This C-Course is about literature, geography, and modernity. The past couple of 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 arrive in Oxford, please try to read as many of the core works listed below as you can; a number of them are lengthy, and reward close and careful reading. Those that are difficult to source in hard copy are—in the main—available online. For more canonical titles, you could try editions from the Penguin Classics or Oxford World’s Classics series. Further extracts will be distributed once you’re here, during an introductory 0th Week meeting.

Week 1: The *Flâneur*

This class will consider the figure of the walker, stroller, or loungeur. Please read one of the following texts in full, and dip into the other.

- Pierce Egan, *Life in London, or the Day and Night Scenes of Jerry Hawthorn, Esq., and His Elegant Friend, Corinthian Tom, Accompanied by Bob Logic, the Oxonian, in Their Rambles and Spree Through the Metropolis* (1821).
- George Augustus Sala, *Twice Round the Clock* (1859).

Week 2: The ‘Tough Subject’

Here, we’ll discuss the nature of urban poverty.

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

Week 3: The Sinner

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

- James Thomson, *The City of Dreadful Night* (1874).
- Fergus Hume, *The Mystery of a Hansom Cab* (1886).
- Arthur Conan Doyle, *The Sign of Four* (1890).

Week 4: The Homemaker

This week's discussion will address the relationship between the home and the city: who were the guardians of domestic space? Did they succeed in their attempts to keep the city at bay?

- George Gissing, *The Nether World* (1889) and *The Paying Guest* (1895).
- Extracts to be provided from Thomas and Jane Welsh Carlyle's letters (to 1866) and Octavia Hill, *The Homes of the London Poor* (1875) and *Letters to Fellow Workers* (1864-1911).

Week 5: The Modern Woman

How did women claim the city as their own at the turn of the century?

- Extracts to be provided from Krishnabhabini Das, *A Bengali Lady in England* (1885).
- Amy Levy, *The Romance of a Shop* (1888).
- Alice Meynell, *London Impressions* (1898), with etchings and pictures by William Hyde.

Week 6: Coda: Virginia Woolf

We end with Woolf – writer and *flâneuse*.

- Virginia Woolf, *Mrs Dalloway* (1925).
- Extracts to be provided from Woolf's short fiction and non-fiction.

Secondary Criticism

A week-by-week breakdown of recommended critical reading will be circulated at the start of the course.

Lessons of the Master: Henry James's Legacy in Anglo-American Literature from the 19th century to the Present Day

Course Convenor: Professor Michèle Mendelssohn (michele.mendelssohn@ell.ox.ac.uk)

The figure of “the Master” (the appreciative appellation Joseph Conrad gave James) looms large. In his *Notes on Life and Letters*, Conrad admits that “the critical faculty hesitates before the magnitude of Mr. Henry James’s work.” Indeed, James’s magnitude ensures that he has had a powerful impact on British, Irish and American literature since the late nineteenth century. His influence endures to this day and can be felt on both sides of the Atlantic.

This course explores James’s literary posterity by focusing on the intricate relationships between literary imagination, innovation and influence. How has James’s legacy been shaped by his short stories, novels, essays and autobiography? Why did James’s ‘international novel’ (a form he pioneered) prove so enabling for authors wishing to question social norms? What does James’s groundbreaking treatment of psychology and sexuality make possible for women, Black, Jewish and Queer writers? How have postmodern and postwar writers re-invented James for a new generation of readers?

In addition to reading James’s works, students on this course will read 20th c. writing by James Baldwin, Ezra Pound, Edith Wharton and Virginia Woolf, as well as contemporary writing by John Banville, Alan Hollinghurst, Toni Morrison, Maggie Nelson, and Cynthia Ozick. We will consider how these authors are in conversation with James’s legacy, and how they turn it to their own ends. Seminars will invite students to reflect on the development of the “Jamesian” approach to style, ethics and the imagination, literary form (the novel, the short story, the essay), and influence. No prior knowledge of James is required for this course.

Week 1: The Lessons of the Master

- James, Henry. *Daisy Miller*, 1878 in *The Portable Henry James*. Ed. Auchard, John. New York: Penguin, 2004: 3-61.
- --. “The Lesson of the Master,” 1888 in *Stories of Writers and Artists*. Ed. F. O. Matthiessen. New York: New Directions, 1965: 95-151. <https://archive.org/details/storieswritersa00jamegoog>
- --. “The Turn of the Screw,” 1898 in *The Portable Henry James*. Ed. Auchard, John. New York: Penguin, 2004: 127-235.
- --. *Hawthorne*, 1879 (extract) in *The Portable Henry James*: 416-423.
- Ozick, Cynthia. “The Lesson of the Master” <https://www.narrativemagazine.com/issues/spring-2012/classics/lesson-master-cynthia-ozick> [reprinted in *Art and Ardor*. New York: Knopf, 1983]
- Woolf, Virginia. “Henry James’s Ghost Stories.” *Granite and Rainbow: Essays*. London: Hogarth Press, 1958. 65-72. [online via <https://rl.talis.com/3/oxford/lists/83032E45-B8DA-1EF1-FA56-F25E78264DC3.html?lang=en&login=1>]

Optional secondary reading:

- Conrad, Joseph. “Henry James: an Appreciation” *North American Review*, January 1905 in *The Portable Henry James*. Ed. Auchard, John. New York: Penguin, 2004: 600-2.
- Felman, Shoshana. “Turning the Screw of Interpretation.” *Literature and Psychoanalysis: The Question of Reading – Otherwise*. Ed. Shoshana Felman. Baltimore: Johns Hopkins UP, 1977.
- Follini, Tamara. “‘A Geometry of His Own’: Temporality, Referentiality, and Ethics in the Autobiographies” in *Palgrave Advances in Henry James Studies*. Ed. Peter Rawlings. London: Palgrave, 2007.
- James, Henry. Excerpts from *Autobiography: A Small Boy and Others, Notes of a Son and Brother, the Middle Years*. Ed. Frederick W. Dupee. London: W.H. Allen, 1956. These are reprinted in the *Autobiography* section in *The Portable Henry James*: 479-506
<https://archive.org/details/henryjamesautobi001281mbp>
 - From *A Small Boy and Others*:
 - “Chapter 6” [Peaches] 38-45
 - “Chapter 12” [At Barnum’s] 89-99

- Leavis, F. R. *The Great Tradition: George Eliot, Henry James, Joseph Conrad*. London : Chatto & Windus, 1948.
- Leyburn, Ellen Douglass. "Virginia Woolf's Judgment of Henry James." *Modern Fiction Studies* 5 2 (1959): 166-169.
- Mendelssohn, Michèle. Chapter 4: "'Wild Thoughts and Desire! Things I Can't Tell You – Words I Can't Speak!': The Drama of Identity in *The Importance of Being Earnest* and *Guy Domville*" in *Henry James, Oscar Wilde and Aesthetic Culture*. Edinburgh: Edinburgh University Press, 2007.
- ---. Chapter 6: "'A Nest of Almost Infant Blackmailers': The End of Innocence in 'The Turn of the Screw' and *De Profundis*" in *Henry James, Oscar Wilde and Aesthetic Culture*. Edinburgh: Edinburgh University Press, 2007.
- Tintner, Adeline. "The Afterlife of the Life: Leon Edel's Baedeker to James" in *Henry James's Legacy: The Afterlife of His Figure and Fiction*. Baton Rouge: Louisiana State UP, 1998: 437-445.

Week 2: The art of fiction: realism & the international novel

- James, Henry. *The Portrait of a Lady*. Ed. Jan Cohn. Boston: Houghton Mifflin, 2001. 1881 edition. ISBN: 0618107355 Volume 1 (to the end of Chapter 27)

This edition can be difficult to find, but do try to buy it if you can. It's James's 1881 text, the first edition. There are copies of this edition in the Faculty library, as well as the original 1881 edition in the Bodleian. Other sources for the 1881 edition text are:

- James, Henry. *Novels, 1881-1886: Washington Square, the Portrait of a Lady, the Bostonians*. Ed. William T. Stafford. Vol. 2. New York: Library of America, 1985.
- The most recent and complete scholarly edition is *The Portrait of a Lady*. Ed. Anesko, Michael. *The Cambridge Edition of the Complete Fiction of Henry James*. Cambridge: Cambridge University Press, 2016. <http://solo.bodleian.ox.ac.uk/permalink/f/n28kah/oxfaleph020580847>
- http://solo.bodleian.ox.ac.uk/permalink/f/1lj314/TN_hathitrust_suiuo_ark_13960_t9285hg8w

The Oxford World's Classics, Penguin, or Norton Critical editions reproduce the 1908 New York Edition, which is substantially revised at the sentence level. If those are the only editions you can find, then that's OK.

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

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

Optional secondary reading:

- Freedman, Jonathan. *Professions of Taste: Henry James, British Aestheticism, and Commodity Culture*. Stanford: Stanford UP, 1990: 146-166.
- Howells, William Dean. "Henry James, Jr." *Century Illustrated Monthly Magazine*. 3 (November 1882): 25-9.
- James, Henry. "Growing Fame" (*Portable* 521) "American Teeth" (*Portable* 577-8); "The American Colony in France" (Cohn 526-531); "Americans Abroad" (Cohn 532-537);
- Hughes, Clair. "The Principal Interest for Ladies": *Daisy Miller* and 'The Pension Beaurepas'" in *Henry James and the Art of Dress*. London: Palgrave, 2001.
- Laird, J.T. "Cracks in Precious Objects: Aestheticism and Humanity in *The Portrait of a Lady*." *American*

Literature 52.4 (1981): 643-648.

- Lee, Vernon (Violet Paget). "Lady Tal" in *Vanitas*;
- Locke, Alain. "The American Temperament." *The North American Review* 194.2 (August 1911): 262-70.
- Mendelssohn, Michèle. *Henry James, Oscar Wilde and Aesthetic Culture*. Edinburgh: Edinburgh UP, 2007.
- Wadsworth, Sarah A. "Innocence Abroad: Henry James and the Re-Inventions of the American Woman Abroad." *Henry James Review* 22.2 (2001): 107-127.
- Westervelt, Linda A. "'The Growing Complexity of Things': Narrative Technique in *The Portrait of a Lady*" *The Journal of Narrative Technique* 13 2 (1983): 74-85.
- Zhang, Dora. *Strange Likeness: Description and the Modernist Novel*. Chicago: University of Chicago Press, 2020.

Week 3: Edith Wharton: women, power & precariousness

Wharton and James were friends for years and shared many adventures. In the beginning, she read him assiduously and aspired to write like him. In the end, she achieved greater popularity and commercial success and won a Pulitzer Prize. "The Fullness of Life", a short story Wharton started work on in 1891 contains the following dialogue:

I have sometimes thought that a woman's nature is like a great house full of rooms: there is the hall, through which everyone passes in going in and out; the drawing room, where one receives formal visits; the sitting-room, where the members of the family come and go as they list; but beyond that, far beyond, are other rooms, the handles of whose doors perhaps are never turned; no one knows the way to them, no one knows whither they lead; and in the innermost room, the holy of holies, the soul sits alone and waits for a footstep that never comes."

"And your husband," asked the Spirit, after a pause, "never got beyond the family sitting-room?"

