



UNIVERSITY OF
OXFORD

FACULTY OF
ENGLISH LANGUAGE AND LITERATURE

M.St. & M.Phil.

Course Details

2019-20

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Version	Details	Date
1.0	Course details book 2019 published	11/07/2019
1.1	Incorrect assessment information deleted on p.132 (please see handbook and exam regs for full assessment details)	12/07/2019

Disclaimer

The contents of this book may be updated over the course of the summer, for instance due to confirmation of times or venues of seminars. If any changes are made, we will issue an updated version and students will be informed.

INTRODUCTION

Course convenors

- **650-1550 / M.Phil. (Medieval):** Dr Siân Grønlie, Professor Vincent Gillespie
- **1550-1700:** Professor Lorna Hutson, Dr Joseph Moshenska
- **1700-1830:** Dr Freya Johnston, Professor Nicholas Halmi
- **1830-1914:** Dr Michèle Mendelssohn, Professor Ankhi Mukherjee
- **1900-Present:** Dr Marina Mackay, Dr David Dwan
- **English and American Studies:** Dr Nicholas Gaskill, Dr Erica McAlpine
- **World Literatures in English:** Dr Graham Riach, Dr Michelle Kelly

Post-doc mentors

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

- **650-1550 / M.Phil. (Medieval):** Dr Colleen Curran
- **1550-1700:** Dr Michael Hetherington
- **1700-1830:** Dr Natasha Simonova
- **1830-1914:** Dr Claire Broome Saunders
- **1900-Present:** Dr George Potts
- **English and American Studies:** Dr Jack Parlett
- **World Literatures in English:** Dr Emelia Quinn

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

For all strands other than [650-1550](#), this will consist of 8 weeks of 2-hour classes, taught in Michaelmas 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 and palaeography are taught in Michaelmas Term; formal assessment of this element of the B-Course takes the form of class tests. This assessment is pass/fail, and while students 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 6,000–7,000 words on a topic related to the B-Course.

[Further details about the structure of the B-Course for all strands can be found on page 56.](#)

C-Course: Special Options

These will be taught as 2-hour 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 for both terms by Monday 29th July 2019. You will need to list three preferences for each term. If a course is oversubscribed, places will be allocated by random ballot.

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 6,000–7,000 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 6,000–7,000 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.

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 (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 MPhil offers great freedom of specialization. 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 offering 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./13./14./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 6,000–7,000 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

Professor Vincent Gillespie & Dr Siân Grønlie

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

Seminars will take place on Thursdays, 10:30am–12:30pm, weeks 1–6, at St. Anne's College.

Introductory Reading

- Virgil, *Aeneid* (available in multiple translations)
- *The Anglo-Saxon World*, trans. Kevin Crossley-Holland (Woodbridge, 2002)
- *The Vulgate Bible: Douay-Rheims Translation* (online) – read Genesis, Exodus, The Psalms, Jonah, The Gospels, Acts, Revelation
- *Bede's Ecclesiastical History of the English People*, ed. and trans. Colgrave and Mynors (1969) – also in Oxford World's Classics and Penguin Classics
- *Beowulf* – multiple translations by Michael Alexander, Michael Swanton, Kevin Crossley-Holland, Seamus Heaney, Howard Chickering, J. R. R. Tolkien.
- Boethius, *The Consolation of Philosophy*, trans. V. E. Watts (Harmondsworth, 1976)
- Chrétien de Troyes, *Arthurian Romances*, trans. William Kibler – read *Yvain*.

- *The Riverside Chaucer*, ed. Larry Benson and F. A. Robinson – read *Troilus and Criseyde* and *The Canterbury Tales*
- *Egil's saga*, trans. Bernard Scudder (Penguin, 2004)
- *Sir Gawain and the Green Knight, Pearl, Cleanness, Patience*, ed. J. J. Andersson (London, 1996)
- *The Saga of Grettir the Strong*, trans. Bernard Scudder (Penguin, 2005)
- Robert Henryson, *The Complete Works*, ed. David John Parkinson (Kalamazoo, 2008) – read *Orpheus and Eurydice* and *Testament of Cresseid*
- *The Lais of Marie de France*, trans. Glyn Burgess and Keith Busby (London, 1999)
- *The Book of Margery Kempe*, ed. Barry Windeatt (Woodbridge, 2004)
- Thomas More, *Utopia*
- *Tyndale's New Testament*, ed. David Daniell
- Sir Thomas Wyatt, *The Complete Poems* (Penguin Classics, 1997)
- *York Mystery Plays: A Selection in Modern Spelling*, ed. Richard Beadle and Pamela King (Oxford, 2009)

Language Readers

- *A Guide to Old English*, ed. Bruce Mitchell and Fred Robinson (Chichester, 2012)
- *Old and Middle English c. 890-c. 1400*, ed. Elaine Treharne (Oxford, 2004)
- *The Cambridge Old English Reader*, ed. Richard Marsden (Cambridge, 2015)
- *A Book of Middle English*, ed. J. A. Burrow and Thorlac Turville-Petre (Oxford, 1996)

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

Introductions and Companions

- Marc Amodio, *The Anglo-Saxon Literature Handbook* (Chichester, 2014)
- Daniel Donohue, *Old English Literature: A Short Introduction* (Oxford, 2004)
- *The Cambridge Companion to Old English Literature*, ed. Malcolm Godden and Michael Lapidge (Cambridge, 2013)
- *The Cambridge History of Early Medieval English Literature*, ed. Clare Lees (Cambridge, 2012)
- *A Companion to Anglo-Saxon Literature*, ed. Philip Pulsiano and Elaine Traherne (Oxford, 2001)
- R. D. Fulk and Christopher Cain, *A History of Old English Literature* (Chichester, 2013)
- Hugh Magennis, *The Cambridge Introduction to Anglo-Saxon Literature* (2011)
- *A New Critical History of Old English Literature*, ed. Stanley Greenfield and Daniel Caulder (London, 1986)
- *Old English Literature: Critical Essays*, ed. R. M. Liuzza (London, 2002)

- Laura Ashe, *The Oxford English Literary History, Volume 1, 1000-1350, conquest and transformation* (2017)
- Jeremy Burrow, *Medieval Writers and their Work: Middle English Literature 1100-1500* (Oxford, 1992)
- Christopher Cannon, *The Grounds of English Literature* (Oxford, 2004)
- Douglas Gray, *Later Medieval English Literature* (Oxford, 2008)
- *The Cambridge Companion to Medieval English Literature, 1100-1500*, ed. Larry Scanlon (2009)
- *A Companion to Medieval English Literature and Culture, c. 1350-c. 1500*, ed. Peter Brown (Oxford, 2007)
- *The Oxford Handbook of Medieval Literature in English*, ed. Elaine Traherne and Greg Walker (2010)
- *Middle English*, ed. Paul Strohm (Oxford, 2009)

Michaelmas Term

Weeks 1-2: Anthology, Miscellany & Meaning

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

Week 2: The Auchinleck Manuscript and Flateyjarbók

Weeks 3-4: Tradition and Transmission

Week 3: Bede and Cædmon; *Beowulf* and *Andreas*

Week 4: Biblical Translations and Adaptations

(Texts to include *Patience*, *Cleanness*, Cycle Drama, Picture Bibles, Tyndale)

Weeks 5-6: Authors, Texts and Audiences

Week 5: Authorship and Revising the Text: Wulfstan's *Sermo Lupi ad Anglos* and Cynewulf's signed poems

Week 6: Women's Writing and Writing for Women

(Texts to include: Christina of Markyate, Katherine-Group, Margery Kempe)

Hilary Term

Weeks 1-2 Literary Form and Genre

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

Week 2: Breton lay, romance, Malory

(Texts to include Marie de France, Chrétien de Troyes, Malory)

Weeks 3-4 The Politics of Medieval History and Historicisms

Week 3: *Widsith*, Orosius, Ælfric, *Life of St Edmund*, *Anglo-Saxon Chronicle*

Week 4: History and Saint's Life

(Texts to include: *South English Legendary*, *The Golden Legend*, *Book of Martyrs*)

Weeks 5-6: Multiculturalism and Cultural Context

Week 5: Latin and the Vernaculars

(Texts to include: *Gesta Herwardi* and *Grettis saga*, Celtic lyric and Latin elegiac

Week 6: Classical Myth and Legend

(Texts to include: Chaucer, Henryson, *Sir Orfeo*)

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

Critical Questions in Early Modern Literature

Joe Moshenska, Lorna Hutson and others

The class meets on Thursdays, 10am-12pm, Seminar Room B, St Cross Building.

This course is designed both to help you think about how to identify a research topic in Renaissance/early modern literary studies and, as a part of that process, to introduce you to major critical debates about how to approach and interpret the literary texts of the period. To this end, our classes each week will focus on a key primary text or texts, but will situate these within a framework of critical debate. Each of you will be asked to present a brief position paper on the critical debate for a particular week; you will be able to choose your topic in the induction and first class. The course offers a unique opportunity to engage with leading scholars who are themselves actively engaged in shaping the critical reception of early modern literature and in formulating the research questions that define it as an object of study. By the end of the course, you should therefore be well-informed about shifts in critical, editorial, and cultural-historical frameworks through which writings of the period have been interpreted. You should have a better understanding of how crucially these shifts inform the work of canon-formation and determine political and aesthetic reception of the early modern. You will also have been introduced to, or re-acquainted with, exemplary literary productions of the period. You should be in a good position to start identifying a topic, approach and questions for your own dissertation in readiness for individual dissertation meetings with the course convenor in week 6. There will be feedback on individual presentations and in 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. 'Inkpots, Pedantry and Polyglottism'. [John Florio, *Henry V*]
- Week 3. 'Spenser and Allegory'. [Spenser, *Faerie Queene*, book 1]
- Week 4. 'Drama on Stage and Page'. [Shakespeare, *Hamlet*]
- Week 5. 'Poetics, Form and Formalism' [Spenser & Harvey, Campion & Daniel]
- Week 6. 'Early Modern Violence: A Critical Argument' [Milton, *Samson Agonistes*]
- Week 7. 'Historicism: Stuart Restoration'. [Dryden, Cowley]
- Week 8. 'The Female Signature: Gender and Style'. [Mary Queen of Scots; Katherine Philips]

Week 1: Renaissance Subjects (Joe Moshenska and Lorna Hutson)

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

Week 2: Pedants, Inkpots, and Polyglots (Kathryn Murphy & convenors)

John Florio, tutor in Italian and French, and the author of conversation manuals and translations of Montaigne and (probably) Boccaccio, wrote of English in 1578 that it was 'a language that wyl do you good in England, but passe Dover, it is woorth nothing'. Ours is a period in which, despite its manifest literary richness, English was not a *lingua franca*, but marginal and isolated, not much understood by foreigners, still in the process of establishing its own 'rules' for style, rhetoric, rhyme, and prosody, and measuring itself, often negatively, against Latin, Greek, Italian, French. It is also during the sixteenth and seventeenth centuries that the English language underwent its widest expansion of vocabulary, in borrowings, calques, and coinages.

The purpose of this week's class is to think about what this means for the period's literature; how to think about English literature transnationally and translanguistically; and also, pragmatically speaking, how we are to handle literature that is thick with quotations in other languages, puns on etymology, and a heightened awareness of literature as in dialogue with European and classical forebears. All of the learned men of the Renaissance, and many gentry women, were fluent in reading and writing in languages other than English. Latin was the foundation of education in grammar schools, of learning in general, and of instruction at the universities. Many would also have encountered Greek and even some Hebrew in this scholarly context, and a grounding in ancient literature – Virgil, Ovid, Cicero, Horace – was the foundation of learning. At the same time, courtly life, education in gentry households, soldiery, mercantile exchange, diplomacy, the immigration of persecuted religious minorities from the Continent (e.g. Huguenots), travel, and the urge to read the literatures of other vernaculars, especially French, Italian, and Dutch, meant that proficiency in another language was very common, and hearing and encountering other languages was normal. The big cities of early modern England – London, Norwich – were polyglot, multilingual places.

We will approach these from two angles. First, we will consider aspects of what has been called the 'inkpot controversy', and the peculiar style of university wit which veers between the potently vernacular and an elevated style; and secondly, the representation of conversations between languages in dialogue and drama. At the beginning of the term I will supply, to support the first part of the class, a handout with various extracts, showing passages of linguistic experiment, and how polyglottism and linguistic difference were represented on the page. The passages from Florio will also be made available as handouts at the start of term. They can also be read on EEBO, where you can download complete texts by clicking the box beside the title after you have found it by searching, then going to your 'marked list'.

Primary Texts

John Florio, *First Frutes* (London, 1578), 12v-19r, 49v-52r

John Florio, *Second Frutes* (London, 1591), 127-139.

William Shakespeare, *Henry V*, paying particular attention to the following scenes: III.iii, III.iv, IV.iv, V.ii

-----, *Cymbeline*, paying particular attention to the following scenes: I.iv, II.iv

Further Relevant Material (not required for the class):

John Cheke, 'A Letter of Syr. I. Cheekes', in Baldassare Castiglione, *The Courtyer*, trans. Thomas Hoby (London, 1561), sigs. Zz[5]r-v

Nathaniel Fairfax, *A Treatise of the Bulk and Selvedge of the World* (London, 1674), 'To the Reader', b1^r-b8^v.

Ralph Lever, *The Arte of Reason, rightly termed, Witcraft* (London, 1573), 'The Forespeache': *iiii^r-**iv^r.

Thomas Nashe, 'To the Gentlemen Students of both Vniversities', in Robert Greene, *Menaphon* (London, 1589), **1r-A3r

If you find the mingling of vernacular and learned styles particularly interesting, you might also wish to read the opening of Robert Burton's 'Democritus Junior to the Reader', in his *Anatomy of Melancholy* (1621-1651), and use Noel Malcolm's *The Origins of English Nonsense*, which contains a mini-anthology of works in this vein: John Taylor, the Water-Poet, is particularly interesting here. Nashe's second, revised preface to *Christs Teares Over Jerusalem* (1594) is also useful.

Secondary Literature:

(Everyone should read the asterisked suggestions; otherwise you are free to pursue whatever angle you find most interesting; it can also work as a more general, miscellaneous, and introductory guide to literature on linguistic questions in the period)

**Ardis Butterfield, 'National Histories', in *Cultural Reformations: Medieval and Renaissance in Literary History*, eds Brian Cummings and James Simpson (Oxford, 2011) [on *Henry V*]

Anne Coldiron, *Printers without Borders: Translation and Textuality in the Renaissance* (Cambridge, 2014)

**-----, 'Macaronic Verse, Plurilingual Printing, and the Uses of Translation' in *Early Modern Cultures of Translation*, ed. K. Newman and J. Tylus (University of Pennsylvania Press, 2015)

John Considine, *Small Dictionaries and Curiosity: Lexicography and Fieldwork in Post-Medieval Europe* (Oxford, 2017)

Hannah Crawforth, *Etymology and the Invention of English in Early Modern Literature* (Cambridge, 2013) [inc. chapters on Spenser, Jonson, Donne, Milton]

Tania Demetriou and Rowan Tomlinson (eds), *The Culture of Translation in Early Modern England and France, 1500-1660* (Palgrave, 2015)

Stuart Farley, 'Opus musivum, opus variegatum: the mosaic form in early modern culture', *Renaissance Studies* 31/1 (2017), 107-24

John Gallagher, 'The Italian London of John North: Cultural Contact and Linguistic Encounter in Early Modern England', *Renaissance Quarterly* 70 (2017), 88-131

Kenneth Haynes, *English Literature and Ancient Languages* (Oxford, 2003)

Lorna Hutson, *Thomas Nashe in Context* (Oxford, 1989)

Eric MacPhail, *Dancing Around the Well: The Circulation of Commonplaces in Renaissance Humanism* (Leiden, 2014) [useful for Burton]

Noel Malcolm, *The Origins of English Nonsense* (London, 1997) [useful for macaronic poetry, and thinking about obscurity and learning], chapter 2: 'Fustian, Bombast, and Satire: The Stylistic Preconditions of English Seventeenth-Century Nonsense Poetry'

Ann Moss, *Renaissance Truth and the Latin Language Turn* (Oxford, 2003)

-----, 'Being in Two Minds: The Bilingual Factor in Renaissance Writing', in *Acta Conventus Neo-Latini Hafniensis 1991* (Binghampton, NY, 1994), 61-74

Lucy Munro, *Archaic Style in English Literature, 1590-1674* (Cambridge, 2013)

Jennifer Richards, 'Commonplacing and Prose Writing: Robert Burton', in *The Oxford Handbook of Early Modern Prose*, ed. Andrew Hadfield (Oxford, 2013)

Hugh Roberts, 'Comparative Nonsense: French galimathias and English fustian', *Renaissance Studies* 30/1 (2016), 102-19

Daniel Tiffany, *Infidel Poetics: Riddles, Nightlife, Substance* (Chicago, 2009) – not focused on the early modern, but interesting on linguistic obscurity and the languages of cant

**Alvin Vos, 'Humanistic Standards of Diction in the Inkhorn Controversy', *Studies in Philology* 73/4 (1976), 376-96

Michael Wyatt, *The Italian Encounter with Tudor England: A Cultural Politics of Translation* (Cambridge, 2005) [useful for Florio]

Week 3: Meddling with Allegory (Joe Moshenska & Lorna Hutson)

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.

Primary Reading: *The Faerie Queene*, Book 1 and proem; dedicatory sonnets; 'Letter to Raleigh.' Please read this in the Longman edition of *The Faerie Queene*, second revised edition, ed. A.C. Hamilton, with Hiroshi Yamashita, Toshiyuki Suzuki & Shohachi Fukuda.

Required secondary Reading:

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

Paul de Man; 'The Rhetoric of Temporality,' from *Blindness and Insight*.

Rita Felski, *The Limits of Critique*, ch.2: 'Digging Down and Standing Back.'

Maureen Quilligan, *The Language of Allegory*, ch.1: 'The Text.'

Gordon Teskey, entry on 'Allegory,' in *The Spenser Encyclopedia*, ed. A.C. Hamilton.

Suggested secondary Reading:

Judith Anderson, *Reading the Allegorical Intertext*

Walter Benjamin, 'Allegory and Trauerspiel,' from *The Origins of German Tragic Drama*, trans. John Osborne.

Bill Brown, 'The Dark Wood of Postmodernity (Space, Faith, Allegory),' *PMLA* 120.3 (2005), 734–50.

The Cambridge Companion to Allegory, ed. Rita Copeland & Peter T. Struck (especially the chapters by Zeeman, Cummings, Murrin and Caygill)

Angus Fletcher, *Allegory: The Theory of a Symbolic Mode*

C.S. Lewis, *The Allegory of Love*

Gordon Teskey, *Allegory and Violence*

Jon Whitman, *Allegory: The Dynamics of an Ancient and Medieval Technique*

Week 4: Drama on stage and page (Sophie Duncan & convenors)

Shakespeare, *Hamlet*. Please compare the play in the complete works Oxford edition edited by Stanley Wells and Gary Taylor, with the 2-volume Arden 3 text edited by Ann Thompson and Neil Taylor. Look at the Enfolded Hamlet (hamletworks.net) as well as the two quartos and the Folio text in a facsimile or online

(<http://www.bl.uk/treasures/shakespeare/homepage.html> and <http://firstfolio.bodleian.ox.ac.uk> and <http://quartos.org>).

Bring along any examples of any other noteworthy textual interventions you find.

* Lukas Erne, *Shakespeare as Literary Dramatist* (2nd ed, 2013): read the introduction and chapters 8 and 9 on *Hamlet*.

Zachary Lesser and Peter Stallybrass, 'The First Literary *Hamlet* and the commonplacing of professional plays', *Shakespeare Quarterly* 59 (via JSTOR) (2008)

Zachary Lesser, *Hamlet after Q1: An Uncanny History of the Shakespearean Text* (2014)

Kirk Melnikoff, 'Nicholas Ling's Republican Hamlet (1603)' in *Shakespeare's Stationers: Studies in Cultural Bibliography* ed Maria Straznicky (2012)

*Andrew Sofer 'Dropping the Subject: the skull on the Jacobean Stage' in his *The Stage Life of Props*

Tiffany Stern, 'Sermons, Plays and Note-Takers: *Hamlet* Q1 as a "Noted" Text', *Shakespeare Survey*, 66

Week 5 : Poetics, Form and Formalism (Michael Hetherington & convenors)

The literature of the early modern period has often been crucial to wider debates about literary form and critical formalism. John Donne, for example, was notoriously central to T. S. Eliot's literary and critical project in the 1920s, and thereafter helped give license to the great deluge of formalist work produced by the New Criticism of the mid-twentieth century; Cleanth Brooks borrowed from Donne's 'The Canonization' the title of one of the central statements of New Critical method, *The Well Wrought Urn* (1947). Debates about form – no longer understood as an object of disinterested aesthetic experience, but as something with deep ideological entanglements – were equally lively during the heyday of New Historicism in the 1980s and 1990s, where again scholars of the early modern period were at the forefront of changes in critical method. More recently, there have been numerous attempts to advocate or describe a 'return to form', both in literary studies in general and in Renaissance literature in particular: 'historical formalism', 'material formalism', the study of style, and the relation of form and gender, are among many approaches that have been experimented with in recent years. The term 'form' remains, however, vexingly labile, as befits its complex philosophical origins; it is often used in diametrically opposed senses by different modern critics, and was similarly hard-to-pin-down in the early modern period too, its senses ranging between the most abstract and the most concrete aspects of literary art and experience.

In order to explore these questions, this class will look at two specific moments from Elizabethan England in which debates about literary form became particularly explicit: first, the near-simultaneous publication of Spenser's *Shepherd's Calendar* and of his correspondence with Gabriel Harvey in 1579/1580, and, second, Thomas Campion's belated advocacy of quantitative metrics in 1602, together with Samuel Daniel's powerful rejoinder of the following year. We will ask what was at stake – culturally, intellectually, politically, aesthetically – in these debates, and think about how our answers to that question might guide our own work.

Primary Reading

- Edmund Spenser, *The Shepherd's Calendar* (1579), in *Edmund Spenser: The Shorter Poems*, ed. Richard A. McCabe (London, 1999), pp. 23–156
- Edmund Spenser and Gabriel Harvey, *Three proper, and wittie, familiar letters* (1580) – read on EEBO or in *Elizabethan Critical Essays*, ed. G. Gregory Smith, 2 vols (Oxford, 1904), vol. 1, pp. 87–122 [N. B. there are in fact five letters]
- Thomas Campion, *Observations in the Art of English Poesie* (1602) – read via EEBO or in *The Works of Thomas Campion*, ed. Walter R. Davis (Garden City, NY, 1967), pp. 287–317
- Samuel Daniel, *Defence of Rhyme* (1603) – read in *Poems and A Defence of Ryme*, ed. Arthur Colby Sprague (Cambridge, MA: Harvard University Press, 1930), or *Sidney's 'The Defence of Poesy' and Selected Renaissance Literary Criticism*, ed. Gavin Alexander (London, 2004), pp. 207–233

While they will not be the focus of this class, it would also be useful (for this class, but also for your general understanding of the period) to read Philip Sidney's *Defence of Poesy* (c. 1580–82) and George Puttenham's *Art of English Poesy* (1589), of which the latter is something of a formalist handbook.

Required Secondary Reading

- Derek Attridge, 'A Return to Form?' in his *Moving Words: Forms of English Poetry* (Oxford, 2013), pp. 17–30
- Derek Attridge, *Well-Weighed Syllables: Elizabethan Verse in Classical Metres* (Cambridge, 1974), esp. pp. 114–124 and 136–62
- Ben Burton and Elizabeth Scott-Baumann (eds), *The Work of Form: Poetics and Materiality in Early Modern Culture* (Oxford, 2014), pp. 1–22
- Richard Helgerson, *Forms of Nationhood: The Elizabethan Writing of England* (Chicago, 1992), pp. 21–40

Suggested Secondary Reading

The works listed below exemplify a range of possible approaches to form in relation to the literature of the period. Explore according to your own interests.

- Gavin Alexander, 'Sidney, Scott, and the Proportions of Poetics', *Sidney Journal*, 33 (2015), 7–28
- Derek Attridge, *The Experience of Poetry: From Homer's Listeners to Shakespeare's Readers* (Oxford, 2019), chapters 12 and 13
- Stephen Cohen (ed.), *Shakespeare and Historical Formalism* (Aldershot, 2007)
- Richard Danson-Brown, *The Art of The Faerie Queene* (Manchester, 2018)
- Richard Danson-Brown and Julian Lethbridge (eds), *A Concordance to the Rhymes of 'The Faerie Queene'* (Manchester, 2014)
- Jeff Dolven, *Senses of Style: Poetry Before Interpretation* (Chicago, 2017)
- Jeff Dolven, 'The Method of Spenser's Stanza', *Spenser Studies*, 19 (2004), 17–25
- Stephen Greenblatt (ed.), *The Power of Forms in the English Renaissance* (Norman, OK, 1982) – see esp. Greenblatt's brief but influential introduction, which sets out New Historicism's concern with form
- John Hollander, *Vision and Resonance: Two Senses of Poetic Form*, 2nd edn. (New Haven, 1985)
- Louis Adrian Montrose, 'Of Gentlemen and Shepherds: The Politics of Elizabethan Pastoral Form', *ELH*, 50 (1983), 415–59
- Mark David Rasmussen (ed.), *Renaissance Literature and its Formal Engagements* (New York, 2002)
- Elizabeth Scott-Baumann, *Forms of Engagement: Women, Poetry, and Culture 1640–1680* (Oxford, 2013)

Week 6: Early Modern Violence: a critical argument (Margaret Kean & convenors)

Read John Milton's poem, *Samson Agonistes* (1671), and his prose tract *The Tenure of Kings and Magistrates* (1649). Laura Knoppers, ed., *The 1671 Poems* (2008), vol.2 of *The Complete Works of John Milton* (Oxford: Oxford University Press, 2008–). You must use this volume for the introduction and notes – what does it tell you about current scholarly approaches to early modern studies in general, and Milton in particular? This will be a key section of our class discussion. [you might find it helpful to compare another earlier editorial approach, eg. John Carey *Milton: Complete Shorter Poems* (1968, 1997: Longman)].

N.H. Keeble & Nicholas McDowell, eds. *Vernacular Regicide and Republican Writings* (2013), vol. 6 of *The Complete Works of John Milton* (Oxford: Oxford University Press, 2008-). [You might wish to contrast this with the previous standard multivolume edition of Milton's Prose Works from Yale.]

Sharon Achinstein 'Samson Agonistes and the Drama of Dissent' *MS 33* (1997). 133-58.

Janel Mueller 'The Figure and the Ground: Samson as Hero of London Nonconformity, 1662-1667' in Grahan Parry and Joad Raymond, eds *Milton and the Terms of Liberty* (Cambridge: D.S. Brewer, 2002) 137-62.

Victoria Kahn *Wayward Contracts: the crisis of political obligation in England, 1640-1674* (Princeton: Princeton UP, 2004), chp 10 'Critique', 252-78.

Julia R. Lupton 'Samson Dagonistes' in *Citizen Saints: Shakespeare and Political Theology*' (Chicago: Chicago UP, 2005), 181-204.

John Carey 'A Work in Praise of Terrorism' *TLS*, Sept 6 2002, 16-17

Alan Rudrum 'Milton Scholarship and the Agon over *Samson Agonistes*' *HLQ* 65 3-4 (2002), 465-88.

Feisal Mohamed 'Confronting Religious Violence in Milton's *Samson Agonistes*' *PMLA* 120.2 (2005), 327-40.

Week 7: The Politics of Regime Change: Literature of the Stuart Restoration (Paulina Kewes & convenors) NB this class will take place in the Habakkuk Room at Jesus College.

The Stuart Restoration in 1660 was greeted by a myriad of texts. These texts were all involved, in different ways, in efforts to determine the public perception of the interregnum, and to shape the image and values of the new king and the restored monarchy. They were also engaged in debates over the meanings and the nature of the British constitution. Though overwhelmingly celebratory and often overtly compliant, these publications performed important work, politically and culturally. In this class we shall concentrate on the Declaration of Breda and the Act of Indemnity and Oblivion, foundational documents of the new order, and the panegyrics by Abraham Cowley and the future Poet Laureate John Dryden as well as the writings by lesser lights. We shall consider how the legal or quasi-legal documents set the tone for public eulogy and shaped the treatment of national memory and expression of hopes for the new regime.

You should have a look at two relevant websites: <http://stuartsexeter.ac.uk/> and: <http://stuartsonline.com/> and, using the on-line database available via the former, be prepared to discuss what the publications appearing in 1660-61 allow us to infer about the public understanding of, and attempts to shape, this latest regime change. Glance at one of the unfamiliar texts on EEBO and be ready to say a few words about it. And dip into *Literature of the Stuart Successions: An anthology*, ed. Andrew McRae and John West (MUP, 2017).

There will be three presentations:

1. Please consider the rhetorical structure and implications of the *Declaration of Breda*. How far might it illuminate contemporary imaginative writing? Please relate it to 'Charles II, 1660: An Act of Free and Generall Pardon Indempnity and Oblivion', in *Statutes of the Realm: Volume 5, 1628-80*, ed. John Raithby (s.l, 1819), pp. 226-234. *British History Online* <http://www.british-history.ac.uk/statutes-realm/vol5/pp226-234> [accessed 22 November 2017].

As well as offering a close reading of the Declaration, please say a few words about its context. Charles II is still on the Continent – not in Breda in fact – and furiously negotiating for his return. So he is making a number of public pitches, of which the DoB is the principal one. What is he promising? How is he speaking about the blood-soaked recent past? Figuring his relationship with his people? Parliament? What about his title/legitimacy? And how far might his periphrastic rhetoric shape the construction of his/the monarchy's return in early Restoration poetry? Dryden had recently written an elegy for Cromwell – how is he welcoming the son of the royal martyr? Remember, the majority of the people had reconciled themselves to the Cromwellian regime, and while the royalists may have been harbouring vindictive feelings, those had to be held in check or else another revolution might follow. Have a look at the preamble to the Act of Indemnity and Oblivion (attached) – which echoes the DoB.

'Charles II, 1660: An Act of Free and Generall Pardon Indempnity and Oblivion.', in *Statutes of the Realm: Volume 5, 1628-80*, ed. John Raithby (s.l, 1819), pp. 226-234. *British History Online* <http://www.british-history.ac.uk/statutes-realm/vol5/pp226-234> [accessed 22 November 2017].

2. Please discuss Dryden's response to, and construction of, the Restoration in *Astraea Redux*. Think in terms of genre, formal properties, cultural frames of reference, format and typography, etc.
3. Please do the same for Cowley.

All presenters: please formulate questions to be discussed by the whole group.

Primary

Charles II, *The Declaration of Breda* (1660).

John Dryden, *Astraea Redux* (1660), in *Dryden: Selected Poems*, ed. Paul Hammond and David Hopkins (London, 2007).

Abraham Cowley, *Ode Upon the Blessed Restoration and Returne of His Sacred Majestie Charls the Second* (1660).

A chosen text from Gerald MacLean (ed.), *The Return of the King: An Anthology of English Poems Commemorating the Restoration of Charles II* (Electronic Text Center, University of Virginia Library). <http://cowley.lib.virginia.edu/MacKing/MacKing.html>

If you have the time and inclination, you might also glance at:

George Morley, Bishop of Worcester, *A sermon preached at the magnificent coronation of the most high and mighty King Charles the IId King of Great Britain, France, and Ireland, Defender of the Faith, &c.: at the Collegiate Church of S. Peter Westminster the 23d of April, being S. George's Day, 1661* (London, 1661).

John Ogilby, *The Entertainment of His Most Excellent Majestie Charles II . . .* (London, 1662). [see *The Entertainment of His Most Excellent Majestie Charles II in His Passage Through the City of London to His Coronation*, facsimile with Introd. by R. Knowles (Binghamton, N.Y: Medieval & Renaissance Texts & Studies, 1987).]

Secondary

Paulina Kewes & Andrew McRae, Introduction to *Stuart Succession Literature: Moments and Transformations*, ed. Kewes & McRae (Oxford: Oxford University Press, 2019): to be supplied in pdf.

Kevin Sharpe, *Rebranding Rule The Restoration and Revolution Monarchy, 1660-1714* (New Haven and London: Yale University Press, 2014).

Paulina Kewes, 'Acts of Remembrance, Acts of Oblivion: Rhetoric, Law, and National Memory in Early Restoration England', in *Ritual, Routine, and Regime: Institutions of Repetition in Euro-American Cultures, 1650-1832*, ed. Lorna Clymer (Toronto: University of Toronto Press, 2006), pp. 103-31.

Andrew McRae, 'Welcoming the King: The Politics of Stuart Succession Panegyric', in *Stuart Succession Literature*, ed. Kewes & McRae.

Carolyn A. Edie, 'Right Rejoicing: Sermons on the Occasion of the Stuart Restoration, 1660', *Bulletin of the John Rylands University of Manchester Library*, 62 (1972), 61-86.

N. H. Keeble, *The Restoration: England in the 1660s* (Oxford: Blackwell, 2002).

David R. Evans, 'Charles II's "Grand Tour": Restoration Panegyric and the Rhetoric of Travel Literature', *Philological Quarterly*, 72 (1993), 53-71.

Gerard Reedy S.J., 'Mystical Politics: The Imagery of Charles II's Coronation', in Paul J. Korshin (ed.), *Studies in Change and Revolution: Aspects of English Intellectual History 1640-1800* (Menston: The Scholar Press, 1972), pp. 19-42.

Jessica Munns, 'Accounting for Providence: Contemporary Descriptions of the Restoration of Charles II', in Dan Doll and Jessica Munns (eds), *Recording and Reordering: Essays on the*

Seventeenth- and Eighteenth-Century Journal (Lewisburg, PA: Bucknell UP, 2006), pp. 102-121.