About a decade later, James used a domestic analogy in his Preface to *The Portrait of a Lady* to describe the workings of fiction and the different points of view an author may adopt:

the house of fiction has in short not one window, but a million, a number of possible windows not to be reckoned, rather; every one of which has been pierced, or is still pierceable, in its vast front, by the need of the individual vision and by the pressure of the individual will.

It's a tantalizing similarity, isn't it? Using this coincidence as a starting point, this seminar explores Wharton and James's houses of fiction. What place do women's points of view occupy in them? What narrative powers do women hold over late nineteenth century American fiction?

- James, Henry. *The Portrait of a Lady*, 1881. Volume 2 (Chapter 27 to the end) Ed. Cohn, Jan. Boston: Houghton Mifflin, 2001.
- --. Excerpt from Preface to *The Portrait of a Lady* (Portable 473-475)
- Nelson, Maggie. "Precariousness" in *The Art of Cruelty: A Reckoning*. Reckoning. New York: W.W. Norton & Co., 2011. [online via <https://rl.talis.com/3/oxford/lists/83032E45-B8DA-1EF1-FA56-F25E78264DC3.html?lang=en&login=1>]
- Wharton, Edith. "The Fullness of Life" (*Scribner's Magazine*, December 1895) <https://americanliterature.com/author/edith-wharton/short-story/the-fullness-of-life>
- ---. "Xingu" (1916), "Roman Fever" (1934) (p. 9-54) in *Roman Fever: And Other Stories*. London: Virago, 1983. <https://solo.bodleian.ox.ac.uk/permalink/f/n28kah/oxfaleph010058945>

Optional secondary reading:

- Anesko, Michael. "Legacies of Mastery" in *Monopolizing the Master: Henry James and the Politics of Modern Literary Scholarship*. Stanford, CA: Stanford UP, 2012: 1-17.
- Banville, John. *Mrs Osmond*. London: Viking, 2017.
- Lee, Hermione. *Edith Wharton*. London: Vintage, 2008.
- Wilde, Oscar. "The American Invasion" and "The American Man," 1887.

Week 4: James Baldwin: queer performance & racial imagination

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

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

- Baldwin, James. *Giovanni's Room*. London: Penguin, 2001.
- James, Henry. *The Ambassadors: An Authoritative Text, Backgrounds and Sources, Reviews and Criticism*. 1903. Ed. S.P. Rosenbaum. 1909 ed. New York: Norton, 1964. Vol. 1
 - This edition has a helpful and detailed critical apparatus including footnotes, reviews and essays. If you can only get another edition, that's fine.
- Morrison, Toni. Extract from *Playing in the Dark: Whiteness and the Literary Imagination* (1992) in *Racism in America: A Reader*. Ed. Gordon-Reed, Annette: Harvard University Press, 2021. 1-9. <https://doi.org/10.4159/9780674251656-004>

Optional secondary reading:

- Eliot, T. S. "In Memory" from *The Little Review*, August 1918 in *The Portable Henry James*. Ed. Auchard, John. New York: Penguin, 2004: 603-4
- Ellmann, Maud. "Strandentwining Cables: Henry James's *The Ambassadors*." *The Nets of Modernism: Henry James, Virginia Woolf, James Joyce, and Sigmund Freud*. Cambridge: Cambridge UP, 2010. pp. 35–61.
- ---. "'The Intimate Difference': Power and Representation in *The Ambassadors*" (*The Ambassadors*, Norton edition 501-513)
- Fisher, Philip. "One of the Master Texts of a Whole Generation" (*The Ambassadors*, Norton edition 536)
- Forster, E.M. "Pattern in the Ambassadors" (*The Ambassadors*, Norton edition 423-429)
- Jottkandt, Sigi. *Acting Beautifully: Henry James and the Ethical Aesthetic*. Albany: SUNY P, 2005.
- Leeming, David Adams. "An Interview with James Baldwin on Henry James." *The Henry James Review* 8.1 (1986): 47-56.
- Li, Stephanie. "Conjuring the Africanist Presence: Blackness in James Baldwin's *Giovanni's Room*." In *Playing in the White: Black Writers, White Subjects*. New York: Oxford University Press, 2015. Oxford Scholarship Online, 2014. doi: 10.1093/acprof:oso/9780199398881.003.0005. **HIGHLY RECOMMENDED**
- Lubbock, Percy. "Point of View in *The Ambassadors*" (*The Ambassadors*, Norton edition 415-423) Norton edition 501-513). **HIGHLY RECOMMENDED**
- McGurl, Mark. *The Novel Art: Elevations of American Fiction after Henry James*. Princeton, NJ: Princeton University Press, 2001.
- Morrison, Toni. *Playing in the Dark: Whiteness and the Literary Imagination*. Cambridge, MA: Harvard UP, 1992. **HIGHLY RECOMMENDED**
- Newman, C. "The Lesson of the Master: Henry James and James Baldwin," *Yale Review*. October 1966.
- Nowlin, Michael. "Henry James and the Making of Modern African American Literature." *The Henry James Review* 39 3 (2018): 282-292. **HIGHLY RECOMMENDED**
- Nussbaum, Martha Craven. *Love's Knowledge: Essays on Philosophy and Literature*. Oxford: Oxford UP, 1990.
- Stuart, Christopher. "Finding the Jimmy in James: How James Baldwin Discovered Giovanni's Room in Lambert Strether's Paris" *MELUS: Multi-Ethnic Literature of the U.S* 40.2 (2015): 53-73. **HIGHLY RECOMMENDED**
- Warren, Kenneth W. *Black and White Strangers: Race and American Literary Realism*. Chicago: University of Chicago Press, 1993. <https://archive.org/details/blackwhitestrang0000warr> **HIGHLY RECOMMENDED**
- Washington, Bryan R. *The Politics of Exile: Ideology in Henry James, F.Scott Fitzgerald and James*

Baldwin. Boston: Northeastern UP, 1994.

Week 5: Alan Hollinghurst: postmodern parody & the ethics of aestheticism

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

Optional secondary reading:

- Berlant, Lauren G. Pages 1-11 "Introduction: Affect In The Present" *Cruel Optimism*. Durham: Duke University Press, 2011. **HIGHLY RECOMMENDED**
<https://solo.bodleian.ox.ac.uk/permalink/f/n28kah/oxfaleph001526753>
- Edel, Leon. *Henry James: The Treacherous Years, 1895-1901*. Vol. 4. 5 vols. Philadelphia: J.B. Lippincott, 1969.
 - "Introduction" 14-17
 - "The Last Domville", "Postscripts", "Embarrassments" 72-95
- James, Henry. "The Author of Beltraffio," 1884 in *Stories of Writers and Artists*. Ed. Matthiessen, F. O. New York: New Directions, 1965: 95-151. <https://archive.org/details/storieswritersa00jamegoog>
- Freeman, Elizabeth. "Introduction: Queer and Not Now." *Time Binds: Queer Temporalities, Queer Histories*. Duke University Press, 2010. **HIGHLY RECOMMENDED**
<https://solo.bodleian.ox.ac.uk/permalink/f/n28kah/oxfaleph001526621>
- McFarlane, Robert. "Alan Hollinghurst, *The Line of Beauty*." *The Good of the Novel*. Eds. Liam McLlvanney and Ray Ryan. London: Faber & Faber, 2011. 170-85
- Rivkin, Julie. "Writing the Gay '80s with Henry James: David Leavitt's *A Place I've Never Been* and Alan Hollinghurst's *The Line of Beauty*." *Henry James Review* 26.3 (2005): 288-292
- Wilkinson, Louis Umfreville. "The Better End: Conclusion of a Chapter from the Unpublished Novel, What Percy Knew, by H*Nr* J*M*S." Reprinted in *Pages Passed from Hand to Hand: The Hidden Tradition of Homosexual Literature in English from 1748 to 1914*. Eds. Mark Mitchell and David Leavitt. New York: Houghton, 1997. 389-391.
- Wood, James. "The Ogee Curve (Review of *The Line of Beauty* by Alan Hollinghurst)." *The New Republic* 9 December 2004.

Week 6: Cynthia Ozick: postwar cosmopolitanism & the American scene

- Horne, Philip. "[An element of the cruel: What Henry James found when he went back to America](#)" *Times Literary Supplement* June 18, 2021.
- James, Henry. Extracts from *The American Scene* (1907). Ed. Peter Collister. Cambridge UP, 2019.
- Ozick, Cynthia. *Foreign Bodies*. London: Atlantic, 2012.

Optional secondary reading:

- Layne, Bethany. *Henry James in Contemporary Fiction: The Real Thing*. Basingstoke: Palgrave Macmillan, 2020.
- Mallon, Thomas. "On Whom Nothing Was Lost." *New York Times Book Review* (2010): 1.
- McGrath, Charles. "A Jamesian Pays Tribute in a Retelling." *New York Times*, Nov. 15, 2010.
- Ozick, Cynthia. "An (Unfortunate) Interview with Henry James." *Threepenny Review* (Winter 2005).
https://www.threepennyreview.com/samples/ozick_w05.html
 - --. "The Selfishness of Art" in *Quarrel and Quandary: Essays*. New York: Vintage, 2000.
 - --. "Dictation" in *Dictation: A Quartet*. Boston: Houghton Mifflin, 2008.
- Ozick, Cynthia, and David Miller. *Letters of Intent: Selected Essays*. London: Atlantic Books, 2017.
- Sivan, M. *Belonging Too Well: Portraits of Identity in Cynthia Ozick's Fiction*. Albany: SUNY Press, 2009.
- Tillman, Aaron. *Magical American Jew: The Enigma of Difference in Contemporary Jewish American Short Fiction and Film*. Lanham: Lexington Books, 2018.

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)
- *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 Texts:

- William Skaiff, *The Philosophy of T. S. Eliot: From Skepticism to A Surrealist Poetic, 1909-1927* (Philadelphia, 1986), 154-47
- Richard Shusterman, *T. S. Eliot and the Philosophy of Criticism* (London, 1988); Donald Childs, *Philosophy to Poetry: T. S. Eliot’s Study of Knowledge and Experience* (London, 2001)

- Megan Quigley, *Modern Fiction and Vagueness: Philosophy Form and Language* (Cambridge: Cambridge UP, 2015), chap. 4
- G. Brazeal, 'The Alleged Pragmatism of T. S. Eliot,' *Philosophy and Literature*, 30.1 (2005): 248-64
- Jeffrey Blevins, 'Absolutism, Relativism, Atomism: The "small theories" of T.S. Eliot,' *Journal of Modern Literature*, 40.2 (2017): 94-111.

Week 3: Übermenschen

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

Primary Texts:

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

Recommended Texts:

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

Week 4: In Search of Ordinariness

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

Primary Texts:

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

Recommended Texts:

- Marjorie Perloff, *Wittgenstein's Ladder: Poetic Language and the Strangeness of the Ordinary* (Chicago, 1996)
- Toril Moi, *Revolution of the Ordinary* (Chicago, 2017)
- Liesl Olson, *Modernism and the Ordinary* (Oxford, 2009)
- Bryony Randall, *Modernism, Daily Time, and Everyday Life* (Cambridge: 2011)

- Lorraine Sim, *The Patterns of Ordinary Experience* (Ashgate, 2010).