Tim Harris, 'The Restoration in Britain and Ireland', in Michael Braddick (ed.), *The Oxford Handbook of the English Revolution* (Oxford: Oxford University Press, 2015).

See also the Stuart Successions database and bibliographies available at <http://stuartsexeter.ac.uk/>.

Week 8: The Female Signature (Lorna Hutson & Joe Moshenska)

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?

Primary Reading:

Mary Stuart, Casket Sonnets in *Ane detectioun of the doingis of Marie Quene of Scottis : tuiching the murder of hir husband, and hir conspiracie, adulterie, and pretensit mariage with the Erle Bothwell. And ane defence of the trew Lordis, M.G.B.* (St Andrews: Robert Lekprevik, 1572 or London, John Day, 1571) [On EEBO, and in the Weston Library]*

Katherine Philips, from *The Collected Works of Katherine Phillips: the Matchless Orinda* ed. Patrick Thomas (Stump Cross Books, 1990), read the following: 1. 'Upon the double murder of K. Charles, in answer to a libellous rime made by V. P.'; 33. 'To Antenor, on a paper of mine w^{ch} J. Jones threatened to publish to his prejudice'; 36. 'To my excellent Lucasia, on our friendship. 17th July 1651'; 38. 'Injuria amici'; 54. 'To my dearest Antenor on his parting.'; 59. 'To my Lucasia, in defence of declared friendship'; 69. 'To my Lady Elizabeth Boyle, Singing --- Since affairs of the State &c.' *

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

Secondary Reading: (asterisked items are required 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.*

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)

Carol Barash, 'Women's Community and the Exiled King: Katherine Philips's Society of Friendship', in *English Women's Poetry 1649-1714* (Oxford, 1996).*

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).

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

Dr Freya Johnston & Dr Nicholas Halmi

Michaelmas Term 2019

Classes will take place on Mondays, 11:00am-1:00pm

The A-course is designed to introduce some of the key genres, ideas, and critical debates that characterize literature written between 1700 and 1830. It is organized chronologically and thematically. Week by week, students will be asked to read in advance several primary texts and secondary works (details of the latter will be provided in the seminars). We will consider in various ways the emergence of a literary canon in the course of the long eighteenth century, and how such a canon has fared since then.

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

Week 1

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

Week 2

- Thomas Gray, *Elegy Written In a Country Churchyard* (1751);
- Oliver Goldsmith, *The Vicar of Wakefield* (1766);
- Laurence Sterne, *A Sentimental Journey* (1768).

Week 3

- Samuel Johnson, *The Lives of the English Poets* (1779-81): Swift, Pope, Gray, Gay, Savage;
- Mary Leapor, 'The Muse's Embassy', 'Epistle of Deborah Dough' (1748-51).

Week 4

- James Boswell, *Journal of a Tour to the Hebrides* (1785);
- Robert Burns, *Poems, Chiefly in the Scottish Dialect* (1786), *Tam O'Shanter* (1791).

Week 5

- William Wordsworth and Samuel Taylor Coleridge, *Lyrical Ballads* (1798);
- Dorothy Wordsworth, *Alfoxden Journal* (1797-8)
- William Hazlitt, 'My First Acquaintance with Poets' (1823)

Week 6

- Jane Austen, *Sense and Sensibility: A Novel* (1811)
- Anna Laetitia Barbauld, *Eighteen Hundred and Eleven, A Poem* (1812)

Week 7

- George Gordon, Lord Byron, *Don Juan* (1818-24)
- Percy Bysshe Shelley, *Julian and Maddalo: A Conversation* (1818-19)

Week 8

- John Keats, 'Ode to a Nightingale', 'Ode on a Grecian Urn', 'The Eve of St Agnes', 'Hyperion' (1820), 'Epistle to Reynolds', Letter to George and Tom Keats, Dec 21/27 1817, Letter to Reynolds, 3 May, 1818, Journal Letter to George and Georgian Keats, April-May 1819
- John Clare, 'Bird's Nest Poems', *The Shepherd's Calendar* (1827)

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

Dr Michèle Mendelssohn & Professor Ankhi Mukherjee

Michaelmas Term 2019

The class meets on Thursdays, 10am-12pm, Seminar Room L, St Cross Building.

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. Unless specified below, students are required to bring their own copies of the primary texts to class (the editions listed below are highly recommended). Each class will open with one or two presentations by students, who are asked to engage critically with the material, not just to summarize it. Access to some materials for the classes will be provided via two routes: either via the URLs below, or as scanned documents via Weblearn.

Overview

- Week 1 – The changing form of Victorian studies (AM leading)
- Week 2 – National, transnational and global literatures. (MM leading)
- Week 3 – Victorian Dreams (AM leading)
- Week 4 – The private and the public sphere. (MM leading)
- Week 5 – Slave Narratives and Diasporic Modernity (AM leading)
- Week 6 – Performance and Melodrama (AM leading)
- Week 7 – Gender and sexualities (MM leading)
- Week 8 – Art, materialism and things. (MM leading)

Week 1 – The changing form of Victorian studies (AM leading)

Primary Reading:

- Isobel Armstrong, "Meter and Meaning," *Meter Matters: Verse Cultures of the Long Nineteenth Century* ed. Jason David Hall (2011), pp. 26-52.
- Joseph Bristow, "Whether 'Victorian' Poetry: A Genre and Its Period," *Victorian Poetry* 42.1 (2004): pp 81-109
- Caroline Levine, *Forms: Whole, Rhythm, Hierarchy, Network* (2015), Introduction
- Benjamin Morgan, *The Outward Mind: Materialist Aesthetics in Victorian Science and Literature* (2017), Introduction and Chapter 1

Optional Reading:

- George Levine, *How to Read the Victorian Novel* (2008)
- Yopie Prins, "Victorian Meters," *The Cambridge Companion to Victorian Poetry* (2000), pp. 89-113.

- Christopher Ricks, selections from *The New Oxford Book of Victorian Verse* (1987)
- Kate Flint (ed.), selections from *The Cambridge History of Victorian Literature* (2012)
- Elisha Cohn, "Affect." *Victorian Literature and Culture*, vol. 46, no. 3-4, 2018, pp. 563–567.

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

Primary reading:

- George Eliot, from *Daniel Deronda*. Edinburgh: William Blackwood and Sons, 1884 (first published in 1876): Chapters 16, 42, 51 [print]
- Jonathan Freedman, from *The Temple of Culture: Assimilation and Anti-Semitism in Literary Anglo-America*. Oxford: Oxford UP, 2000. Chapter 1: The Jew in the Museum, pp15–54 [Available as ebook via SOLO]
- John Plotz, "The Semi-Detached Provincial Novel." *Victorian Studies*, 53:3 (Fall 2011), 405–16 [print]
- Julia Sun-Joo Lee, *The American Slave Narrative and the Victorian Novel*. New York: Oxford UP, 2010. Chapter 1. "The Slave Narrative in *Jane Eyre*" [Available as ebook via SOLO]

Optional reading:

Pascale Casanova. *The World Republic of Letters*. Trans. M. B. DeBevoise Cambridge, MA: Harvard UP, 2004. (1–44, 82–125)

David Finkelstein, "The Globalization of the Book 1800–1970." *A Companion to the History of the Book* (2007): 329–340.

Week 3 – Victorian Dreams (AM leading)

Primary Reading

Charles Dickens, "An Italian Dream," *Works of Charles Dickens* Volume 5.

Charles Dickens, *The Selected Letters of Charles Dickens* ed. Jenny Hartley, "Letters from Italy" (1844–45).

Charles Kingsley, *Alton Locke* (1850) "Dream Land" (chapter 36).

Clotilde de Stasio, "The Traveller as Liar: Dickens and the 'Invisible Towns' in Northern Italy," *Dickensian* 96.1 (2000), pp. 5–13.

Adelene Buckland, *Novel Science: Fiction and the Invention of Nineteenth-Century Geology* (2013), chapter 5.

Optional Reading

Alan Rauch, "The Sins of Sloths: The Moral Status of Fossil Megatheria in Victorian Culture," *Victorian Animal Dreams: Representations of Animals in Victorian Literature and Culture* ed. Deborah Denenholz Morse et al (2017), chapter 12.

Catherine Gallagher, *The Industrial Reformation of English Fiction: Social Discourse and Narrative Form, 1832-1867* (1988).

Week 4 – The private and the public sphere. (MM leading)

Primary reading:

John Stuart Mill, From *On Liberty* (1859): Chapter 3. Of Individuality as One of the Elements of Well-Being

John Ruskin, 'Of Queens' Gardens', *Sesame and Lilies* (1894), ch. II

Amanda Vickery, 'Golden Age to Separate Spheres?: A Review of the Categories and Chronology of English Women's History', *The Historical Journal* 36.2 (1993), 383-414

Kathy Peiss, 'Going Public? Women in Nineteenth-Century Cultural History', *American Literary History* 3.4 (1991), 817-28

Audrey Jaffe, "Class." *Victorian Literature and Culture*, vol. 46, no. 3-4, 2018, pp. 629-632.

Deborah Epstein Nord, "Class." *Victorian Literature and Culture*, vol. 46, no. 3-4, 2018, pp. 625-629

Optional reading:

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.

Helen Small, *The Value of the Humanities*. Oxford: Oxford University Press, 2013. Chapter 2. Use and Usefulness pp. 59-89

Thomas Carlyle. From *Past and Present* (1843): Democracy

Matthew Arnold. From *Culture and Anarchy* (1868) From Chapter 1. *Sweetness and Light*

Week 5 – Slave Narratives and Diasporic Modernity (AM leading)

Primary Reading:

W. E. B. Du Bois, *The Souls of Black Folk* (1904)

Frederick Douglass, *Narrative of the Life of Fredrick Douglass* (1845)

Yogita Goyal, *Romance, Diaspora, and Black Atlantic Literature* (2010), chapter 2

Brent Edwards, *The Practice of Diaspora: Literature, Translation, and the Rise of Black Internationalism* (2009), chapter 1

Optional Reading:

Daniel Hack, *Reaping Something New: African American Transformations of Victorian Literature* (2016), Introduction and chapter 2.

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 (AM leading)

Primary reading:

Colin Henry Hazlewood, *Lady Audley's Secret: A Drama in Two Acts* (1889)

Arthur Wing Pinero, *The Second Mrs Tanqueray* (1893)

Beatrice Harraden, 'Lady Geraldine's Speech (1909), in *The Methuen Book of Suffrage Plays*, ed. Naomi Paxton (2013)

Elaine Hadley, *Melodramatic Tactics: Theatricalized Dissent in the English Marketplace, 1800-1835* (1995), Introduction

The Cambridge Companion to English Melodrama ed. Carolyn Williams (2018), chapters 5, 10, 14.

Optional reading:

Sos Eltis and Kirsten E. Shepherd-Barr, 'What Was the New Drama?' in *Late Victorian into Modern* (2016)

Sheila Stowell, 'Rehabilitating Realism', *Journal of Dramatic Theory and Criticism*, 6.2 (Spring 1992)

Week 7 – Gender and sexualities (MM leading)**Primary reading:**

George Eliot, from "Silly Novels by Lady Novelists" *Westminster Review*, (Oct 1856): 442–461. [print]

John Stuart Mill, from *The Subjection of Women* (1860): Chapter 1
<http://oll.libertyfund.org/titles/mill-on-liberty-and-the-subjection-of-women-1879-ed>

Browning, Elizabeth Barrett. From *Aurora Leigh* (1857) Book 1. lines 251–500 + 730–1145

Mona Caird, from 'Marriage', *Westminster Review* 130 (August 1880) [print]

Ouida, 'The New Woman', *North American Review* 159 (May 1894) [print]

Henry James, "The Turn of the Screw" *Collier's Weekly*, January 27–April 16, 1898.

Flint, Kate. "Revisiting A Literature of Their Own." *Journal of Victorian Culture* 10.2 (2005): 289–96

Optional reading:

Booth, Alison. "Feminism." *Victorian Literature and Culture*, vol. 46, no. 3–4, 2018, pp. 691–697.

Ehnenn, Jill R. "From 'We Other Victorians' to 'Pussy Grabs Back': Thinking Gender, Thinking Sex, and Feminist Methodological Futures in Victorian Studies Today." *Victorian Literature and Culture*, vol. 47, no. 1, 2019, pp. 35–62

Week 8 – Art, materialism and things (MM leading)**Primary reading:**

Walter Pater, 'Leonardo da Vinci', in *Studies in the History of the Renaissance* (1873) [print]

John Ruskin, From *The Stones of Venice* (1851–3) [print] Vol. 2, chap. 6: The Savageness of Gothic Architecture Eds. E. T. Cook and Alexander Wedderburn. London: George Allen, 1903–1912.

Elaine Freedgood, *The Ideas in Things: Fugitive Meaning in the Victorian Novel* (Chicago: U of Chicago P, 2006)—chapter on Jane Eyre and mahogany [print]

John Plotz, 'Can the Sofa Speak?: A Look at Thing Theory', *Criticism* 47/1 (2005), 109–18 [print]

Oscar Wilde, *The Picture of Dorian Gray* (1890–91), ch. 11.

<http://www.gutenberg.org/ebooks/174>

Optional reading:

Vanessa Schwarz, ed., *The Nineteenth Century Visual Culture Reader* (London: Routledge, 2004)

Christopher Wood, *Victorian Painting* (London: Bulfinch, 1999)

Hilary Fraser, *Beauty and Belief: Aesthetics and Religion in Victorian Literature* (Cambridge: Cambridge University Press, 1986)

Kate Flint, *The Victorians and the Visual Imagination* (Cambridge: Cambridge University Press, 2000)

Bill Brown, 'Thing Theory', *Critical Inquiry* 28/1 (2001), 1–22 [print]

Mukherjee, Ankhi. *Aesthetic Hysteria: The Great Neurosis in Victorian Melodrama and Contemporary Fiction*. New York ; London: Routledge, 2007

Plotz, John. *Portable Property: Victorian Culture on the Move*. Princeton ; Oxford: Princeton UP, 2008.

Hilary Fraser, *Women Reading Art History in the Nineteenth Century: Looking Like A Woman* (Cambridge: Cambridge University Press, 2014)

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 (1900–Present) A–Course

Literature, Contexts, and Approaches

Dr David Dwan (david.dwan@ell.ox.ac.uk) and Dr Marina MacKay (marina.mackay@ell.ox.ac.uk)

Thursday 11 am–1 pm, History of the Book Room

This course will explore significant texts, themes, and critical approaches in our period, drawing on expertise from across the Faculty in modern literary studies in order to open up a wide, though by no means exclusive, sense of the 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. In weeks 2–8, a group of two or three members of the seminar will present for around 20 minutes in total on a question or topic inspired by the reading for the week in which they are presenting.

Week 1: Models of Modernity (Dr Dwan and Dr MacKay)

How can we tell the story of literature from 1900 to the present? The nature of the overview will vary according to which authors, which literatures, and which modes of writing. This seminar, without pretending to offer a complete picture, will consider a range of influential and emergent accounts of the modern.

Seminar reading

Raymond Williams, 'When Was Modernism?' *New Left Review* 1/175 (May–June 1989):

<https://newleftreview.org/1/175/raymond-williams-when-was-modernism>

Douglas Mao and Rebecca Walkowitz, 'The New Modernist Studies', *PMLA* 123, 3 (May 2008): 737–48.

Michael H Whitworth, 'When *Was* Modernism', in Laura Marcus et al. *Late Victorian into Modern* (Oxford: Oxford University Press, 2016), 119–32.

Amy Hungerford, 'On the Period Formerly Known as Contemporary', *American Literary History* 20, 1–2 (Spring/Summer 2008): 410–19.

Week 2: Keywords and Contested Signs (Dr Michael Whitworth)

How can we focus the cultural history of the period using the history of linguistic signs? What are the strengths and weaknesses of such an approach? What methodological questions does it raise? In this session we will be studying entries from Raymond Williams's classic study and from more recent projects in a similar vein, and reading criticisms of these works.

Seminar reading

Melba Cuddy-Keane, Adam Hammond, and Alexandra Peat, *Modernism: Keywords* (Oxford: Wiley-Blackwell, 2014).

John Patrick Leary, 'Keywords for the Age of Austerity'

<https://theageofausterity.wordpress.com/>

Raymond Williams, *Keywords* (1976, or, ideally, the expanded 1983 edition).

Further reading

William Empson, 'Compacted Doctrines' (1977). *Argufying: Essays on Literature and Culture*, ed. John Haffenden (London: Chatto & Windus, 1987), 185–6. A review of Williams, first published in the *New York Review of Books*.

Quentin Skinner, 'The Idea of a Cultural Lexicon.' *Essays in Criticism* 29, 3 (July 1979): 205–24.

Week 3: Modernist Narrative (Jeri Johnson)Seminar reading

James Joyce, *Ulysses* (1922)

Virginia Woolf, *Mrs Dalloway* (1925)

Further reading

Joseph Frank, 'Spatial Form in Modern Literature: An Essay in Two Parts', *The Sewanee Review*, 53, 2 (Spring, 1945), 221–240.

Erich Auerbach, *Mimesis: the Representation of Reality in Western Literature* (Princeton University Press, 1953, esp. chapter on Woolf, 'The Brown Stocking').

Paul Ricoeur, *Time and Narrative*, trans. K. McLaughlin and D. Pellauer (Chicago: University of Chicago Press, 1984), Vol. 2 [chapter on the modernist time-novel, including *Mrs Dalloway*].

J. Hillis Miller, *Fiction and Repetition. Seven English Novels* (Oxford: Blackwell, 1982) [Includes chapters on *Mrs Dalloway* and *Between the Acts*].

Michael Levenson, *Modernism and the Fate of Individuality: Character and Novelistic Form from Conrad to Woolf* (Cambridge University Press, 2005).

Paul Saint-Amour, *Tense Future: Modernism, Total War, Encyclopedic Form* (Oxford: Oxford University Press, 2015).

Week 4: Colonial Contact Zones (TBC)

This seminar will consider some of the ways what we now call modernist writing registered the impact of empire. Was modernism a response to a far more intensive and disruptive contact with other cultures than Europe had registered previously? In what ways were both the expansion of empire and modernist writing catalyzed by a global process of modernization?

Seminar reading

Joseph Conrad, *Heart of Darkness* (1899)

T.S. Eliot, *The Waste Land* (1922)

Katherine Mansfield, *Collected Short Stories*, particularly: 'Prelude', 'At the Bay', 'The Garden Party' (from *The Garden Party and Other Stories* [1922]).

W.B. Yeats, Introduction to Rabindranath Tagore, *Gitanjali* (1912)

Further reading

Edward Said, *Culture and Imperialism* (London: Chatto & Windus, 1993) (especially chapters 1-3)

Laura Doyle and Laura Winkiel (eds.), *Geomodernisms: Race, Modernism, Modernity* (Bloomington: Indiana University Press, 2005)

Chinua Achebe, 'An Image of Africa', *Norton Anthology* 7th edn

Rod Edmond, *Representing the South Pacific* (Cambridge: Cambridge University Press, 1997).

Week 5: Formalism and Historicism (Dr Marina MacKay)

In this seminar, we shall be thinking about the relatively new designation of 'late modernism'—both a period designation and a marker of specific formal difficulties—as a way of exploring the critical presuppositions and invitations of older and newer modes of formalist and historicist approach. If a 'modernism' receding into the past seems increasingly to require historical contextualization, how far might historicization annihilate rather than foreground its modernity? We will also, of course, be assessing the tenability and utility of distinctions between style and context.

Seminar reading

Elizabeth Bowen, *The Heat of the Day* (1949)

Henry Green, *Party Going* (1939)

Rita Felski, 'Context Stinks!', *New Literary History*, 42.4 (Autumn 2011): 573-91. [This whole special issue of *NLH* is on 'context' and its uses and limits.]

Marjorie Levinson, 'What is New Formalism?', *PMLA* 122, 2 (March 2007): 558-69

Rod Mengham, *The Idiom of the Time: The Writings of Henry Green* (Cambridge: Cambridge University Press, 1983), 31-52.

Claire Seiler, 'At Mid-Century: Elizabeth Bowen's *The Heat of the Day*', *Modernism/modernity* 21. 1 (January 2014): 125-45.

Further reading

Thomas Davis, *The Extinct Scene: Late Modernism and Everyday Life* (New York: Columbia University Press, 2015).

-----, 'Late Modernism: British Literature at Mid-Century', *Literature Compass* 9. 4 (April 2012): 326-37.

Patrick Deer, *Culture in Camouflage: War, Empire, and Modern British Literature* (Oxford: Oxford University Press, 2009).

Steve Ellis, *British Writers and the Approach of World War II* (Cambridge: Cambridge University Press, 2015).

Maud Ellmann, *Elizabeth Bowen: The Shadow Across the Page* (Edinburgh: Edinburgh University Press, 2003).

Jed Esty, *A Shrinking Island: Modernism and National Culture in England* (Princeton: Princeton University Press, 2004), 1-22.

Catherine Gallagher and Stephen Greenblatt, *Practicing New Historicism* (Chicago: The University of Chicago Press, 2000).

Leo Mellor, *Reading the Ruins: Modernism, Bombsites and British Culture* (Cambridge: Cambridge University Press, 2011).

Tyrus Miller, *Late Modernism: Politics, Fiction, and the Arts Between the World Wars* (Berkeley: University of California Press, 1999), 3-25.

Adam Piette, *Imagination at War: British Fiction and Poetry, 1939-45* (London: Papermac, 1995).

John Whittier-Ferguson, *Mortality and Form in Late Modernist Literature* (Cambridge: Cambridge University Press, 2014), 1-30.

Week 6: Theatre and Society (Prof Kirsten Shepherd-Barr)

This seminar will attend to social changes in Britain since the Second World War as they are reflected in plays for theatre and in theatre history. The set texts will give us the opportunity to critique constructions of class, gender, and religion, and analyze how a playwright's exploration of such issues requires innovations in form and performance. Contemporary reaction to these plays and their production histories will also be subjects for discussion, as we consider how the spirit of the age might be located in London's theatreland, and beyond.

Seminar Reading

John Osborne, *Look Back in Anger* (1956)

Samuel Beckett, *Happy Days* (1961)

Caryl Churchill, *Vinegar Tom* (1978)

Further Reading

David Hare, *Racing Demon* (1990)

Tom Stoppard, *Rock 'n' Roll* (2006)

Michael Billington, *State of the Nation: British Theatre Since 1945* (London: Faber, 2007).

Richard Eyre and Nicholas Wright, *Changing Stages: A View of British Theatre in the Twentieth Century* (London: Bloomsbury, 2000).

Christopher Innes, *Modern British Drama 1890-1990* (Cambridge: Cambridge University Press, 1992).

Dan Rebellato, *1956 and All That: The Making of Modern British Drama* (London: Routledge, 1999).

Alex Sierz, *Rewriting the Nation: British Theatre Today* (London: Methuen Drama, 2011)

John Russell Taylor, *Anger and After: A Guide to the New British Drama* (London: Methuen, 1962).

Week 7: Literature and Visual Culture (Professor Laura Marcus)

Is modern culture a visual culture? If so, whose gaze does it privilege? In this seminar we'll discuss some of the classic theoretical texts in visual culture studies in order to interrogate the association of modernity with the visual, the gendering of the gaze, and the impact of technological change. In a case study of Woolf's *To the Lighthouse*, we'll think about how literary texts are embedded in visual cultures and how they can depict and critique those cultures. We will also look at a recent novel, Don DeLillo's *Point Omega* (2010), in order to assess the new and different ways in which contemporary fiction is engaging with and incorporating visual media.

Seminar reading

Virginia Woolf, *To the Lighthouse* (1927); 'The Cinema' (1926)

Don DeLillo, *Point Omega* (2010). [Douglas Gordon's video installation *Psycho 24*, a remaking of Hitchcock's *Psycho* in slow time, is central to the novel – clips of Gordon's installation should be available on YouTube.]

Walter Benjamin, 'The Work of Art in the Age of its Technological Reproducibility', in *Walter Benjamin: Selected Writings*, Vol 2, 1927-1934 (Harvard University Press, 1999), pp. 101-133.

W.J.T. Mitchell, 'Showing Seeing: A Critique of Visual Culture', *Journal of Visual Culture*, 1.2 (2002), 165-81.

Laura Mulvey, 'Visual Pleasure and Narrative Cinema', *Screen*, 16.3 (1975), 6-18.

Further reading

John Berger, *Ways of Seeing* (Harmondsworth: Penguin, 1972).

Norman Bryson, Michael Ann Holly and Keith Moxey, eds, *Visual Culture: Images and Interpretations* (Hanover, NH: University Press of New England, 1994).

Stanley Cavell, *The World Viewed: Reflections on the Ontology of Film* (Harvard University Press, 1999).

Jonathan Crary, *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century* (Cambridge, MA: MIT Press).

Guy Debord, *The Society of the Spectacle* (New York: Zone Books, 1994).

Hal Foster ed., *Vision and Visuality* (Seattle, WA: Bay View Press/ Dia Art Foundation, 1988).

Michel Foucault, 'The Eye of Power', in *Power/ Knowledge: Selected Interviews and Other Writings, 1972-1977*, ed. by Colin Gordon (Brighton: Harvester Press, 1980), 146-65

Martin Jay, *Downcast Eyes: The Denigration of Vision in Twentieth-Century French Thought* (Berkeley and Los Angeles, CA: University of California Press, 1993).

Nicholas Mirzoeff, ed., *The Visual Culture Reader*, 2nd edn (London: Routledge, 2002).

Laura Marcus, *The Tenth Muse: Writing about Cinema in the Modernist Period* (Oxford University Press, 2007) [Chapter 2 is on Virginia Woolf and cinema].

W.J.T. Mitchell, *Iconology: Image, Text, Ideology* (Chicago: University of Chicago Press, 1986).

Jacqueline Rose, *Sexuality in the Field of Vision* (London: Verso, 1986).

Trotter, David, *Cinema and Modernism* (Blackwell: 2007); *Literature in the First Media Age: Britain Between the Wars* (Harvard University Press, 2013).

'Visual Culture Questionnaire', *October*, 77 (1996): 25-70.

Week 8: Late Styles (Dr David Dwan)

This seminar aims to explore different and sometimes rival conceptions of 'lateness' in contemporary poetry – the poet's reflections on his/her own aging; the maturity of his/her own voice or style; the lateness of a cultural movement or what we might call mannerism; the cultural practices of an epoch defined by a sense of its own lateness – or what we used to call postmodernism. How do these issues bear upon poetic form and our broader understanding of the function of poetry?

Seminar reading

Seamus Heaney, *District and Circle* (2006)

Paul Muldoon, *Songs and Sonnets* (2012)

Further reading

Theodor Adorno, 'Late Style in Beethoven', *Essays on Music*, trans. Susan Gillespie (Berkeley: University of California Press, 2002).

Edward Said, from *On Late Style* (London: Bloomsbury, 2006).

Ben Hutchinson, *Lateness and Modern European Literature* (Oxford: Oxford University Press, 2016).

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

Dr Michelle Kelly michelle.kelly@ell.ox.ac.uk and Dr Graham Riach graham.riach@ell.ox.ac.uk

Michaelmas Term 2019

The Colonial, the Postcolonial, the World:

Literature, Contexts and Approaches (A/Core Course)

The A course comprises 8 x 1.5-2-hour seminars and is 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 with relevant expertise, in dialogue with one or more short presentations from students on the week's topic. There is no assessed A course work, but students are asked to give at least one presentation on the course, and to attend all the seminars. 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.

Seminars take place on Tuesdays from 11-1 in the English Faculty (room TBC), except the seminar in week 8, which is held at St Hugh's College.

Week 1

Colonial Discourse (Ushashi Dasgupta)

In this seminar we will spend time thinking of the global and of worldliness through various imperial and 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 various 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.

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 2

Theories of World Literature: What Is World Literature?...What *Isn't* World Literature?

(Graham Riach)

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

Primary

David Damrosch, *What is World Literature?* (2003).

--- 'What Isn't World Literature', lecture available at
<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.

Secondary

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 3

The (Un)translatability of World Literature (Adriana X. Jacobs)

This seminar will examine the role of translation in the development of the category of world literature with a particular focus on the term “translatability.” We will consider how translation into “global” English has shaped contemporary understandings of translatability and how to reconcile these with the more recent turn to “untranslatability” in literary scholarship. To what extent are the parameters of world literature contingent on a translation economy that privileges certain languages, authors and texts over others? What room is there in current configurations of world literature for works that “do not measure up to certain metrics of translational circulation” (Zaritt)?

Primary

Emily Apter, Introduction and Chapter 1, *Against World Literature: On the Politics of Untranslatability* (New York: Verso, 2013): 1-43.

“To Translate,” in *Dictionary of Untranslatables: A Philosophical Lexicon*, Barbara Cassin, ed., ed. and trans. Emily Apter, Jacques Lezra, and Michael Wood (Princeton: Princeton UP, 2014): 1139-1155. (read introduction online: <http://press.princeton.edu/titles/10097.html>)

Johannes Göransson, “‘Awash in Mimicry’: The Threat of Foreign Influence,” in *Transgressive Circulation: Essays on Translation* (Blacksburg, VA: Noemi Press, 2018): 27-36.

Karen Emmerich, Introduction and Chapter 1, in *Translation and the Making of Originals* (London: Bloomsbury Academic, 2017): 1-64.

Secondary

Antoine Berman, “Translation and the Trials of the Foreign,” trans. Lawrence Venuti, in *The Translation Studies Reader*, 3rd edition (New York/Abingdon: Routledge, 2012): 240-253.

Ignacio Infante, “On The (Un)Translatability of Literary Form: Framing Contemporary Translational Literature,” *Translation Review* 95.1 (2016): 1-7.

Lydia Liu, “The Problem of Language in Cross-Cultural Studies,” in *Translingual Practice: Literature, National Culture, and Translated Modernity—China, 1900-1937* (Stanford: Stanford UP, 1995): 1-42.

Ronit Ricci, “On the untranslatability of ‘translation’: Considerations from Java, Indonesia,” *Translation Studies* 3.3 (2010): 287-301.

Saul Zaritt, “‘The World Awaits Your Yiddish Word’: Jacob Glatstein and the Problem of World Literature,” *Studies in American Jewish Literature* (1981-) 34.2 (2015): 175-203.

Week 4

World/War Literature: Images, Songs and Writings from South Asia (Santanu Das)

How does the 'world' in world literatures speak to the 'world' in the world wars? In this seminar, we will focus on the global war of 1914–18 and examine a range of material – objects, letters, photographs, paintings, sound-recordings, and literary writings, from South Asia and the UK – to test accepted categories and raise fresh questions. First, how do literatures from different countries and times respond to a shared world event and put pressure on our understanding of 'world literature', largely defined by processes of circulation, translation and untranslatability? Translation, for us, will revolve around questions not just of race and language but also processes of cognition, emotion and epistemology. Second, to excavate a more global literature in a context where the majority of the world's population was not literate – but often robustly literary – do we need to re-think the category of 'literature' itself? Underlying these two questions will also be a redefinition of the 'archive' and the role of the literary in filling in the gaps of history.

Primary (to be provided)

Extracts from David Omissi ed. *Indian Voices of the Great War: Soldiers' Letters, 1914-1918* (1999)

Extracts from Mulk Raj Anand, *Across the Black Waters* (1940) (Chapters 1, 2, 4)

Rudyard Kipling, 'The Fumes of the Heart' from *Eyes of Asia* (1918).

Extract from Rabindranath Tagore, *Nationalism* (1917)

Extract from Kamila Shamsie, *A God in Every Stone* (2014) (pp.44 – 62)

photographs and sound-recordings to be uploaded or provided in class)

Critical Reading

Chapter 1 of Hermione Lee, *Body Parts: Essays on Life-Writing* (Pimlico: London, 2008);
Claire Buck, Introduction and Chapter 1 in *Conceiving Strangeness in British First World War Writing* (London: Palgrave, 2015)

Further Reading

David Omissi, 'Europe Through Indian Eyes: Indian Soldiers Encounter England and France, 1914-1918', *The English Historical Review* 122.496 (2007).

George Robb, 'Nation, Race, and Empire', *British Culture and the First World War* (2002)

Jahan Ramazani, 'Cosmopolitan Sympathies: Poetry of the First Global War', in Santanu Das and Kate Mcloughlin ed. *The First World War: Literature, Culture, Modernity* (OUP, 2018)

Santanu Das, *India, Empire and First World War Culture: Writings, Images, Songs* (CUP, 2018)

Week 5**Writing Postcolonial Photography (Hermann Wittenberg)**Primary

J.M. Coetzee, 'The Vietnam Project' in *Dusklands* (1974)

Roland Barthes, *Camera Lucida: Reflections on Photography*. Trans. Richard Howard. London: Cape, 1982.

Secondary

Ariella Azoulay, *The Civil Contract of Photography*. Zone Books / MIT Press, 2008

Ulrich Baer, *Spectral Evidence: The Photography of Trauma*, MIT Press, 2005

Teju Cole, *Blindspot*. London: Faber and Faber, 2016.

Week 6**Between Nation and World, English and Other Languages (Margaret Hillenbrand)**

Many writers and critics feel anxious about the entrenched status of English as the language for World Literature, while others again remain unmoved by the lure of the planetary even as their work travels well beyond the limiting geography of the nation. In this seminar, we look at the idea of regional, continental, trans-oceanic, or area-based alignments for writers and thinkers, with a particular focus on Asia. On the one hand, such sub-global confederacies rely on the kind of rooted knowledge of texts and contexts that deracinated global English is threatening to make academically redundant. But on the other, these literary alliances seldom have a single language in common. What, then, might their critical terms of engagement be? What kind of communal, communicative spaces can writers and theorists open up between nation and world, English and other languages?

Primary

Takeuchi Yoshimi, *What is Modernity?: Writings of Takeuchi Yoshimi*, translated by Richard F. Calichman (New York: Columbia University Press, 2005), chapter 6.