Week 5: The Grammar of Doubt

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

Primary Texts:

- Virginia Woolf, ‘The Mark on the Wall,’ *To the Lighthouse, The Waves*
- Ludwig Wittgenstein, *On Certainty*, ed. G. E. M. Anscombe and G. H. von Wright (London, 2001) – first 20 pages;
- Bertrand Russell, ‘Introduction: On the Value of Scepticism,’ *Sceptical Essays* (London, 1928, repr. 2004).

Recommended Texts:

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

Week 6: Negative Thinking

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

Primary Texts:

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

Recommended Texts:

- Jay Bernstein, *Adorno: Disenchantment and Ethics* (Cambridge, 2011)
- Jürgen Habermas, *The Philosophical Discourse of Modernity*, chap. 5
- Raymond Geuss, *Outside Ethics* (Princeton, 2005), chap. 10
- Geuss, ‘Suffering and Knowledge in Adorno,’ *Constellations*, 12.1 (2005), 3-20

Some General Reading

- Theodor Adorno, *Aesthetic Theory*, trans. Robert Hullot-Kentor (Athlone, 1997)
- Ann Banfield, *The Phantom Table: Woolf, Fry, Russell and the Epistemology of Modernism* (Cambridge, 2008)
- Peter Bürger, *Theory of the Avant-Garde*, trans. Michael Shaw (Manchester, 1984)
- Arthur Danto, *The Philosophical Disenfranchisement of Art* (New York, 1986)
- Richard Eldridge (ed.), *The Oxford Handbook of Literature and Philosophy* (Oxford, 2009)
- Ana Falcato and Antonio Cardiello, *Philosophy in the Condition of Modernism* (London, 2018)
- Jürgen Habermas, *The Philosophical Discourse of Modernity*, trans. Frederick G. Lawrence (Oxford, 1990)
- Garry Hagberg and Walter Jost (eds.), *A Companion to the Philosophy of Literature* (Oxford, 2015)

- Henri Lefebvre, *Critique of Everyday Life*. Vol. 3: From Modernity to Modernism (London, 2008).
- Anat Matar, *Modernism and the Language of Philosophy* (London, 2006).
- Alexander Nehamas, *Only a Promise of Happiness: The Place of Beauty in the World* (Princeton, 2007)
- Martha Nussbaum, *Love's Knowledge: Essays on Philosophy and Literature* (Oxford, 1992)
- Peter Osborne, 'Modernism and Philosophy' in *The Oxford Handbook of Modernisms* (Oxford: Oxford University Press, 2012).
- 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)
- 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)

Sail to Steam: Modern Literature and the Sea

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

The maiden transatlantic voyage of the *Great Western* in 1837 was the beginning of the end of a whole way of feeling and writing about the sea: it marked the shift from a world held together by wooden hulls, wind-power and enterprise to the age of steam-engines and global empire. Two broad questions will frame this course. How does this transition from sail to steam change the meaning and experience of the voyage and how does the genre of the voyage-narrative get reinvented to address this crisis and explore some of the most strenuous issues of twentieth-century modernity, from questions of perception and consciousness to the relationship between empire, sexuality and the self? Second, what role have such maritime processes and narratives played in the evolution of a 'modernist style' which is often otherwise conflated with a land-bound consciousness?

Starting with historical documents and images, we will be reading American, British and colonial writing across the 19th, 20th and 21st centuries. Our authors range from Stevenson, Melville and Conrad through Woolf and Forster to lesser-known figures such as Hanley, Traven and Anand. Instead of maritime fiction coming to an end with Melville and Conrad, the voyage narrative, as we will see, undergoes a radical transformation. The writers we will be investigating capture the crisis through the varied worlds of merchant marine, navy, cargo and passenger ships. What distinguishes their sea-worlds is a new aesthetic whereby processes of perception get intertwined with complex political, epistemological and formal questions, from those about empire and conditions of labour to issues of doubt and serendipity to meditations on the nature of representation (realism, impressionism, expressionism). In the first four weeks, we will explore how these writers inherit and transform the 'poetics' of the eighteenth-century sea-voyage: the synaesthesia of seafaring is evolved into a complex phenomenology as a host of socio-political issues (race, cosmopolitanism, labour, sexuality) jostle amidst the concentrated spaces and regimented yet labile atmosphere of the shipboard. Does modernist aesthetics obscure our attention to this socio-political substratum and the materiality of shipboard life? In the final two seminars, we will examine how two contemporary literary figures – the British-Guyanese novelist Fred D'Aguiar and the Indian writer Amitav Ghosh – engage with some of these issues as they delve into colonial histories, particularly those of slave transportation and opium trade; and as they recreate the minutiae of past voyages, they present us with the anti-matter of modernism - 19th-century realism.

While we will engage with the metaphoric dimensions of the ship-voyage, from Foucault's idea of 'heterotopia' to Gilroy's image of 'ships in motion', the focus will be on the voyages themselves. Our ships accommodate a disparate crowd: lascars, stowaways, doubles, imperialists, maharajas, abused boys, colonial intellectuals, blond sailor-gods, stateless people, refugees and immigrants, as well as the enslaved. While we will primarily be examining Anglophone novels, in conjunction with historical and theoretical material, we will also refer to poetry and short stories, alongside images, songs and films.

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

Week 1: The Enigma of the Sea – On Style and History

Primary Texts:

- Joseph Conrad, 'The Secret Sharer' (1910) and 'The Nigger of the "Narcissus"' [a title that is offensive today] (1897)

Criticism:

- Conrad, 'Preface to "Narcissus"'
- Foucault, 'Of Other Spaces: Utopias and Heterotopias'

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

Criticism:

- Barbara Johnson, 'Melville's Fist': The Execution of Billy Budd', *Studies in Romanticism*, Vol. 18, No. 4, (Winter, 1979), pp. 567-599;
- Eve Kosofsky 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)

Week 3: 'Shrinking Island': Empire and Modernism

Primary Texts:

- Virginia Woolf, *The Voyage Out*
- James Hanley, *Boy*

Criticism:

- Jed Esty, 'British Empire and the English Modernist Novel' in Robert Caserio, *The Cambridge Companion to the Twentieth-Century English Novel*, 23-39.
- 'The Voyage Out', *Yale Modernism Lab* (<https://campuspress.yale.edu/modernismlab/the-voyage-out/>)
- John Fordham, *James Hanley: Modernism and the Working Class* (2002), 'Introduction', 1-8.

Further reading:

- Edward Said, 'Overlapping Territories, Intertwined Histories' (1-15) from *Culture and Imperialism*

- 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 Maritime Fiction

Primary Texts:

- Louis Stevenson, *The Amateur Emigrant* and Mulk Raj Anand, Chapter 1, *Across the Black Waters*, pp. 7-26
- Alfred Stieglitz, *The Steerage*
- Robert B. Traven, *The Death Ship: The Story of an American Sailor* (1934)

Criticism:

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

Week 5: 'The Sea is History': Reimagining Slave Transport

Primary Texts:

- Fred D'Aguiar, *Feeding the Ghosts*
- extracts from *The Interesting Narrative of the Life of Olaudah Equiano* (1789)
- Turner, 'The Slave Ship', Extracts from David Dabydeen, *Turner*

Further reading:

- NourbeSe Philip, *Zong!*

Criticism:

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

Week 6: Cosmopolitanism from below

Primary Text:

- Amitav Ghosh, *Sea of Poppies*; audio-recordings of lascars from the Humboldt Sound Archives (the text for this seminar is to be confirmed, in consultation with the students)

Criticism:

- 'Actually Existing Cosmopolitanism' and 'Mixed Feelings' from *Cosmopolitics: Thinking and Feeling Beyond the Nation*.

Essential Reading

Primary Texts (in order of the sequence of seminars)

- Joseph Conrad, *The N_ of the 'Narcissus'* ed. Robert Kimbrough (Norton Critical Edition, 1979)

- *The Secret Sharer and Other Stories* ed. John Peters (Norton Critical Edition, 2015)
- *The Mirror of the Sea* (1906) (any edition)
- Herman Melville, *Billy Budd in Melville's Short Novels* ed. Dan McCall (Norton Critical Edition, 2002)
 - *Benito Cereno* (in the above edition)
 - *Moby Dick* (any edition)
- Virginia Woolf, *The Voyage Out* ed. Jane Wheare (Penguin, 1992)
 - *[To the Lighthouse]* (any edition) Optional
- James Hanley, *The Boy*, with an introduction by William Burroughs (Oneworld Classics, 2007)
- Bruno (?) Traven, *The Death Ship* (1934, Trans.) (any edition)
- David Dabydeen, *Turner* (1994)
- Fred D'Aguiar, *Feeding the Ghosts* (Granta, 2014)
- Setaey Adamu Boateng and M. NourbeSe Philip, *Zong!* (2011) [Optional]
- *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)
- Robert Louis Stevenson, *The Amateur Emigrant* (1895) (any edition)
- Tony Tanner (ed.), *The Oxford Book of Sea Stories* (1994) [Optional but strongly recommended]
- Jonathan Raban (ed.), *The Oxford Book of the Sea* (1993)
- *Criticism*
- John Mack, *The Sea: A Cultural History* (2011), particularly Chapter 2 ('Concepts of the Seas'), Chapter 3 ('Navigation and the Arts of Performance') and Chapter 4 ('Ships as Societies')
- Casarino, Cesare, *Modernity at Sea. Melville, Marx, Conrad in Crisis* (2002)
- Margaret Cohen, *The Novel and the Sea* (2013), especially the Introduction ('Seafaring Odysseus'), Chapter 4 Sea Fiction in the Nineteenth Century: Patriots, Pirates and Supermen') and Chapter 5 ('Sea Fiction Beyond the Seas'); 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:

- 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)
- Carson, Rachel, *The Sea Around Us* (1951)
- Casarino, Cesare, *Modernity at Sea. Melville, Marx, Conrad in Crisis* (2002)
- Costello, Ray, *Black Salt: Seafarers of African Descent on British Ships* (2012)
- Danus, Sara, *The Senses of Modernism* (2002)
- Das, Nandini and Tim Youngs (ed.), *The Cambridge History of Travel Writing* (2019)
- Edwards, Philip, *The Story of the Voyage: Sea-narratives in Eighteenth-century England* (2008)
- Fouke, Robert, *The Sea Voyage Narrative* (1997)
- Fordham, John, *James Hanley: Modernism and the Working Class* (2002)
- Franco, Jean, *Cruel Modernity* (2013)
- Gillis, J.R., *The human Shore: Seacoasts in History* (2012)
- Gilroy, Paul, *The Black Atlantic: Modernity and Double Consciousness* (1993)
- Hoare Philip, *The Sea Inside* (2013)
- Jasanoff, Maya R., *The Dawn Watch: Joseph Conrad in a Global World* (2017)