Kuan-hsing Chen, *Asia as Method* (Durham: Duke University Press, 2010), chapter 5.

Secondary

Aamir Mufti, *Forget English! Orientalisms and World Literatures* (Cambridge: Harvard University Press, 2015), prologue and chapter 3.

Gayatri Spivak, *Other Asias* (Oxford: Wiley-Blackwell, 2007), chapter 7.

David Damrosch and Gayatri Spivak, "Comparative Literature/World Literature: A Discussion with David Damrosch and Gayatri Spivak", *Comparative Literary Studies* 48/4 (2011): 455-85.

Haruo Shirane, "What Global English Means for World Literature", *Public Books*, October 1 2015 <http://www.publicbooks.org/what-global-english-means-for-world-literature/>.

Week 7

Criticism in the World (William Ghosh)

This seminar explores the historical and geographical origins of postcolonial criticism in the 1980s and early 1990s. It focusses on the critic and memoirist Sara Suleri, and on Edward Said's essays on 'secular' or 'worldly' literature and criticism. It asks if we should read criticism as an instance of 'world' or 'worldly' literature, alongside memoir, fiction, and so on. What is the relationship between the criticism we ourselves write, and our own place in the world?

Primary

Sara Suleri, *Meatless Days: A Memoir* (Chicago: Chicago UP, 1989)

-- *The Rhetoric of English India* (Chicago: Chicago UP, 1992) chapters 1, 2, 4 & 5.

Edward W. Said, *The World, The Text, and the Critic* (Cambridge MA: Harvard UP, 1983) Introduction, chapter 1 & chapter 10.

Secondary

William Ghosh, 'The Formalist Genesis of Postcolonial Reading' *English Literary History* 84.3 (Fall 2017) 765-89.

Simon Gikandi, 'Globalization and the Claims of Postcoloniality' *South Atlantic Quarterly* 100.3 (Summer 2001) 627-658.

Aamir Mufti, 'Auerbach in Istanbul: Edward Said, Secular Criticism, and the Question of Minority Culture' *Critical Inquiry* 25.1 (Autumn 1998) 95-125.

Ankhi Mukherjee, 'What is a Classic?' *PMLA* 125.4 (October, 2010) 1026-1042.

Sara Suleri, *Boys Will Be Boys: A Daughter's Elegy* (Chicago: Chicago UP, 2003).

Robert J.C. Young, *Postcolonialism: An Historical Introduction* (Oxford: Blackwell, 2001). Part V 'Formations of Postcolonial Theory'

Week 8**Creative Criticism and World Literary Studies** (Peter D. McDonald – St Hugh's)

NOTE: Venue for this week is St Hugh's College. Exact details to follow.

The purpose of this seminar is to introduce the theory and practice of creative criticism and to consider its implications for world literary studies today.

Reading (all accessible from within the Oxford domain)

Maurice Blanchot, 'The Task of Criticism Today', trans. Leslie Hill, *Oxford Literary Review*, 22 (2000), 19-24.

Peter D. McDonald, introduction to *Artefacts of Writing* (2017), 1-31. See also <https://artefactsofwriting.com/>

Peter D. McDonald, 'Seeing through the *Concept* of World Literature', *Journal of World Literature*, 4.1 (2019), 13-34.

Preparation:

Main presenter: In a 1000-word position paper, explain what Blanchot meant by the phrase 'creative criticism'.

All other participants: Bring one example of a piece of writing the *literary operations* of which challenge or open up concepts of the 'world' in interesting ways. You may use originals, translations, or a combination of the two. Set out your example and briefly explain your choice on a single-sided A4 (copies for everyone).

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

Dr Nicholas Gaskill, Dr Erica McAlpine

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 Week 3, we will meet individually with each of you; we will not meet for seminar in Week 3. In Weeks 4-7, 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 I:

- Matthiessen, F.O. *American Renaissance: Art and Expression in the Age of Emerson and Whitman* (New York: Oxford UP, 1941), Book 3, Ch. X, sections 2–6 (pp. 402–59)
- 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”
- Donald E. Pease, “*Moby-Dick* and the Cold War,” in *The American Renaissance Reconsidered*, ed. Walter Benn Michaels and Donald E. Pease (Baltimore, MD: Johns Hopkins UP, 1985)
- Michael Rogin, *Subversive Genealogy: The Politics and Art of Herman Melville* (U of California P, 1985), prologue and ch. 4, “*Moby-Dick* and the American 1848.”
- 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>.

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

WEEK 2: *Moby-Dick* and the Reconfiguration of American Literary Studies

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

A Brief History of American Literary Studies II:

- C.L.R. James, *Mariners, Renegades, and Castaways: The Story of Herman Melville and the World We Live In* [1953] (Hanover, NH: UP of New England, 2001).
- Edward Said, “Introduction,” *Moby-Dick*, by Herman Melville (New York: Library of America, 1991), xiii–xxix.
- Wai Chi Dimock, *Empire for Liberty: Melville and the Politics of Individualism* (Princeton UP, 1991), ch. 4, “Blaming the Victim”

- Birgit Brander Rasmussen, *Queequeg's Coffin: Indigenous Literacies and Early American Literature* (Durham, NC: Duke UP, 2012), introduction and ch. 4.
- Edward Sugden, *Emergent Worlds: Alternative States in Nineteenth-Century American Culture* (NY: NYU Press, 2018), introduction, chapter 1 (esp. pp. 71–85), and coda.

WEEK 3: Individual Meetings

WEEK 4: Dickinson and the 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. We also recommend having a look at *The Gorgeous Nothings: Emily Dickinson's Envelop Poems*, eds. Jen Bervin and Marta Werner.

- Sharon Cameron, *Choosing Not Choosing: Dickinson's Fascicles* (Chicago: U of Chicago P, 1991), at least chs. 1–2
- Virginia Jackson, *Dickinson's Misery: A Theory of Lyric Reading* (Princeton UP, 2005), "Beforehand" and chs. 1–2.

Week 5: The 1930s: Word and Image

James Agee and Walker Evans, *Let Us Now Praise Famous Men* [1941] (New York: Mariner Books, 2001)

- William Stott, *Documentary Expression and Thirties America* (Chicago: U of Chicago P, 1973, 1986): skim Parts 1 and 2, then read Part 4 on Agee and Evans (pp. 259–314).
- T.V. Reed, "Unimagined Existence and the Fiction of the Real," *Representations* 24 (autumn 1988): 156–76.

Week 6: Ellison and the Black Intellectual

Ralph Ellison, *Invisible Man* [1952] (New York: Vintage, 1995), and “The World and the Jug” from *Shadow and Act* (1964)

- Kenneth Warren, *So Black and Blue: Ralph Ellison and the Occasion of Criticism* (Chicago: U of Chicago P, 2003), esp. the introduction, ch. 1, and conclusion.
- Richard Wright, “Blueprint for Negro Writing” (1937) and (recommended) either *Uncle Tom’s Children* (1938), *Native Son* (1940), or *Black Boy* (1945).
- Larry Neal, “Ellison’s Zoot Suit” (1970), in *Ralph Ellison’s Invisible Man: A Casebook*, ed. John. F. Callahan (Oxford UP, 2004).

WEEK 7: The Futures of Queer Theory

Maggie Nelson, *The Argonauts* (Graywolf Press, 2015; Melville House, 2016)

- Lee Edelman, *No Future: Queer Theory and the Death Drive* (Duke UP, 2004), ch. 1, “The Future is Kid Stuff”
- Jack Halberstram, *In a Queer Time and Place: Transgender Bodies, Subcultural Lives* (NYU Press, 2005), ch. 1, “Queer Temporality and Postmodern Geographies.”

WEEK 8: Reports on Secondary Texts

FORMAT OF REPORTS

Select three texts from the following list. You will be asked to submit your selections in rank order at the end of Week 2, and we will assign texts by Week 3. If there’s a book from the last five years that you would like to present on that’s not included below, let us know when you submit your ranked list. Please choose materials that you will not be working with in other courses. In Week 8 you will present a ten-minute summary and analysis of your assigned text.

Arsić, Branka. *Bird Relics: Grief and Vitalism in Thoreau* (Harvard UP, 2015).

Berlant, Lauren. *Cruel Optimism* (Duke 2011)

Brickhouse, Anna. *The Unsettling of America: Translation, Interpretation, and the Story of Don Luis De Velasco, 1560–1945* (Oxford: 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).

B-COURSES

Overview

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

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

Strand	Michaelmas Term		Hilary Term	
650-1550 and First Year MPhil	Palaeography, Transcription, Codicology and the History of the Book (Prof Daniel Wakelin) (wks 1-6)		Palaeography, Transcription, Codicology and the History of the Book (Prof Daniel Wakelin) (wks 1-4)	
1550-1700	Material Texts 1550-1700 (Prof Adam Smyth) (wks 1-6)	Early Modern Hands (Dr Philip West)	Early Modern Textual Cultures (Prof Adam Smyth) (wks 1-6)	
1700-1830	Material Texts 1700-1830 (Dr Carly Watson) (wks 1-6)	Handwriting 1700-1830 (Mr. Clive Hurst)	1700-1830 B-course: Textual Cultures (Dr Carly Watson) (wks 1-6)	
1830-1914	Material Texts 1830-1914 (Prof. Dirk Van Hulle) (wks 1-6)	Handwriting 1830-1914 (Mr. Clive Hurst)	Bibliography, Theories of Text, History of the Book, Manuscript Studies: 1830-1914 (Dr Freya Johnston) (MT wks 7-8, HT wks 1-5)	
1900-present	Material Texts 1900-present (Prof. Dirk Van Hulle) (wks 1-6)	Material Methodology (Dr Judith Priestman)	History of the Book 1900 – present day (Prof. Dirk Van Hulle and others) (MT wks 7-8, HT wks 1-6)	
American	Material Texts in English and American Studies and World Literatures (wks 1-6)	Material Methodology (Dr Michelle Kelly) (wks 1-8)	English & American B Course (Dr Michael Kalisch) (MT wks 7-8, HT wks 1-6)	
World Literatures			World Literatures B Course (Prof Peter McDonald –St.Hugh's and Dr Michelle Kelly) (MT wks 7-8, HT wks 1-6)	
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

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

Palaeography, Transcription, Codicology and the History of the Book

This course in palaeography, transcription, codicology and the history of the book 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 thirty-six classes over weeks 1–6 of Michaelmas term 2019 and weeks 1–4 of Hilary term 2020. There will also be informal visits to see manuscripts in the Bodleian Library. In the middle of each term, there will be short one-to-one meetings to discuss your plans for the coursework.

Assessment

(1) You will sit a short test in transcribing and describing handwriting in week 5 of Hilary term 2020. 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 2020 (date TBC). The coursework should be a piece of research which draws on any of your skills and expertise in the history of the book or textual transmission. 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 is to practise reading Old English and/or Middle English in the original languages and spelling. If you have not read widely in the original languages, for convenience and variety of sources you might begin 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 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.* A more specialist reading list will be provided in class.

Theoretical reflections on the rationale of this course:

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

Theoretical reflections on the study of material texts in general:

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

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:

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

Our research is often shaped by reading 'off topic'. None of these books is at all essential or even relevant to the course, but each has influenced my approach to it:

- Ann Blair, *Too Much to Know*
- Nicole Boivin, *Material Cultures, Material Minds*
- Johanna Drucker, *Graphesis*
- Stanley Fish, *Is There a Text in this Class?*
- Juliet Fleming, *Cultural Graphology*
- Alfred Gell, *Art and Agency*
- Lisa Gitelman, *Paper Matters*
- Heather Jackson, *Marginalia*

- Bonnie Mak, *How the Page Matters*
- Stanley Morison, *Politics and Script*
- Alexander Nagel and Christopher Wood, *Anachronic Renaissance*
- David Pye, *The Nature and Art of Workmanship* and *The Nature and Aesthetics of Design*
- Richard Sennett, *The Craftsman*
- Sebastiano Timpanaro, *The Freudian Slip*

I'd be curious to know what would be on your list of wider influences.

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

Michaelmas Term 2019 – Material Texts

Professor Adam Smyth

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

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

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

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

John Barnard, D.F. McKenzie and Maureen Bell (eds.), *The Cambridge History of the Book in Britain*, vol. 5: 1557-1695, (Cambridge University Press, 2002)

Heidi Brayman, Jesse M. Lander and Zachary Lesser (eds), *The Book in History, The Book as History: New Intersections of the Material Text* (Yale University Press: New Haven and London, 2016)

Elizabeth Eisenstein, *The Printing Revolution in Early Modern Europe* (Cambridge University Press, 1983) – an abridged version of Eisenstein's *The Printing Press as an Agent of Change* (2 vols., Cambridge University Press, 1979). Note that this founding narrative is generally now critiqued: see, for example, Adrian Johns, *The Nature of the Book* (Chicago University Press, 1998)

Leslie Howsam, *Old Books and New Histories: An Orientation to Studies in Book and Print Culture* (University of Toronto Press, 2006)

D. F. McKenzie, *Bibliography and the Sociology of Text* (Cambridge University Press, 1999)

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)

Sarah Werner, *Studying Early Printed Books 1450-1800* (Wily Blackwell, 2019)

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

Throughout the course, keep in mind the following questions:

How do we read and describe materiality? 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?

To what degree is the process of production legible in the material text – or is the labour of making concealed beneath the finished book?

What relationships might we propose between material and literary form? What new questions can a literary scholar ask in the light of the topics we cover on this B course?

What does it mean to study the history of the book in the digital age?

Weekly readings

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

* 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

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.

David Pearson, *Books as History* (The British Library/Oak Knoll Press, 2008)

Jessica Brantley, 'The Prehistory of the Book,' in *PMLA* 124:2 (2009), 632-39

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>

3. Theories of editing

* 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*.
- * 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.

Goldberg, Jonathan. "'What? in a names that which we call a Rose': The Desired Texts of *Romeo and Juliet*," in *Crisis in Editing: Texts of the English Renaissance*, ed. Randall McLeod (AMS Press, 1988), pp. 173-202

* Random Cloud, 'FIAT FLUX,' in *Crisis in Editing: Texts of the English Renaissance*, ed. Randall McLeod (AMS, 1988), pp. 61-172

* Leah S. Marcus, *Unediting the Renaissance: Shakespeare, Marlowe, Milton* (Routledge, 1996), esp. pp. 1-38

Michael Hunter, 'How to Edit a Seventeenth-Century Manuscript: Principles and Practice,' in *The Seventeenth Century*, 10, 277-310

Random Cloud, "'The Very Names of the Persons": Editing and the Invention of Dramatick Character,' in *Staging the Renaissance: Reinterpretations of Elizabethan and Jacobean Drama*, ed. by David Scott Kastan and Peter Stallybrass (Routledge, 1991), pp. 88-96

A.E. Housman, 'The Application of Thought to Textual Criticism,' in *The Classical Papers of A.E. Housman*, 3 vols, ed. J. Diggle and F.R.D. Goodyear (Cambridge, 1972), 3: 1058-69, reprinted in his *Selected Prose*, ed. John Carter (1961), pp. 131-50, and *Collected Poems and Selected Prose*, ed. Christopher Ricks (1988), pp. 325-39

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

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?
- * 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

H. J. Jackson, *Marginalia: Readers Writing in Books* (Yale University Press, 2001)

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

Roger Chartier, 'Laborers and Voyagers: From the Text to the Reader,' in *Diacritics* 22, (1992), 49-61

5. Collecting, describing, preserving, and transmitting the text

Roger Chartier and Lydia G Cochrane, *The Order of Books: Readers, Authors, and Libraries in Europe Between the Fourteenth and Eighteenth centuries* (Polity, 1994)

* Will Noel, 'The Commons and Digital Humanities in Museums', 2013 lecture on digital data, www.youtube.com/watch?v=XPJ_kciC15I

Andrew Pettegree, 'Building a Library,' in *The Book in the Renaissance* (Yale University Press, 2010), pp. 319-32

Heidi Brayman Hackel, 'Consuming Readers: Ladies, Lapdogs, and Libraries,' in *Reading Material in Early Modern England: Print, Gender, and Literacy* (Cambridge: Cambridge University Press, 2005), pp. 196-255

Gile Mandelbrote and Barry Taylor (eds), *Libraries within the Library: The Origins of the British Library's Printed Collections* (London: The British Library, 2009)

Jennifer Summit, *Memory's Library: Medieval Books in Early Modern England* (University of Chicago Press, 2008)

Clare Sargent, 'The Physical Setting: The Early Modern Library (to c. 1640),' in *The Cambridge History of Libraries in Britain and Ireland*, Volume 1 to 1640, eds Elisabeth Leedham-Green and Teresa Webber (Cambridge University Press, 2006), pp. 51–65

The Cambridge History of Libraries in Britain and Ireland, vol. II: 1640–1850, edited by Giles Mandelbrote and Keith Manley, (Cambridge University Press, 2006)

6. Collections in College Libraries: the case of Nicholas Crouch

We will base this week's discussion around the printed and manuscript collections of Nicholas Crouch, held at Balliol College. We'll explore particular bibliographical resources, including the College Library's donor register, and the various lists Crouch made, including a list of books he lent, from 1653 to 1689. We will consider Crouch's own organisation of his books in lists he made and through shelf marks he added to volumes, and we will also think about issues of conservation and cataloguing. Are collections expressive of personality? Is there a legible ideological consistency to Crouch's manuscripts and books? How do modern curators strike a balance between preserving Crouch's collection as it was, and organising it for readers today? How does Crouch's collection open up new perspectives on bibliographical culture?

* Familiarise yourself in advance with Nicholas Crouch, his library, and Balliol's holdings, by looking at 'Reconstructing Nicholas Crouch' at

<https://balliollibrary.wordpress.com/2016/09/29/reconstructing-nicholas-crouch>.

* Jeffrey Todd Knight, *Bound to Read: Compilations, Collections, and the Making of Renaissance Literature* (University of Pennsylvania Press, 2013)

* Paul Morgan, *Oxford Libraries Outside the Bodleian: A Guide* (Bodleian, 1980)

Joseph A. Dane, 'Classification and Representation of Early Books,' in Dane, *The Myth of Print Culture*, chapter 3.

Hilary Term 2020 - Early Modern Textual Cultures: Writing, Circulating, Reading

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.

Your 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 you have 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 (7-minute) 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.

Items marked with an asterisk are particularly recommended.

Week 1: Manuscript culture

We will start by thinking about early modern manuscript culture: how were handwritten texts composed, copied, altered, circulated, read? How public were these texts? What kinds of communities and coteries consumed them? How much control did authors have over circulation? How did texts move between readers? How stable were manuscripts?

* Robert Darnton, 'Seven Bad Reasons Not to Study Manuscripts,' in *Harvard Library Bulletin* 4:4 (Winter 1993-94), 37-42

* Harold Love, *Scribal Publication in Seventeenth-Century England* (Clarendon Press, 1993), reprinted as *The Culture and Commerce of Texts: Scribal Publication in Seventeenth-Century England* University of Massachusetts Press, 1998), esp. pp. 3-90

* Henry Woudhuysen, *Sir Philip Sidney and the Circulation of Manuscripts* (Clarendon Press, 1996), esp. pp. 1-21

* Victoria Burke, 'Let's Get Physical: Bibliography, Codicology, and Seventeenth-Century Women's Manuscripts,' in *Literature Compass* 4.6 (2007), 1667-8

* Arthur F. Marotti, *Manuscript, Print, and the English Renaissance Lyric* (Cornell University Press, 1995), esp. 'Social Textuality in the Manuscript System,' pp. 135-208

Peter Beal, *In Praise of Scribes: Manuscripts and their Makers in Seventeenth-Century England* (Clarendon, 1998)

Peter Beal, *A Dictionary of English Manuscript Terminology: 1450 to 2000* (Oxford University Press, 2009) - useful and fascinating to browse

S. P. Cerasano and Steven W. May (eds), *In the Prayse of Writing: Early Modern Manuscript Studies* (British Library, 2012)

James Daybell and Peter Hinds (eds), *Material Readings of Early Modern Culture: Texts and Social Practices, 1580-1730* (Palgrave, 2010)

Week 2: Textual transmission: print, manuscript, orality

How, and with what consequences, did texts move between different media? What relationship existed between these different forms of publication? How was the act of writing in manuscript changed by the culture of print? Is early modern literary scholarship built around print-centric assumptions? How do we respond – as readers, textual scholars, literary critics, editors – to the fact that many early modern texts exist in multiple, variant forms?

* David McKitterick, *Print, Manuscript and the Search for Order, 1450-1830* (Cambridge University Press, 2003), esp. pp. 1-21

* Arthur F. Marotti, *Manuscript, Print, and the English Renaissance Lyric* (Cornell University Press, 1995), esp. chapter 9, 'Print and the Lyric,' pp. 209-90

* Harold Love, *Scribal Publication in Seventeenth-Century England* (Clarendon Press, 1993), reprinted as *The Culture and Commerce of Texts: Scribal Publication in Seventeenth-Century England* (University of Massachusetts Press, 1998), esp. chapter 7, 'The ambiguous triumph of print,' pp. 284-312

Julia Crick and Alexandra Walsham (eds), *The Uses of Script and Print, 1300-1700* (Cambridge University Press, 2004)

Arthur F. Marotti and Michael D. Bristol (eds), *Print, Manuscript, Performance: The Changing Relations of the Media in Early Modern England* (Ohio State University Press, 2000)

Alexandra Gillespie (ed.), 'Manuscript, Print and Early Tudor Culture,' in *Huntington Library Quarterly* Special Edition 67 (2004)

Walter J. Ong, *Orality and Literacy* (1982, new edition Routledge, 2002)

Andrew Pettegree, 'The Book Before Print,' in *The Book in the Renaissance* (Yale University Press, 2010)

Wendy Wall, *The Imprint of Gender: Authorship and Publication in the English Renaissance* (Cornell, 1994)

Week 3: 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? Is the history of print becoming the history of individual agents? Or is there an emerging emphasis on the always-collaborative nature of textual production?

* Zachary Lesser, *Renaissance Drama and the Politics of Publication: Readings in the English Book Trade* (Cambridge University Press, 2004), pp. 1-52

* Margaret Ezell, *Social Authorship and the Advent of Print* (Johns Hopkins University Press, 1999), pp. 1-40

* Dip into Henry R. Plomer et al., *A Dictionary of Printers and Booksellers*, either *1557-1640* (Bibliographical Society, 1910), or *1641 to 1667* (Bibliographical Society, 1907) – and think about (i) networks of printers and sellers (how do individuals connect to other individuals, and with what consequences?); (ii) the degree to which biography is a helpful variable for thinking about book production.

Helen Smith, 'The Publishing Trade in Shakespeare's Time,' in Andrew R. Murphy (ed.), *A Concise Companion to Shakespeare and the Text* (Wiley, 2007), pp. 17-34

Marta Straznicky, *Shakespeare's Stationers: Studies in Cultural Bibliography* (University of Pennsylvania Press, 2013). Read esp. the introduction, and sample other chapters.

Marcy L. North, 'Ignoto and the Book Industry,' in *The Anonymous Renaissance: Cultures of Discretion in Tudor-Stuart England* (University of Chicago Press, 2003), pp. 56-88.

Joseph Loewenstein, *Ben Jonson and Possessive Authorship* (Cambridge University Press, 2002)

Peter Blayney, *The Bookshops in Paul's Cross Churchyard* (London, 1990).

Week 4: the Stationers' Register

Our discussion this week will focus on the Stationers' Register, set within the context of the many kinds of documents associated with the Stationers' Company. What kind of a resource is the Stationers' Register? What can it tell us? What kinds of project does it enable? And what are the potentials and pitfalls of using Arber's *Transcript*?

* Edward Arber, *A Transcript of the Registers of the Company of Stationers of London, 1554-1640 AD*, 4 vols (privately printed, 1875-94; rpt. Peter Smith, 1950) – essential that you spend considerable time wandering around this text. It will be the basis of our discussion.

* Peter W. M. Blayney, 'The Publication of Playbooks,' in *A New History of Early English Drama*, eds John D. Cox and David Scott Kastan (New York: Columbia University Press, 1997), pp. 389-415

* Zachary Lesser, *Renaissance Drama and the Politics of Publication: Readings in the English Book Trade* (Cambridge University Press, 2004), pp. 26-51, 'Speculation in the book trade'

* Helen Smith, *'Grossly Material Things': Women and Book Production in Early Modern England* (Oxford University Press, 2012), pp. 87-134, "A free Stationers wife of this companye": Women and the Stationers'

* Cyndia Susan Clegg, 'The Stationers' Company of London,' in *The British Literary Book Trade, 1475-1700*, eds James K. Bracken and Joel Silver, *Dictionary of Literary Biography*, Vol. 170 (Gale Research, 1996), pp. 275-291 – overview of the Company.

Richard McCabe, 'Elizabethan Satire and the Bishops' Ban of 1599,' in *Yearbook of English Studies* 11 (1981), 188-93

Week 5: non-books and baffling texts, and the reach of bibliography

We will consider a number of texts that resist the category of 'book', and that challenge the reach and methods of bibliography. How can we account for these kinds of items? What new questions does bibliography need to learn to ask? What are the blind-spots of our discipline?

* Juliet Fleming, *Cultural Graphology: Writing After Derrida* (Chicago: Chicago UP, 2016). Please read all of this.

* 'The Renaissance Collage: Towards a New History of Reading', special edition of *Journal of Medieval and Early Modern Studies*, ed. Juliet Fleming, William H. Sherman and Adam Smyth, 45.3 (September 2015): read as much of this as you can.

Week 6: building an early modern collection today – a seminar with Mark Byford.

Reading to follow.

M.St. in English (1700–1830) B-Course

Dr Carly Watson (carly.watson@ell.ox.ac.uk)

Michaelmas Term – Material Texts, 1700–1830

The B Course is compulsory for all M.St. students. It provides an introduction to bibliography, book history, and textual scholarship as they apply to the study of literature.

This course is designed to enable you to

- use and appraise a range of approaches to studying the material form of books;
- understand the process of making books in the hand-press era (1500–1800);
- precisely describe the physical features of printed books;
- analyse how the meaning of a text is shaped by its medium (print or manuscript);
- understand the roles of authors, printers, and publishers in the production and distribution of books;
- apply and evaluate textual critical approaches to dealing with the problems of material texts.

Course Details

The course is taught in 1.5-hour classes over six weeks. The required reading for each class is detailed below. Copies of the texts marked [supplied] will be provided during term, along with more extensive reading lists designed to enable further exploration of the topics. The most substantial readings are those for Weeks 1 and 3; it is recommended that you familiarise yourself with this material during the vacation.

Week 1 **Bibliography, book history, and literary study**

Scholarly work in bibliography and book history seeks to understand the meanings contained in the material form of books. What does this involve? And how can it enhance our understanding of literature?

Required reading

Robert Darnton, 'What is the History of Books?', *Daedalus*, 111 (1982), 65– 83 [available online via OxLIP and JSTOR]

Robert Darnton, "'What is the History of Books?' Revisited', *Modern Intellectual History*, 4 (2007), 495–508 [available online via OxLIP]

Paul Eggert, 'Brought to Book: Bibliography, Book History and the Study of Literature', *The Library*, 13 (2012), 3–32 [available online via OxLIP]

D. F. McKenzie, 'The Book as an Expressive Form', in *Bibliography and the Sociology of Texts* (Cambridge: Cambridge University Press, 1999), pp. 9–30 [available online via SOLO]

Week 2 Manuscript, print, and meaning

In our period, texts destined for print publication were handwritten before being reproduced in print. Can the same text have different meanings in manuscript and print? How might the transition from one medium to another have influenced how authors thought about and revised their works?

Required reading

Walter J. Ong, 'Writing Restructures Consciousness' and 'Print, Space, and Closure', in *Orality and Literacy: The Technologizing of the Word* (London: Routledge, 2002), pp. 77–135 [available online via SOLO]

William Wordsworth, 'Ode to Duty', in *Poems, in Two Volumes* (London: Longman and others, 1807), I, 70–74 [available online via SOLO]

—————, 'Ode to Duty', in *Poems, in Two Volumes, and Other Poems, 1800–1807*, ed. by Jared Curtis (Ithaca, NY: Cornell University Press, 1983), pp. 302–9 [supplied]

—————, 'General directions for the Printer', in *Poems, in Two Volumes, and Other Poems, 1800–1807*, ed. by Jared Curtis (Ithaca, NY: Cornell University Press, 1983), p. 56 [supplied]

Compare the manuscript and printed versions of Wordsworth's 'Ode to Duty' (in the editorial notes on the transcription of the manuscript text, 'SH' is Sara Hutchinson, 'MW' is Mary Wordsworth, and 'STC' is Samuel Taylor Coleridge). Can Wordsworth's detailed instructions to the printer concerning the layout of *Poems* (1807) help us to understand the changes he made to the poem before its publication?

Week 3 Making books

At the end of the eighteenth century, printed books were made in much the same way as they had been in the sixteenth century. However, the early nineteenth century saw the advent of new printing and papermaking technologies. What effects did these new technologies have on the material form of books?

Required reading

Please read *either* Sarah Werner, *Studying Early Printed Books, 1450–1800: A Practical Guide* (Chichester: Wiley Blackwell, 2019), pp. 8–78, *or* Philip Gaskell, *A New Introduction to Bibliography* (Oxford: Clarendon Press, 1972), pp. 5–170. Werner's *Guide* provides a very useful overview of the processes of book production in the hand-press era. Gaskell's *Introduction* offers a more detailed account of book production in the period; I will provide extracts from it in the course of the term.

Week 4 Describing books

Bibliographers have developed conventions for precisely describing the physical features of printed books. In this class you will learn how to write a bibliographic description and how the information recorded in such descriptions can be useful.

There is no required reading for this class.

Week 5 Authors, publishers, and copyright

Our period is often characterised as an era of profound change for authors, with copyright legislation providing new legal protections and the expansion of the book trade offering new opportunities to publish and make money from writing. But to what extent did changes in the law and the book trade really benefit authors in this period?

Required reading

Terry Belanger, 'Publishers and Writers in Eighteenth-Century England', in *Books and their Readers in Eighteenth-Century England*, ed. by Isabel Rivers (Leicester: Leicester University Press, 1982), pp. 5-25 [supplied]

Jordan Howell, 'Eighteenth-Century Abridgements of *Robinson Crusoe*', *The Library*, 15 (2014), 292-343 [available online via OxLIP]

Week 6 Textual criticism and theories of editing

The materiality of texts—their existence in multiple copies, which can differ in a wide variety of ways—poses a challenge for editors. In this class you will test out some of the theories that editors have developed to deal with the problems of material texts.

Required reading

W. W. Greg, 'The Rationale of Copy-Text', *Studies in Bibliography*, 3 (1950-1), 19-36 [available online via OxLIP and JSTOR]

Jack Stillinger, 'A Practical Theory of Versions', in *Coleridge and Textual Instability: The Multiple Versions of the Major Poems* (Oxford: Oxford University Press, 1994), pp. 118-40 [available online via SOLO]

Hilary Term - Textual Cultures, 1700-1830

This course follows on from Michaelmas Term's introduction to bibliography and book history by delving deeper into the print and manuscript cultures of the period.

The B Course is assessed by an extended essay (6,000-7,000 words), due in Week 10 of Hilary Term, on a topic of your choice, showcasing evidence and analytical methods drawn from bibliography, book history, and/or textual scholarship. You will be expected to give a short presentation on your topic in class; this will be an opportunity to clarify your ideas and gain feedback from your tutor and peers.

Course Outline

The course is taught in 2-hour classes over six weeks. There is no required reading; instead, you are expected to undertake research for your essay by exploring primary materials and reading relevant secondary literature. Your tutor will help you develop your topic in Weeks 1–6.

Week 1	The book trade and publishing trends
Week 2	Cheap print and popular culture
Week 3	Manuscript, print, and authorial revision
Week 4	Manuscript culture and literary coteries
Week 5	Ornament and illustration
Week 6	Periodicals and the circulation of texts

General Reading

This list offers a selection of works relevant to the topics covered by the course. You are encouraged to refer to it throughout the course and use it as a starting-point for your own explorations.