- Macdonald, Peter, *British Literary Culture and Publishing Practice, 1880–1914* (1997)]
- Marcus, Jane, *Hearts of Darkness: White Women Write Race* (2004)
- Klein, Bernhard (ed.), *Fictions of the Sea: Critical Perspectives on the Ocean in British Literature and Culture* (2002)
- Lamb, Jonathan, *Preserving the Self in South Seas, 1680-1840* (2011)
- Levenson, Michael (ed.), *The Cambridge Companion to Modernism* (2011)
- Lukacs, George, *The Theory of the Novel: A Historico-philosophical Essay on the Forms of Great Epic Literature* (1962)
- Mathieson, Charlotte, *Sea Narratives: Cultural Responses to the Sea, 1600–Present* (2016)
- Matz Jesse, *Literary Impressionism and Modernist Aesthetics* (2001)
- Mentz, Steve, Martha Elena Rojas (ed.), *The Sea and Nineteenth-Century Anglophone Literary Culture* (2016)
- McClintock, Anne, *Imperial Leather: Race, Gender, and Sexuality in the Colonial Contest* (1995)
- Miles Taylor ed. *The Victorian Empire and Britain's Maritime World, 1837-1901* (2013).
- Miller, P.N., *The Sea: Thalassography and Historiography* (2013)
- Nicholls, Peter and Laura Marcus (ed.), *The Cambridge History of Twentieth-century Literature* (2012)
- Peck, John, *Maritime Fiction: Sailors and the Sea in British and American Novels, 1719-1917* (2001)
- 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)
- Swinton, Edolphus, *Journal of a Voyage with Coolie Emigrants, from Calcutta to Trinidad*, ed. James Carlile (London: Alfred W. Bennett, 1859)
- Sedgwick, Eve Kosofsky *Epistemology of the Closet* (1990)
- Sekula, Allan, *Fish Story* (1995)
- Stanley, Jo, and Paul Baker, *Hello Sailor! The hidden history of gay life at sea: Gay Life for Seamen Paperback* (2003)
- Thomas, Nicholas *In Oceania: Visions, Artefacts, Histories* (1997)
- 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 the Platform

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

Our present moment is increasingly spoken about as the age of the platform. Digital technologies are now central to our lives, shaping our activities as friends, families, lovers, workers, and citizens, and determining how we move through space, what we buy, and what we feel and know. But technology as such is not the prime mediator for these modes of living. More often than not, it is large platforms that provide and set the conditions of use of the digital technologies that are so integral to the contemporary world. We can read news and socialize on Facebook or Twitter, we can buy and sell books and food (and much else) using Amazon, we can watch films and television on Netflix, we can move through cities (or earn money moving other people through cities) using Uber. As platforms supplant the old forms of the marketplace and the workplace, and offer new pushbacks against the nation state, so our rights and freedoms are challenged in new ways.

This C-Course asks what it means for literature to respond to and emerge out of an age dominated by the platform. To do so, the course looks at the question of literature and the platform from two vantage points, breaking with the chronological norm by moving backwards in time rather than forwards. In the first half of the course, we will look at contemporary writing, considering both how literature thinks about life on the platform, and, in turn, how platforms shape the modes of circulation and expression available to literary writers. In the second half of the course, we will historicize our present moment of the platform with reference to literary writing of the past eighty years. It is well-known that digital technologies and their antecedents form a distinct strand of influence on literary writing going back to the 1940s. But following from this insight, we will explore the ways in which literary texts anticipate our present moment of the platform by showing how media and technology generate distinctive social and economic formations, as well as altering the means of writerly production.

Advance Reading

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

Week 1: The Internet Novel

In this seminar we'll look at two recent and prominent American novels, by Patricia Lockwood and Lauren Oyler. Both novels document the ways that online platforms – particularly social media platforms, but also others, like, purchasing and dating apps – structure and supplement everyday life today. In particular, we will explore the ways in which these novels both test the claims that are made for the uniqueness of our present moment and think critically about questions of authentic experience in the platform age.

Seminar Reading

- Patricia Lockwood, *No One is Talking About This* (2021).
- Lauren Oyler, *Fake Accounts* (2021).

Week 2: Capital Flows

For this week, we'll explore whether the platform represents a symptom or a cause of globalization. Adaobi Tricia Nwaubani's novel uses the email scam as a figure for reflecting on twenty-first century economics, on uneven development, on education, and on identity (real and false). Through *I Do Not Come to You by Chance*, we'll look in particular at how the logic of the platform replicates itself, and what the consequences are for narrative forms.

Seminar Reading

- Adaobi Tricia Nwaubani, *I Do Not Come to You by Chance* (2009).

Week 3: Poetry and Social Media

This seminar looks at the way writers have scoped out new possibilities for literary circulation and mediation on Twitter and Instagram. Does the platform free authors to publish writing on their own terms, in the process opening up new formal possibilities? Or does it simply reinforce the norms of traditional publishing, and the archive of twentieth-century literary aesthetics?

Seminar Reading

- Teju Cole, 'Hafiz' (2014). (see <https://twitter.com/tejucole/timelines/437242785591078912>)
- Mira Gonzalez and Tao Lin, *Selected Tweets* (2015).
- Rupi Kaur, *Milk and Honey* (2015).

Week 4: Digital Poetics

Extending last week's discussion of poetry, we begin our shift to the prehistory of the platform by considering two earlier experiments with computer technology. The typewritten index cards of Robert Grenier's aleatory lyric sequence *Sentences* were republished as a randomly-generating website at the start of the twenty-first century; meanwhile, Kamau Brathwaite's 'sycorax video style' used the word processor to present poetry on the page in new ways. In this seminar, we'll consider how and why Brathwaite and Grenier saw their earlier aesthetic and political commitments as finding further actualization through media forms developed under the aegis of the nascent platform.

Seminar Reading

- Kamau Brathwaite, 'X/Self's X letter from the Thirteen Provinces' (1987); 'Letter Sycorax' (1992); 'Dream Chad' (1994); 'Dream Haiti' (2005).
- Robert Grenier, *Sentences* (1971–8 / 2003) [see http://www.whalecloth.org/grenier/sentences_.htm]

Week 5: Big Tech

Thomas Pynchon's *Vineland* will help us to doubly historicize platform capitalism. Narrated from the mid-1980s, but concerned with a retrospective view of 1960s hippy-era California, Pynchon's novel pins down two crucial junctures in the emergence of our present age. Looking at Pynchon's interest in the emergence of the tech industry, the boom in new media, and the metamorphosis of the state in a new technological ecosystem, we will discuss *Vineland's* prescience, as well as what it got wrong – so far, anyway.

Seminar Reading

- Thomas Pynchon, *Vineland* (1990)

Week 6: Code

The course ends in the second world war, in places that for many represent the genesis point for modern computer technologies. *Watt* turns the cryptographic rigours of Samuel Beckett's role in a Resistance cell into a model for his mature aesthetic. Christine Brooke-Rose's *Remake*, a memoir of her time working in the code-breaking centre at Bletchley Park, ties algorithmic thinking to the institutions of state surveillance and the military-industrial complex. Both situate their reflections within self-sufficient systems – a harbinger of the platform to come, and a good place to draw together our reflections from across the course.

Seminar Reading

- Samuel Beckett, *Watt* (1953)
- Christine Brooke-Rose, *Remake* (1996)

Life-writing

Course Convenor: Dr Kate Kennedy (kate.kennedy@wolfson.ox.ac.uk)

This option will be taught in Seminar Room 2, Wolfson College, Linton Road, in Hilary Term 2023. In addition to attending the course seminars, students will find the talks organised by the Oxford Centre for Life Writing useful for their work. These will be held in Wolfson College, and advertised on the OCLW website:

<https://oclw.web.ox.ac.uk/>. They will also benefit from attending the Life-writing Workshops held by OCLW in conjunction with English, that take place twice termly in the English Faculty.

The content of the course:

The option examines life-writings (biography, autobiography, memoirs, letters, diaries) over a broad period; texts will be drawn mainly from literary life-writing and from the modern period, but students wishing to discuss examples from earlier periods or lives of non-literary figures are encouraged to do so, and students studying in any period of the Mst may take this option. The course will start with a broad discussion of the history, practices and strategies of the “life-writing” genre, and will look at five different approaches, with examples: war and autobiography, women’s life-writing, life-writing, environments and objects, the ways in which we might use life-writing to understand cultures and societies; diaries and letters, and how they are made use of in biography, especially in relation to memory and authenticity; and the relationship between “life” and “work” in literary biography. All students will give at least one class presentation. Students will be able to write an essay on a topic of their choice which may go outside the selected texts for the seminars. There will be opportunities to discuss the choice of essay topics.

The course will comprise a series of six seminars, twice-termly workshops throughout the year, and a termly programme of lectures and events at Wolfson College.

Week 1

Introductory session on biography – a whistlestop tour through biography from the early modern period to the present day.

Week 2

Hermione Lee: Life-Writing genres – letters and diaries

Week 3

Life-Writing, environment and objects - Focussing on Julian Barnes’s *Flaubert’s Parrot* as a critique of the practice of biography, this examines how we might approach telling a life through the objects and places associated with it.

Week 4

Autobiographical accounts of war - Women’s memoirs of the First World War,

The war memoirs and testimonies by Siegfried Sassoon, Edmund Blunden and Robert Graves are well known, so this session takes a more alternative angle, looking at accounts of nurses during the First World War. It looks at the ways in which a sense of self is constructed in narrative when the relationship to the experience of war is a particularly complicated one, in this case by gender. We will look specifically at Mary Borden’s *The Forbidden Zone*, Enid Bagnold’s *A Diary Without Dates*, and excerpts from Vera Brittain’s *Testament of Youth*.

Week 5

Life and Work – Looking at the relationship between life and work, and the pitfalls of reading one too assiduously onto the other. Focussing on biographies that cross cultures, of people who created non-verbal work, who were illiterate, or faced particularly extreme situations, such as writing from within long-term

confinement in a mental hospital. We will look at Aida Edemariam's *The Wife's Tale: A Personal History*, and explore how to construct a narrative from fragments, using the unpublished writings of 'schizophrenic' poet Ivor Gurney as a case study.

Week 6

An opportunity to explore and develop ideas for essay-topics for course assessment.