Janine Barchas, *Graphic Design, Print Culture, and the Eighteenth-Century Novel* (Cambridge: Cambridge University Press, 2003)

Jennie Batchelor and Manushag N. Powell, eds, *Women's Periodicals and Print Culture in Britain, 1690–1820s: The Long Eighteenth Century* (Edinburgh: Edinburgh University Press, 2018)

Lance Bertelsen, 'Popular Entertainment and Instruction, Literary and Dramatic: Chapbooks, Advice Books, Almanacs, Ballads, Farces, Pantomimes, Prints and Shows', in *The Cambridge History of English Literature, 1660–1780*, ed. by John Richetti (Cambridge: Cambridge University Press, 2005), pp. 61–86 [available online via SOLO]

Melanie Bigold, *Women of Letters, Manuscript Circulation, and Print Afterlives in the Eighteenth Century* (Basingstoke: Palgrave Macmillan, 2012)

Paddy Bullard and James McLaverty, eds, *Jonathan Swift and the Eighteenth-Century Book* (Cambridge: Cambridge University Press, 2013)

Simon Eliot, *Some Patterns and Trends in British Publishing, 1800–1919* (London: Bibliographical Society, 1994)

J. E. Elliott, 'The Cost of Reading in Eighteenth-Century Britain: Auction Sale Catalogues and the Cheap Literature Hypothesis', *English Literary History*, 77 (2010), 353–84

Margaret Ezell, *Social Authorship and the Advent of Print* (Baltimore, MD: Johns Hopkins University Press, 1999)

David Foxon, *Pope and the Early Eighteenth-Century Book Trade*, rev. and ed. by James McLaverty (Oxford: Clarendon Press, 1991)

Dustin H. Griffin, *Authorship in the Long Eighteenth Century* (Newark: University of Delaware Press, 2014)

Brean S. Hammond, *Professional Imaginative Writing in England, 1670–1740: 'Hackney for Bread'* (Oxford: Clarendon Press, 1997) [available online via SOLO]

Christina Ionescu, ed., *Book Illustration in the Long Eighteenth Century: Reconfiguring the Visual Periphery of the Text* (Newcastle: Cambridge Scholars, 2011) [available online via SOLO]

Alvin Kernan, *Printing Technology, Letters & Samuel Johnson* (Princeton, NJ: Princeton University Press, 1987)

Zachary Leader, *Revision and Romantic Authorship* (Oxford: Clarendon Press, 1996)

James Raven, *The Business of Books: Booksellers and the English Book Trade, 1450–1850* (New Haven, CT: Yale University Press, 2007)

———, 'Publishing and Bookselling, 1660–1780', in *The Cambridge History of English Literature, 1660–1780*, ed. by John Richetti (Cambridge: Cambridge University Press, 2005), pp. 11–36 [available online via SOLO]

Isabel Rivers, ed., *Books and Their Readers in Eighteenth-Century England* (Leicester: Leicester University Press, 1982)

Isabel Rivers, ed., *Books and Their Readers in Eighteenth-Century England: New Essays* (London: Continuum, 2001) [available online via SOLO]

Pat Rogers, *Literature and Popular Culture in Eighteenth-Century England* (Brighton: Harvester, 1986)

Betty A. Schellenberg, *Literary Coteries and the Making of Modern Print Culture, 1740–1790* (Cambridge: Cambridge University Press, 2016) [available online via SOLO]

William St Clair, *The Reading Nation in the Romantic Period* (Cambridge: Cambridge University Press, 2004)

Jack Stillinger, *Coleridge and Textual Instability: The Multiple Versions of the Major Poems* (Oxford: Oxford University Press, 1994) [available online via SOLO]

Michael F. Suarez, SJ, and Michael L. Turner, eds, *The Cambridge History of the Book in Britain*, Volume 5: 1695–1830 (Cambridge: Cambridge University Press, 2009)

Kim Wheatley, ed., *Romantic Periodicals and Print Culture* (London: Frank Cass, 2003)

M.St. in English (1830–1914) B-Course

This course for the MSt 1830–1914 strand has three different components:

- (i) Material Texts 1830–1914 (Michaelmas Term, weeks 1–6)
- (ii) Transcription (Michaelmas Term, weeks 1–8)
- (iii) Bibliography, Theories of Text, History of the Book, Manuscript Studies: 1830–1914 (Michaelmas Term weeks 7–8 and Hilary Term weeks 1–5)

(i) Material Texts 1830–1914

Professor Dirk Van Hulle

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, consisting of short lectures and seminars, exploring the following topics, applied to literature from 1830–1914:

Week 1	Bibliography (texts from 1830–1914)
Week 2	History of the book: 'The Book Unbound' (Weston Visiting Scholars Centre)
Week 3	Textual scholarship and Digital scholarly editing (texts from 1830–1914)
Week 4	Genetic criticism (texts from 1830–1914)
Week 5	Approaches to research: 'Off the shelf' (Weston Visiting Scholars Centre)
Week 6	Discussion of essay topics

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 (weeks 2 and 5; at the Weston Visiting Scholars Centre). The course is geared towards the last session (week 6), in which you (all students) submit and present a preliminary abstract about the topic you would like to investigate and develop for your essay. This gives you the opportunity to get feedback before the Christmas break and start your archive exploration, possibly with the support of the Maxwell and Meyerstein fund or other funding bodies (for more information, see <https://ego.english.ox.ac.uk/resources>).

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 2009. 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.
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- 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

- 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.
- Finkelstein, David, and Alistair McCleery, eds. 2002. *The Book History Reader*. London: Routledge.
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- Levy, Michelle, and Tom Mole. 2017. *The Broadview Introduction to Book History*. Peterborough: Broadview.
- 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.

Textual Scholarship

- Bowers, Fredson. 1978. 'Greg's "Rationale of Copy-Text" Revisited'. *Studies in Bibliography* 31: 90–161.

- 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.
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- Stillingr, 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.
- Zeller, Hans. 1975. 'A New Approach to the Critical Constitution of Literary Texts'. *Studies in Bibliography* 28: 231-264.

(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

- Deegan, Marilyn, and Kathryn Sutherland, eds. 2009. *Text Editing, Print, and the Digital World*. Farnham: Ashgate.
- 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.
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- Greetham, D. C., ed. 1995. *Scholarly Editing: A Guide to Research*. New York: Modern Language Association.
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- McKerrow, Ronald B. 1939. *Prolegomena for the Oxford Shakespeare: A Study in Editorial Method*. Oxford: Clarendon Press.
- 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.
- Van Hulle, Dirk, and Peter Shillingsburg. 2015. 'Orientations to Text, Revisited'. *Studies in Bibliography* 59: 27–44.

Genetic Criticism

- Bushell, Sally. 2009. *Text as Process: Creative Composition in Wordsworth, Tennyson, and Dickinson*. Charlottesville: University of Virginia Press.
- De Biasi, Pierre-Marc. 1996. 'What Is a Literary Draft? Toward a Functional Typology of Genetic Documentation'. *Yale French Studies* 89: 26–58.
- Deppman, Jed, Daniel Ferrer, and Michael Groden, eds. 2004. *Genetic Criticism: Texts and Avant-Textes*. Philadelphia: University of Pennsylvania Press.
- Ferrer, Daniel. 2011. *Logiques du brouillon: Modèles pour une critique génétique*. Paris: Seuil.
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- Grésillon, Almuth. 1994. *Éléments de critique génétique: Lire les manuscrits modernes*. Paris: Presses Universitaires de Paris.
- Van Hulle, Dirk. 2014. *Modern Manuscripts: The Extended Mind and Creative Undoing from Darwin to Beckett and Beyond*. London: Bloomsbury.

(ii) Transcription

Clive Hurst

(iii) Bibliography, Theories of Text, History of the Book, Manuscript Studies: 1830–1914

Dr Freya Johnston (Course convenor)

The strand-specific portion of the B-course focuses on aspects of book history, manuscript studies, and theories and practices of editing from the nineteenth century to the present. Classes consider serial and periodical publication; the various and expanding audiences of printed material; the challenges faced by writers and publishers in disseminating literary works; and the difficulties and opportunities presented to modern editors and textual critics working on literature of the period.

The course includes an introduction to working with manuscript sources and archival resources in Oxford and beyond. In Hilary Term, students write an essay investigating any of the topics covered across the course. This might involve preparing an edition or considering a topic relating to book history or manuscript studies, usually based on empirical or archival research. The course convenor will advise students on how to develop their essays.

The group meets in the last two weeks of Michaelmas Term (in weeks 7 and 8) and the course continues in Weeks 1–5 of Hilary. There will be six classes, followed by a final meeting in which students present their work in progress:

1. Books, Manuscripts, and Editing (1)
2. Illustrations
3. From Manuscript to Print
4. Nineteenth-Century Periodicals and Reviews
5. Serialisation
6. Books, Manuscripts, and Editing (2)
7. Student Presentations

Further Reading

Books and book history

Brake, Laurel, *Print in Transition, 1850–1910: Studies in Media and Book History* (2001)
 -----, and Julie Codell, *Encounters in the Victorian Press: Editors, Authors, Readers* (2005)
 -----, and Marysa Demoor, ed., *The Lure of Illustration in the Nineteenth Century: Picture and Press* (2009)

McKitterick, David, *The Cambridge History of the Book in Britain*, vol. 6: 1830–1914 (2014)

Price, Leah, *How to Do Things With Books in Victorian Britain* (2012)

-----, *The Anthology and the Rise of the Novel: From Richardson to George Eliot* (2002)

Editing

Butt, John, 'Editing a Nineteenth-Century Novelist (Proposals for an Edition of Dickens)', *English Studies Today*, 2nd ser. (1961), repr. in *Art and Error: Modern Textual Editing*, ed. Ronald Gottesman and Scott Bennett (1970)

Gill, Stephen, 'Wordsworth and his Editors', *Essays in Criticism*, 69 (2019), 1–15

Millgate, Jane, ed., *Editing Nineteenth-Century Fiction* (1978; repr. 2016)

Ricks, Christopher, 'Neurotic Editing', *Essays in Criticism*, 62 (2012), 474–482

Robson, John M., ed., *Editing Nineteenth-Century Texts* (1967)

Small, Ian, 'Annotating "Hard" Nineteenth Century Novels', *Essays in Criticism*, 36 (1986), 281–93

Wall, Stephen, 'Annotated English Novels?', *Essays in Criticism*, 32 (1982), 1–8

Woudhuysen, H. R., 'Punctuation and its Contents', *Essays in Criticism*, 62 (2012), 221–47

Victorian publishing: publishers, periodicals and serials

Cantor, G. N and Sally Shuttleworth, *Science Serialized: Representation of the Sciences in Nineteenth-Century Periodicals* (2004)

Dooley, Allan C., *Author and Printer in Victorian England* (1992)

Finkelstein, David, *The House of Blackwood: Author-Publisher Relations in the Victorian Era* (2002)

Finkelstein, David, *Print Culture and the Blackwood Tradition, 1805–1930* (2006)

Hughes, Linda K. and Michael Lund, *The Victorian Serial* (1991)

- , *Victorian Publishing and Elizabeth Gaskell's Work* (1999)
- Jordan, John and Robert Patten, *Literature in the Marketplace: Nineteenth-Century British Publishing and Reading Practices* (1995)
- King, Andrew, Alexis Easley, and John Morton, ed., *The Routledge Handbook to Nineteenth-Century British Periodicals and Newspapers*, 2 vols. (2016–17)
- Kucich, John, and Jenny Bourne Taylor, ed., *The Oxford History of the Novel in English*, vol. 3: *The Nineteenth-Century Novel 1820-1880* (2011)
- Parrinder, Patrick, and Andrzej Gasiorek, ed., *The Oxford History of the Novel in English*, vol. 4: *The Reinvention of the British and Irish Novel, 1880-1940* (2010)
- Patten, Robert, *Charles Dickens and his Publishers* (1978)
- Salmon, Richard, *The Formation of the Victorian Literary Profession* (2015)
- Shillingsburg, Peter, *Pegasus in Harness: Victorian Publishing and W. M. Thackeray* (1992)
- Sutherland, John, *Victorian Novelists and Publishers* (1976)

Readers and reading practices

- Buckland, Adelene and Beth Palmer, *A Return to the Common Reader: Print Culture and the Novel, 1850-1900* (2011)
- Butler, Marilyn, *Peacock Displayed: A Satirist in his Context* (1979)
- Flint, Kate, *The Woman Reader, 1837-1914* (1993)
- Kucich, John, and Jenny Bourne Taylor, ed., *The Oxford History of the Novel in English*, vol. 3: *The Nineteenth-Century Novel 1820-1880* (2011)
- Parrinder, Patrick, and Andrzej Gasiorek, ed., *The Oxford History of the Novel in English*, vol. 4: *The Reinvention of the British and Irish Novel, 1880-1940* (2010)
- Raven, James, Helen Small, and Naomi Tadmor, *The Practice and Representation of Reading in England* (1996)
- Wicke, Jennifer, *Advertising Fictions: Literature, Advertisement, and Social Reading* (1988)
- [See also volumes in *The Critical Heritage* series, gen. ed. B. C Southam, for the reception histories of individual authors]

Manuscripts and revisions

- Bushell, Sally, *Text as Process: Creative Composition in Wordsworth, Tennyson and Dickinson* (2009)
- Fordham, Finn, *I do I undo I redo: The Textual Genesis of Modernist Selves* (2010)
- Horne, Philip, *Henry James and Revision* (1990)
- Kennedy, Judith, ed., *Victorian Authors and their Works: Revision, Motivations and Modes* (1991)
- Ricks, Christopher, *Tennyson's Methods of Composition* (1966)
- Stillinger, Jack, *Multiple Authorship and the Myth of Solitary Genius* (1991)
- Sullivan, Hannah, *The Work of Revision* (2013)

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

This course for the MSt 1900–Present strand has three different components:

- (i) Material Texts 1900–Present (Michaelmas Term, weeks 1–6)
- (ii) Material Methodology (Michaelmas Term, weeks 1–8)
- (iii) History of the Book 1900 – present day (Michaelmas Term weeks 7–8 and Hilary Term weeks 1–6)

(i) Material Texts 1900–Present

Professor Dirk Van Hulle

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, consisting of short lectures and seminars, exploring the following topics, applied to texts from 1900 to the present:

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 scholarship and Digital scholarly editing (literature from 1900 – present)
Week 4	Genetic criticism (literature from 1900 to the present)
Week 5	Approaches to research: ‘Off the shelf’ (Weston Visiting Scholars Centre)
Week 6	Discussion of essay topics

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 (weeks 2 and 5; at the Weston Visiting Scholars Centre). The course is geared

towards the last session (week 6), in which you (all students) submit and present a preliminary abstract about the topic you would like to investigate and develop for your essay. This gives you the opportunity to get feedback before the Christmas break and start your archive exploration, possibly with the support of the Maxwell and Meyerstein fund or other funding bodies (for more information, see <https://ego.english.ox.ac.uk/resources>).

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

- Finkelstein, David, and Alistair McCleery, eds. 2002. *The Book History Reader*. London: Routledge.
- Greg, W. W. 1951. *The Editorial Problem in Shakespeare: A Survey of the Foundations of the Text*. Oxford: Clarendon Press.

- Levy, Michelle, and Tom Mole. 2017. *The Broadview Introduction to Book History*. Peterborough: Broadview.
- 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.

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.
- 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.
- 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'Keefe, and John Unsworth, eds. 2006. *Electronic Textual Editing*. New York: Modern Language Association.
- Cohen, Philip, ed. 1991. *Devils and Angels: Textual Editing and Literary Theory*. Charlottesville: University of Virginia Press.
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- Keleman, Erick. 2009. *Textual Editing and Criticism: An Introduction*. New York: Norton.
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- Van Hulle, Dirk, and Peter Shillingsburg. 2015. 'Orientations to Text, Revisited'. *Studies in Bibliography*, 59: 27–44.

Genetic Criticism

- Crispi, Luca. 2015. *Joyce's Creative Process and the Construction of Character in 'Ulysses': Becoming the Blooms*. Oxford: Oxford University Press.
- De Biasi, Pierre-Marc. 1996. 'What Is a Literary Draft? Toward a Functional Typology of Genetic Documentation'. *Yale French Studies* 89: 26–58.
- De Biasi, Pierre-Marc and Anne Herschberg Pierrot, eds. 2017. *L'œuvre comme processus*. Paris: CNRS Editions.

- Debray Genette, Raymonde. 1977. 'Génétique et poétique: Esquisse de méthode'. *Littérature* 28: 19–39.
- Deppman, Jed, Daniel Ferrer, and Michael Groden, eds. 2004. *Genetic Criticism: Texts and Avant-Textes*. Philadelphia: University of Pennsylvania Press.
- Ferrer, Daniel. 2011. *Logiques du brouillon: Modèles pour une critique génétique*. Paris: Seuil.
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- Fordham, Finn. 2010. *I Do I Undo I Redo: The Textual Genesis of Modernist Selves*. Oxford: Oxford University Press.
- Gabler, Hans Walter. 2018. *Text Genetics in Literary Modernism and Other Essays*. Cambridge: Open Book Publishers.
- Grésillon, Almuth. 1994. *Éléments de critique génétique: Lire les manuscrits modernes*. Paris: Presses Universitaires de Paris.
- Hay, Louis. 2002. *La littérature des écrivains*. Paris: José Corti.
- Sullivan, Hannah. 2013. *The Work of Revision*. Cambridge, MA: Harvard University Press.

(ii) Material Methodology

Judith Priestman

The purpose of this part of the M.St. course is to familiarise postgraduates with some of the techniques and methodologies involved in researching primary sources, particularly manuscripts and archives. As well as increasing students' knowledge of what is researchable beyond the published canon, the main emphasis of the course is on transcribing and editing manuscripts, where transcription is understood to be a tool for analysing an author's compositional technique. We look at original manuscripts where possible and run through the text to be transcribed in class; students then take a facsimile of it home and work on it there, transcribing and editing it, then hand in the results the following week. Written feedback and marks are provided. A transcription test is set in Week 8, which students are required to pass. All classes apart from a visit to the Conservation workshop in Week 6 take place in the Horton Room, Weston Library.

(iii) History of the Book 1900 – present day

Professor Dirk Van Hulle (Course convenor)

The study of book production can be, and has been, roughly divided into the study of the physical aspects that readers usually do not notice (which is mainly the province of Bibliography) and the study of those aspects that readers can be expected to be influenced by (examined by Historians of the Book). In this course, we will explore several facets of this rich field of Book History, focusing on literature from 1900 to the present.

Teaching

The course is taught in 1.5-hour classes over 8 weeks (Michaelmas Term weeks 7-8 and Hilary Term weeks 1-6), exploring the following topics:

- MT Week 7** From genesis to epigenesis: acts of revision. Dirk Van Hulle
- MT Week 8** The institution of literature. Peter McDonald
- HT Week 1** *Ulysses* and the problem of the text. Jeri Johnson
- HT Week 2** Publishers' archives and contracts. Michael Whitworth
- HT Week 3** Reading paratexts. Michael Whitworth
- HT Week 4** Periodicals as research materials. Michael Whitworth
- HT Week 5** Student presentations. Dirk Van Hulle
- HT Week 6** Student presentations. Dirk Van Hulle

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

This course for the MSt in World Literatures has three different components:

- (i) Material Texts in English and American Studies and World Literatures (Michaelmas Term, weeks 1-6)
- (ii) Material Methodology (Michaelmas Term, weeks 1-8)
- (iii) World Literature Book History (Michaelmas Term weeks 7-8 and Hilary Term weeks 1-6)

(i) Material Texts in English and American Studies and World Literatures

Professor Dirk Van Hulle

This is an introduction to bibliography, book history, genetic criticism, textual scholarship and digital scholarly editing for students of literature focusing on World Literatures and 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 World Literatures and English and American Studies.

Teaching

The course is taught in 2-hour classes over 6 weeks in Michaelmas Term, consisting of short lectures and seminars, exploring the following topics, applied to English and American Studies and World Literatures:

Week 1	Bibliography (English & American Studies; World Literatures)
Week 2	History of the book: 'The Book Unbound' (Weston Visiting Scholars Centre)
Week 3	Textual scholarship and Digital scholarly editing (Eng. & Am.; World Literatures)
Week 4	Genetic criticism (English & American Studies; World Literatures)
Week 5	Approaches to research: 'Off the shelf' (Weston Visiting Scholars Centre)
Week 6	Discussion of essay topics

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 (weeks 2 and 5; at the Weston Visiting Scholars Centre). The course is geared towards the last session (week 6), in which you (all students) submit and present a preliminary abstract about the topic you would like to investigate and develop for your

essay. This gives you the opportunity to get feedback before the Christmas break and start your archive exploration, possibly with the support of the Maxwell and Meyerstein fund or other funding bodies (for more information, see <https://ego.english.ox.ac.uk/resources>).

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). 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 come up with 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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- 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

- 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.

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- Greg, W. W. 1951. *The Editorial Problem in Shakespeare: A Survey of the Foundations of the Text*. Oxford: Clarendon Press.
- Levy, Michelle, and Tom Mole. 2017. *The Broadview Introduction to Book History*. Peterborough: Broadview.
- McDonald, Peter D. 2006. 'Ideas of the Book and Histories of Literature: After Theory?' *PMLA* 121.1 (Special Topic: The History of the Book and the Idea of Literature; Jan. 2006): 214–228.
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- McGann, Jerome J. 1991. *The Textual Condition*. Princeton, NJ: Princeton University Press.
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Textual Scholarship

- 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.
- Tanselle, G. Thomas. 1994. 'Editing without a Copy-Text'. *Studies in Bibliography* 47: 1–23.
- Zeller, Hans. 1975. 'A New Approach to the Critical Constitution of Literary Texts'. *Studies in Bibliography* 28: 231–264.

(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'Keefe, and John Unsworth, eds. 2006. *Electronic Textual Editing*. New York: Modern Language Association.
- Eggert, Paul. 2016. 'The reader-oriented scholarly edition'. *Digital Scholarship in the Humanities* 31.4: 797–810, <https://doi.org/10.1093/llc/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'. *Digital Humanities Quarterly* 7.1, <http://www.digitalhumanities.org/dhq/vol/7/1/000151/000151.html>.
- Pierazzo, Elena. 2015. *Digital Scholarly Editing: Theories, Models and Methods*. London: Routledge.
- Shillingsburg, Peter. 1996. *Scholarly Editing in the Computer Age*. 3rd edition. Ann Arbor: University of Michigan Press.
- Shillingsburg, Peter. 2006. *From Gutenberg to Google: Electronic Representations of Literary Texts*. Cambridge: Cambridge University Press.
- Van Hulle, Dirk, and Peter Shillingsburg. 2015. 'Orientations to Text, Revisited'. *Studies in Bibliography* 59: 27–44.

Genetic Criticism

- Bushell, Sally. 2009. *Text as Process: Creative Composition in Wordsworth, Tennyson, and Dickinson*. Charlottesville: University of Virginia Press.
- De Biasi, Pierre-Marc. 1996. 'What Is a Literary Draft? Toward a Functional Typology of Genetic Documentation'. *Yale French Studies* 89: 26–58.

- De Biasi, Pierre-Marc. 2000. *La Génétique des textes*. Paris: Nathan.
- Deppman, Jed, Daniel Ferrer, and Michael Groden, eds. 2004. *Genetic Criticism: Texts and Avant-Textes*. Philadelphia: University of Pennsylvania Press.
- Ferrer, Daniel. 2002. 'Production, Invention, and Reproduction: Genetic vs. Textual Criticism'. In: *Reimagining Textuality: Textual Studies in the Late Age of Print*. Ed. Elizabeth Bergmann Loizeaux and Neil Fraistat. Madison, WI: University of Wisconsin Press.
- Gabler, Hans Walter. 2018. *Text Genetics in Literary Modernism and Other Essays*. Cambridge: Open Book Publishers.
- Grésillon, Almuth. 1994. *Eléments de critique génétique: Lire les manuscrits modernes*. Paris: Presses Universitaires de Paris.
- Hay, Louis. 2002. *La littérature des écrivains*. Paris: José Corti.
- Ries, Thorsten. 'The rationale of the born-digital *dossier génétique*: Digital forensics and the writing process: With examples from the Thomas Kling Archive'. *Digital Scholarship in the Humanities* 33.2: 391–424.
- Van Hulle, Dirk, and Wim Van Mierlo, eds. 2004. *Reading Notes*. Amsterdam: Rodopi.

(ii) [Material Methodology](#)

Dr Michelle Kelly

(Michaelmas Term, weeks 1–8)

An introduction to manuscript study and archive use in world literature, with weekly classes on the transcription, editing and use of manuscript materials. The course will focus on practical transcription skills, and will conclude with a compulsory examination on these methods in week 8. But we will also consider critical approaches to literary manuscripts, the way in which literary manuscripts might inform your research, and the kinds of research questions made possible through the use of archival materials more generally.

Week 1	Introduction
Week 2	Manuscript Transcription
Week 3	Manuscript Transcription
Week 4	Manuscript Transcription
Week 5	Manuscript Transcription

Week 6	Manuscript Transcription
Week 7	Mock Examination
Week 8	Transcription Examination and Roundtable on the B Course essay

Course materials will be circulated from week to week. Please read J. M. Coetzee's *Waiting for the Barbarians* (1980) in any edition to prepare for the use of related archival materials during the course.

Reading Suggestions: Archives, Editing and Textual Scholarship

Luca Crispi, *Joyce's Creative Process and The Construction of Character in Ulysses: Becoming the Blooms*. Oxford: Oxford University Press, 2015

Jacques Derrida, *Archive Fever: A Freudian Impression*. Trans. by Eric Prenowitz. Chicago: Chicago UP, 1996

Daniel Ferrer, 'Production, Invention, and Reproduction: Genetic vs. Textual Criticism', in *Reimagining Textuality: Textual Studies in the Late Age of Print*, edited by Elizabeth Bergmann Loizeaux and Neil Fraistat. University of Wisconsin Press, 2002

D.C. Greetham, 'Some Types of Scholarly Edition,' in David Greetham, *Textual Scholarship: An Introduction*. Garland, 1992, pp. 383-417

D. C. Greetham, 'Textual Scholarship', in *Introduction to Scholarship in Modern Languages and Literatures*, edited by Joseph Gibaldi. Modern Language Association of America, 1992, 103-137

Ben Hutchinson and Shane Weller. "Archive Time". *Comparative Critical Studies* 8.2-3, 2011: 133-53

Jerome McGann, 'The Monks and the Giants: Textual Bibliographical Studies and the Interpretation of Literary Works', in *The Beauty of Inflections*, ed. by Jerome McGann (Clarendon Press, 1988), 69-89

Carolyn Steedman, *Dust*. Manchester: Manchester University Press, 2001

Ann Laura Stoler, *Along the Archival Grain: Epistemic Anxieties and Colonial Common Sense*. Princeton; Oxford: Princeton UP, 2009

J. Stephen Murphy, 'The Death of the Editor', *Essays in Criticism*, 58:4, (2008), 289-310

Gregory Crane, 'Give us editors! Re-inventing the edition and re- thinking the humanities', in *Online Humanities Scholarship: The Shape of Things to Come*, (University of Virginia/Mellon Foundation, 2010-03), <http://cnx.org/content/m34316/latest/>

(iv) World Book History

Dr Michelle Kelly and Professor Peter D. McDonald

(Michaelmas Term, weeks 7-8 and Hilary Term, weeks 1-6)

Michaelmas Term

Week 7

Instituting World Literature I (Professor Peter McDonald)

Monday 11-1, St Hugh's College (venue tbc)

Week 8

OUP Archive visit (Martin Maw)

Monday 11-1 OUP, Walton Street (use Great Clarendon Street entrance)

Hilary Term 2019

Week 1

The Industry of Postcolonial/World Literature (Dr Michelle Kelly)

Tuesday 11-1, St Hugh's (Room tbc)

Oxford Brookes Booker Prize Archive

Friday, 2-5pm, Oxford Brookes

Week 2

Organisations, Charters, and Literary Internationalism (Dr Michelle Kelly and Professor Peter McDonald)

Tuesday 11-1, St Hugh's (venue tbc)

Week 3

Instituting World Literature II (Professor Peter McDonald)

Tuesday 11-1, St Hugh's (venue tbc)

Weeks 4-6

Student presentations

Tuesday 11-1, St Hugh's (venue tbc)

Background Reading

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

Pascale Casanova, *The World Republic of Letters*. Trans. M.B. DeBevoise. Cambridge, MS: Harvard University Press, 2007. Trans. Teresa Lavender Fagan. *Critical Inquiry* (Autumn 2004): 133-152.

Roger Chartier, 'Languages, Books, and reading from the Printed Word to the Digital Text.'

Robert Darnton, 'What is the History of Books?' in *The Kiss of Lamourette*. London: Faber and Faber, 1990, 107-135. (also included in the *Book History Reader*)

David Finkelstein and Alistair McCleery, *The Book History Reader*. London: Routledge, 2006.

---- *An Introduction to Book History*. London: Routledge, 2013.

Peter D. McDonald, "Ideas of the Book and Histories of Literature: after Theory?" *PMLA* 121.1 (2006): 214-228.

D. F. McKenzie, *Bibliography and the Sociology of Texts*. Cambridge: Cambridge University Press, 1999.

John B. Thompson, *Merchants of Culture: the Publishing Business in the Twenty-First Century*. Cambridge: Polity, 2012.

Further Reading

Lizzy Attree, "The Caine Prize and Contemporary African Writing". *Research in African Literatures* 44.2, 2013: 35-47.

Anna Auguscik, *Prizing Debate: The Fourth Decade of the Booker Prize and the Contemporary Novel in the UK*. Transcript Verlag, 2017.

Bethan Benwell, James Proctor and Gemma Robinson, eds. *Postcolonial Audiences: Readers, Viewers and Reception*. New York and Abingdon: Routledge, 2012.

Sarah Brouillette, *Postcolonial Writers and the Global Literary Marketplace*. Basingstoke: Palgrave Macmillan, 2011.

Ruth Bush, *Publishing Africa in French: Literary Institutions and Decolonization 1945-1967*. Liverpool: Liverpool University Press, 2016.

James Currey, *Africa Writes Back : The African Writers Series & the Launch of African Literature*. Oxford: James Currey, 2008.

Raphael Dalleo ed., *Bourdieu and Postcolonial Studies*. Liverpool: Liverpool University Press, 2016.

Caroline Davis, *Creating Postcolonial Literature: African Writers and British Publishers*. London: Palgrave Macmillan, 2013.

James F. English, *The Economy of Prestige: Prizes, Awards, and the Circulation of Cultural Value*. Cambridge, Mass.; London: Harvard University Press, 2005.

Robert Fraser, *Book History Through Postcolonial Eyes: Rewriting the Script*. London: Routledge, 2008.

Stefan Helgesson and Pieter Vermeulen, ed., *Institutions of World Literature: Writing, Translation, Markets*. London: Routledge, 2016.

Isabel Hofmeyr, *The Portable Bunyan: A Transnational History of the Pilgrim's Progress*. Princeton: Princeton University Press, 2000.

---. *Ghandi's Printing Press: Experiments in Slow Reading*. Cambridge, MA: Harvard University Press, 2013.

Graham Huggan, *The Postcolonial Exotic: Marketing the Margins*. London: Routledge, 2001.

Peter J. Kalliney, *Commonwealth of Letters: British Literary Culture and the Emergence of Postcolonial Aesthetics*. New York: Oxford University Press, 2013.

Bernth Lindfors, "Africa and the Nobel Prize." *World Literature Today* 62.2, 1988: 222-24.

Gail Low, *Publishing the Postcolonial*. London: Routledge, 2011.

Peter McDonald, *The Literature Police: Apartheid Censorship and its Cultural Consequences*. Oxford: Oxford University Press, 2009.

---. *Artefacts of Writing: Ideas of the State and Communities of Letters from Matthew Arnold to Xu Bing*. Oxford: Oxford University Press, 2017.

Lydie Moudileno, "The Troubling Popularity of West African Romance Novels." *Research in African Literatures*, 39.4, 2008: 120-32.

Nicole Moore, *The Censor's Library*. St Lucia, Qld: University of Queensland Press, 2012.

Andrew Nash, Claire Squires, and I. R. Willison, ed. *The Cambridge History of the Book in Britain Volume 7: The Twentieth Century and Beyond*. Cambridge: Cambridge University Press, 2019.

Daniele Nunziata, 'The Scramble for African Orature: The Transcription, Compilation, and Marketing of African Oral Narratives in the Oxford Library of African Literature, 1964 to 1979.' *Journal of Postcolonial Writing* 53.4 (2017): 469-481.

Angus Phillips and Michael Bhaskar, ed. *The Oxford Handbook of Publishing*. Oxford: Oxford University Press, 2019.

Ruth B. Phillips and Christopher Burghard Steiner, *Unpacking Culture: Art and Commodity in Colonial and Postcolonial Worlds*. Berkeley, CA: University of California Press, 1999.

Dobrota Pucherová, "A Continent Learns to Tell its Story at Last': Notes on the Caine Prize." *Journal of Postcolonial Writing* 48.1, 2012: 13-25.

Andrew W. Rubin, *Archives of Authority: Empire, Culture and the Cold War*. Princeton: Princeton University Press, 2012.

Claire Squires, *Marketing Literature: The Making of Contemporary Writing in Britain*. Basingstoke: Palgrave Macmillan, 2007.

Nathan Suhr-Sytsma, *Poetry, Print, and the Making of Postcolonial Literature*. Cambridge: Cambridge University Press, 2017.

Aarthi Vadde, 'Amateur Creativity: Contemporary Literature and the Digital Publishing Scene.' *New Literary History* 48.1 (2017): 27-51.

Andrew van der Vlies, *South African Textual Cultures: White, Black, Read All Over*. Manchester: Manchester University Press, 2007.

--- ed. *Print, Text and Book Cultures in South Africa*. Johannesburg: Witwatersrand University Press, 2012.

Journal Special Issue: *Journal of Commonwealth Literature* 48.1 (2013)

Required Reading for World Book History:

David Damrosch, et. al., eds. *The Longman Anthology of World Literature* (6 vols., 2004-).

Please read all the prefatory material, think about the overall structure, and browse the volumes, considering the various ways in which they fashion a knowledge of 'world literature' and how they have changed since the first edition in 2004.

Some questions to consider:

- How do the prefaces, the headnotes, and the table of contents frame a knowledge of 'world literature' and/or some specific texts?
- Who and where are its editors?
- How has the anthology changed since it first appeared in 2004?
- What are we to make of the fact that it appears under the Longman imprint?
- How is the print edition supplemented digitally?
- Are there any significant issues arising from the ways in which it uses its source materials?
- How does it compare to other major anthologies targeting the same markets (e.g. Norton)?

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

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

- (i) Material Texts in English and American Studies and World Literatures (Michaelmas Term, weeks 1-6)
- (ii) Material Methodology (Michaelmas Term, weeks 1-8)
- (iii) Strand-specific B-Course (Michaelmas Term weeks 7-8 and Hilary Term weeks 1-6)

(i) [Material Texts in English and American Studies and World Literatures](#)

This course is taught alongside students in the World Literatures MSt. Please see page 88 for details.

(ii) [Material Methodology](#)

This course is taught alongside students in the World Literatures MSt. Please see page 92 for details.

(iii) [Scales of Attention](#)

Dr Michael Kalisch

This MSt B course seminar and workshop series is an opportunity to reconsider what exactly we do when we read. You will be asked to question and explore the assumptions and commitments underwriting your own critical practice, and be encouraged to deconstruct the scenes of reading and writing that constitute your engagements with literary objects. In particular, we will be thinking about a loose repertoire of ideas clustered around two keywords, Attention and Scale. Attention will lead us to consider the critical and uncritical modes of absorption, concentration, reverie, distraction, and boredom that different kinds of literary objects compel and provoke. Scale, meanwhile, will lead us to look again at the parameters of critique, including the spatial, temporal, and disciplinary limits 'we' – as individuals, as students and teachers of literature, as graduate members of an institution – impose on our responses to texts.