Optional preparatory reading:

In the area of biography, it would be advantageous to have read one, or two, large-scale biographies of your own choice. Here are some possible examples of outstanding biographies in a huge field, in no special order: Jonathan Bate's *Unauthorised Life of Ted Hughes*, Paul Kildea's *Benjamin Britten – a Twentieth Century Life*, Ruth Scurr's life of John Aubrey, Benjamin Taylor's short life of Proust, Claire Tomalin's life of Pepys, Dickens or Hardy, Leon Edel's one-volume version of his life of Henry James, Richard Ellmann's life of James Joyce, Jenny Uglow's life of Elizabeth Gaskell, Hogarth, Bewick, or *The Lunar Men*, Richard Holmes's life of Shelley or two-volume life of Coleridge, or his book on Romantic science and literature *The Age of Wonder*, Roy Foster's two-volume life of W.B. Yeats, Judith Thurman's life of Colette, James Simpson's two books on a year in the life of Shakespeare, 1599 or 1606, Fiona MacCarthy's life of Burne-Jones, *The Last Pre-Raphaelite*, Alison Light's *Mrs Woolf & The Servants*, Alex Danchev's Life of Cezanne, Stacy Schiff's life of Cleopatra, Susie Harries's life of Pevsner, Lucy Hughes-Hallett's life of D'Annunzio, *The Pike*, Lisa Cohen's group biography of early 20th century women, *All We Know*, Hermione Lee's life of Virginia Woolf, *Edith Wharton*, *Penelope Fitzgerald* or *Tom Stoppard*, and Kate Kennedy's *Dweller in Shadows – A Life of Ivor Gurney*. Finally, in relation to thinking about life-writing and place, *Lives of Houses* (eds. Kate Kennedy and Hermione Lee)

I. Selected Reading on Biography:

- Altick, Richard, *Lives and Letters: A History of Literary Biography in England and America*, Knopf, 1966
- Backscheider, Paula, *Reflections on Biography*, New York, Oxford University Press, 1999
- Barnes, Julian, *Flaubert's Parrot*, Cape, 1984
- Batchelor, John, ed, *The Art of Literary Biography*, Clarendon Press, 1995
- Boswell, James, *Boswell's Life of Johnson*, ed. R.W. Chapman, Oxford World's Classics
- Byatt, Antonia, *Possession*, Chatto & Windus, 1990
- Clifford, James, *Biography as an Art: Selected Criticism, 1590-1960*, Oxford University Press, 1962
- Cubitt, Geoffrey, and Warren, Allen, *Heroic Reputations and Exemplary Lives*, Manchester University Press, 2000
- Donaldson, Ian, et al, *Shaping Lives: Reflections on Biography*, Australian National University Press, 1992
- Edel, Leon, *Writing Lives: Principia Biographia*, Norton, 1984
- Ellis, David, ed, *Imitating Art: Essays in Biography*, Pluto Press, 1993
- Ellis, David, *Literary Lives: biography and the search for understanding*, Oxford, OUP, 2000
- Empson, William, *Using Biography*, Chatto & Windus, 1984
- Epstein, William H, ed, *Contesting the Subject: Essays in the Postmodern Theory and Practice of Biography and Biographical Criticism*, Purdue University Press, 1991
- Foster, Roy, *W.B. Yeats, A Life*, Vol I, "The Apprentice Mage: 1865-1914", (especially "Introduction"); Vol 2, "The Arch-Poet, 1915-1939", Oxford University Press, 1997, 2003
- France, Peter, and St Clair, William, eds, *Mapping Lives: The Uses of Biography*, British Academy and Oxford University Press, 2002
- Gittings, Robert, *The Nature of Biography*, Heinemann, 1978
- Gould, Warwick, and Staley, Thomas, eds, *Writing the Lives of Writers*, Macmillan, 1998
- Hamilton, Ian, *Keepers of the Flame: Literary Estates and the Rise of Biography*, Hutchinson, 1992, Pimlico, 1993

- Heilbrun, Carolyn, *Writing a Woman's Life*, 1988, Ballantyne Books, 1989
- Holmes, Richard, *Footsteps: Adventures of a Romantic Biographer*, Hodder & Stoughton, 1985, Penguin, 1986, Flamingo, 1994; *Dr Johnson & Mr Savage*, Hodder & Stoughton, 1993; *Sidetracks*, Hodder & Stoughton, 2000.
- Holroyd, Michael, *Works on Paper: The Craft of Biography and Autobiography*, Little, Brown, 2002
- Homberger, Eric, and Charmley John, eds, *The Troubled Face of Biography*, St Martin's Press, 1988
- James, Henry, *The Aspern Papers*, "The Real Right Thing", "The Birthplace", "The Death of the Lion" in *The Complete Tales of Henry James*, ed Leon Edel, Rupert Hart Davis, 1962-4
- Johnson, Samuel, *The Rambler*, No 60 (On Biography), 13 October 1750; *The Idler*, No 84, 24 November 1759; *The Life of Savage* in *Lives of the English Poets*, Oxford University Press, 1977
- Leader, Zachary, ed, *On Life-Writing*, Oxford University Press, 2015
- Lee, Hermione, *Biography: A Very Short Introduction*, Oxford University Press, 2009; *Body Parts: Essays on Life-Writing*, Chatto & Windus, 2005; *Virginia Woolf*, Chatto & Windus, 1996, Viking, 1997 [Chapter One].
- Marcus, Laura, *Auto/Biographical Discourses: Theory, Criticism, Practice*, Manchester University Press, 1994
- Malcolm, Janet, *The Silent Woman*, 1994, Granta, 2005; *Reading Chekhov*, Granta, 2003; *Two Lives: Gertrude and Alice*, Yale, 2007
- Maurois, André, *Aspects of Biography*, Cambridge University Press, 1929
- Meyers, Jeffrey, ed, *The Craft of Literary Biography*, Macmillan, 1985; *The Biographer's Art: New Essays*, Macmillan, 1989
- Miller, Lucasta, *The Brontë Myth*, Vintage, 2002
- Newey, Vincent, and Shaw, Philip, eds, *Mortal Pages, Literary Lives*, Scolar Press, 1996
- Nicolson, Harold, *The Development of English Biography*, The Hogarth Press, 1928
- O'Connor, Ulick, *Biographers and the Art of Biography*, Quartet Books, 1993
- Salwak, Dale, ed, *The Literary Biography: Problems and Solutions*, Macmillan, 1996
- Strachey, Lytton, *Eminent Victorians*, Chatto & Windus, 1918
- Woolf, Virginia, *Orlando*, 1928; *Flush*, 1933; "I am Christina Rossetti" (1930), "Walter Sickert" (1934); "The New Biography" (1927), "The Art of Biography" (1939). These essays can be found either in Virginia Woolf, *Collected Essays*, ed L. Woolf, Chatto & Windus, 1996-7, 4 Vols, or in *The Essays of Virginia Woolf*, ed A. McNeillie, Hogarth Press, 4 Vols, 1994 -.

II. Selected Reading on Autobiography:

Students will probably want to make their own choices of autobiographies for discussion, but a few suggestions to read before the course might include: Virginia Woolf's "Sketch of the Past" in *Moments of Being*, Robert Graves's *Goodbye to All That*, Richard Wolheim's *Germs*, Nabokov's *Speak, Memory*, Hilary Mantel's *Giving up the Ghost*, Lorna Sage's *Bad Blood*, Blake Morrison's *And When Did You Last See Your Father?*, Philip Roth's *Patrimony* and *The Facts*, Janet Frame's *An Angel at my Table*, or Joan Didion's *The Year of Magical Thinking*.

- Anderson, Linda, *Women and Autobiography in the 20th century*, Harvester Wheatsheaf, 1996
- Anderson, Linda, and Broughton, T.L., eds, *Women's Lives/Women's Times*, SUNY, 1997
- Benstock, Sheri, ed., *The Private Self: Theory and Practice of Women's Autobiographical Writing*, Routledge, 1988
- Broughton, Trev Lynn, *Men of Letters, Writing Lives*, Routledge, 1999
- Buckley, Jerome, *Autobiography and the subjective impulse since 1800*, Harvard UP, 1984
- Cockshut, A.O.J., *The Art of Autobiography in 19th and 20th century England*, Yale UP, 1984
- Danahay, Martin, *A Community of One: Masculine Autobiography and Autonomy in Nineteenth Century Britain*, SUNY Press, 1994

- De Man, Paul, "Autobiography as de-facement", MLN, 94 (1979) 919-30. In *Rhetoric of Romanticism*, Yale UP, 1984
- Eakin, Paul John, ed, *The Ethics of Life Writing*, Cornell University Press, 2004
- Fleishman, Avrom, *Figures of Autobiography: The Language of Self-Writing in Victorian and Modern England*, California UP, 1983
- Gusdorf, George, "Conditions and Limits of Autobiography" in *Autobiography: Essays Theoretical and Critical*, ed. James Olney, Princeton UP, 1980
- Jelinek, Estelle, *Women's Autobiography: Essays in Criticism*, Indiana UP, 1980
- LeJeune, Philippe, *On Autobiography*, ed. Eakins, P.J., trsl. Leary, K, Minnesota UP, 1989
- Olney, James, ed., *Autobiography: Essays Theoretical and Critical*, Princeton UP, 1980
- Peterson, Linda, *Victorian Autobiography: The Tradition of Self-Interpretation*, Yale UP, 1986
- Pilling, John, *Autobiography and Imagination*, Routledge, 1981
- Spacks, Patricia Meyer, *Imagining a Self: Autobiography and Novel in Eighteenth-Century England*, Harvard UP, 1976
- Stanley, Liz, *The Auto/biographical I: the theory and practice of feminist autobiography*, Manchester UP, 1992
- Treadwell, James, *Autobiographical Writing and British Literature, 1783-1834*, OUP, 2005
- Vincent, David, *Bread, Knowledge and freedom: A Study of Nineteenth Century Working Class Autobiography*, Methuen, 1982
- Woolf, Virginia, "Sketch of the Past" in *Moments of Being*, University of Sussex Press, 1986, rev. by Hermione Lee, Pimlico, 2002

Pragmatism and Twentieth-Century American Literature

Course Convenor: Dr Nicholas Gaskill (nicholas.gaskill@ell.ox.ac.uk)

Pragmatism, the philosophical method often celebrated as America's most distinctive contribution to the history of philosophy, was not designed as a theory of art. Yet many US writers and artists have taken inspiration from key pragmatist ideas, often complicating and refining those ideas in the process. In this course, we will immerse ourselves in pragmatist philosophy and the ways it has been taken up, challenged, and reconfigured by writers and critics in the first half of the twentieth century. This pursuit will take us through many of the major writers and movements of the period, including Henry James, Wallace Stevens, the Harlem Renaissance, and Ralph Ellison, as well as into lesser-known experiments around aesthetics and education at Black Mountain College and the Barnes Foundation.

Despite not addressing the arts head-on in its early years, and despite getting a reputation as “scientistic” for rewriting the theory of knowledge in terms of scientific practices, the classical pragmatists (Charles S. Peirce, William James, and John Dewey) always had a deep reverence for aesthetic experience. This facet, always present, grew more pronounced starting in the 1920s, especially as Dewey, Alfred North Whitehead, and Susanne Langer looked to aesthetics to remake philosophy. And so in following how literary writers adopt pragmatist principles, we'll also attend to how pragmatist thinkers (widely construed) formulated a distinctive account of the fate and philosophical significance of aesthetic experience in the modern age.

Preparatory reading:

I recommend that you read a general account of pragmatism before the term begins. Two good places to start are Cornel West's *The American Evasion of Philosophy: A Genealogy of Pragmatism* (1989) and Louis Menand's *The Metaphysical Club* (2001). Go to West for a clear account of the tradition, with special attention to some of its shortcomings, and to Menand for the cultural contexts that shaped pragmatism. Robert D. Richardson's *William James: In the Maelstrom of American Modernism* (2006) and Robert B. Westbrook's *John Dewey and American Democracy* (1991) each offer extremely useful deep-dives into these key figures for the course.

I'll provide a list of **further reading** before the beginning of term.

Week 1: What Is Pragmatism?

We will begin by reading (1) several foundational essays in pragmatist philosophy and (2) key texts in pragmatist approaches to literary studies. These readings will give you a solid grounding in the topic of the course, and we'll draw on them throughout the term. Try to get through as much as you can. Prioritize the readings marked with an asterisk.