In Weeks 1-3, we will discuss a range of texts that respond in different ways to these questions. In each of these weeks, one or two people will give a presentation on these assigned texts, and one or two people will offer a response to the presentation. In Weeks 4-6, our focus will shift to your own B Course papers. Each week, members of the class will give a presentation offering an outline of their paper, while one or two people will offer a response.

As well as taking place in a classroom, the course will also happen in an online working forum. A Wordpress dedicated to the course will function not only as a noticeboard and clearing house for pre-circulated presentations and reading materials, but also as a

collective space for alternative forms of critical practice. Each week, members of the class who are not presenting or responding will write short blogposts on the forum before or after class, detailing either their thoughts on the assigned reading and that week's pre-circulated presentation, or their reflections and further thoughts on the class discussion. In keeping with the themes of the course, students are encouraged to experiment with different modes and models of critique and analysis, and to share interdisciplinary supplementary material. I will also offer my own reflections after each class. The idea is that the forum operates as a collectively-created space adjacent to the classroom, in which we can continue and broaden our weekly discussion; additionally, the website will provide a valuable archive you may wish to revisit during your graduate study.

Seminar 1

James English and Ted Underwood, "Shifting Scales: Between Literature and Social Science", *MLQ*, 77:3 (2016), pp. 277-296.

Joseph North, *Literary Criticism: A Concise Political History* (Cambridge, MA: Harvard UP, 2017), pp. 124- 194.

Rita Felski, "Context Stinks!", *New Literary History*, 42:4 (2011), pp. 573-591.

Michael Warner, "Uncritical Reading", in Jane Gallop (ed.), *Polemic: Critical or Uncritical* (London: Routledge, 2004), pp. 13-38.

Seminar 2

William James, "Attention", Chapter 11 in *The Principles of Psychology* (1890).

Stephen Best and Sharon Marcus, "Surface Reading: An Introduction", *Representations*, 108 (2011), pp. 1-21.

Amy Hungerford, "On Not Reading David Foster Wallace" in *Making Literature Now* (Stanford: Stanford UP, 2016).

Franco Moretti, "The Slaughterhouse of Literature", *MLQ*, 61:1 (March 2000), pp. 207-227.

Seminar 3

Wai Chee Dimmock, "Scales of Aggregation: Prenational, Subnational, Transnational", *American Literary History*, 18:2 (Summer 2006), pp. 219-228.

Lauren Berlant, "'68, or Something", *Critical Inquiry*, 21:1 (1994), pp. 124-155.

Gunter Leypoldt, "The Fall into Institutionalization": Literary Culture in the Program Era", *American Literary History*, 23:4 (2011), pp. 814-859.

Heather Love, "Small Change: Realism, Immanence, and the Politics of the Micro", *MLQ*, 77:3 (2016), pp. 419-415.

Seminars 4, 5, 6: Workshops

C-COURSES

Michaelmas Term C-Courses

Old English poetry: Cynewulf and the 'Cynewulf canon'

Dr Daniel Thomas - daniel.thomas@ell.ox.ac.uk

In the generally anonymous corpus of Anglo-Saxon vernacular ('Old English') poetry, one name stands out: Cynewulf. Four surviving Old English poems bear the 'signature' of Cynewulf (or 'Cynwulf') in the form of runic characters embedded more-or-less seamlessly into apparently autobiographical 'epilogues'. These poems are *Christ II* or *The Ascension* (a poetic account of Christ's Ascension that draws significantly upon a homily of Gregory the Great), *Juliana* (an adaptation of the Latin *passio* of the virgin martyr St Juliana), *Elene* (an account of St Helena's discovery of the true Cross based upon a Latin *inventio* narrative), and *The Fates of the Apostles* (which recounts the missionary activity, and death, of Christ's Apostles). The precise purpose(s) of the autobiographical epilogues and their relationship with the preceding poetic narratives are still matters for scholarly debate, as is the identity of 'Cynewulf' himself, but almost all scholars would admit that the four poems in question stand as a (perhaps partial) record of the career of one particular Anglo-Saxon author.

The survival of this small but impressive body of work provides modern scholars with a unique opportunity to assess in some detail the interests, literary techniques, and poetic style of an individual Old English poet. Cynewulf was clearly not, however, a poet working in isolation. His work stands not only as part of the wider tradition of Old English verse, but also, more specifically, at the heart of a group of surviving poems apparently linked by shared thematic and rhetorical concerns and by the use of a discernibly similar poetic vocabulary and style. Moreover, recent scholarship has increasingly uncovered what look like deliberate echoes (both of theme and lexis) not only within the so-called 'Cynewulf group', but also between these poems and other Old English texts such as *Beowulf* and *Christ I* and *II*.

This course will provide you with critical and analytical ways of approaching the signed works of Cynewulf, assessing their relationship to the 'Cynewulf group' and other poems, and considering the implications of recent scholarship relating to the literary relationships between these text for our understanding of the Old English poetic tradition. Texts will be studied in Old English, so some prior study of the language is required. If you need to refresh your knowledge of Old English, you might want to look at an introductory guide such as Mark Atherton's *Complete Old English* (London: Hodder Education, 2010) or Peter Baker's *Introduction to Old English* (Chichester: Wiley-Blackwell, 2012). For a more detailed (but still user-friendly) look at how the language works, see Jeremy J. Smith's *Old English: A Linguistic Introduction* (Cambridge: Cambridge University Press, 2009).

The Old English poetic corpus is small, so it is possible to know it in some detail. Alongside the ‘signed’ works of Cynewulf, you should try to familiarize yourself with other ‘Cynewulfian’ poems such as *Guthlac B*, *Andreas*, *The Dream of the Rood*, and *The Phoenix*, as well as *Beowulf*, *Judith*, and *Christ I (Advent)* and *Christ III (Christ in Judgement)*. Parallel text editions such as those produced for the ‘Dumbarton Oaks Medieval Library’ will be particularly useful for this:

The Beowulf Manuscript, ed. and trans. R. D. Fulk (Cambridge, MA: Harvard University Press, 2010).

Old Testament Narratives, ed. and trans. Daniel Anlezark (Cambridge, MA: Harvard University Press, 2011).

The Old English Poems of Cynewulf, ed. and trans. Robert E. Bjork (Cambridge, MA: Harvard University Press, 2013).

Old English Poems of Christ and His Saints, ed. and trans. Mary Clayton (Cambridge, MA: Harvard University Press, 2013).

Old English Shorter Poems Vol. I Religious and Didactic, ed. and trans. Christopher A. Jones (Cambridge, MA: Harvard University Press, 2012).

Old English Shorter Poems Vol. II Wisdom and Lyric, ed. and trans. Robert E. Bjork (Cambridge, MA: Harvard University Press, 2014).

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

Introductory Bibliography

On the Old English poetic tradition:

Brodeur, Arthur: *The Art of Beowulf* (Berkeley: University of California Press, 1959).

Bredehoft, Thomas A.: *Authors, Audiences, and Old English Verse* (Toronto: University of Toronto Press, 2009),

Foley, John Miles: ‘Texts That Speak to Reader Who Hear: Old English Poetry and the Languages of Oral Tradition’, in *Speaking Two Languages: Traditional Disciplines and Contemporary Theory in Medieval Studies*, ed. Allen J. Frantzen (Albany: State University of New York Press, 1991), 141–56.

Greenfield, Stanley: *The Interpretation of Old English Poetry* (London: Routledge & Kegan Paul, 1972).

Momma, Haruko: ‘Old English Poetic Form: Genre, Style, Prosody’, in *The Cambridge History of Early Medieval English Literature*, ed. Clare Lees (Cambridge: Cambridge University Press, 2012), 278–308.

Orchard, Andy: 'Old English and Anglo–Latin: The Odd Couple', in *A Companion to British Literature: Volume I: Medieval Literature 700–1450*, eds. Robert DeMaria, Jr., Heesok Chang, and Samantha Zacher (Chichester: Wiley–Blackwell, 2014), 273–92.

Shippey, T. A.: *Old English Verse* (London: Hutchinson, 1972).

Thornbury, Emily: *Becoming a Poet in Anglo–Saxon England* (Cambridge: Cambridge University Press, 2014).

Editions of Cynewulf's poetry:

In addition to the Dumbarton Oaks volume edited by Robert E. Bjork (see above), the four signed poems all appear in the relevant volumes of *The Anglo–Saxon Poetic Record*:

The Vercelli Book, ed. George Philip Krapp, The Anglo–Saxon Poetic Records vol. II, (New York: Columbia University Press, 1932) [for *Elene* and *The Fates of the Apostles*].

The Exeter Book, ed. George Philip Krapp and Elliott van Kirk Dobbie, The Anglo–Saxon Poetic Records vol. III (New York: Columbia University Press, 1936) [for *Christ II* and *Juliana*].

The Exeter Book poems can also be found in *The Exeter Anthology of Old English Poetry: An Edition of Exeter Dean and Chapter MS 3501*, ed. Bernard Muir, 2nd rev. ed. (Exeter: University of Exeter Press, 2000).

Cynewulf has not always been well–served by modern editors. The most recent full critical editions of the individual poems are:

Christ II: The Christ of Cynewulf, ed. Albert S. Cook (Boston: Ginn & Co., 1900).

Juliana Juliana, ed. Rosemary Woolf (Exeter: University of Exeter Press, 1977).

Elene: Cynewulf's Elene, ed. P. O. A. Gradon (Exeter: University of Exeter Press, 1977).

Fates of the Apostles Andreas and The Fates of the Apostles, ed. Kenneth R. Brooks (Oxford: Oxford University Press, 1961)

For the Latin sources of Cynewulf's poems, see *Sources and Analogues of Old English Poetry I: the major Latin texts in translation*, ed. and trans. Michael J. B. Allen and Daniel G. Calder (Cambridge: D. S. Brewer, 1976).

Selected reading on Cynewulf and the Cynewulf canon:

The Cynewulf Reader, ed. Robert E. Bjork (Routledge: New York and London, 2001).

Anderson, Earl R., *Cynewulf: Structure, Style and Theme in his Poetry* (Rutherford, NJ: Fairleigh Dickinson University Press, 1983).

- Birkett, Tom, 'Runes and *Revelatio*: Cynewulf's Signatures Reconsidered', *Review of English Studies* 65 (2014), 771–89.
- Bjork, Robert E., *The Old English Verse Saints' Lives: a Study in Direct Discourse and the Iconography of Style*, McMaster Old English Studies and Texts 4 (Toronto: University of Toronto Press, 1985).
- Bridges, Margaret E., *Generic Contrast in Old English Hagiographical Poetry*, *Anglistica* 22 (Copenhagen: Rosenkilde and Bagger, 1984).
- Calder, Daniel G., *Cynewulf*, Twayne's English Authors Series 327 (Boston, MA: Twayne Publishers, 1981).
- Clements, Jill Hamilton, 'Reading, writing and resurrection: Cynewulf's runes as a figure of the body', *Anglo-Saxon England* 43 (2014), 133–54.
- Das, S. K., *Cynewulf and the Cynewulf Canon* (Calcutta: University of Calcutta, 1942).
- Diamond, Robert E., 'The Diction of the Signed Poems of Cynewulf', *Philological Quarterly* 38 (1959), 228–41.
- Olsen, A. H., [*Speech, Song, and Poetic Craft: the Artistry of the Cynewulf Canon*](#) (New York: Peter Lang, 1984).
- Orchard, Andy, 'Both Style and Substance: the Case for Cynewulf', in *Anglo-Saxon Styles*, ed. Catherine Karkov and George H. Brown (Binghamton, NY: SUNY Press, 2003), 271–305.
- — —, 'Computing Cynewulf: the Judith-Connection', in *The Text in the Community: Essays on Medieval Works, Manuscripts, and Readers*, ed. Jill Mann and Maura Nolan (Notre Dame: University of Notre Dame Press, 2005), 75–106.
- Puskar, Jason R., '*Hwa þas fitte fegde?* Questioning Cynewulf's Claim of Authorship', *English Studies* 92 (2011), 1–19.
- Rice, R. C., 'The Penitential Motif in Cynewulf's *Fates of the Apostles* and in his Epilogues', *Anglo-Saxon England* 6 (1977), 105–19.
- Schaar, Claes, *Critical Studies in the Cynewulf Group*, Lund Studies in English 17 (Lund: C. W. K. Clearup, 1949).
- Stodnick, Jacqueline A., 'Cynewulf as Author: Medieval Reality or Modern Myth?' *Bulletin of the John Rylands Library* 79 (1997), 25–39.

After the Conquest: Reinventing fiction and history

Professor Laura Ashe

MSt C Course Michaelmas Term 2019, weeks 1–6.

Tuesdays, 4pm, 10.3, Worcester College

This course will consider the dramatic literary developments of the post-Conquest period, in terms of the cultural, political, and ideological challenges of Norman England. It will include the birth of the romance genre, the development of fictional narrative, and of life-writing, and the emergence of such cultural phenomena as chivalry, written interiority and individuality, 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 prose and lyrics.

Texts are to be chosen 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, myth, and *translatio*: Geoffrey of Monmouth, *Historia regum Britanniae*; Wace, *Brut*; *Roman d’Eneas*.
2. Fiction, romance, and the rise of chivalry: Chrétien de Troyes, *Erec*, *Yvain*, *Lancelot*, *Cligès*; *Le Roman des eles* and *Ordene de chevalerie*.
3. History, nation, and the rise of the king: (from) *The Song of Roland*, Gaimar’s *Estoire des Engleis*, *Romance of Horn*, Jordan Fantosme’s *Chronicle*, *Lai d’Haveloc*, Layamon’s *Brut*.
4. Interiority, selfhood, love, and suffering: (from) Thomas of Britain, *Tristan*; *Ancrene Wisse*; Richard of St Victor, *The Four Degrees of Violent Love*; Middle English lyrics.
5. Life writing: (from) *Vita Ædwardi*, *Life of Christina of Markyate*, *Life of Wulfric of Haslebury*, *Lives of Thomas Becket*; *The History of William Marshal*; *Vita Haroldi*.
6. Developments in romance: (from) Marie de France, *Lais*; Beroul, *Tristan*, and the *Folies Tristan*; *Gui de Warewic*, *Boeve de Haumtoun*; *Havelok*; *King Horn*; *Sir Orfeo*.

1. Historiography, myth, and *translatio*

Texts

- Geoffrey of Monmouth, *Historia regum Britanniae*, ed. Michael A. Reeve, trans. Neil Wright (Woodbridge, 2007); also trans. Lewis Thorpe (from Acton Griscom, *The Historia Regum Britanniae of Geoffrey of Monmouth* (London, 1929)), *The History of the Kings of Britain* (Harmondsworth, 1966)
- Wace, *Roman de Brut*, ed./trans. Judith Weiss, 2nd edn (Exeter, 2002)
- *Eneas: Roman du XIIe siècle*. Classiques français du moyen âge 44, 62, ed. J.-J. Salverda de Grave, 2 vols. (Paris, 1925–9); trans. John A. Yunck, *Eneas: A Twelfth-Century French Romance* (New York, 1974), available online through OULS. Parallel OF/ModF edition *Le Roman d'Eneas*, ed. Aimé Petit (Paris, 1997)

Criticism

Ashe, Laura, *Fiction and History in England, 1066–1200* (Cambridge, 2007)

Baswell, Christopher, 'Men in the *Roman d'Eneas*. The Construction of Empire', in *Medieval Masculinities: Regarding Men in the Middle Ages*, ed. Clare A. Lees (Minneapolis, 1994), 149–68

— — —, *Virgil in Medieval England: Figuring the Aeneid from the Twelfth Century to Chaucer* (Cambridge, 1995)

— — —, 'Marvels of translation and crises of transition in the romances of Antiquity', in *The Cambridge Companion to Medieval Romance*, ed. Roberta L. Krueger (Cambridge, 2000), 29–44

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Chaucer before the Tales

A Superficial Bibliography for Beginners

Professor Vincent Gillespie: Vincent.gillespie@ell.ox.ac.uk

Course description:

A close look at the poems written by Chaucer up to the mid 1380s, including *The Book of the Duchess*, *The House of Fame*, *Troilus and Criseyde*, *The Legend of Good Women*. The course will explore Chaucer's experiments with form and style, and the gradual evolution of his poetic theory. You may also want to look at the translations of Boethius and *The Roman de la Rose*.

The bibliography is vast and ever expanding. This is only a toe in the water.

* = particularly useful

The **edition** to buy is * *The Riverside Chaucer*, ed. L. Benson et al. (Oxford, 1988). For *Troilus*, use *Troilus and Criseyde*, ed. B.A. Windeatt (1984), available in paperback, and also available in Penguin. You may also find it useful to look at *Chaucer's Dream Poetry*, ed. Helen Phillips and Nick Havely (1997).

You will want to become familiar with J. S. P. Tatlock and A. G. Kennedy, *A Concordance to the Complete Works of Geoffrey Chaucer* (1963).

The Faculty Library holdings on Chaucer are pretty strong.

There are numerous online resources for Chaucer. Try beginning with the Harvard Chaucer site < <http://www.courses.fas.harvard.edu/~chaucer/>>, and expand out from there. Be aware that many of the online texts of Chaucer use Skeat's very old edition which has been textually superseded, so you will need to check your readings against Riverside or relevant *Variorum* volumes.

For searchable bibliography, also consult:

<https://newchaucersociety.org/pages/entry/chaucer-bibliography>

<http://chaucer.lib.utsa.edu/omeka/collections/show/8>

This working bibliography focuses primarily on monographs and editions, but you will also need to read widely in the journal literature. The two major periodicals are *Chaucer Review* and *Studies in the Age of Chaucer*. Much of the most interesting recent work is found here. Also look at *New Medieval Literatures*, a lively annual containing some good work, *Parergon*, and the other "standard" journals.

I. PRIMARY WORKS

When you want to read outside the text of Chaucer, start here. You will find it more illuminating than most modern criticism.

***Boethius, **The Consolation of Philosophy**: Chaucer's own translation is not easy to read, but the Penguin by V.E. Watts is good, as is the new Oxford World's Classics by P. G. Walsh. One of the books that King Alfred said was "most needful for all men to know".

The Romance of the Rose, Guillaume de Lorris & Jean de Meun: translations by

C.R. Dahlberg, 1970, and H.W. Robbins (Dutton Paperback), 1962. Chaucer's own translation is far from complete.

*Boccaccio, *Il Filostrato*: translated by H.E. Griffin & A.B. Myrick. Also in *The Story of Troilus*, ed., R.K. Gordon, along with other material relating to the same story. See especially N.R. Haveley, *Chaucer's Boccaccio: Sources of Troilus, the Knight's and Franklin's Tales* (1980)

Boccaccio, *The Decameron*: the best translations are by J.M. Rigg (Everyman) and G.M. McWilliam (Penguin).

II. SOURCES and BACKGROUNDS (including some more primary works)

C.G. Osgood (ed. and trans.), *Boccaccio on Poetry*, 1930.

*R.P. Miller, ed., *Chaucer: Sources and Backgrounds*, 1977.

*B.A. Windeatt; *Chaucer's Dream Poetry: Sources and Analogues* (1982)

C.S. Lewis, *The Discarded Image*, 1964. [a useful primer for those who know little about the medieval world picture]

There is now a new series of *Sources and Analogues* in several volumes.

III. BIOGRAPHY and CONTEXT

*Marion Turner, *Chaucer: A European Life* (2019) is the new big take on him.

D. Howard, *Geoffrey Chaucer* (1987).

*D.A. Pearsall, *Geoffrey Chaucer* (1992).

J. Dillon, *Geoffrey Chaucer* (1993).

D.S. Brewer, *Chaucer in his Time*, 1963. Various revised and repackaged under slightly differing titles. A bit old fashioned but still of some interest.

-----, *Chaucer and his World*, 1977.

G. Kane, *Chaucer* (Past Masters Series), 1984.

S. H. Rigby, *Chaucer in Context* (1996)

*D.S. Brewer, ed., *Writers and their Backgrounds: Geoffrey Chaucer*, 1974

IV. CRITICISM

As a starting point, consult the excellent ** *Oxford Guides to Chaucer: The Canterbury Tales* by Helen Cooper; *Troilus and Criseyde* by Barry Windeatt; and *The Minor Poems* by Alastair Minnis.

For general orientation in the period, use **David Wallace (ed.), *The Cambridge History of Medieval English Literature* (1999), an excellent collection of state-of-the-art short essays.

The following are also useful:

Paul Strohm (ed.), *Oxford Twenty-First Century Approaches to Literature: Middle English (Oxford Twenty-First Century Approaches to Literature)* (2007).

The Oxford Handbook of Medieval Literature in English, ed. by Elaine M. Treharne and Greg Walker (2010)

Marion Turner (ed.), *A Handbook of Middle English Studies*, 2013.

There are now several topical guides to Chaucer, which will contain useful bibliographical guidance:

*P. Boitani & J. Mann (eds) *The Cambridge Chaucer Companion* (1986, now in a revised and expanded second edition) The earliest and still useful.

A Companion to Chaucer, ed. Peter Brown (2000)

Chaucer, ed. Corinne Saunders (2001)

The Oxford Companion to Chaucer, ed. Douglas Gray (2003)

Chaucer: An Oxford Guide, ed. Steve Ellis (2005)

Please also note the series of monographs in the D.S.Brewer *Chaucer Studies* imprint. Again, lively new work can be found here.

Cultural Context:

*A.C. Spearing, *Medieval Dream Poetry*, 1976 (any study by Spearing is worth looking at, and he invariably comes back to Chaucer).

J. Burrow, *Ricardian Poetry*, 1971.

D.S. Brewer, ed., *Chaucer: The Critical Heritage* (2 vols.), 1978.

J. Mann, *Chaucer and Medieval Estates Satire* (1973).

Paul Strohm, *Social Chaucer* (1989)

B. Hanawalt (ed), *Chaucer's England: Literature in Historical Context* (1992)

David Wallace, *Chaucerian Polity* (1997)

Alastair J Minnis, *Fallible Authors: Chaucer's Pardoner and Wife of Bath (the Middle Ages Series)* (2007)

Kenneth Patrick Clarke, *Chaucer and Italian Textuality* (2011)

Ardis Butterfield, *The Familiar Enemy: Chaucer, language, and nation in the Hundred years war* (2013).

Audience and Reception:

'Chaucer's Audience: A Symposium', *Chaucer Review*, 18 (1983)

A. Middleton, 'The Idea of Public Poetry in the Reign of Richard II', *Speculum*, 53 (1978)

A. Middleton, 'Chaucer's "New Men" and the Good of Literature', in *Literature and Society*, ed. E.W. Said (1980)

G. Olson 'Making and Poetry in the Age of Chaucer', *Comparative Literature*, 31, (1979)

D. Pearsall, 'The Troilus Frontispiece and Chaucer's Audience', *Year's Work in English Studies*, 7 (1977)

V.J. Scattergood, 'Literary Culture in the Court of Richard II', in V.J. Scattergood and J.W. Sherborne (eds), *English Court Culture in the Later Middle Ages* (1983)

P. Strohm, 'Chaucer's Audience', *Literature and History*, 5 (1977)

P. Strohm, 'Politics and Poetics: Usk and Chaucer in the 1380s' in Lee Patterson (ed.) *Literary Practice and Social Change in Britain, 1380-1530* (1990)

Language:

R.W.V. Elliott, *Chaucer's English*, 1974.

J.D. Burnley, *Chaucer's Language and the Philosopher's Tradition*.

*D. Burnley, *A Guide to Chaucer's English*, 1984.

C. Cannon, *The Making of Chaucer's English: A Study of Words* (1999)

Simon Horobin, *The Language of the Chaucer Tradition* (2003 et seq.)

Famous Landmarks in Chaucer Criticism:

*C. Muscatine, *Chaucer and the French Tradition*, 1960.

*E.T. Donaldson, *Speaking of Chaucer*, 1970.

*R.O. Payne, *The Key of Remembrance: A Study of Chaucer's Poetics*, 1963

**D. Lawton, *Chaucer's Narrators* (1985) [still one of the very best books on Chaucer]

Some more theoretical studies:

*D. Howard, *The Idea of the Canterbury Tales*, 1976.

*R. Burlin, *Chaucerian Fiction*

*A. David, *The Strumpet Muse*.

*R.M. Jordan, *Chaucer's Poetics and the Modern Reader* (1987)

J.M. Gellrich, *The Idea of the Book in the Middle Ages* (1985)

I can give direction and more specific bibliographic guidance relating to specific texts or issues on request.

Milton and the Philosophers

Dr Noel Sugimura

This M.St option is designed for graduate students interested in reading and reflecting on the intersection of philosophy and literature in Milton's poetry, particularly in his magnificent epic poem, *Paradise Lost*. Although the title of this option is 'Milton and Philosophy', the term 'philosophy' is used heuristically: we will explore what it means for a poem to be 'philosophical', and how different modes of philosophic discourse are present in, or emergent from, Milton's poetry. In this context, the term, 'philosophy', will be opened up to include a range of 'philosophies' or philosophical commitments (ontological, epistemological, etc), many of which may seem at odds with one another. A previous knowledge of Milton is recommended, though no previous knowledge of philosophy is necessary. The course presumes that you will have read Milton's *Paradise Lost* in its entirety over the long vacation, including also his *Masque* (aka *Comus*), *Paradise Regained*, and *Samson Agonistes*. One substantial aim of this M.St option is to integrate close readings of the poetry with an understanding of Milton's own historical, political, philosophical, and theological engagements. The result is that primary readings are drawn from Milton's oeuvre as well as major philosophical works (classical as well as early modern). Secondary literature includes seminal studies by historians, philosophers, and literary critics, all of which are meant to present you with a variety of critical approaches to Milton. I ask that you assess what purchase each of these theories has on Milton's poetry, including its limitations (if any). Participation in class discussion is **mandatory** and will revolve around the 'focus questions' for each week (given at the end of the reading list under the week in question) or from our in-class presentations (to be assigned). Please note that the primary reading and recommendations for supplementary reading are given under the week in which those texts will be discussed in class.

Course Outline and Reading List

Recommended Texts

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

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

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

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

Weekly Assignments

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

Primary Reading

Milton, *Comus: A Masque Presented at Ludlow Castle*. Please also read:

Aristotle, *Rhetoric*, I. 3 [forms of rhetoric] and I. 9 – I.15

Cicero, *De Oratore* book 1 (on rhetoric and *pathos*).

Plato, *Gorgias* – in its entirety.

Warren Chernaik, *Milton and the Burden of Freedom* (Cambridge UP, 2017), chapter 3, pp.61–85.

Amélie Oksenberg Rorty, 'Structuring Rhetoric', in *Essays on Aristotle's Rhetoric*, ed. Amélie Oksenberg Rorty (Berkeley/London, 1993), pp. 1–33 – a good introduction to rhetoric and Aristotle's view of it and his legacy.

Suggested Reading:

W. W. Fortenbaugh, *Aristotle on Emotion* (1975; London, 2002).

Bryan Garsten, *Saving Persuasion: A Defense of Rhetoric and Judgment* (Cambridge, MA, 2006) pp.1–23 (intro) and ch.1 (on Hobbes).

Victoria Kahn, *Machiavellian Rhetoric: from the Counter-Reformation to Milton* (Princeton, 1994) pp.185–208 (ch. 7 is on *Comus*; ch. 8 on *PL*).

Barbara Keifer Lewalski, *Paradise Lost and the Rhetoric of Literary Forms* (Princeton, 1985) – especially good for looking forward to *PL*.

--. 'Milton's *Comus* and the Politics of Masquing', in *The Politics of the Stuart Court Masque*, ed. David Bevington and Peter Holbrook (Cambridge, 1998) pp.296–320 – see the entire collection for more on the tradition, structure, and politics of the masque as a genre.

A. A. Long, 'Cicero's Plato and Aristotle', in *From Epicurus to Epictetus: Studies in Hellenistic and Roman Philosophy* (Oxford, 2006) – available also online through Oxford Scholarship Online.

William Pallister, *Between Worlds: The Rhetorical Universe of Paradise Lost* (Toronto, 2008), especially chapters 1 and 4.

Quintilian, *Institutio Oratoria* [*Institutes of Oratory*] – again, the Loeb edition is very good or the text on Perseus (online). It's worth reading books 1, 2, and 8-10.

Eckart Schütrumpf, 'No-logical Means of Persuasion in Aristotle's *Rhetoric* and Cicero's *De oratore*, in *Peripatetic Rhetoric after Aristotle*, ed. William W Fortenbaugh and David C. Mirhady (New Brunswick, NJ/London, 1994) pp.95-110.

Robert Wardy, *The Birth of Rhetoric: Gorgias, Plato, and their Successors* (Routledge, 1996).

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

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

Week 2 Theodicy and Aetiology in *Paradise Lost*

Primary Reading

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

Aristotle, *Metaphysics* V.2 and *Physics* II.3 (on the four causes).

Augustine, *City of God* book xi, chapters 14-15; book xii, chapters 1, 3, and 7; book xiv, chapters 3, 11-19.

Warren Chernaik, 'Introduction', *Milton and the Burden of Freedom* (Cambridge UP, 2017), pp.1-20 -- read this as one introduction to Milton's religious politics and his prose works alongside the poetry.

Dennis Danielson, 'The Fall and Milton's Theodicy', in *The Cambridge Companion to Milton* (Cambridge UP, 1999) – also available online (online publication May 2006).

Harold Skulsky, *Milton and the Death of Man*, pp. 13-55 (God's Attorney: Narrative as Argument').

Suggested Reading:

John Carey, 'Milton's Satan', in *Cambridge Companion to Milton*, ed. Dennis Danielson (Cambridge, 1999) pp.160-74; available also through the *Cambridge Companions Online*.

Dennis Danielson, *Milton's Good God. A Study in Literary Theodicy* (Cambridge UP, 1982).

William Empson, *Milton's God* (Chatto & Windus, 1961).

Neil Forsyth, 'The English Church', in *Milton in Context*, ed. Stephen Dobranski (Cambridge UP, 2015) pp.292–304.

C. S. Lewis, *Preface to Paradise Lost* (Oxford, 1942).

Robert Pasnau, *Metaphysical Themes, 1274–1671* (Oxford: Clarendon Press, 2011) – especially helpful for an understanding of Aristotle's four 'causes' and their history.

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

Class Discussions on the 'origins' of the Fall: one part of the class will present on and engage in a critique of John S. Tanner, "'Say First What Cause,'" *PMLA* 103.1 (1988): 1–45 (available through JSTOR), while the other half of the class will examine and assess William Poole's account in chapter 1: "Causality of Wickedness," in *Idea of the Fall* [available also by PDF for distribution via email]. The merits/demerits of each approach along with ***your own critical contributions*** with regard to how you understand Milton's account of the Fall will focus our class discussion.

Week 3 Ontology and Narrative: Chaos and Creation

Primary Reading

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

Aristotle *Rhetoric*, III, ch. 11.

Lucretius, *De Rerum Natura (DRN)*, i.1–858, 921–1117; ii.1–181, 541–99, 1023–1175; iii.1–71, 98–109; iv.722–823.

Augustine, *City of God*, bk xi, ch. 17, 18, 22, 23; bk xii, ch. 4 and bk xiii, ch. 24 (creation of humankind).

Stephen Fallon, *Milton among the Philosophers*, chapter 3 ('Material Life: Milton's Animist Materialism'), pp.79–110.

David Bentley Hart, *The Hidden and the Manifest in Theology and Metaphysics* (Grand Rapids, MI: Wm. B. Eerdmans Publishing Co, 2017), chapter 11 ('Matter, Monism, and Narrative: Essays on the Metaphysics of *Paradise Lost*').**

William Kolbrener, *Milton's Warring Angels*, pp.89–98 (on 'monism and dualism'); optional reading on pp.98–105.

Christopher Lüthy and William Newman, "'Matter" and "Form": By Way of a Preface', *Early Science and Medicine* 2.3 (1997): 215–226.

John Rogers, *The Matter of Revolution*, chapter 1 ('The Power of Matter' and 'The Vitalist Movement', pp.8-16 and chapter 4 ('Chaos, Creation, and the Political Science of *PL*'), pp.103-30.

Regina Schwartz, *Remembering and Repeating* (Chicago/London, 1988), 'Preface, Intro, and Ch. 1', xi-39.

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

**Our focus question for this week will take for its starting point this essay, so please read it with care.

Suggested Reading

Noel Malcolm, *Aspects of Hobbes* (Oxford, 2004) – especially ch. 5 (and discussion of Hobbes and metaphysics).

John Milton, *Of Christian Doctrine*, in *The Complete Works of John Milton, Vol. 8: De Doctrina Christiana*, ed. John K. Hale and J. Donald Cullington (Oxford, 2012); also available online (published 2013) at:
<http://www.oxfordscholarlyeditions.com/view/10.1093/actrade/9780199651900.book.1/actrade-9780199651900-book-1>. See especially the chapters on God, Creation, etc.

Phillip J. Donnelly, *Milton's Scriptural Reasoning: Narrative and Protestant Toleration* (Cambridge UP, 2009), especially pp.1-72.

Robert Pasnau, *Metaphysical Themes, 1274-1671* (Oxford: Clarendon Press, 2011) – especially helpful for discussions of form and matter in the early modern period.

Lynn S. Joy, 'Scientific Explanation: Formal Causes to Laws of Nature', in *The Cambridge History of Science: Vol. 3, Early Modern Science*, ed. Katharine Park and Lorraine Daston (Cambridge, 2003) pp. 70-105.