- Charles Sanders Peirce, **“Some Consequences of Four Incapacities”* (1868), *“On the Nature of Signs”* (1873), *“The Fixation of Belief”* (1877), and **“How to Make Our Ideas Clear”* (1878), in *The Essential Peirce: Selected Philosophical Writings*, 2 vols.
- William James, **“The Stream of Consciousness,”* from *Principles of Psychology* (1890); *“On a Certain Blindness in Human Beings”* from *Talks to Teachers and Students* (1899); and *“The Present Dilemma in Philosophy,” “What Pragmatism Means,”* and **“Pragmatism's Conception of Truth,”* in *Pragmatism: A New Name for Some Old Ways of Thinking* (1907)
- John Dewey, *Reconstruction in Philosophy*, chapter 1, *“Changing Conceptions of Philosophy,”* and *4, *“Changed Conception of Experience and Reason”*

Pragmatism and literary studies:

- Ralph Waldo Emerson, **“Self-Reliance,” “Compensation,” “The Over-Soul,”* and **“Circles”* from *Essays: First Series* (1841)
- John Dewey, *Art as Experience* (1934), focus on chapters *1-3, 12, 14.
- Louise M. Rosenblatt, *Literature as Exploration* (1938), chapters 1-2.

- Richard Poirier, *The Renewal of Literature: Emersonian Reflections*, *“Prologue: The Deed of Writing,” and *Poetry and Pragmatism* (1992), focus on *“The Reinstatement of the Vague” and “Reading Pragmatically: The Example of Hum 6”

Week 2: Knowledge and/as Relations

Henry James, *The Ambassadors* (1903); preface to *Roderick Hudson* (1909), available in *The Art of the Novel: Critical Prefaces* (Chicago: University of Chicago Press, 2011).

- William James, “Does Consciousness Exist?” (1904) and “A World of Pure Experience” (1904) in *Essays in Radical Empiricism* (1912)
- *Recommended*: John Dewey, *The Quest for Certainty* (1929), chapters 4-6.

Many—even most—critics who write about pragmatism and literature have written about *The Ambassadors*. Reading the scholarship in this area will give you a very good introduction to how literary critics have approached pragmatism and the relationship between the James brothers in particular. Please read the following before class. I’ll provide other examples in the general bibliography.

- Ross Posnock, *The Trial of Curiosity: Henry James, William James, and the Challenge of Modernity* (Oxford: Oxford University Press, 1991), chapter 2, “Henry and William James and the Trial of Curiosity,” and chapter 9, “Going Smash: Violence in *The Ambassadors*”
- Brad Evans, “Relating in Henry James (The Artwork of Networks),” *The Henry James Review* 36.1 (winter 2015): 1-23.
- Jennifer L. Fleissner, “The James Brothers at Century’s End: Mysticism, Abstraction, and the Forms of Social Life,” from *Maladies of the Will: The American Novel and the Modernity Problem* (Chicago: University of Chicago Press, 2022).

Week 3: Value Pluralism

Alain Locke, ed. *The New Negro* (1925).

- Read as much as you can of the anthology, sampling the variety of types of writing on display (i.e., read some poetry, some fiction, some criticism and analysis). In class, we’ll have reference to the full range of literary writing in the volume, but we’ll devote the first part of our discussion to the essays by Locke and Albert C. Barnes.

One of our primary questions for this week is how Locke’s writings on value and his work on *The New Negro* relate to Albert Barnes’s Deweyan experiment in aesthetic education at the Barnes Foundation. To prepare for that discussion, please read the following:

- Alain Locke, “Oxford: By a Negro Student,” “Values and Imperatives,” “Values that Matter,” and “Color: Unfinished Business of Democracy,” in *The Works of Alain Locke*, ed. with intro. by Charles Molesworth (Oxford: Oxford University Press, 2012).
- Albert C. Barnes, “The Barnes Foundation,” *New Republic* 14 (March 1923): 65-67.
- David Granger, “The Science of Art: Aesthetic Formalism in John Dewey and Albert Barnes, Part One,” *The Journal of Aesthetic Education* 52.1 (Spring 2018): 55-83, and “Part Two,” in the same journal 52.2 (Summer 2018): 53-70.

Recommended:

- John Dewey, “Affective Thinking” [1926] from *Philosophy and Civilization* (1931)
- Albert C. Barnes, *The Art in Painting* (1925), Book I, “Introduction”

- Nancy Fraser, “Another Pragmatism: Alain Locke, Critical ‘Race’ Theory, and the Politics of Culture,” in *The Revival of Pragmatism: New Essays on Social Thought, Law, and Custom* (Durham, NC: Duke University Press, 1998), 157-75.
- Leonard Harris, ed. with introduction and conclusion, *The Philosophy of Alain Locke: Harlem Renaissance and Beyond* (Temple University Press, 1991)
- George Hutchinson, *The Harlem Renaissance in Black and White* (Cambridge, M.A.: Harvard University Press, 1996).
- Jay Garcia, “The New Negro and the National-Popular: Randolph Bourne and Alain Locke,” *boundary 2* 46.4 (2019): 95-117.

I also strongly recommend that you spend an hour or two looking at the paintings and ensembles in the Barnes collection. The best way to do this is to consult ***The Barnes Foundation: Masterworks***, ed. Judith F. Dolkart and Martha Lucy (New York: Skira Rizzoli, 2012). The Barnes Foundation website is another useful resource.

Week 4: Belief; or, The Sense of Reality

Wallace Stevens, *The Auroras of Autumn* (1950), “The Plain Sense of Things,” and “Not Ideas About the Thing but the Thing Itself,” from *The Collected Poems* (1954). I recommend that you also read around in *Harmonium* to get a sense of Stevens’s earlier work. We’ll have reference to the following texts during our discussion:

- Wallace Stevens, “Imagination as Value,” from *The Necessary Angel* (1951); and “The Irrational Element in Poetry,” available in Library of America edition of Stevens’s *Collected Poetry and Prose*.
- Ralph Waldo Emerson, “The Poet,” from *Essays: Second Series* (1844).
- William James, “The Perception of Reality,” from *Principles of Psychology* (1890), and “The Will to Believe” (1896)
- Joan Richardson, *A Natural History of Pragmatism* (Cambridge UP, 2006), introduction and ch. 6, “Wallace Stevens’s Radiant and Productive Atmosphere.”

Recommended:

- Martin Savransky, “Trust of a Held-Out Hand,” from *Around the Day in Eighty Worlds* (Durham, N.C.: Duke University Press, 2021).
- Maxine Greene, *Variations on a Blue Guitar: The Lincoln Center Institute Lectures on Aesthetic Education* (2001; 2018), Part I, “Defining Aesthetic Education”

Week 5: Black Mountain College and Education as Experiment

This week we’ll read a range of texts related to the short-lived but highly influential Black Mountain College.

- John Dewey, “Education as Growth,” from *Democracy and Education* (1916)
- Josef Albers, *Interaction of Color*, 1-11, 68-73 (introduction, chs. I-IV, XXV)
- Selections from Black Mountain Poets:
 - Charles Olson, “Projective Verse” (1950), “The Kingfishers” (1949), “In Cold Hell, in Thicket” (1950), “I, Maximus of Gloucester, to You” (1953), and “Maximus to Himself” (1953)
 - Robert Duncan, “Often I Am Permitted to Return to a Meadow,” “My Mother Would be a Falconress,” “The Dance,” “An Owl Is an Only Bird of Poetry”
 - Robert Creeley, “I Know a Man,” “The Rain,” “The Whip,” “For Love,” “I Keep To Myself Such Measures”
- Alfred North Whitehead, “The Romantic Reaction,” from *Science and the Modern World* (1925)
- Kate Stanley, *Practices of Surprise in American Literature after Emerson* (Cambridge University Press, 2018), introduction and coda.

But before you read any of those texts, you should read through the exhibition catalogue ***Leap before You Look: Black Mountain College, 1933-1957***, ed. Helen Molesworth with Ruth Erikson (Boston and New Haven:

Institute of Contemporary Art in association with Yale University Press, 2015), especially Helen Molesworth's "Imaginary Landscape," Eva Díaz's "Summer Session 1948," Jenni Sorkin's "M. C. Richards," and Steve Evans's "Charles Olson" and "Black Mountain Review." Louis Menand offers a useful overview of a few key figures in the history of Black Mountain in "The Emancipation of Dissonance" in *The Free World* (2021).

Recommended further reading: Alfred North Whitehead, *Modes of Thought* (1938), esp. chs. 1-3, 6, and 9; John Cage, "Lecture on Nothing" (1959); M. C. Richards, *Centering: In Pottery, Poetry, and Person* (1964); and Peter Middleton, *Physics Envy: American Poetry and Science in the Cold War and After* (University of Chicago Press, 2015)—all of Part II ("Midcentury")

Week 6: What Happened to the Symbol?

Ralph Ellison, *Invisible Man* (1952)

- Walton Muyumba, *The Shadow and the Act: Black Intellectual Practice, Jazz Improvisation, and Philosophical Pragmatism* (Chicago: University of Chicago Press, 2009), introduction and movements I and II.
- Kenneth Burke, "Ralph Ellison's Trueblooded *Bildungsroman*," in *Ralph Ellison's Invisible Man: A Casebook*, ed. John F. Callahan (Oxford 2004).
- *Recommended:* Ross Posnock, "Ralph Ellison, Hannah Arendt, and the Meaning of Politics," in *The Cambridge Companion to Ralph Ellison*, ed. Ross Posnock.

Pragmatism, Literature, and Symbols:

- Kenneth Burke, *The Philosophy of Literary Form: Studies in Symbolic Action* (1941), "Semantic and Poetic Meaning," "Literature as Equipment for Living," and, if you like what you're reading, the title essay.
- Susanne Langer, *Feeling and Form* (1953), introduction and Part One: "The Art Symbol." For more Langer (if you're interested), read chs. 4 and 10 of *Philosophy in a New Key* (1942).
- Larry Neal, "Ellison's Zoot Suit," in *Ralph Ellison's Invisible Man: A Casebook*, ed. John F. Callahan (Oxford 2004).

Young, Old and In Between: Age and Subjectivity in Modern African American Literature

Course Convenor: Dr Nicole King (nicole.king@exeter.ox.ac.uk)

To make a claim on age-based subjectivity is a fundamental facet of the oppositional and often radical project of African American writing. In this module, we focus on the figure of the child, the adolescent, and the adult in modern African American Literature. Tracing the intertwined experiences of age within and across texts written since the 1950s enables an understanding of key developments in African American literary production. We will consider Robin Bernstein's theorization of 'racial innocence' alongside Habiba Ibrahim's notion of black age as dialectically structured through 'liberal humanist dispossession' and 'black cultural, political and historical reclamation' to ascertain the considerable but often overlooked political and cultural import of age as an analytic category for African American literature. The black literary imaginings of childhood, adolescence and adulthood in the post-World War II, Black Arts and post-Civil Rights periods tell a tale of racial dissent and debate as well as one of extraordinary creativity. Key questions we will address in our weekly discussions include, how are children and young people positioned in the literature as political and cultural vectors of change? What does it mean to claim black adulthood when the route to black maturity is consistently closed off through regimes of white power? How do non-realist and speculative fictions address these concerns differently from realist fiction? That is, how do authors use form and genre to re-configure and reorient concepts of blackness and age away from histories of subjugation and social death, constituted through structures of racial capital and liberal humanism and toward new concepts of 'race,' 'age' and 'subjectivity'? Students will help to shape our seminars by preparing oral presentations and responses, discussion questions, and position papers.

Week 1: Definitions, Debates, Dates

- Spillers, H., (1987). 'Mama's Baby, Papa's Maybe: An American Grammar Book' *Diacritics*, 17(2), pp. 65–81
- Bernstein, R., *Racial Innocence* ('Introduction' pp. 1-29)
- Ibrahim, H. *Black Age: Oceanic Lifespans and the Time of Black Life* ('Introduction' pp. 1-42)
- Morrison, 'Recitatif' (1983)

Week 2: Innocence and Experience: Radical Black Girlhood

This week we will investigate how black literary girlhood and womanhood are variously shaped through counterpoint and opposition to articulate modes of radical subjectivity.

- Brooks, Gwendolyn, *Maud Martha* (1951)
- Marshall, Paule, *Brown Girl, Brownstones* (1959)
- Petry, Ann *Miss Muriel and Other Stories* (1971)
- Morrison, Toni, *Sula* (1974)

Week 3 Topic: Innocence and Experience: Boys To Men

This week we will look closely at the structuring and representation of black masculinity as something that requires a delineation first of boyhood and then a careful negotiation of adolescence, with adulthood figured as an ephemeral presence not easily grasped.

- Baldwin, James *The Fire Next Time* (Vintage Press, 1962)
- Baldwin 'Sonny's Blues' (1957)
- Ellison, Ralph, *Flying Home* (1996)
- Murray, Albert, *Train Whistle Guitar* (1974)
- Packer, Z.Z. 'The Ant of the Self' (2005)
- Coates, Ta-Nehesi, *Between the World and Me* (2015)
- Ward, Jesmyn, *Sing, Unburied, Sing* (2017)

Week 4: Girl, Boy, Black, Other

This week we read texts that critique chronological and binary figurations of age, race and gender. These figurations of black childhood and black adulthood foreground the agency that characters acquire in order to question or reject heteronormative, liberal human identities as ideals worthy of pursuit.

- Lorde, Audre *Zami: A New Spelling of My Name* (1982)
- Gaines, Ernest, *A Lesson Before Dying* (1993)
- Senna, Danzy, *Caucasia* (1998)

Week 5: Pedagogies of Age and Race

This week we use coming-of-age narratives and Young Adult fiction to engage counter discourses of adultification. How do these texts challenge perceptions of black children as so mature and resilient as to be outside or beyond notions of childhood or innocence?

- Taylor, Mildred D., *Roll of Thunder, Hear My Cry* (1976)
- Thomas, Angie, *The Hate U Give* (2017)
- Acevedo, Elizabeth *The Poet X* (2018)

Week 6 Topic: Figuring the Future

This week we will explore black childhood, adolescence and adulthood unmoored from realism. Reading black age through satire and science fiction underscores both the instability and flexibility of these concepts of identity.

- Beatty, Paul, *White Boy Shuffle* (1996)
- Everett, Percival *Glyph* (1999)
- Jemison, N.K. 'The Ones Who Stay and Fight'; 'The Valedictorian' in *How Long 'Til Black Future Month* (2018)

Indicative List of Secondary Reading

- Berry, Daina Ramey, *The Price for Their Pound of Flesh: The Value of the Enslaved, from Womb to Grave, in the Building of a Nation* (Boston: Beacon Press, 2017)
- Capshaw, Katharine. *Civil Rights Childhood* (University of Minnesota Press, 2014)
- Crawford, Margot Natalie *Black Post-Blackness: The Black Arts Movement and Twenty-First Century Aesthetics* (University of Illinois Press, 2017)
- Du Bois, W. E. B., *The Souls of Black Folk*. Edited with an introduction and notes by Brent Hayes Edwards (Oxford University Press, 2008)
- Edelstein, Sari, and Melanie Dawson, 'Introduction: Critical Approaches to Age in American Literature', *Studies in American Fiction*, 46.2 (2019), 159–67
- Epstein, Rebecca et al. *Girlhood Interrupted: The Erasure of Black Girls' Childhood*. Georgetown Law Center on Poverty and Inequality, 2017.
- Goff, Phillip Atiba et al. 'The Essence of Innocence: Consequences of Dehumanizing Black Children'. *Journal of Personality and Social Psychology*, vol. 106, no. 4, 2014, pp. 526–45, DOI: 10.1037/a0035663.
- Hall, Stuart. 'New Ethnicities' in Hall, S., Morley, D. and Chen, K.-H. *Stuart Hall : Critical Dialogues in Cultural Studies* (London: Routledge, 1996)
- Hartman, Saidiya V. *Scenes of Subjection: Terror, Slavery, and Self-Making in Nineteenth-Century America*. (Oxford University Press, 1997)
- Lowe, Lisa, *The Intimacies of Four Continents*. (Durham: Duke UP, 2015)
- McCallum, Robyn *Ideologies of Identity in Adolescent Fiction: The Dialogic Construction of Subjectivity*. (Routledge, 1999).

- Patterson, Orlando, *Slavery and Social Death a Comparative Study* (Cambridge, Mass.: Harvard University Press, 1982)
- Morrison, Toni. *Playing in the Dark: Whiteness and the Literary Imagination*. (Cambridge, Mass.: Harvard University Press, 1992)
- Quashie, Kevin, *Black Aliveness or a Poetics of Being* (Duke UP, 2021)
- Rose, Jacqueline. *The Case of Peter Pan: Or, The Impossibility of Children's Fiction*. Rev. ed., (Basingstoke: Macmillan, 1994)
- Sharpe, Christina, *In the Wake* (Duke UP, 2016)
- Spillers, Hortense J. *Black, White, and in Color: Essays on American Literature and Culture*. (Chicago: University of Chicago Press, 2003)
- Thomas, Ebony Elizabeth, *The Dark Fantastic: Race and the Imagination from Harry Potter to The Hunger Games*. (New York: NYU Press 2019)
- Wright, Nazera Sadiq, *Black Girlhood in the Nineteenth Century* (University of Illinois Press, 2016)

Humanitarian Fictions

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

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

Throughout the course, we will explore the relationship between the world novel, humanitarianism, liberal humanism, the 'human,' and the humanities. Some of the questions we will address are as follows: the destitute as what Dipesh Chakrabarty calls "the figure of difference," who fractures from within the very signs that seem to proclaim the emergence of abstract labour; alternative accounts of "life, death, and hope," to borrow from the subtitle of Katherine Boo's *Behind the Beautiful Forevers*, which challenge hegemonic understandings of modernity as linked to the global expansion of the capitalist mode of production; international warfare; environmental crises; social and global injustice; the limits of human rights discourse. Paying attention to traditional and aberrational forms of fiction, we will also re-examine, in the twenty-first century, the ends and objectives associated with the novel: social circulation and mobility, distributive justice, vernacular cosmopolitanisms, and equivocal forms of national belonging.

Week 1: Urban Poverty

Katherine Boo, *Behind the Beautiful Forevers*

- Arjun Appadurai, *Fear of Small Numbers*
- Mike Davis, *Planet of Slums*
- Swati Chattopadhyay, *Unlearning the City: Infrastructure in a New Optical Field*
- 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*

- Ursula Heise, *Sense of Place and Sense of Planet*
- Rob Nixon, *Slow Violence and the Environmentalism of the Poor*
- Pablo Mukherjee, *Postcolonial Environments: Nature, Culture and the Contemporary Indian Novel in English*
- Ramchandra Guha and Joan Martinez-Alier, *Varieties of Environmentalism*

Week 6: Humanity

Han Kang, *Human Acts*

- Elizabeth Anker, *Fictions of Dignity: Embodying Human Rights in World Literature*
- Crystal Parikh, *Writing Human Rights: The Political Imaginaries of Writers of Color*
- *Minor Transnationalism* ed. Françoise Lionnet and Shu-mei Shih

Further Reading:

Human Rights and Literature

- Pheng Cheah, *Inhuman Conditions: On Cosmopolitanism and Human Rights*
- Margaret Cohen and Christopher Prendergast, *Spectacles of Realism: Body, Gender, Genre*
- Michael Ignatieff, *Human Rights as Politics and Idolatry*
- Samuel Moyn, *The Last Utopia*
- --, *Not Enough: Human Rights in an Unequal World*
- Julie Peters et al, ed. *Womens' Rights, Human Rights: International Feminist Perspectives*
- Joseph Slaughter, *Human Rights, Inc.: The World Novel, Narrative Form, and International Law*
- Chantal Zabus, *Between Rites and Rights: Excision in Women's Experiential Texts and Human Contexts*

Representation by Proxy

- Gavin Jones, *American Hungers: The Problem of Poverty in US Literature, 1840-1945*
- Rosalind C. Morris, ed., *Can the Subaltern Speak? Reflections on the History of an Idea*
- David Palumbo-Liu, *The Deliverance of Others: Reading Literature in a Global Age*
- Gayatri Chakravorty Spivak, *A Critique of Postcolonial Reason: Toward a History of the Vanishing Present*

Critical Race Theory

- Christina Sharpe, *In the Wake: On Blackness and Being*
- Saidiya Hartman, *Wayward Lives, Beautiful Experiments*
- Ella Shohat, *Talking Visions: Multicultural Feminism in a Transnational Age*
- Ebony Elizabeth Thomas, *The Dark Fantastic: Race and the Imagination from Harry Potter to the Hunger Games*

Gender and Rights

- Sara Ahmed, *Living a Feminist Life*
- Judith Butler, *Bodies that Matter*
- Imani Perry, *Vexy Thing: On Gender and Liberation*
- Paul B. Preciado, *An Apartment on Uranus*
- Jasbir Puar, *Terrorist Assemblages: Homonationalism in Queer Times*

Write Black; Write British: Race, Nation, Representation

Course Convenor: Dr Malachi McIntosh (malachi.mcintosh@ell.ox.ac.uk)

Taking its title from Kadija Sesay's groundbreaking 2005 collection, *Write Black, Write British: From Postcolonial to Black British Literature*, this course will offer an exploration of primarily contemporary Black British writing and film. While Black people have lived and worked in Britain for centuries, their artworks have only recently been read as a distinct body expressing concerns uniquely rooted in the British context. This short course will explore the expanding body of Black British art. Specifically, it focuses on literary and film texts that explicitly engage with questions of race, nation and representation, while surveying key works of historiography, sociology, theory and policy centred on Black Britishness. Its overarching aim is to consider how Black writers, through time and across genres, have registered and reframed dominant perceptions of their positions in Britain.

Note: Collective screenings for all films will be arranged.