Focus Question: To what extent do you agree with D. Bentley Hart's reading of Milton's metaphysic in *Paradise Lost*? Explain. Ground your discussion in close readings of the poetry as well as your understanding of the poetry's philosophical and/or theological commitments.

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

Primary Reading

Reread with care *PL*, books 1, 2, 4, 8-10 and Milton, *Doctrine of Discipline and Divorce*, especially book 1 (read with care chapters ii and ch. xiii). Please also read:

Augustine, *City of God*, bk xi, ch. 26–28 (on love and knowledge) and bk xiv, chapters 10, 23–24, 26–27 (on the passions in a prelapsarian and postlapsarian world); and a short excerpt from *On Music* 6, 2.3 – 13.38 in *Greek and Roman Aesthetics*, tr. and ed. Oleg V. Bychkov and Anne Sheppard (Cambridge, 2010), pp.206–18 [also available for distribution via email].

Lucretius, *DRN*iv. 473–521, 1049–1208.

Plotinus, excerpts from the *Enneads* I.6.1–9, 5.8.1–2, 6.7.22.24–26, 6.7.31–33, in *Greek and Roman Aesthetics*, tr. and ed. Oleg V. Bychkov and Anne Sheppard (Cambridge, 2010), pp.185–200 [also available for distribution via email].

Peter Dear, 'The Meanings of Experience', in *The Cambridge History of Science: Vol. 3, Early Modern Science*, ed. Katharine Park and Lorraine Daston (Cambridge UP, 2003) pp.106–31.

Maggie Kilgour, *Milton and the Metamorphosis of Ovid* (Oxford UP, 2012) pp.229–72.

Michael Schoenfeldt, "'Commotion Strange": Passion in *Paradise Lost*', in *Reading the Early Modern Passions: Essays in the Cultural History of Emotion*, ed. Gail Kern Paster, Katherine Rowe, and Mary Floyd-Wilson (Philadelphia, PA: Univ of PA Press, 2004) pp.43–68.

Harold Skulsky, Chapter 3 ('The Creator Defended'), in *Milton and the Death of Man*, pp. 114–171.

Suggested Reading

Aristotle, *Rhetoric* book I, chapters 1–2 (on rhetoric and character); *Rhetoric* book II, chapters 2–4, 5, and 7–11 and Aristotle's *Poetics*, chapters 9, 13–14 – these will help you to reflect on how the relationships between the passions/*pathos* and *ethos* in relation to moral philosophy and rhetoric.

Descartes, *Les Passions de L'Âme* (1649), or *Passions of the Soul* [especially article 70 on 'wonder']. A good translation of this text is available in *The Philosophical Writings [of Descartes]*, ed. J. Cottingham, R. Steinhoff, D. Murdoch, and A. Kenny, 3 vols (Cambridge, 1985–1991).

Plato, *Phaedrus* and the *Symposium* (on *Eros*).

Katharine Park and Lorraine Daston, 'Introduction: The Age of the New', in *The Cambridge History of Science: Vol. 3, Early Modern Science*, ed. Katharine Park and Lorraine Daston (Cambridge, 2003) pp.1–17 – good introduction to the 'new science'.

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

wonder/admiration in *Paradise Lost*? What does one wonder *at*, and what other passions (if any) can it arouse?

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

Primary Reading

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

Augustine, *City of God*, bk. xiii, ch. 5, 6, 8, 9, 10, 11, 12, 14–15, 16; bk xiv, chapters 1–9, 11, 15–19, 21 (and reread) 24 and 26; and bk. xxii, ch. 30; and also Augustine, ‘On Free Choice of the Will’ 2.11.31–16.43, in *Greek and Roman Aesthetics*, tr. and ed. Oleg V. Bychkov and Anne Sheppard (Cambridge, 2010) pp.227–30.

Lucretius, *DRN*, ii. 251–443.

Warren Chernaik, *Milton and the Burden of Freedom* (Cambridge UP, 2017) chapter 3 (“‘Providence Thir Guide’: Providence in Milton”), pp.39–60; chapter 6 (‘Monarchy and Servitude: The Politics of *Paradise Lost*’), pp.124–42; and chapter 7 (‘God’s Just Yoke: Power and Justice in *Paradise Lost*’) pp.143–71.

Filippo Falcone, *Milton’s Inward Liberty* (James Clarke & Co Ltd, 2014), chapter 4 (‘Satan’s inward prison’) and chapter 5 (‘Christian liberty in Adam and Eve’).

Benjamin Meyers, chapter 1 (‘The Theology of Freedom: A Short History’), in *Milton’s Theology of Freedom* (Berlin/Boston: De Gruyter, 2006) pp.15–52 and chapter 2 (‘The Satanic Theology of Freedom’) pp.53–71. [Also available on ProQuest ebrary].

Suggested Reading

Juliet Cummins, “New Heavens, New Earth,” *Milton and the Ends of Time* (ch. 10) – on eschatology.

Stephen Fallon, *Milton’s Peculiar Grace: Self-Representation and Authority* (Ithaca, NY: Cornell UP, 2007) especially chapters 5, 7–9.

Phillip Donnelly, *Scriptural Reading*, chapter 9 (‘*Paradise Regained* as rule of charity), pp.188–200.

William Empson, *Milton’s God*, chapters 2 (‘Satan’) and 3 (‘Heaven’).

Stanley Fish, ‘Things and Actions Indifferent: The Temptation of *Paradise Regained*,’ *Milton Studies* (1983): 163–85, reprinted in *How Milton Works* (Cambridge, MA: Harvard UP, 2001), pp.349–90.

Northrop Frye, “The Typology of *Paradise Regained*,” *Modern Philology* 53.4 (1956): 227–38.

Barbara Lewalski, *Milton's Brief Epic: The Genre, Meaning, and Art of Paradise Regained* (Providence, RI: Brown UP, 1966) – a classic study of *PR*.

Peter Mack, *History of Renaissance Rhetoric, 1380–1620* (Oxford, 2011) – gives you the broad sweep for background reading with admirable detail.

David Norbrook, *Writing the English Republic: Poetry, Rhetoric, and Politics, 1627–1660* (Cambridge UP, 1999).

William Poole, *Milton and the Fall*, chapter 4 ('The Heterodox Fall'), pp.58–83.

David Armitage, Armand Himy, and Quentin Skinner (eds), *Milton and Republicanism* (Cambridge UP, 1995; 1998) – a seminal collection of essays on this topic.

William Walker, 'Milton's Dualistic Theory of Religious Toleration in "A Treatise of Civil Power", "Of Christian Doctrine" and "Paradise Lost"', *Modern Philology* 99.2 (2001): 201 – 230.

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

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

Primary Reading

Milton, *Samson Agonistes*. Please also read:

Warren Chernaik, *Burden of Freedom*, chapter 8, pp.181–205.

Phillip Donnelly, *Scriptural Reasoning*, chapter 10 ('*Samson Agonistes* as personal drama'), pp.201–27.

Stephen Fallon, *Milton's Peculiar Grace*, chapter 9 ('"I as All Others": *Paradise Regained* and *Samson Agonistes*'), pp.237–64.

Noam Reisner, *Milton and the Ineffable*, chapter 5 ('*Paradise Regained* and *Samson Agonistes*: the ineffable self'), pp.234–81.

Suggested Reading

Please see the bibliography handed out in class.

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

Travel, Belonging, Identity: 1550–1700

Dr Nandini Das

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

Graduate students undertaking this option will join Nandini Das and the research team of the European Research Council funded [TIDE](#) (‘Travel, Transculturality, and Identity, c.1550–1700’) project. Together, we will (1) explore the different ways in which travel and human mobility influenced the conceptual frameworks used to define and control issues of identity, race, and belonging, (2) examine how English cross-cultural contact with different geographical regions shaped economic, political, and cultural strategies to engage with difference, and (3) interrogate both literature’s complicity in, and ability to question, the collective perception and collective memory of such engagements. You will have the opportunity to participate in other TIDE seminars and events during the term, with contributions from TIDE visiting scholars and writers.

Optional extra:

You may contribute to the TIDE blog (www.tideproject.uk/blog) on texts/issues of your choice if you wish to do so. A selection of the edited pieces from Purchas will be featured in an open access online edition (subject to Faculty approval).

Term plan:

See below for an indicative outline of the session topics and core reading. More detailed instructions and bibliography will be distributed before the start of term.

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

- *Amazons, Savages, and Machiavels: Travel and Colonial Writing in English, 1550–1630*, ed. by Andrew Hadfield (OUP, 2001). [Page references given below from this volume are indicated by the prefix ‘ASM.’]

- *Travel Knowledge*, ed. by Ivo Kamps and Jyotsna Singh (2001). [Page references from this volume are indicated by the prefix 'TK'.]

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

Session 1

Terms of Engagement

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

Preparation for this seminar will involve reading the following 'Keyword' essays from the open access *TIDE: Keywords* publication (<http://www.tideproject.uk/keywords-home/>): alien/stranger, citizen, denizen, native, subject, pirate, traitor. Supplementary reading will be provided prior to the seminar.

Also read Robert Wilson's play *Three Ladies of London* (1584).

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

The next three sessions will focus on English contact with particular geographical regions, while also attending to specific domains of contact. The historical material will form the basis of discussion for the first hour. For each of these three sessions, one or two 'Touchstone' literary texts will be further compulsory reading. Depending on the size of the seminar group, you will take turns to lead the discussion – either individually or collaborating in pairs – focussing on your assigned Touchstone text during the second seminar hour. You will also choose at least 2 relevant TIDE: Keyword essays to read for each session.

Session 2

Culture, Race and Ethnography: Britain and the Americas

Walter Raleigh (*ASM* 279); John Smith (*ASM* 303); Richard Hakluyt, 'A Discourse of Western Planting' (1584); James I, *A Counterblaste to Tobacco* (1604).

Touchstone texts: Edmund Spenser, *The Faerie Queene*, Book 6; George Chapman, *The Memorable Masque* (1613).

Session 3

Diplomacy and Trade: Africa, the Middle East, and the Indies

John Leo Africanus (*ASM* 139 and *TK* 249); George Sandys (*TK* 23); Thomas Dallam (*TK* 53); Edward Terry, *Voyage to East India* (1655)

Touchstone texts: William Painter, ‘Sophonisba’, the seventh novel in *The second tome of the Palace of Pleasure* (1567); John Fletcher, *The Island Princess* (1621), ed. Clare McManus (2012).

Session 4

Laws of God and Man: The Middle East and the Americas

Rawlins (*TK* 60); Giles Fletcher, ‘Considering the State and Summe of the Turks religion’, in *The policy of the Turkish Empire* (1597);

Roger Williams, *The Bloudy Tenent of Persecution* (1644); Mary Rowlandson, *The sovereignty & goodness of God, together, with the faithfulness of his promises displayed; being a narrative of the captivity and restauration of Mrs. Mary Rowlandson* (1682).

Touchstone text: Robert Daborne, *A Christian Turn’d Turk* (1612) from *Three Turk Plays from Early Modern England*, ed. Daniel J. Vitkus (2000).

Session 5

Forms of Engagement

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

Session 6

Student presentations

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

Suggested background/supplementary reading:

Archer, John. *Old Worlds: Egypt, Southwest Asia, India and Russia in Early Modern English Writing* (Stanford University Press, 2001).

Armitage, David. *The Ideological Origins of the British Empire* (Cambridge University Press, 2000)

- Barbour, Richmond. *Before Orientalism: London's Theatre of the East 1576–1626* (Cambridge University Press, 2003)
- Betteridge, Thomas. *Borders and Travellers in Early Modern Europe* (Ashgate, 2007)
- Bose, Sugata. *A Hundred Horizons: The Indian Ocean in the Age of Global Empire* (Harvard University Press, 2006)
- Brentjes, Sonja. *Travellers from Europe in the Ottoman and Safavid Empires, 16th–17th Centuries: Seeking, Transforming, Discarding Knowledge* (Ashgate/Variorum, 2010)
- Brotton, Jerry. *The Renaissance Bazaar* (Oxford University Press, 2002)
- Carey, Daniel and Claire Jowitt, eds. *Richard Hakluyt and Travel Writing in Early Modern Europe* (Hakluyt Society, 2012)
- Charry, Brinda, and Gitanjali Shahani, eds. *Emissaries in Early Modern Literature and Culture: Mediation, Transmission, Traffic, 1550–1700* (Ashgate, 2008)
- Cottret, Bernard. *The Huguenots in England: Immigration and Settlement c.1550–1700*, trans. by Peregrine and Adriana Stevenson (Cambridge University Press, 1991)
- Cunningham, W. *Alien Immigrants to England*, 2nd ed (Frank Cass, 1969)
- Das, Nandini and Tim Youngs, ed. *The Cambridge History of Travel Writing* (Cambridge University Press, 2019)
- 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. Jyotsna Singh (Blackwell, 2009), pp.114–128.
- Di Biase, Carmine, ed. *Travel and Translation in the Early Modern Period* (Rodopi, 2006)
- Dimmock, Matthew. 'Converting and not converting 'Strangers' in Early Modern London', *The Journal of Early Modern History* 2013, 17 (5–6), 457–478
- Dimmock, Matthew. *Mythologies of the Prophet Muhammad in Early Modern English Culture* (Cambridge University Press, 2013)
- Earle, T. F., and K. J. P. Lowe, eds. *Black Africans in Renaissance Europe* (Cambridge University Press, 2005)
- Fuchs, Barbara. *Mimesis and Empire: The New World, Islam, and European Identities* (Cambridge University Press, 2001)
- Fuller, Mary. *Remembering the Early Modern Voyage: English Narratives in the Age of European Expansion* (Palgrave, 2008).

Gallagher, John. *Learning Languages in Early Modern England* (Oxford University Press, 2019)

Games, Alison. *The Web of Empire: English Cosmopolitans in an Age of Expansion, 1560–1660* (Oxford University Press, 2008)

Goose, Nigel, 'Immigrants and English economic development in the sixteenth and early seventeenth centuries,' in *Immigrants in Tudor and Early Stuart England*, eds. Nigel Goose and Lien Luu (Sussex Academic Press, 2005)

Grafton, Anthony. *New Worlds, Ancient Texts: The Power of Tradition and the Shock of Discovery* (Bellknapp Press of Harvard University Press, 1992)

Greenblatt, Steven. *Marvelous Possessions: The Wonders of the New World* (University of Chicago Press, 1991)

Habib, Imtiaz. *Black Lives in the English Archives, 1500– 1677: Imprints of the Invisible* (Ashgate, 2008)

Hadfield, Andrew. *Literature, Travel, and Colonial Writing in the English Renaissance, 1545–1625* (Oxford University Press, 1998)

Hall, Kim F. *Things of Darkness: Economies of Race and Gender in Early Modern England* (Cornell University Press, 1995)

Helgerson, Richard. *Forms of Nationhood: The Elizabethan Writing of England* (University of Chicago Press, 1992)

Hoenselaars, A. J. *Images of Englishmen and Foreigners in the Drama of Shakespeare and his Contemporaries* (Rutherford, 1992)

Höfele, Andreas and Werner von Koppenfels, eds., *Renaissance Go-betweens: Cultural Exchange in Early Modern Europe* (Walter de Gruyter, 2005)

Hollis, Gavin. *The Absence of America: The London Stage, 1576–1642* (Oxford University Press, 2015)

Iyengar, Sujata, *Shades of Difference: Mythologies of Skin Color in Early Modern England* (University of Pennsylvania Press, 2005)

Jardine, Lisa. *Worldly Goods* (Macmillan, 1996)

Jowitt, Claire. *The Culture of Piracy, 1580–1630: English Literature and Seaborne Crime* (Ashgate, 2010).

Jowitt, Claire. *Voyage, Drama and Gender Politics 1589–1649: Real and Imagined Worlds* (Manchester University Press, 2003)

- Kissane, Christopher. *Food, Religion and Communities in Early Modern Europe* (Bloomsbury, 2018)
- Knapp, Jeffrey. *An Empire Nowhere: England, America and Literature from Utopia to The Tempest* (University of California Press, 1992)
- Luu, Lien. 'Natural-Born versus Stranger-Born Subjects: Aliens and Their Status in Elizabethan London', in *Immigrants in Tudor and Early Stuart England*, eds. Nigel Goose and Lien Luu (Sussex Academic Press, 2005), pp. 57-75
- Maclean, Gerald, & Nabil Matar. *Britain and the Islamic World, 1558–1713* (Oxford University Press, 2011)
- Maclean, Gerald. *Looking East: English Writing and the Ottoman Empire before 1700* (Macmillan, 2007)
- Maclean, Gerald. *The Rise of Oriental Travel: English Visitors to the Ottoman Empire, 1580–1720* (Palgrave, 2004)
- Mancall, Peter, ed. *Bringing the World to Early Modern Europe: Travel Accounts and Their Audiences* (Brill, 2007)
- Matar, Nabil. *Turks, Moors and Englishmen in the Age of Discovery* (Columbia University Press, 1999)
- Ord, Melanie. *Travel and Experience in Early Modern English Literature* (Palgrave Macmillan, 2008)
- Pettegree, Andrew. *Foreign Protestant Communities in Sixteenth-Century London* (Clarendon Press, 1986)
- Pratt, Mary Louise. *Imperial Eyes: Studies in Travel Writing and Transculturation* (Routledge, 1992)
- Rubiés, Joan Pau. *Travellers and Cosmographers: Studies in the History of Early Modern Travel and Ethnology* (Ashgate, 2007)
- Schleck, Julia. *Telling True Tales of Islamic Lands: Forms of Mediation in English Travel Writing, 1575 – 1630* (Susquehanna University Press, 2011)
- Selwood, Jacob. *Diversity and Difference in Early Modern London* (Ashgate, 2010)
- Shapiro, James, *Shakespeare and the Jews* (Columbia University Press, 1996)
- Singh, Jyotsna, ed. *A Companion to the Global Renaissance – 1550-1660* (Blackwell, 2009)
- Spiller, Elizabeth. *Reading and the History of Race in the Renaissance* (Cambridge University Press, 2011)

Subrahmanyam, Sanjay. *Three Ways to Be Alien: Travails and Encounters in the Early Modern World* (Brandeis University Press, 2011)

Turner, Henry. *The Corporate Commonwealth: Pluralism and Political Fictions in England, 1516–1651* (University of Chicago Press, 2016)

Vitkus, Daniel. *Turning Turk: English Theatre and the Multicultural Mediterranean* (Palgrave Macmillan, 2003)

Vitkus, Daniel, ed. *Piracy, Slavery, and Redemption: Barbary Captivity Narratives from Early Modern England* (Columbia University Press, 2001)

Yungblut, Laura Hunt. *Strangers Settled Here Amongst Us* (Routledge, 1996)

Zemon Davis, Natalie. *Trickster Travels: A Sixteenth-Century Muslim between Worlds* (Hill & Wang, 2006).

Women and the Theatre 1660–1820

Dr Ruth Scobie [cross-listed; Women's Studies]

“Besides, you are a Woman; you must never speak what you think” (*Love for Love*).

In the Restoration theatre, women were allowed to act on a public stage in England for the first time. Theatrical celebrity offered a handful of women, as performers and writers, public visibility and a public voice, as well as economic independence. At the same time, theatre's sexual objectifications also threatened them with humiliation, scandal, and even physical violence. Incorporating insights from performance studies, celebrity studies, and the 'global eighteenth century', as well as theories of gender and sexuality, this course explores the role and representation of gender in the anglophone theatre of the long eighteenth century, focusing mainly on writing by women. We'll start with the tragedies, comedies, and sexual celebrities of the seventeenth century, reading plays by Restoration playwrights including the spy, adventurer and professional author Aphra Behn, (“she who earned women the right to speak their minds”, according to Virginia Woolf), but also less well-known figures such as Mary Pix, Susanna Centlivre and Delarivier Manley. These writers negotiate and challenge – and sometimes uphold and reinforce – contemporary social conventions around women's characters, roles, and desires, in ways which intersect vitally with ideas about class, nationality, race, slavery, and disability. The course then continues chronologically to read eighteenth-century and Romantic writers such as Hannah Cowley, Elizabeth Inchbald, Joanna Baillie, Sarah Pogson, and Susanna Rowson, whose plays reflect on the theatre's own relationship to sensation, emotion, and revolution. We'll also consider how performers managed (or failed to manage) their public personae through portraits, advertising, and especially biographies and autobiographies, and how concepts of performance and theatricality came to shape ideas and anxieties about gender outside the theatre. In the last week, we'll also think across periods about the representation of long eighteenth-century gender in twentieth- and twenty first-century film, TV, and theatre.

Week 1. Restoration theatre: actresses, celebrity, audiences

Primary reading

Epilogue to John Dryden, *Tyrannick Love, or The Royal Martyr. A Tragedy*. (1670)

Aphra Behn, preface and prologue to *The Lucky Chance, or an Alderman's Bargain. A Comedy* (1686)

Anonymous, *The Female Wits: or, the Triumvirate of Poets at Rehearsal. A Comedy*. (1696, pub. 1704)

Suggested further reading

Susan Staves, *Players' Scepters: Fictions of Authority in the Restoration* (Lincoln: University of Nebraska Press, 1979)

Katherine Maus, "'Playhouse Flesh and Blood": Sexual Ideology and the Restoration Actress', *ELH* 46 (1979): 595–617

Elizabeth Howe, *The First English Actresses: Women and Drama 1660–1700* (Cambridge: Cambridge University Press, 1992). [If you haven't studied Restoration theatre before, this is an excellent introduction to the basics]

Katherine M. Quinsey (ed.), *Broken Boundaries: Women and Feminism in Restoration Drama* (Lexington: University Press of Kentucky, 1996)

Gilli Bush–Bailey, *Treading the Bawds: Actresses and Playwrights on the Late Stuart Stage* (Manchester: Manchester University Press, 2006)

Week 2. Restoration comedies and tragedies

Primary reading

Aphra Behn, *The Widow Ranter* (1688)

Thomas Southerne, *Sir Anthony Love: or, the Rambling Lady* (1690)

Susannah Centlivre, *The Busie Body* (1709)

Mary Pix, *The Conquest of Spain* (1705)

Suggested further reading

Mary Astell, *Some Reflections upon Marriage* (1700)

Pat Gill, *Interpreting Ladies: Women, Wit, and Morality in the Restoration Comedy of Manners* (Athens: University of Georgia Press, 1994)

Simon Dickie, *Cruelty and Laughter. Forgotten Comic Literature and the Unsentimental Eighteenth Century*. (Chicago: University of Chicago Press, 2011)

Sarah Dewar–Watson, 'Tragic Women' and 'Tragic Dualities' in *Tragedy: A Reader's Guide to Essential Criticism* (Basingstoke: Palgrave, 2014), 61–95

Jean I. Marsden, *Fatal Desire: Women, Sexuality, and the English Stage, 1660–1720* (Ithaca: Cornell University Press, 2006)

Week 3. Celebrity, performance, self-fashioning

Primary reading

Charlotte Charke, *The Art of Management; or, Tragedy Expell'd* (1735)

Charlotte Charke, *A Narrative of the Life of Mrs Charlotte Charke (Youngest Daughter of Colley Cibber, Esq. ... Written by Herself* (1755)

Suggested further reading

Sharon Setzer and Sue McPherson (eds), *Women's Theatrical Memoirs* (London: Pickering & Chatto, 2007) [this multivolume collection is a good resource for later eighteenth- and early nineteenth-century life writing by and about actresses.]

Erin Mackie, 'Desperate Measures: The Narratives of the Life of Mrs. Charlotte Charke' in *ELH* 58, no. 4 (1991): 841–865

Lisa Quoresimo, 'Charlotte Charke, a Shilling, and a Shoulder of Mutton: The Risks of Performing Trauma' in *Theatre Topics* 26, no. 3 (2016): 333–342

Jade Higa, 'Charlotte Charke's Gun: Queering Material Culture and Gender Performance' in *ABO* 7, no. 1 (2017): 1–12

Cheryl Wanko, *Roles of Authority: Thespian Biography and Celebrity in Eighteenth-Century Britain* (Lubbock: Texas Tech University Press, 2003)

Julia H. Fawcett, *Spectacular Disappearances: Celebrity and Privacy, 1696–1801* (Michigan: University of Michigan Press, 2016)

Emrys D. Jones and Victoria Joule (eds.), *Intimacy and Celebrity in Eighteenth-Century Literary Culture: Public Interiors* (Basingstoke: Palgrave, 2018)

Week 4. Eighteenth-century theatre.

Choose A *or* B:

A. Marriage plots, domesticity, publicity

Primary reading

Frances Sheridan, *The Discovery* (1763)

Hannah Cowley, *The Belle's Stratagem* (1780)

George Colman the Younger, *The Female Dramatist* (1781)

Suggested further reading

Betty Rizzo, 'Male Oratory and Female Prate: "Then Hush and Be an Angel Quite"' in *Eighteenth-Century Life* 29, no. 1 (2005): 23–49

Gillian Russell, *Women, Sociability and Theatre in Georgian London* (Cambridge: Cambridge University Press, 2007)

Jenny DiPlacidi and Karl Leydecker, *After Marriage in the Long Eighteenth Century: Literature, Law and Society* (Basingstoke: Palgrave, 2018)

B. Orientalist feminism

Primary reading

Isaac Bickerstaffe, *The Sultan, or a Peep into the Seraglio* (1775)

Elizabeth Inchbald, *The Mogul Tale: or, The Descent of the Balloon. A Farce* (1784)

Susanna Rowson, *Slaves in Algiers* (1794)

Suggested further reading

Jane Moody, *Illegitimate Theatre in London 1770–1840* (Cambridge: Cambridge University Press, 2000)

John O'Brien, *Harlequin Britain: Pantomime and Entertainment, 1690–1760* (Baltimore: Johns Hopkins University Press, 2004)

Daniel O'Quinn, *Staging Governance: Theatrical Imperialism in London, 1770–1800* (Baltimore: Johns Hopkins University Press, 2005)

Week 5. Romanticism

Choose A *or* B:

A. Representing revolution

Primary reading

Elizabeth Inchbald, *The Massacre* (1792)

Sarah Pogson, *The Female Enthusiast* (1807)

Suggested further reading

Betsy Bolton, *Women, Nationalism, and the Romantic Stage: Theatre and Politics in Britain, 1780–1800* (Cambridge: Cambridge University Press, 2001)

Adriana Craciun, *British Women Writers and the French Revolution: Citizens of the World* (Basingstoke: Palgrave, 2005)

John Robbins, 'Documenting Terror in Elizabeth Inchbald's *The Massacre*' in *SEL Studies in English Literature 1500–1900*, 57, no. 3 (2017): 605–619

B. Romantic psychology

Primary reading

Joanna Baillie, 'Introductory Discourse', 'Count Basil: A Tragedy', 'The Tryal: A Comedy' and 'De Monfort: A Tragedy', all from the first volume of *Plays on the Passions* (1798). The best edition is Baillie, *Plays on the Passions*, edited by Peter Duthie (Peterborough: Broadview, 2001).

Suggested further reading

Baillie wrote two later volumes of *Plays on the Passions*, published in 1802 and 1812.

Judith Pascoe, *Romantic Theatricality: Gender, Poetry, and Spectatorship* (Ithaca and London: Cornell University Press, 1997)

Sean Carney, 'The Passion of Joanna Baillie: Playwright as Martyr' in *Theatre Journal* 52, no. 2 (2000): 227–252

Week 6. Fictionalising eighteenth-century theatrical women

Primary reading: choose *one text* from the list below, or make your own suggestion of a twentieth-century/ contemporary fictionalisation of theatre in this period.

Plays

Christopher St John [Christabel Marshall], *The First Actress* (1911). [text is in volume 3 of *Women's Suffrage Literature* ('Suffrage Drama'), edited by Katharine Cockin (London: Routledge, 2004)]

Timberlake Wertenbaker, *Our Country's Good* (1988)

April De Angelis, *Playhouse Creatures* (1997)

Novels

Emma Donoghue, *Life Mask* (London: Virago, 2004)

Priya Parmar, *Exit the Actress* (New York: Touchstone, 2011)

Films

Herbert Wilcox (director), *Nell Gwyn* (1934)

Richard Eyre (director), *Stage Beauty* (2004)

Suggested further reading

Katherine Cooper and Emma Short (eds.), *The Female Figure in Contemporary Historical Fiction* (Basingstoke: Palgrave, 2012) [this includes a chapter on *Life Mask*.]

Tiffany Potter (ed.), *Women, Popular Culture and the Eighteenth Century* (Toronto: University of Toronto Press, 2012)

Julia Novak, 'Nell Gwyn in Contemporary Romance Novels: Biography and the Dictates of "Genre Literature"' in *Contemporary Women's Writing* 8, no. 3 (2014)

Karen Bloom Gevirtz, *Representing the Eighteenth Century in Film and Television, 2000–2015* (Basingstoke: Palgrave, 2017)

General background reading

Kristina Straub, Daniel O'Quinn, and Misty G. Anderson (eds.), *The Routledge Anthology of Restoration and Eighteenth-Century Drama* (Abingdon: Routledge, 2017)

Daniel O'Quinn, Kristina Straub, and Misty G. Anderson (eds.), *The Routledge Anthology of Restoration and Eighteenth-Century Performance* (Abingdon: Routledge, 2019)

[*these are treasure-troves of material for studying theatre in this period: you may need to request print copies from your library*]

Deborah Payne Fisk (ed.), *The Cambridge Companion to English Restoration Theatre* (Cambridge: Cambridge University Press, 2006)

Maggie B. Gale and John Stokes (eds.), *The Cambridge Companion to the Actress* (Cambridge: Cambridge University Press, 2007)

Jane Moody and Daniel O'Quinn (eds.), *The Cambridge Companion to British Theatre, 1730–1830* (Cambridge: Cambridge University Press, 2008)

Julia Swindells and David Francis Taylor, *The Oxford Handbook of the Georgian Theatre, 1737–1832* (Oxford: Oxford University Press, 2014)

[these are all good introductions/ starting points for your research into more specific topics]

Jacqueline Pearson, *The Prostituted Muse: Images of Women and Women Dramatists, 1642–1737* (Manchester: Manchester University Press, 1988).

Kristina Straub, *Sexual Suspects: Eighteenth-Century Players and Sexual Ideology* (Princeton: Princeton University Press, 1992)

Laura Brown, *Ends of Empire: Women and Ideology in Early Eighteenth-Century England* (Ithaca, New York: Cornell University Press, 1993)

Julie Carlson, *In the Theatre of Romanticism: Coleridge, Nationalism, Women* (Cambridge: Cambridge University Press, 1994)

Marvin Carlson, *The Haunted Stage: The Theatre as Memory Machine* (Ann Arbor: University of Michigan Press, 2001)

Lisa A. Freeman, *Character's Theater: Genre and Identity on the Eighteenth-Century English Stage* (Philadelphia: University of Pennsylvania Press, 2002)

Misty G. Anderson, *Female Playwrights and Eighteenth-Century Comedy: Negotiating Marriage on the London Stage* (Basingstoke: Palgrave, 2002)

Joseph Roach, *It* (Ann Arbor: University of Michigan Press, 2007)

Felicity Nussbaum, *Rival Queens: Actresses, Performance, and the Eighteenth-Century British Theatre* (Philadelphia: University of Pennsylvania Press, 2010)

Judith Pascoe, *The Sarah Siddons Audio Files* (Ann Arbor: University of Michigan Press, 2011)

Laura Engel, *Fashioning Celebrity: Eighteenth-Century British Actresses and Strategies for Image Making* (Ohio State University Press, 2011)

Helen Brooks, *Actresses, Gender, and the Eighteenth-Century Stage: Playing Women* (Basingstoke: Palgrave, 2014)

Laura Engel and Elaine McGirr (eds.), *Stage Mothers: Women, Work, and the Theater, 1660–1830* (Lewisburg: Bucknell University Press, 2014)

Shakespeare, History, and Politics

Professor Paulina Kewes

Wednesday of weeks 1–6, 5pm, TE Lawrence Rm, Jesus College

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

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

The course will address the following questions: Where does Shakespeare locate the source of political authority in the state? What is the relationship between politics and religion? How does the rise of tyranny, whether political, parental, or marital, shape the application of abstract ideals to present action? Does Shakespeare's attitude to the acquisition and

exercise of political power change by the time he comes to write *Hamlet(s)* and *Macbeth*? How does his treatment of English, European, or classical history compare to that in Marlowe, Peele, Greene, and others? How far does textual variation reveal the political significance of his plays? In what ways does he modify his use of language and dramatic means of expression to deal with a variety of political issues? What are the points of contact between the imaginative works of Shakespeare and the political and religious polemic of his time or the more abstract political writings by Scottish, French or Spanish authors -- Buchanan, Bodin, Le Roy, Hotman, Mariana, Bellarmine, and others?

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

1. Staging Scripture, Faking Rome: George Peele's *David and Batsheba* and Peele and Shakespeare's *Titus Andronicus*

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

Secondary reading:

Collinson, Patrick, 'The Religious Factor', in Jean-Christophe Mayer (ed.), *The Struggle for the Succession in Late Elizabethan England: Politics, Polemics and Cultural Representations* (Montpellier: Astraea Collection, 2004), pp. 243-73.

Chernaik, Warren, *The Myth of Rome in Shakespeare and his Contemporaries* (Cambridge: Cambridge University Press, 2011).

Doran, Susan, 'Elizabeth: An Old Testament King', in *Tudor Queenship: The Reigns of Mary and Elizabeth*, ed. Anna Whitelock and Alice Hunt (Basingstoke: Palgrave, 2010), pp. 95-110.

----- and Paulina Kewes (eds), *Doubtful and Dangerous: The Question of Succession in Late Elizabethan England* (Manchester: Manchester University Press, 2014).

Hadfield, Andrew, *Shakespeare and Republicanism* (Cambridge: Cambridge University Press, 2005).

Hammond, Paul, 'Shakespeare as Collaborator: The Case of *Titus Andronicus*', in *Collaboration and Interdisciplinarity in the Republic of Letters: Essays in honour of Richard G. Maber*, ed. Paul Scott (Manchester: Manchester University Press, 2010), pp. 195-210.

Hunter, G. K., 'A Roman Thought: Renaissance Attitudes to History Exemplified in Shakespeare and Jonson', in *An English Miscellany Presented to W. S. Mackie*, ed. Brian S. Lee (Cape Town, 1977), 93-118.

Hutson, Lorna, *The Invention of Suspicion: Law and Mimesis in Shakespeare and Renaissance Drama* (Oxford: Oxford University Press, 2007).

Jackson, Macdonald P., 'Stage Directions and Speech Headings in Act I of *Titus Andronicus* Q (1594): Shakespeare or Peele?', *Studies in Bibliography* 49 (1996), 134–48.

----- *Defining Shakespeare: 'Pericles' as a Test Case* (Oxford: Oxford University Press, 2003), 195–203.

James, Heather, *Shakespeare's Troy: Drama, Politics, and the Translation of Empire* (Cambridge: Cambridge University Press, 1997).

Kewes, Paulina, "'I ask your voices and your suffrages': The Bogus Rome of Peele and Shakespeare's *Titus Andronicus*", *The Review of Politics*, 78 (2016), 551–70.

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Clegg, Cyndia Susan, "'By the Choise and Inuitation of al the Realme": *Richard II* and Elizabethan Press Censorship', *Shakespeare Quarterly*, 48 (1997), 432–48.

Collinson, Patrick, 'The Monarchical Republic of Queen Elizabeth I', in *Elizabethan Essays* (London: Hambledon Press, 1994), pp. 31–56, repr. in John Guy (ed.), *The Tudor Monarchy* (London: Arnold, 1997), pp. 110–34.

----- *De Republica Anglorum Or, History with the Politics Put Back: Inaugural Lecture delivered 9 November 1989* (Cambridge: Cambridge University Press, 1990).

----- 'The Elizabethan Exclusion Crisis and the Elizabethan Polity', *Proceedings of the British Academy*, 84 (1993), pp. 51–92.

----- 'The Religious Factor', in Jean-Christophe Mayer (ed.), *The Struggle for the Succession in Late Elizabethan England: Politics, Polemics and Cultural Representations* (Montpellier: Astraea Collection, 2004), pp. 243-73.

Doran, Susan, 'Revenge her Foul and Most Unnatural Murder? The Impact of Mary Stewart's Execution on Anglo-Scottish Relations', *History*, 85 (2000), 589-612.

---- 'Loving and Affectionate Cousins? The Relationship between Elizabeth I and James VI of Scotland 1586-1603', in *Tudor England and its Neighbours*, ed. Susan Doran and Glenn Richardson (Basingstoke: Palgrave Macmillan, 2005), pp. 203-34.

----- 'Three Late-Elizabethan Succession Tracts', in Jean-Christophe Mayer (ed.), *The Struggle for the Succession in Late Elizabethan England: Politics, Polemics and Cultural Representations* (Montpellier: Astraea Collection, 2004), pp. 100-117.

----- 'James VI and the English Succession', forthcoming.

Dutton, Richard, 'The Dating and Contexts of Shakespeare's *Henry V*', in Paulina Kewes (ed.), *The Uses of History in Early Modern England* (San Marino: The Huntington Library Press, 2006).

Hadfield, Andrew, *Shakespeare and Republicanism* (CUP, 2005).

Hurstfield, Joel, 'The Succession Struggle in Late Elizabethan England', in *id.*, *Freedom, Corruption and Government in Elizabethan England* (London: Cape, 1973), pp. 104-34.

Kewes, Paulina, '"I ask your voices and your suffrages": The Bogus Rome of Peele and Shakespeare's *Titus Andronicus*', *The Review of Politics*, 78: 4 (2016), 551-70.

----- 'History Plays and the Royal Succession', in *The Oxford Handbook of Holinshed's Chronicles*, ed. Paulina Kewes, Ian W. Archer, and Felicity Heal (Oxford: Oxford University Press, 2013), pp. 493-509.

----- 'The Elizabethan History Play: A True Genre?', in *A Companion to Shakespeare's Works*, vol. II: *The Histories*, ed. Richard Dutton and Jean E. Howard (Oxford: Blackwell, 2003), pp. 170-93.

----- 'Narrative Historiography and the Rules of Succession', The Holinshed Project website, <http://www.cems.ox.ac.uk/holinshed/paper1.pdf>.

----- 'Marlowe, History, and Politics', in *Christopher Marlowe in Context*, ed. Emily Bartels and Emma Smith (Cambridge: Cambridge University Press, 2013), pp. 138-54.

Knowles, Ronald, 'The Political Contexts of Deposition and Election in *Edward II*', *Medieval and Renaissance Drama in England*, 14 (2001), 105-21.

Lake, Peter, 'Tragedy and Religion: Religion and Revenge in *Titus Andronicus* and *Hamlet*', in *The Oxford Handbook of Shakespearean Tragedy*, ed. Michael Neill and David Schalkwyk (OUP, 2016).

----- *How Shakespeare Put Politics on the Stage: Power and Succession in the History Plays* (Yale UP, 2016).

----- *Bad Queen Bess?: Libels, Secret Histories, and the Politics of Publicity in the Reign of Queen Elizabeth I* (Oxford: Oxford University Press, 2016).

Mayer, Jean-Christophe (ed.), *The Struggle for the Succession in Late Elizabethan England: Politics, Polemics and Cultural Representations* (Montpellier: Astraea Collection, 2004),

McLaren, Anne N., *Political Culture in the Reign of Elizabeth I: Queen and Commonwealth, 1558-1585* (Cambridge: Cambridge University Press, 1999).

----- 'The Quest for a King: Gender, Marriage, and Succession in Elizabethan England', *Journal of British Studies*, xli (2002), 259–90.

Skinner, Quentin, *Foundations of Modern Political Thought*.

Tyacke, Nicholas, 'Puritan Politicians and King James VI and I, 1587–1604', in Thomas Cogswell, Richard Cust, and Peter Lake (eds), *Politics, Religion and Popularity in Early Stuart Britain: Essays in Honour of Conrad Russell* (Cambridge: Cambridge University Press, 2002), pp. 21–44.

Nenner, Howard, *The Right to be King: The Succession to the Crown of England, 1603–1714* (Basingstoke: Macmillan, 1995).

The Romantic and Victorian Sonnet

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W. H. Auden once claimed that the sonnet is ‘so associated with a particular tradition’ (viz. Shakespeare, Spenser, Milton) that it is hard to do anything new with it. But this course considers a great period of sonnet writing, from the so-called Romantic ‘revival’ of the form through to the *fin de siècle*, in which poets did something new with the sonnet, or did something old in a new way. Seminars will take in such sonneteers as Charlotte Smith, Mary Robinson, William Lisle Bowles, Wordsworth, Coleridge, Byron, Shelley, Keats, John Clare, Leigh Hunt, Matthew Arnold, Arthur Hugh Clough, Tennyson, Elizabeth Barrett Browning, Thomas Hardy, the Rossettis (Christina and Dante Gabriel), Hopkins, George Meredith, Arthur Symons, and many others.

Our principal aim will be to read sonnets as closely as possible, paying sustained attention to the ways in which workings of form (rhymes, rhythms, turns, and so on) shape particular meanings. We shall ask the following questions: Did the sonnet actually need ‘reviving’? Is the sonnet plainly a restrictive form? How do sonneteers negotiate with specific formal expectations? Are all sonnets, in the end, about the sonnet itself? How do Romantic and Victorian sonnets engage with or disengage from tradition? How and why do sonnets bring into contact conflicting impulses and entities (temporality/eternity, art/nature, freedom/constraint, love/loneliness)? Do sonnets of these periods have a political dimension? Are misshapen sonnets still sonnets? Do series of sonnets detract from the singularity of the sonnet? Are there distinctly ‘Romantic’ and ‘Victorian’ sonnets? Seminars will run as follows:

1. The Sonnet Revival
2. The Romantic Sonnet
3. Sonnets about the Sonnet
4. The Victorian Sonnet
5. Misshapen Sonnets
6. Turning Back

More specific recommendations for primary and secondary reading will be offered before each seminar. But you can best prepare for this course by reading very closely as many sonnets as possible written between 1770 and 1900. For this purpose, the most useful anthologies are *A Century of Sonnets: The Romantic-Era Revival* (OUP, 1999), ed. Paula Feldman and Daniel Robinson (do read the introduction and notes as well); and the extremely comprehensive five-volume *Anthem Anthology of Victorian Sonnets* (Anthem, 2011), ed. Michael J. Allen. If you cannot get your hands on the Anthem anthology during the summer months, a good number of Victorian sonnets are contained in *Victorian Poetry: An Annotated Anthology* (Blackwell, 2004), ed. Francis O’Gorman.

Some preliminary secondary reading recommendations:

Burt, Stephen, and David Mikics. *The Art of the Sonnet* (Cambridge MA: Harvard UP, 2010).

Alison Chapman, 'Sonnet and Sonnet Sequence', in *A Companion to Victorian Poetry*, ed. Alison Chapman, Richard Cronin, and Antony H. Harrison (Malden: Blackwell, 2002)

Curran, Stuart, 'The Sonnet' [chapter 3], in *Poetic Form and British Romanticism* (Oxford: Oxford UP, 1986), 29–55.

Kerrigan, John, 'Wordsworth and the Sonnet: Building, Dwelling, Thinking', *Essays in Criticism* 35.1 (1985), 45–75.

O'Neill, Michael, 'The Romantic Sonnet', in *Cambridge Companion to the Sonnet*, ed. A. D. Cousins and Peter Howarth (Cambridge: Cambridge UP, 2011), 185–203.

Regan, Stephen. *The Sonnet* (Oxford: Oxford UP, 2019) [especially chapters 2 and 3].

Robinson, Daniel, 'Reviving the Sonnet: Women Romantic Poets and the Sonnet Claim', *European Romantic Review* 6.1 (2008), 98–127.

—'Elegiac Sonnets: Charlotte Smith's Formal Paradox', *Papers on Language and Literature* 39.2 (2003), 185–220.

Wagner, Jennifer Ann, "'Sonnetomania" and the Ideology of Form' [Chapter 4], in *A Moment's Monument: Revisionary Poetics and the Nineteenth-Century English Sonnet* (Madison: Fairleigh Dickinson UP, 1996).

White, R. S. 'Survival and Change: the Sonnet from Milton to the Romantics', in *Cambridge Companion to the Sonnet*, ed. A. D. Cousins and Peter Howarth (Cambridge: Cambridge UP, 2011), 166–184.

Wolfson, Susan J., 'Thinking in Sonnets', *Front Porch Journal* (Fall 2012).

Place and Nature Writing, 1750 – the present

Professor Fiona Stafford

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 and economic challenges? 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*

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*

Marder, Michael, *Plant Thinking*

McCarthy, Michael, *The Moth Snowstorm*

Morton, Timothy, *Ecology without Nature, The Ecological Thought*

Smith, Jos, *New Nature Writing*

Stafford, Fiona, *Local Attachments*

Williams, Raymond, *The Country and the City*

Week One: The Parish and the Pastoral

Robert Burns, 'Poor Mailie's Elegy',

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*

Francis Kilvert, *Diary*

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 Two: Arboreal

John Clare, 'The Sycamore', 'The Old Willow', 'The Fallen Elm', 'The Burthorpe Oak'

Adrian Cooper (ed.) *Arboreal*

William Cowper, 'The Poplars', 'Yardley Oak'

Robert Frost, 'After Apple-Picking', *Mountain Interval*

Gabriel Hemery, *The New Silva*

Kathleen Jamie, *The Tree House*

Alice Oswald, *Woods etc.*

Oliver Rackham, *The Ash Tree*

Week Three: Walking with Clare

John Clare, 'Helpstone', 'The Poet's Wish', 'The Flitting', 'The Mores', '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 Four: The Nature Effect

Richard Mabey, *Nature Cure*

Helen Macdonald, *His 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 Five: 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 Six: Loss, Crisis, Repair?

J. A. Baker, *Peregrine*

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*

John Ruskin, *The Storm Cloud of the Nineteenth Century*

William Wordsworth, Letter to Charles James Fox, *Guide to the Lakes*

The Spectacular Enlightenment

Dr David Taylor – david.taylor@ell.ox.ac.uk

In this course we will consider spectacle from the invention of spectacular public theatre in the Restoration to the pantomimes of the early nineteenth century. We will think about theatre not only as a visual art but as a medium, practice, and figure perhaps singularly equipped to probe the nature of visual experience and knowledge. In doing so, we will work across and bring into comparative relation the histories of dramatic form and theatrical production, on the one hand, and the intellectual history of the theatre as a constitutive constellation of Enlightenment metaphors: performance, the stage, and, perhaps most important, the spectator. We'll read plays – tragedies, comedies, pantomimes – alongside works of philosophy, polemic, and prose fiction; we'll encounter and reflect upon such cultural modes as empiricism, sentimentalism, and romanticism; and we'll ask what it means to understand spectacle as a vital if always suspect epistemology.

Texts to purchase

Many of the texts we'll be reading are only available through Early English Books Online (EEBO) and Eighteenth-Century Collections Online (ECCO), and in cases where you are asked to read excerpts of primary or critical material these will be provided for you. You will need to purchase the following editions:

- Aphra Behn, *Oroonoko*, ed. Paul Salzman (Oxford)
- William Earle, *Obi; or, The History of Three Fingered Jack*, ed. Srinivas Aravamudan (Broadview)
- Helen Maria Williams, *Letters Written in France, in the Summer of 1790*, ed. Neil Fraistat and Susan S. Lanser (Broadview)

1. The new regime of/as spectacle

Primary texts:

- William Davenant, *A Proposition for Advancement of Moralitie, by a New Way of Entertainment of the People* (1653),
- _____, *The Cruelty of the Spaniards in Peru* (1658)
- Elkanah Settle, *The Empress of Morocco* (1673)

Critical text: Michel Foucault, *Discipline and Punish: The Birth of the Prison*, trans. Alan Sheridan (London: Allen Lane, 1977)

2. Science as spectacle

Primary texts:

- Thomas Shadwell, *The Virtuoso* (1676)
- Elizabeth Inchbald, *Animal Magnetism* (1788)

Critical text: Barbara Maria Stafford, *Body Science: Imaging the Unseen in Enlightenment Art and Medicine* (Cambridge MA: MIT Press, 1991)

3. Society as spectacle, the self as spectacle

Primary texts

- Selections from Joseph Addison and Richard Steele, *The Spectator* (1711-12)
- Adam Smith, excerpts of *The Theory of Moral Sentiments* (1759)
- Joseph Addison, *Cato* (1713)

Critical text: David Marshall, 'Adam Smith and the Theatricality of Moral Sentiments', *Critical Inquiry*, 10.4 (1984), 592-613

4. Race as spectacle

Primary texts:

- Aphra Behn, *Oroonoko* (1688)
- Thomas Southerne, *Oroonoko* (1695)
- William Earle, *Obi; or, The History of Three Fingered Jack* (1800)
- John Fawcett, *Obi; or, Three-Finger'd Jack: A Serio-Pantomime, in Two Acts* (1800)

Critical text: Ramesh Mallipeddi, *Spectacular Suffering: Witnessing Slavery in the Eighteenth-Century British Atlantic* (Charlottesville: University of Virginia Press, 2016)

5. Revolution as spectacle

Primary texts:

- John St. John, *The Island of St. Marguerite* (1789) [both the printed text and the mss. submitted to the Lord Chamberlain]
- Excerpts from Edmund Burke, *Reflections on the Revolution in France* (1790), Mary Wollstonecraft, *A Vindication of the Rights of Men* (1790) and Thomas Paine, *The Rights of Man* (1791)
- Helen Maria Williams, *Letters Written in France, in the Summer of 1790* (1790)

Critical text: W. J. T. Mitchell, *Iconology: Image, Text, Ideology* (Chicago: University of Chicago Press, 1986)

6. The Popular as Spectacle

Primary texts

- David Garrick, *Harlequin's Invasion* (1759)
- William Wordsworth, *The Prelude* (1805), Book 7.
- Charles Dibdin, *Edward and Susan. A Burletta Spectacle* (1803)
- _____, *Jack the Giant Killer. A Serio-Comic Pantomime* (1803)

Critical text: John O'Brien, *Harlequin Britain: Pantomime and Entertainment, 1690–1760* (Baltimore: John Hopkins University Press, 2004)

Further reading

Altick, Richard D., *The Shows of London* (Cambridge, MA: Belknap Press, 1978).

Backscheider, Paula R., *Spectacular Politics: Theatrical Power and Mass Culture in Early Modern England* (Baltimore: Johns Hopkins University Press, 1993).

Baugh, Christopher, 'Philippe de Louthembourg: Technology-Driven Entertainment and Spectacle in the Late Eighteenth Century', *Huntington Library Quarterly*, 70 (2007), 251–68

Blakemore, Stephen (ed.), *Burke and the French Revolution: Bicentennial Essays*, (Athens: University of Georgia Press, 1992).

Bratton, Jacky, *New Readings in Theatre History* (Cambridge: Cambridge University Press, 2003).

Buckley, Matthew S., *Tragedy Walks the Streets: The French Revolution in the Making of Modern Drama* (Baltimore: Johns Hopkins University Press, 2006).

Burks, Deborah G., *Horrid Spectacle: Violation in the Theater of Early Modern England* (Pittsburgh, PA: Duquesne University Press, 2003).

Carlson, Julie A., *In the Theatre of Romanticism: Coleridge, Nationalism, Women* (Cambridge: Cambridge University Press, 1994)

Coppola, Al, *The Theater of Experiment: Staging Natural Philosophy in Eighteenth Century Britain* (Oxford: Oxford University Press, 2016).

Crary, Jonathan, 'Spectacle, Attention, Counter-Memory', *October*, 50 (1989), 96–107.

De Bolla, Peter, *The Education of the Eye: Painting, Landscape, and Architecture in Eighteenth-Century Britain* (Stanford, CA: Stanford University Press, 2003).

Debord, Guy, *Society of the Spectacle* (Detroit: Black & Red, 1970).

Fried, Michael, *Absorption and Theatricality: Painting and the Beholder in the Age of Diderot* (Chicago: University of Chicago Press, 1980).

Gibbs, Jenna M., *Performing the Temple of Liberty: Slavery, Theater, and Popular Culture in London and Philadelphia, 1760–1870* (Baltimore: Johns Hopkins University Press, 2014)

Hindson, Paul, and Tim Gray, *Burke's Dramatic Theory of Politics* (Aldershot: Avebury, 1988).

Keenan, Tim, *Restoration Staging, 1660–1674* (London: Routledge, 2016).

Marsden, Jean, *Fatal Desire: Women, Sexuality, and the English Stage, 1660–1720* (Ithaca, NY: Cornell University Press, 2006)

Marshall, David, *The Figure of Theater: Shaftesbury, Defoe, Adam Smith, George Eliot* (New York: Columbia University Press, 1986).

Nuss, Melynda, *Distance, Theatre, and the Public Voice, 1750–1850* (New York: Palgrave Macmillan, 2012).

Nussbaum, Felicity A., *The Limits of the Human: Fictions of Anomaly, Race, and Gender in the Long Eighteenth Century* (Cambridge: Cambridge University Press, 2003).

O'Quinn, Daniel, *Staging Governance: Theatrical Imperialism in London, 1770–1800* (Baltimore: Johns Hopkins University Press, 2005).

_____, *Entertaining Crisis in the Atlantic Imperium, 1770–1790* (Baltimore: Johns Hopkins University Press, 2011).

Pascoe, Judith, *Romantic Theatricality: Gender, Poetry and Spectatorship* (Ithaca, NY: Cornell University Press, 1997).

Rancière, Jacques, *The Emancipated Spectator*, trans. Elliot Gregory (London: Verso, 2009).

Russell, Gillian, *Theatres of War: Performance, Politics and Society, 1793–1815* (Oxford: Clarendon Press, 1995).

Stallybrass, Peter, and Allon White, *The Politics and Poetics of Transgression* (Ithaca, NY: Cornell University Press, 1986).

Swindells, Julia, and David Francis Taylor (eds.), *The Oxford Handbook of the Georgian Theatre, 1737–1832* (Oxford: Oxford University Press, 2014).

Taylor, David Francis, 'Wordsworth at the Theater: Illegitimate Spectacle in Book 7 of *The Prelude*', *European Romantic Review*, 20 (2009), 77–93.

_____, *Theatres of Opposition: Empire, Revolution, and Richard Brinsley Sheridan* (Oxford: Oxford University Press, 2012).

_____, *The Politics of Parody: A Literary History of Caricature, 1760–1830* (New Haven: Yale University Press, 2018).

Taylor, George, *The French Revolution and the London Stage, 1789–1805* (Cambridge: Cambridge University Press, 2000).

Thomas, Sophie, *Romanticism and Visuality: Fragments, History, Spectacle* (London: Routledge, 2008).

Wilson, Kathleen, *The Island Race: Englishness, Empire and Gender in the Eighteenth Century* (New York: Routledge, 2003).

Worrall, David (2007), *Harlequin Empire: Race, Ethnicity and the Popular Drama of the Enlightenment* (London: Pickering & Chatto, 2007).

Literary London, 1820-1920

Dr Ushashi Dasgupta, Pembroke College (ushashi.dasgupta@pmb.ox.ac.uk)

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

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

Primary Reading

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

1. The *Flâneur*

This class will consider the figure of the walker, stroller, or loungeur.

- Pierce Egan, *Life in London, or the Day and Night Scenes of Jerry Hawthorn, Esq., and His Elegant Friend, Corinthian Tom, Accompanied by Bob Logic, the Oxonian, in Their Rambles and Sprees Through the Metropolis* (1821).
- George Augustus Sala, *Twice Round the Clock* (1859).

2. The 'Tough Subject'

Here, we'll discuss the nature of urban poverty.

- Flora Tristan, *Promenades dans Londres* (1842). See the following chapters of the Virago edition (*The London Journal of Flora Tristan*), trans. Jean Hawkes: 'Dedication to the Working Classes', 'The Monster City', 'A Visit to the Houses of Parliament', 'Prostitutes', 'St Giles Parish'.
- Charles Dickens, *Bleak House* (1852-3) and 'Night Walks' (1861).
- Henry Mayhew, *London Labour and the London Poor* (vol. ed. 1861-2). Please read the following sections from the Oxford University Press selection, ed. Robert Douglas-Fairhurst: 'Preface', 'Of the London Street-Folk', 'Costermongers', 'Street-Sellers of Fruit and Vegetables', 'Street-Sellers of Manufactured Articles', 'Children Street-Sellers', 'Street-Buyers', 'Street-Finders or Collectors', 'Crossing-Sweepers', 'Destroyers of Vermin', 'Skilled and Unskilled Labour', 'Cheap Lodging-Houses'.

3. The Sinner

Alienated, stigmatised and threatening figures will take centre stage this week.

- James Thomson, *The City of Dreadful Night* (1874).
- Fergus Hume, *The Mystery of a Hansom Cab* (1886).
- Arthur Conan Doyle, *The Sign of Four* (1890) and the following stories from *Adventures of Sherlock Holmes* (1892): 'A Scandal in Bohemia', 'The Red-Headed League', 'The Five Orange Pips', 'The Man with the Twisted Lip', 'The Adventure of the Blue Carbuncle', 'The Adventure of the Speckled Band'.

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).

5. The Modern Woman

How did women claim the city as their own at the turn of the century?

- Krishnabhabini Das, *A Bengali Lady in England* (1885). See Somdatta Mandal's translation for Cambridge Scholars, which is available in the Bodleian Library.
- Amy Levy, *The Romance of a Shop* (1888). Electronic copies of the Broadview edition are can be purchased on their website.

- Alice Meynell, *London Impressions* (1898), with etchings and pictures by William Hyde.

6. Coda: Virginia Woolf

We end with Woolf – writer and *flâneuse*.

- Virginia Woolf, *Mrs Dalloway* (1925).
- Extracts to be provided from Woolf's short fiction and non-fiction.

Secondary Criticism

A week-by-week breakdown of recommended critical reading will be circulated at the start of the course. You could take a look at a few of the following suggestions before you arrive:

Peter Ackroyd, *London: The Biography* (2000).

Tanya Agathocleous, *Urban Realism and the Cosmopolitan Imagination in the Nineteenth Century: Visible City, Invisible World* (2011).

Robert Alter, *Imagined Cities: Urban Experience and the Language of the Novel* (2005).

Isobel Armstrong, 'Theories of Space and the Nineteenth-Century Novel', *19*, 17 (2003), 1–21.

Rosemary Ashton, *Victorian Bloomsbury* (2012).

Matthew Beaumont, *Nightwalking: A Nocturnal History of London* (2015).

Matthew Beaumont and Gregory Dart (eds.), *Restless Cities* (2010).

Walter Benjamin, *The Arcades Project* (1927–40), especially 'The Flâneur', 'Baudelaire', 'The Interior', 'Arcades' and 'Exhibitions'.

Elleke Boehmer, *Indian Arrivals, 1870–1915: Networks of British Empire* (2015).

Michel de Certeau, *The Practice of Everyday Life* (1980).

Karen Chase and Michael Levenson, *The Spectacle of Intimacy: A Public Life for the Victorian Family* (2000).

Gregory Dart, *Metropolitan Art and Literature, 1810–1840: Cockney Adventures* (2012).

HJ Dyos and Michael Wolff (eds.), *The Victorian City: Images and Realities* (1973–6).

Lauren Elkin, *Flâneuse* (2016).

Jed Esty, *A Shrinking Island: Modernism and National Culture in England* (2004).

- Nicholas Freeman, *Conceiving the City: London, Literature, and Art 1870–1914* (2007).
- Ann Gaylin, *Eavesdropping in the Novel from Austen to Proust* (2002).
- Simon Joyce, *Capital Offenses: Geographies of Class and Crime in Victorian London* (2003).
- Olivia Laing, *The Lonely City: Adventures in the Art of Being Alone* (2016).
- Henri Lefebvre, *The Production of Space* (1974).
- Thad Logan, *The Victorian Parlour* (2001).
- Lawrence Manley (ed.), *The Cambridge Companion to the Literature of London* (2011).
- Sharon Marcus, *Apartment Stories: City and Home in Nineteenth-Century Paris and London* (1999).
- Franco Moretti, *Atlas of the European Novel* (1998).
- Lynda Nead, *Victorian Babylon: People, Streets and Images in Nineteenth-Century London* (2000).
- Deborah Epstein Nord, *Walking the Victorian Streets: Women, Representation, and the City* (1995).
- Deborah Parsons, *Streetwalking the Metropolis: Women, the City, and Modernity* (2000).
- Lawrence Phillips (ed.), *A Mighty Mass of Brick and Smoke: Victorian and Edwardian Representations of London* (2007).
- John Picker, *Victorian Soundscapes* (2003).
- Roy Porter, *London: A Social History* (1994).
- Alan Robinson, *Imagining London, 1770–1900* (2004).
- FS Schwarzbach, *Dickens and the City* (1979).
- Mary L. Shannon, *Dickens, Reynolds, and Mayhew on Wellington Street: The Print Culture of a Victorian Street* (2016).
- Anna Snaith and Michael Whitworth (eds.), *Locating Woolf: The Politics of Space and Place* (2007).
- Jeremy Tambling (ed.), *Dickens and London* (2009).
- William B. Thesing, *The London Muse: Victorian Poetic Responses to the City* (1982).
- Ana Parejo Vadillo, *Woman Poets and Urban Aestheticism: Passengers of Modernity* (2005).

Judith Walkowitz, *City of Dreadful Delight: Narratives of Sexual Danger in Late-Victorian London* (1992).

Jerry Whyte, *London in the Nineteenth Century: A Human Awful Wonder of God* (2008).

Raymond Williams, *The Country and the City* (1973).

Julian Wolfreys, *Writing London* (1998-2007).

Victorian and Edwardian Drama 1850–1914

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

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

Week 1: MELODRAMA

Primary texts: Douglas Jerrold, *Black-Ey'd Susan* (1829); Dion Boucicault, *The Octoroon; or, Life in Louisiana* (1859); G. R. Sims, *The Lights o' London* (1881); Henry Arthur Jones, *The Silver King* (1882); Bernard Shaw, *The Devil's Disciple*

Possible further critical reading:

Michael Booth, *English Melodrama*

J. S. Bratton, Jim Cook, Christine Gledhill, *Melodrama: stage, picture, screen*

Peter Brooks, *The Melodramatic Imagination: Balzac, Henry James, melodrama and the mode of excess*

M. Wilson Disher, *Blood and Thunder: mid-Victorian melodrama and its origins*

Sos Eltis, *Acts of Desire: Women and Sex on Stage, 1800–1930*

Elaine Hadley, *Melodramatic tactics: theatricalized dissent in the English marketplace, 1800–1885*

Michael Hays (ed), *Melodrama: the cultural emergence of a genre*

Robert Heilman, *Tragedy and melodrama: versions of experience*

Juliet John, *Dickens's Villains: melodrama, character, popular culture*

Michael Kilgariff, *The Golden Age of Melodrama: twelve 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*

Week 2: BOX-OFFICE FAVOURITES AND SENSATION DRAMAS

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

Possible further critical reading:

John McCormick, *Dion Boucicault*

Richard Fawkes, *Dion Boucicault: a biography*

Nicholas Grene, *The Politics of Irish Drama: Plays in Context from Boucicault to Friel*

Townsend Walsh, *The Career of Dion Boucicault*

Deirdre McFeely, *Dion Boucicault: Irish Identity on stage*

Katherine Newey, *Women's Theatre Writing in Victorian Britain*

Week 3: SOCIETY DRAMA AND PROBLEM PLAYS

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

Woman (1894)

Possible further critical reading:

Richard Cordell, *Henry Arthur Jones and the modern drama*

John Dawick, *Pinero: a Theatrical Life*

Sos Eltis, *Acts of Desire: Women and Sex on Stage, 1800–1930*

Richard Foulkes (ed.), *British Theatre in the 1890s: Essays on Drama and the Stage*

Hamilton Fyfe, *Sir Arthur Pinero's plays and players*

Penny Griffin, *Arthur Wing Pinero and Henry Arthur Jones*

Doris A. Jones, *The Life and Letters of Henry Arthur Jones*

Joel Kaplan and Sheila Stowell, *Theatre and Fashion, from Oscar Wilde to the Suffragettes*

Errol Durbach, *Ibsen and the Theatre* (1980)

Michael Egan, ed., *Ibsen: The Critical Heritage* (1972)

James McFarlane, ed., *The Oxford Ibsen* (7 vols.)

—————, *Henrik Ibsen: A Critical Anthology* (1970)

—————, *The Cambridge Companion to Ibsen* (1994)

Frederick J. Marker and Lise-Lone Marker, *Ibsen's Lively Art: A Performance Study of the Major Plays* (1989)

Toril Moi, *Henrik Ibsen and the Birth of Modernism* (2006)

Thomas Postlewait, *Prophet of the New Drama: William Archer and the Ibsen Campaign* (1986)

Week 4: OSCAR WILDE AND GEORGE BERNARD SHAW

Wilde primary texts: *Lady Windermere's Fan*, *Salome*, *A Woman of No Importance*, *An Ideal Husband*, *The Importance of Being Earnest*

Shaw primary texts: *Widowers' Houses* (1892), *Mrs Warren's Profession* (1893), *Arms and the Man* (1894), *Man and Superman* (1902–3), *Major Barbara* (1905), *Pygmalion* (1913)

Possible further critical reading:

Karl Beckson, *Oscar Wilde: The Critical Heritage*

Sos Eltis, *Revising Wilde: Society and Subversion in the Plays of Oscar Wilde*

Regina Gagnier, *Idylls of the Marketplace: Oscar Wilde and the Victorian Public*

Joel Kaplan and Sheila Stowell, *Theatre and Fashion, from Oscar Wilde to the Suffragettes*
 Norbert Kohl, *Oscar Wilde, Works of a Conformist Rebel*
 Kerry Powell, *Oscar Wilde and the Theatre of the 1890s*
 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 Sammels, *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*
 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);

Michael R. Booth and Joel Kaplan, *Edwardian Theatre: Essays on performance and the stage*

Jean Chothia, *English Drama of the Early Modern Period, 1890-1940*

Ian Clarke, *Edwardian Drama: a critical study*

Katharine Cockin, *Edith Craig and the Theatres of Art*

Tracy C. Davis and Ellen Donkin, *Playwriting and Nineteenth-Century British Women*

Jan MacDonald, *The New Drama, 1900-1914*

Sheila Stowell and Joel Kaplan, *Theatre and Fashion from Oscar Wilde to the Suffragettes*

James Woodfield, *English Theatre in Transition, 1881–1914*

Week 6: SUFFRAGE DRAMA

Primary texts: Elizabeth Robins, *Votes for Women!* (1907); Cicely Hamilton, *Diana of Dobson's* (1908); Githa Sowerby, *Rutherford and Son* (1912);

Naomi Paxton (ed.), *The Methuen Drama Book of Suffrage Plays*

Possible further critical reading:

Katharine Cockin, *Women and Theatre in the Age of Suffrage: The Pioneer Players, 1911–1925*

Katharine Cockin and Glenda Norquay, *Women's Suffrage Literature: Suffrage Drama*

Vivien Gardner and Susan Rutherford (eds.) *The New Woman and Her Sisters: Feminism and Theatre, 185–1914*

Julie Holledge, *Innocent Flowers: Women in Edwardian Theatre*

Katherine Newey, *Women's Theatre Writing in Victorian Britain*

Sheila Stowell, *A Stage of their Own: Feminist Playwrights of the Suffrage Era*

Sheila Stowell and Joel Kaplan, *Theatre and Fashion from Oscar Wilde to the Suffragettes*

Lisa Tickner, *The Spectacle of Women: Imagery of the Suffrage Campaign, 1907–1914*

A large number of these plays are available online at <http://victorian.worc.ac.uk/modx/> (a digital archive of Lacy's Acting editions of Victorian plays), through the Bodleian's SOLO catalogue, and at a number of other sites. Below is a list of widely available anthologies of Victorian and Edwardian plays. In the case of a couple of plays not in print, photocopies or electronic copies of the manuscripts will be provided.