Week 1: Pioneer Writing

Primary Reading

- Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African, Written by Himself* (1789)
- Mary Prince, *The History of Mary Prince, a West Indian Slave: Related by Herself* (1831)

Secondary Reading

- Peter Fryer, *Staying Power: The History of Black People in Britain* (1984), Chapters 1–3
- 'Equiano, Olaudah', and 'Prince, Mary', in David Dabydeen, John Gilmore and Cecily Jones, eds, *The Oxford Companion to Black British History* (2007)
- David Olusoga, 'Too Pure an Air for Slaves' (Chapter 4), *Black and British: A Forgotten History* (2016)

Week 2: Stories of Settlement

Primary Reading

- Buchi Emecheta, *Second-Class Citizen* (1974)
- Beryl Gilroy, *Black Teacher* (1976)
- Samuel Selvon, *The Housing Lark* (1965)

Secondary Reading

- Paul Gilroy, 'The Whisper Wakes, The Shudder Plays': 'Race', Nation and Ethnic Absolutism' (Chapter 2), *There Ain't No Black in the Union Jack: The Cultural Politics of Race and Nation* (1987, rev edn. 1992)
- Matthew Mead, 'Empire Windrush: The Cultural Memory of an Imaginary Arrival'. *Journal of Postcolonial Writing*, 45 (2009), pp. 137-49
- Kennetta Hammond Perry, 'Migration Citizenship, and the Boundaries of Belonging' (Chapter 2), *London Is the Place for Me*

Film

- Horace Ové, dir., *Pressure* (1976)

Week 3: Stories of Survival

Primary Reading

- Bernardine Evaristo, *Girl, Woman, Other* (2019)
- Zadie Smith, *NW* (2012)

Secondary Reading

- Kobena Mercer, 'Black Art and the Burden of Representation', *Third Text*, 4 (1990), pp. 61-78
- Heidi Safia Mirza, 'Black Women in Education: A Collective Movement for Social Change', in Heidi Safia Mirza, ed., *Black British Feminism* (1997), pp. 269-277
- Tracey Reynolds, '(Mis)Representing the Black (Super)Woman', in Heidi Safia Mirza, ed., *Black British Feminism* (1997), pp. 97-112
- The Runnymede Trust, 'Identities in Transition' (Chapter 2), *The Future of Multi-Ethnic Britain: Report on the Commission on the Future of Multi-Ethnic Britain* (2000)

Film

- Andrew Onwubolu ('Rapman'), dir., *Blue Story* (2019)

Week 4: New Testaments**Primary Reading**

- Jay Bernard, *Surge* (2019)
- Linton Kwesi Johnson, 'Five Nights of Bleeding', 'Time Come', 'It Dread inna Ingran', 'Reggae fi Radni', 'Reggae fi Dada', 'New Craas Massakah', 'Di Great Insohreckshan', 'Beacon of Hope', 'Mekin Histri', 'Mi Revalueshanary Fren', *Selected Poems* (2006)
- Roger Robinson, *A Portable Paradise* (2019)

Film

- John Akomfrah, dir., *The Stuart Hall Project* (2013)

Secondary Reading

- Eva Ulrike Pirker, 'Representations of a Black British History in Britain: An Overview of "Factual" and "Fictional" Genres' (Chapter 2), *Narrative Projections of a Black British History* (2011)

Week 5: Black Lives on Stage**Primary Reading**

- Lemn Sissay, *Something Dark* (2017)
- Cush Jumbo, *Josephine and I* (2013)
- debbie tucker green, *Random* (2012)
- Testament, *Black Men Walking* (2018)

Secondary Reading

- Dwight Culler, 'Monodrama and the Dramatic Monologue', *PMLA*, 90 (1975), pp. 366-385
- Liz Mills, 'When the Voice Itself Is Image', *Modern Drama*, 52 (2009), pp. 389-404
- Suzanne Scafe, 'Let Me Tell You How it Really Was': Authority, Legitimacy and Fictive Structures of Reality in Contemporary Black Women's Autobiography', *Changing English*, 17 (2010), pp. 129-139

Week 6: Reading the Hyper Contemporary**Primary Reading**

- Natasha Brown, *Assembly* (2022)
- Caleb Azumah Nelson, *Open Water* (2021)
- Caleb Femi, *Poor* (2020)

Secondary Reading

- Bim Adewunmi, 'What We Talk about When We Talk about Tokenism', in Nikesh Shukla, ed., *The Good Immigrant* (2016), pp. 208-212
- Akala, 'Born in the 1980s' (Chapter 1), *Natives: Race and Class in the Ruins of Empire* (2018)
- Fred D'Aguiar, 'Against Black British Literature', in *Tibisiri: Caribbean Writers and Critics*, ed. by Maggie Butcher (1989), pp.106-14

Selected further reading:

- Adi, Hakim, ed., *Black British History: New Perspectives* (London: Zed, 2019).
- Arana, R. Victoria. ed., *'Black' British Aesthetics Today* (Newcastle-upon-Tyne: Cambridge Scholars Press, 2007).
- Baker Jnr., Houston A., Manthia Diawara, and Ruth H. Lindeborg, eds, *Black British Cultural Studies: A Reader* (Chicago and London: University of Chicago Press, 1996).
- Brathwaite, Kamau, *History of the Voice: The Development of Nation Language in Anglophone Caribbean Poetry* (London: New Beacon Books Ltd, 1984).
- Bryan, Beverley, Stella Dadzie, and Suzanne Scafe, *Heart of The Race: Black Women's Lives in Britain* (London: Verso, 2018).
- Chambers, Eddie, *Roots and Culture: Cultural Politics in the Making of Black Britain* (London: I.B. Tauris, 2017).
- Dahl, Mary Karen, 'Postcolonial British Theatre: Black Voices at the Centre', *Imperialism and Theatre*, ed. by J. Ellen Gainor (London: Routledge, 1995), pp. 38-55.
- Davies, Carol Boyce, 'Beyond Unicentricity: Transcultural Black Presences', *Research in African Literatures*, 30 (1999), pp. 96-109.
- Donnell, Alison, ed., *Companion to Contemporary Black British Culture* (London: Routledge, 2002).
- Eldridge, Michael, 'The Rise and Fall of Black Britain', *Transition*, 74 (1997), pp. 32-43.
- Evaristo, Bernadine, 'Editorial: The Illusion of Inclusion', *Black Britain: Beyond Definition, Wasafiri*, 25 (2010), pp. 1-6.
- Gill, Owen, and Barbara Jackson, *Adoption and Race: Black, Asian and Mixed Race Children in White Families* (London: Batsford, 1983).
- Gilroy, Paul, 'Art of Darkness: Black Art and the Problem of Belonging to England', *Third Text*, 4 (1990), pp. 45-52.
---, *The Black Atlantic: Modernity and Double Consciousness* (London: Verso, 1993).
---, *Postcolonial Melancholia* (Chichester: Columbia University Press, 2005).
---, *Small Acts: Thoughts on the Politics of Black Cultures* (London: Serpent's Tail, 1993).
- Godiwala, Dimple, ed., *Alternatives within the Mainstream: British Black and Asian Theatre* (Cambridge: Cambridge Scholars Press, 2006).
- Habib, Imtiaz, *Black Lives in the English Archives 1500-1677: Imprints of the Invisible* (Hampshire: Ashgate, 2008).
- Hiro, Dilip, *Black British White British: A History of Race Relations in Britain* (London: Grafton Books, 1971).
- Hirsh, Afua, *Brit(ish): On Race, Identity, Belonging* (London: Jonathan Cape, 2018).
- Jackson, Joseph, "'English Brother or Not': British State-National Critiques and the Moment of Pressure", in Malachi McIntosh ed., *Beyond Calypos: Re-reading Samuel Selvon* (Kingston: Ian Randle, 2016).
---, *Writing Black Scotland: Race, Nation, and the Devolution of Black Britain* (Edinburgh: Edinburgh University Press, 2021).
- Killingray, David, ed., *Africans in Britain* (Ilford: Frank Cass and Company, 1994).
- Low, Gail, *Publishing the Postcolonial: Anglophone West African and Caribbean Writing in the UK, 1948-1968* (London: Routledge, 2011).
- Low, Gail, and Marion Wynne-Davies, *A Black British Canon?* (Basingstoke: Palgrave Macmillan, 2006).
- Mason-John, Valerie, ed., *Talking Black: Lesbians of African and Asian Descent Speak Out* (London: Cassell, 1995).
- Mercer, Kobena, *Welcome to the Jungle: New Positions in Black Cultural Studies* (London and New York: Routledge, 1994).

- Morrison, Toni, *Playing in the Dark: Whiteness and the Literary Imagination* (London: Harvard University Press, 1992).
- Nasta, Susheila, and Mark Stein, eds, *The Cambridge History of Black and Asian British Writing* (Cambridge: Cambridge University Press, 2019).
- Osborne, Deirdre, *The Cambridge Companion to British Black and Asian Literature (1945-2010)* (Cambridge: Cambridge University Press, 2016).
- ---, ed., *Hidden Gems: Contemporary Black British Plays* (London: Oberon Books, 2009).
- Owusu, Kwesi, ed., *Black British Culture and Society: A Text Reader* (London: Routledge, 2000).
- Pitcher, Ben, *The Politics of Multiculturalism: Race and Racism in Contemporary Britain* (Houndsmills: Palgrave Macmillan, 2009).
- Procter, James, *Dwelling Places: Postwar Black British Writing* (Manchester and New York: Manchester University Press, 2003).
- ---, ed., *Writing Black Britain 1948-1998: An Interdisciplinary Anthology*, (Manchester and New York: Manchester University Press, 2000).
- Sesay, Kadija, ed., *Write Black, Write British: From Post Colonial to Black British Literature*, (Hertford: Hansib Publications Ltd, 2005).
- Sivanandan, A., *A Different Hunger: Writings on Black Resistance* (London: Pluto Press, 1982).
- Stein, Mark, *Black British Literature: Novels of Transformation* (Columbus: The Ohio State University Press, 2004).
- Smith, Anna Deavere, 'Black "Plays"', *Theatre Journal*, 57 (2005), pp. 570-576.
- Torres-Saillant, Silvio, 'One and Divisible: Meditations on Global Blackness', *Small Axe*, 13 (2009), pp. 4-25.
- Ugwu, Catherine, ed., *Let's Get It On: The Politics of Black Performance* (London: ICA, 1995).
- Waters, Rob, *Thinking Black: Britain, 1964-1985* (Berkeley: University of California Press, 2018).
- Williams, Bronwyn T., "'A State of Perpetual Wandering': Diaspora and Black British Writers', *Jouvert: A Journal of Postcolonial Studies*, 3 (1999).
- Wills, Clair, *Lovers and Strangers: An Immigrant History of Post-war Britain* (London: Penguin, 2018).

OPTIONAL MODULES

Practical Printing Workshop for Postgraduate Students

Michaelmas Term 2022

Practical printing workshops for postgraduate students in the Faculty of English



The Bodleian collections include unique and important items revealing the material history of the book from ancient times to the 21st century, and the Library shares with scholars a deep interest in how these books were made. Conservation staff have expert knowledge of the techniques and materials which were used to make manuscripts and early printed books. At the Bibliographical Press students can acquire the skills of setting type and using hand-presses and learn to see 'the book' from the point of view of the craftspeople who put together the material object. The Bodleian also collects modern artists' books which reveal the fusion of traditional crafts with modern materials and techniques in the present day.

More details will be provided for this workshop as and when arrangements are made.

Latin for Beginners (Medievalists and Early Modernists)

The English Faculty will offer an introductory Latin course for graduate students of medieval and early modern English literature. This will be in the format of a weekly Latin grammar class taught in Michaelmas and Hilary Terms (October-March) by Dr Antonina Kalinina. Class size is limited to 20 and students will need to enrol formally. Students interested in taking Dr Kalinina's course should indicate their interest via the online sign-up form, where they are asked to briefly outline how learning Latin would be of benefit to them in their research. Students will be informed at their M.St. strand induction (or, for PGR students, by the Director of Doctoral Studies) as to whether they have a place in the class, along with details of timetabling, location, etc. early in Michaelmas Term.