ANTHOLOGIES

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

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

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

Modern Irish–American Writing and the Transatlantic

Dr Tara Stubbs

Handouts, links to, and/or PDFs of the secondary reading will be provided in advance of the class.

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. Photocopy/ PDF.

Charles Fanning, ed., *New Perspectives on the Irish Diaspora* (Carbondale and Edwardsville: Southern Illinois University Press), 2000. Selections; photocopy/ PDF.

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 Donahy, selections from *Dances Learned Last Night: Poems, 1975–1995*

Lorna Goodison, ‘Country, Sligoville’, from *Turn Thanks: Poems* (Champaign, Illinois: University of Illinois Press, 1999).

Marianne Moore, ‘Sojourn in the Whale’ and ‘Spenser’s Ireland’, from *Complete Poems*

Wallace Stevens, 'The Irish Cliffs of Moher' and 'Our Stars Come from Ireland', from *Collected Poems*

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. [Photocopy/ PDF](#).

--, '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. [Photocopy/ PDF](#).

Elmer Kennedy-Andrews, *Northern Irish Poetry: The American Connection* (Basingstoke: Palgrave Macmillan, 2014). Chapter 1: 'Transnational Poetics', pp.1–26. [Photocopy/ PDF](#).

Edna Longley, 'Irish Bards and American Audiences', *Poetry and Posterity* (Newcastle upon Tyne: Bloodaxe, 2000), pp.235–258. [Photocopy/ PDF](#).

Week 6: Race

Noel Ignatiev, *How the Irish Became White* (New York and London: Routledge, 1995). Selections from

Introduction and Chapter 1. [Photocopy/ PDF](#).

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).

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.

Tracy Mishkin, *The Harlem and Irish Renaissances: Language, Identity and Representation* (Gainesville, Florida: University Press of Florida, 1998).

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).

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*

(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).*

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).

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.

Virginia Woolf: Literary and Cultural Contexts

Dr Michael Whitworth, Merton College

This course aims to place Woolf's novels and other writings in dialogue with texts by her contemporaries. Although Woolf often emphasised her formal originality, the course will ask about the ways that the idea of genre might retain some value in relating Woolf's works to the works of others. The course also aims to ask about the value and limits of understanding literary context in terms solely of texts: what happens to non-literary texts when they are reworked in literary ones? how can we deal with contexts that are, in the first instance, non-verbal? For students who are already familiar with a wide range of Woolf's writing, the course is an opportunity to explore writings by her contemporaries, and to examine ideas of historical contextualization.

Week 1: Modes of Contextualization

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

The first week will concentrate on two novels and a range of critical texts in order to consider what we mean by contextualization.

Week 2: Forms of Essay Writing

Selected Essays, ed. D. Bradshaw; *A Room of One's Own and Three Guineas*, ed. A. Snaith; *The London Scene* (written 1931)

These essays will be supplemented by others by Woolf, and you will find others by her contemporaries in their original print contexts using the Bodleian's holdings.

Week 3: Materiality: domestic and urban spaces

Night and Day (1919), *Mrs Dalloway* (1925), *The London Scene* (1931–32), *The Years* (1937).

Ford (Hueffer), Ford Madox. *The Soul of London* (also available as part of *England and the English*).

Galsworthy, John. *The Man of Property* (1906), reprinted in *The Forsyte Saga* (1922).

Week 4: Life-Writing as a genre: *bildungsroman* and biography

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

Other writers, in order of priority:

Strachey, Lytton. *Eminent Victorians* (1918).

Nicolson, Harold. *Some People* (1927).

Nicolson, Harold. *The Development of English Biography* (1927).

It would be advantageous to be aware of Victorian and early twentieth-century examples of bildungsroman, e.g., Dickens's *Great Expectations*, George Eliot's *The Mill on the Floss*, D. H. Lawrence's *Sons and Lovers*, James Joyce's *Portrait of the Artist as a Young Man*.

Week 5: The Group and the Family.

Mrs Dalloway (1925), *The Waves* (1931), *The Years* (1937). (You could also additionally bring in *Night and Day* (1919), *To the Lighthouse* (1927), and *Between the Acts* (1941)).

Other writers:

Lawrence, D. H. *The Rainbow* (1915), and/or Galsworthy, as examples of the family saga genre.

Galsworthy, John. *The Man of Property* (1906), reprinted in *The Forsyte Saga* (1922).

Romains, Jules. *Death of a Nobody* (translation of *Mort de quelqu'un*) (available as a PDF through the Bodleian catalogue (link to Haithi Trust)) (as an example of unanimist writing.)

Harrison, Jane. 'Unanimism: a study of conversion and some contemporary French poets: being a paper read before "the Heretics" on November 25, 1912' (1912) (available as a PDF through the Bodleian catalogue).

Week 6: War and Civilization.

Mrs Dalloway (1925), *Between the Acts* (1941), *Three Guineas* (1938); also reconsider *The Years* (1937).

Other primary texts:

Mary S. Florence, Catherine Marshall, and C. K. Ogden, *Militarism versus Feminism* (1915). A reprint (Virago, 1987) can be found second-hand very cheaply.

Bell, Clive. *Peace at Once* (1915) (to be provided as a PDF).

Starr, Mark. *Lies and Hate in Education* (1929) (extracts to be provided as a PDF).

EDITIONS

For Woolf's novels, you should obtain the most recent Oxford World's Classics editions. In term-time, you should also refer to the available editions in the Cambridge Edition, which at present (May 2019) cover *Night and Day*, *Mrs Dalloway*, *Orlando*, *The Waves*, *The Years*, and *Between the Acts*; *Jacob's Room* is forthcoming.

SECONDARY READING

This is a brief list of preparatory secondary reading; fuller lists of secondary material will be provided at the start of the term.

Sellers, Susan, ed. *The Cambridge Companion to Virginia Woolf*, 2nd edition (2010).

Randall, Bryony, and Jane Goldman, eds. *Virginia Woolf in Context* (2012).

Whitworth, Michael H. *Virginia Woolf* (Authors in Context) (2005).

American Fiction Now

Dr Michael Kalisch

In this course, we will consider a range of 21st-century novels and short stories within a longer literary genealogy, paying particular attention to questions of periodisation ‘after postmodernism’. Tracking the routes taken by recent American writing beyond the borders of the United States – whether to Europe, Africa, India, or the Middle East – we will ask how contemporary fiction contests the boundaries of the nation’s literature. We will focus on the ways in which the contemporary novel engages with history, from recent events such as the 2008 financial crisis, to the long legacy of slavery. Each week, primary texts will be paired with critical material from the Further Reading list.

1) Beginning with Postmodernism

Jonathan Franzen, *The Corrections* (2001); Jennifer Egan, *A Visit from the Goon Squad* (2010)

2) Histories

Marilynne Robinson, *Gilead* (2004); George Saunders, *Lincoln in the Bardo* (2017)

3) Gentrifiers

Dinaw Mengestu, *The Beautiful Things That Heaven Bears* (2007); Benjamin Markovits, *You Don’t Have To Live Like This* (2015)

4) Short Cuts

Jhumpa Lahiri, *The Unaccustomed Earth* (2008) [selection]; Lydia Davis, *Can’t and Won’t* (2014) [selection]; Diane Williams, *Fine, Fine, Fine, Fine* (2016) [selection]; Ben Lerner, “The Polish Rider” (2018)

5) Homeland

Nicole Krauss, *Forest Dark* (2017); Joshua Cohen, *Moving Kings* (2017)

6) Journeys

Teju Cole, *Open City* (2011); Chimamanda Ngozi Adichie, *Americanah* (2013)

Further Reading

- Lauren Berlant, *Cruel Optimism* (2011)
- Kasia Boddy, *The American Short Story Since 1950* (2010)
- Peter Boxall, *Twenty-First-Century Fiction: A Critical Introduction* (2013)
- Judith Butler, “Who Owns Kafka?” (2011)

- Teju Cole, *Every Day Is For The Thief* (2007)
- Nicholas Dames, "The Theory Generation", *n+1* (October 2012)
- Jeffrey Eugenides, *The Marriage Plot* (2011)
- Jonathan Evans, *The Many Voices of Lydia Davis* (2016)
- Fiona Green (ed.), *Writing for The New Yorker* (2016)
- David Harvey, *Spaces of Hope* (2000)
- Andrew Hoberek, "Introduction: After Postmodernism", *Twentieth Century Literature*, 53:3 (Fall 2007)
- Amy Hungerford, *Postmodern Belief: American Literature and Religion since 1960* (2010)
- Amy Hungerford, *Making Literature Now* (2016)
- Theodore Martin, *Contemporary Drift: Genre, Historicism, and the Problem of the Present* (2017)
- Sianne Ngai, *Ugly Feelings* (2007)
- Marilynne Robinson, *Home* (2008)
- Philip Roth, "'I Always Admired Your Fasting'; or, Looking for Kafka" (1972)
- Rachel Greenwald Smith (ed.), *American Literature in Transition, 2000–2010* (2017)
- Werner Sollors, "Cosmopolitan Curiosity in an Open City", *New Literary History*, 49:2 (Spring 2018)
- Colson Whitehead, *The Underground Railroad* (2016)

Prison Writing and the Literary World

Dr Michelle Kelly - michelle.kelly@ell.ox.ac.uk

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

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

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

Week 1 Fictions of Incarceration

Samuel Beckett, *Catastrophe* (1982)

Anthony Burgess, *A Clockwork Orange* (1962)

Alan Sillitoe, *The Loneliness of the Long Distance Runner* (1959)

Steve McQueen (Dir), *Hunger* (2008) (Screening will be arranged at the start of term)

Week 2 The Writer and the Postcolonial State

Wole Soyinka, *And the Man Died* (1972)

Nawal el Saadawi, *Memoir from the Women's Prison* (1983, trans. 1984)

Ngugi wa Thiongo, *Detained* (1981)

Week 3 Race and Incarceration

Malcolm X, *The Autobiography of Malcolm X* (1965)

Assata Shakur, *Autobiography* (1988)

Reginald Dwayne Betts, *A Question of Freedom: A Memoir of Learning, Survival, and Coming of Age in Prison* (2009)

Week 4 Apartheid South Africa

Ruth First, *117 Days* (1965)

Neville Alexander, *Robben Island Prison Dossier 1964–1974* (1994)

Breyten Breytenbach, *True Confessions of an Albino Terrorist* (1984)

Athol Fugard, *The Island* (1974)

Jonny Steinberg, *The Number* (2004)

Week 5 War on Terror

Mohamedou Ould Slahi, *Guantanamo Diary* (2015) See also: <http://guantanamo-diary.com/>

Gillian Slovo and Victoria Brittain, *Guantanamo: Honor Bound to Defend Freedom*

Week 6 Prison Writing and Institutions

Paula Meehan, *Cell* (2000)

Erwin James, *A Life Inside* (2003)

Peter Benenson, ed. *Amnesty 1961* (1961)

The PEN Handbook for Writers in Prison

Extracts from Benenson, the PEN Handbook and other materials will be circulated.

Suggestions for further reading:

Giorgio Agamben, *Homo Sacer: Sovereign Power and Bare Life*. Stanford, CA: University of Stanford Press, 1998.

---. *States of Exception*. Chicago: University of Chicago Press, 2005.

---. *Remnants Of Auschwitz: The Witness and the Archive*. New York: Zone, 1999.

Michelle Alexander, *The New Jim Crow: Mass Incarceration in the Age of Colourblindness*. New York: The New Press, 2012.

Walter Benjamin, "Critique of Violence." *In Reflections: Essays, Aphorisms, Autobiographical Writings*.

Judith Butler, *Frames of War*.

Guillaume Cingal, "'In an Attempt to Erase': Breyten Breytenbach's Prison Writing and the Need to Re-Cover." *Commonwealth Essays and Studies* 25.1 (2002): 69–78.

Carrol Clarkson, *Drawing the Line: Toward an Aesthetics of Transitional Justice*. New York: Fordham University Press, 2013.

J. M. Coetzee. 'Into the Dark Chamber: The Writer and the South African State' in *Doubling the Point: Essays and Interviews*. Edited by David Attwell. Cambridge, MA: Harvard University Press, 1992, 361–368.

Colin Dayan, *The Law is a White Dog: How Legal Rituals Make and Unmake Persons*. Princeton, NJ: Princeton University Press, 2011.

Maud Ellman, *Hunger Artists*

Michel Foucault, *Discipline and Punish: The Birth of the Prison*. New York: Vintage, 1995.

----. *Society Must Be Defended: Lectures at the College de France 1975–76*. Trans. David Macey. London: Penguin, 2004. (especially final section)

Shane Graham, "Apartheid Prison Narratives, the Truth and Reconciliation Commission and the Construction of National (Traumatic) Memory." In *Colonial and Postcolonial Incarceration* ed. Graeme Harper. Continuum, 2001.

Paul Gready, *Writing as Resistance : Life Stories of Imprisonment, Exile, and Homecoming from Apartheid South Africa*. Lanham, MD: Lexington Books, 2003.

----. "Autobiography and the 'Power of Writing': Political Prison Writing in the Apartheid Era." *Journal of Southern African Studies* 19.3 (1993): 489–523.

Graeme Harper, "Criminal Minds and Felonious Nations; Colonial and Postcolonial Incarceration." In *Colonial and Postcolonial Incarceration* ed. Graeme Harper. London: Continuum, 2001.

Graeme Harper, ed. *Colonial and Postcolonial Incarceration*. London: Continuum, 2001.

J. U. Jacobs, "Confession, Interrogation, and Self-Interrogation in the New South African Prison Writing." *Kunapipi* 13.1-2 (1991): 115-27.

Neelika Jayawardene, 'Leak, Memory.' *The New Inquiry*

Rosemary Jolly, *Colonization, Violence, and Narration in White South African Writing: Andre Brink, Breyten Breytenbach, and J. M. Coetzee*. Athens: Ohio University Press, 1996.

Robin Levi and Ayelet Waldman, eds, *Inside This Place, Not Of It: Narratives from Women's Prisons*. San Francisco: McSweeney's Books, 2011.

Melissa McCarthy, ed. *Incarceration and Human Rights* Manchester: Manchester University Press, 2010.

Davu Seru, 'A Manifesto on African American Prison Literature.' *American Book Review* 36.3 (2015):6.

David Shalkwyk, "The Rules of Physiognomy: Reading the Convict in South African Prison writing." *Pretexts: studies in Writing and Culture* 7.1 (1998): 81-96.

-----. "Confessions and Solidarity in the Prison Writing of Breyten Breytenbach and Jeremy Cronin." *Research in African Literatures* 25.1 (1994): 23-45.

Jonny Steinberg, "A Prisoner's Wager." In *At Risk: Writing On and Over the Edge of South Africa*, edited by Liz McGregor and Sarah Nuttall. Johannesburg and Cape Town: Jonathan Ball, 2007, pp211-224.

Loic Wacquant. 'The Use and Abuse of Prison in the Age of Social Insecurity.' In McCarthy, ed. *Incarceration and Human Rights* Manchester: Manchester University Press, 2010, 71-90.

Hilary Term C-Courses

Old Norse

Professor Heather O'Donoghue (heather.odonoghue@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 2019. 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 Heather O'Donoghue 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 Sorensen, *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)

Age of Alfred

Dr Francis Leneghan – francis.leneghan@ell.ox.ac.uk

Outline: King Alfred of Wessex (871–99) has been accused of many things, including the invention of English prose, the Anglo-Saxon kingdom and even the idea of “Englishness”. But recent scholarship has questioned the extent of the king’s personal involvement in the so-called ‘Alfredian renaissance’. This course will interrogate these issues by exploring the burgeoning vernacular literary culture associated with Alfred’s court and its wider impact on English writing and society in the ninth and tenth centuries. Texts will be studied in Old English, so some prior knowledge of the language will be required. Key texts will include the Old English translations of the following works:

- Gregory the Great, *Pastoral Care*
- Boethius, *The Consolation of Philosophy*
- St Augustine, *Soliloquies*
- Psalms 1–50
- Orosius, *Seven Books of History Against the Pagans*

We will also look at other important contemporary vernacular works such as Alfred’s Lawcode (*Domboc*), Wærferth’s translation of Gregory’s *Dialogues*, Bald’s *Leechbook* and *The Anglo-Saxon Chronicle* (MS A), and Latin texts such as Asser’s *Life of Alfred*, while considering continental influences on Alfredian writing.

Editions and translations:

Aykerman, J. Y. *et al.* *The Whole Works of King Alfred the Great: With Preliminary Essays, Illustrative of the History, Arts, and Manners, of the Ninth Century*, 2 vols (London, 1858). [Full translations of the OE *Orosius*, Laws (with Alfred’s Preface), *Boethius*, and *Soliloquies*; readable as a pdf on solo].

Bately, Janet M., ed. *The Old English Orosius*, EETS, ss. 6 (Oxford, 1980).

Browne, Bishop G. F. *King Alfred’s Books* (London, 1920). [Translation of excerpts from OE *Soliloquies*, *Dialogues*, *Orosius*, *Pastoral Care*, *Bede*, *Boethius*].

Carnicelli, Thomas A., ed. *King Alfred’s Version of St. Augustine’s ‘Soliloquies’* (Cambridge, MA, 1969).

Godden, Malcolm, transl. *The Old English History of the World: An Anglo-Saxon Rewriting of Orosius* (Harvard, 2016). [Facing-page translation of OE *Orosius*].

Godden, Malcolm and Susan Irvine, eds, *The Old English Boethius*, 2 vols (Oxford, 2010).

— — — — ed. and transl. *The Old English Boethius with Verse Prologues and Epilogues Associated with King Alfred* (Harvard, 2012) [Facing-page translation of C-text, i.e. prosimetrical OE *Boethius*, as well as various Alfredian prologues and epilogues].

Hargrove, Henry L., transl. *King Alfred's Old English Version of St. Augustine's Soliloquies, Turned into Modern English* (New York, 1904).

Hecht, Hans, ed., *Bischof Wærferths von Worcester Übersetzung der Dialoge Gregors des Grossen*, Bibliothek der Angelsächsischen Prosa, 5 (Liepzig: 1900; repr. Darmstadt:, 1965).

Keynes, Simon and Michael Lapidge. *Alfred the Great: Asser's 'Life of King Alfred' and Other Contemporary Sources* (London, 1983). [Translations of excerpts from *Boethius*, *Soliloquies*, *Laws* (without preface), *Preface to Pastoral Care*, *Alfred's Will*].

Liebermann, Felix (ed.). 1903. *Die Gesetze der Angelsachsen*, Volume 1: *Text und Übersetzung*. Halle: Max Niemeyer. [Alfred's *Laws* (with Preface – *Einleitung*)]

O'Neill, Patrick P. ed. *King Alfred's Old English Prose Translation of the First Fifty Psalms* (Cambridge, MA, 2001).

— — — — ed. and transl. *Old English Psalms* (Harvard, 2016) [Facing-page translation of the OE text of the Paris Psalter, i.e. Prose Psalms 1–50 and Metrical Psalms 51–150].

Preston, Todd, ed. and transl. *King Alfred's Book of Laws: A Study of the 'Domboc' and Its Influence on English Identity* (Jefferson, NC, 2012).

Swanton, Michael, transl. *Anglo-Saxon Prose* (London, 1993). [Translations of *Orosius* (Ohthere and Wulfstan), *Preface to Pastoral Care*, *Preface to Soliloquies*]

Sweet, Henry, ed. and transl. *King Alfred's West-Saxon Version of Gregory's Pastoral Care*, 2 vols, *Rolls Series* (London, 1887–89).

Recommend preliminary reading:

Abels, Richard. *Alfred the Great: War, Kingship and Culture in Anglo-Saxon England* (London, 1998).

Anlezark, Daniel. *Alfred the Great* (Kalamazoo, MI, 2017).

Bately, Janet M. *The Literary Prose of King Alfred's Reign: Translation or Transformation?* (London, 1980).

— — — —. 'Did King Alfred Actually Translate Anything? The Integrity of the Alfredian Canon Revisited', *Medium Ævum* 78 (2009), 189–215.

Discenza, Nicole G. and Paul E. Szarmach. (eds). *A Companion to Alfred the Great*, Brill Companions to the Christian Tradition 58 (Leiden: Brill, 2014).

Foot, Sarah. 'The Making of *Anglecynn*: English Identity Before the Norman Conquest', *Transactions of the Royal Historical Society*, 6th ser. 6 (1996), 25–49.

Frantzen, Allen J. *King Alfred* (Boston, 1986).

Godden, Malcolm. 'Did King Alfred Write Anything?', *Medium Ævum* 76 (2007), 1–23.

———. 'The Alfredian Project and its Aftermath: Rethinking the Literary History of the Ninth and Tenth Centuries', *Proceedings of the British Academy* 162 (2009), 93–122.

———. 'Alfredian Prose: Myth and Reality', *Filologia Germanica* 5 (2013), 131–58.

Karkov, Catherine E. *The Ruler Portraits of Anglo-Saxon England* (Woodbridge, 2004), pp. 23–52.

Pratt, David. *The Political Thought of King Alfred the Great* (Cambridge, 2007).

———. 'Problems of Authorship and Audience in the Writings of King Alfred the Great', in *Lay Intellectuals in the Carolingian World*, ed. Patrick Wormald and Janet L. Nelson (Cambridge, 2007), pp. 162–91.

Waite, Greg. *Annotated Bibliographies of Old and Middle English Literature Volume VI: Old English Prose Translations of King Alfred's Reign* (Cambridge, 2000).

Whitelock, Dorothy. 'The Prose of Alfred's Reign', in *Continuations and Beginnings: Studies in Old English Literature*, ed. E. G. Stanley (London, 1966), pp. 67–103.

Devotional Texts and Material Culture c. 1200-1500

Dr. Annie Sutherland (Somerville) and Dr. Jim Harris (Ashmolean)

This C course is intended to function as an innovative exploration of the devotional culture of the Middle Ages, co-taught throughout by Drs. Sutherland and Harris. The considerable and varied literature of the period 1200-1500 will be its primary focus. We will cover a range of texts, from the 13th century *Ancrene Wisse* to the 15th century *Mirror of the Blessed Life of Christ* (given the length of many of the proposed texts, in certain weeks we will recommend that students read selected extracts rather than works in their entirety). However, by combining literary work with the handling of relevant physical objects, we hope to encourage students towards a meaningful appreciation of the materiality of medieval devotional practice. We aim to equip students to read both texts and objects, and to recognise the affinities and disparities between textual and material literacies. All seminars will take place in the Ashmolean's teaching rooms, so as to facilitate access to the objects and images under consideration.

COURSE OUTLINE

Week 1

TRAVELLING AND STAYING PUT

This week, we explore texts and objects associated with personal devotional practice. The materials selected encourage students to think about the itinerant devotion of the pilgrim alongside the stationary devotion of the enclosed religious.

** Primary Texts*

ANCRENE WISSE

[Millett, B. (ed.), *Ancrene Wisse: A Corrected Edition of the Text in Cambridge, Corpus Christi College, MS 402, with variants from other manuscripts* 2 volumes, EETS os 325 & 326 (2005, 2006)]

PIERS PLOWMAN

[Schmidt, A.V.C. (ed.), *The Vision of Piers Plowman: B Text* (1995)]

Margery Kempe's BOOK

[Windeatt, B. (ed.), *The Book of Margery Kempe* (2000)]

MANDEVILLE'S TRAVELS

[Kohanski, T. and Benson, C.D. (eds.), *Mandeville's Travels* (2007)]

** Ashmolean Objects*

AN1997.3 Pilgrim badge of John Schorne

AN1997.12 Pilgrim badge of John Schorne

AN1927.6410 Holy water ampulla

Woodcut of St Anthony Abbot with votive offerings

Israel van Meckenem, Mass of St Gregory (Indulged prints with and without the indulgence)

Week 2

WOMEN AND MEN

This week, we explore the role played by gender in medieval devotional culture. We will consider men as makers of objects and as authors of texts intended for women, as well as considering women as patrons and authors. The texts and objects selected will also enable us to think about the gendered relationship between Christ and his mother, between Christ and the devotee, and between the devotee and Mary.

* *Primary Texts*

Richard Rolle's ENGLISH EPISTLES

[Ogilvie-Thomson, S.J. (ed.), *Richard Rolle: Prose and Verse* EETS os 293 (1988)]

Julian of Norwich's REVELATIONS

[Windeatt, B. (ed.), *Julian of Norwich: Revelations of Divine Love* (2016)]

Margery Kempe (ed. Windeatt, as above)

* *Ashmolean Objects*

WA2013.1.8 Virgin and Child reliquary, parcel gilt silver, enamel, rock crystal

WA1908.220 Lamentation over the Dead Christ, enamel on copper, c.1480

AN2008.10 Ivory triptych panel of the Crucifixion and the Virgin and Child Enthroned

Week 3

SAINTS AND NARRATIVE

This week, we explore the pervasive role played by hagiography in the devotional culture of the period. Considering relevant texts and objects alongside each other, we will encourage students to think about the ways in which literary and material depictions of saintly lives and deaths complement (and sometimes contradict) each other.

*** Primary Texts**

The saints' lives of *THE KATHERINE GROUP*

[Huber, E.R. and Robertson, E. (eds.), *The Katherine Group (MS Bodley 34)* (2016)]

Selected lives from *THE SOUTH ENGLISH LEGENDARY*

[D'Evelyn, C. and Mill, A.J. (eds.), *The South English Legendary* 3 volumes, EETS os 235, 236, 244 (1956-9)]

Selected lives from *THE GILTE LEGENDE*

[Hamer, R.F.S. and Russell, V. (eds.), *Gilte Legende* 3 volumes, EETS os 327, 328, 339 (2006-2012)]

*** Ashmolean Objects**

AN1836 p.146.488, Alabaster relief of the Martyrdom of St Bartholomew, c.1400-1450

Alabaster relief of the Martyrdom of St Erasmus

WA1933.22, St Sebastian, oil on panel, Southern Germany c.1450

Week 4**BODIES AND WOUNDS**

This week, we consider the iconography of Christ's body in (and as) text and object. The literary and material witnesses selected will encourage students to reflect on the ways in which each contributes to the meditative experience of the user. The rich symbolism of Christ's wounds will be a particular focus of attention.

*** Primary Texts**

The prayers of the *WOOING GROUP*

[Thompson, W.M. (ed.), *þe Wohunge of ure Lauerd* EETS os 241 (1958)]

Passion Lyrics and Charters of Christ

Gray, D. (ed.), *English Medieval Religious Lyrics* (rev. ed. 1992)]

Richard Rolle's Passion Meditations (ed. Ogilvie-Thomson, as above)

Selected chapters from Julian of Norwich (ed. Windeatt, as above) and Margery Kempe (ed. Windeatt, as above)

*** Ashmolean Objects**

Woodcut of the Wounded Sacred Heart with the Arma Christi

AN1927.6371 Pilgrim token mould with the head of John the Baptist

Woodcuts of St Bridget of Sweden Adoring the Man of Sorrows

Week 5

ORDERS AND INSTITUTIONS

This week, we consider the role played by monastic and fraternal orders in the circulation of devotional texts and objects. The selected texts, with Franciscan and Carthusian affiliations respectively, will be viewed alongside objects which illuminate the part played by the Franciscans and Dominicans, among others.

* *Primary Texts*

Pseudo-Bonaventuran Passion Meditations

[Bartlett, A.C. and Bestul, T.H. (eds.), *Cultures of Piety* (1999)]

Nicholas Love's *MIRROR OF THE BLESSED LIFE OF CHRIST*

[Sargent, M.G. (ed.), *The Mirror of the Blessed Life of Jesus Christ: a reading text* (2004)]

* *Ashmolean Objects*

AN2009.69, The seal of the Carmelite Prior of Oxford

WA1949.104, Limoges pyx, copper alloy, gilding, enamel

Crucifixion woodcuts in Franciscan and Dominican traditions

Week 6

RECAP AND PRESENTATIONS

This week, we will ask all students to prepare brief presentations on their chosen texts / objects. In a collaborative session, we will encourage student feedback and reflection on individual presentations.

GENERAL LITERARY BIBLIOGRAPHY

* *Introductory*

Brown, P. (ed.), *A Companion to Medieval English Literature and Culture 1350-1500* (2007) [this is a particularly good place to start – a very accessible introduction to themes and preoccupations in the literature of the period]

Scanlon, L., *Cambridge Companion to Medieval English Literature 1100-1500* (2009) (available at <http://universitypublishingonline.org/cambridge/companions/>) [I would also recommend this as a starting point]

Turner, M. (ed.), *A Handbook of Middle English Studies* (2013) [this contains a lot of useful material]

Wallace, D. (ed.), *The Cambridge History of Medieval English Literature* (1999)

*** *Ancrene Wisse*, Wooing Group, 13th C texts and traditions**

Cannon, C., 'The Form of the Self: *Ancrene Wisse* and Romance' *Medium Aevum* 70 (2001), 47-65

Cannon, C., 'The Place of the Self: *Ancrene Wisse* and the *Katherine*-Group' in *The Grounds of English Literature* (2004)

Chewning, S.M. (ed.), *The Milieu and Context of the Wooing Group* (2009)

Fulton, R., *From Judgement to Passion: Devotion to Christ and the Virgin Mary, 800-1200* (2002)

Fulton, R., 'Praying with Anselm at Admont: A Meditation on Practice' *Speculum* 81 (2006), 700-33

Herbert McAvoy, L. and Hughes-Edwards, M. (eds.) *Anchorites, Wombs and Tombs: Intersections of*

Gender and Enclosure in the Middle Ages (2005)

Herbert McAvoy, L. (ed.), *Rhetoric of the Anchorhold: Space, Place and Body within the Discourses of Enclosure* (2008)

Licence, T., *Hermits and Recluses in English Society 950-1200* (2011)

Lipton, S., 'The Sweet Lean of his Head': Writing about Looking at the Crucifix in the High Middle Ages' *Speculum* 80 (2005), 1172-1208

Millett, B., 'The *Ancrene Wisse* Group', in Edwards, A.S.G. (ed.), *A Companion to Middle English Prose* (2004)

Newman, B., 'What Did It Mean To Say 'I Saw'? The Clash between Theory and Practice in Medieval Visionary Culture' *Speculum* 80 (2005), 1-43

Price, J., "'Inner" and "Outer": Conceptualising the Body in *Ancrene Wisse* and Aelred's *De Institutione Inclusarum*' in Kratzmann, G. and Simpson, J. (eds.), *Medieval English Religious and Ethical Literature: Essays in Honour of G.H. Russell* (1986)

Renevey, D., 'Enclosed Desires: a Study of the *Wooing Group*', in Pollard, W.F. and Boenig, R. (eds) *Mysticism and Spirituality in Medieval England* (1997), pp. 39-62.

Wada, Y. (ed.), *A Companion to Ancrene Wisse* (2003)

Warren, A., *Anchorites and their Patrons in Medieval England* (1985)

Watson, N., 'The Methods and Objectives of Thirteenth-Century Anchoritic Devotion' in M. Glasscoe (ed.), *The Medieval Mystical Tradition in England* Exeter Symposium 4 (1987), 132-53

* Hagiography

Bernau, A., Evans, R. and Salih, S. (eds.), *Medieval Virginites* (2003)

Blumenfeld-Kosinski, R. and Szell, T., (eds.) *Images of Sainthood in Medieval Europe* (1991)

_____, ed. *The South English Legendary: A Critical Assessment* (1992)

Cullum, P.H. and Lewis, K.J., *Holiness and Masculinity in the Middle Ages* (2004)

Delany, S., *Impolitic Bodies: Poetry, Saints, and Society in Fifteenth-Century England: The Work of Osbern Bokenham* (1988)

Dyas, D., *Pilgrimage in Medieval English Literature, 700-1500* (2001)

Head, T., "Hagiography." In K.M. Wilson and N. Margolis (ed.) *Women in the Middle Ages: An Encyclopedia*

Heffernan, T. J., *Sacred Biography: Saints and Their Biographers in the Middle Ages* (1988)

Johnson, I., "Auctricitas? Holy Women and their Middle English Texts." In R. Voaden (ed.), *Prophets Abroad: The Reception of Continental Holy Women in Late-Medieval England* (1996)

Kieckhefer, R., *Unquiet Souls: Fourteenth-Century Saints and Their Religious Milieu* (1984)

Lees, C.A., *Medieval Masculinities: Regarding Men in the Middle Ages* (1994)

Lewis, Katherine J. *The Cult of St. Katherine of Alexandria in Late Medieval England* (1999)

---. "Model Girls? Virgin-Martyrs and the Training of Young Women in Late Medieval England." in K. Lewis, N.J. Menuge and K. M. Phillips (eds.), *Young Medieval Women* (1999)

Lewis, K.J., 'Male Saints and Devotional Masculinity in Late Medieval England' *Gender and History* 24 (2012), 112–33

Mulder-Bakker, A.B. (ed.), *Sanctity and Motherhood: Essays on Holy Mothers in the Middle Ages* (1995)

Newman, B., *From Virile Woman to WomanChrist: Studies in Medieval Religion and Literature* (1995)

Salih, S. *Versions of Virginité in late Medieval England* (2001)

Salih, S. (ed.), *A Companion to Middle English Hagiography* (2006)

Winstead, K. *Virgin Martyrs: Legends of Sainthood in Late Medieval England* (1997)

Wogan-Browne, J., *Saints' Lives and the Literary Culture of Women, c. 1150–1300: Virginité and its Authorisations* (2001)

* Rolle, Julian, Margery, 14th C Lyrics and Passion Meditations

Arnold, J.H. and Lewis, K.J. (eds.), *A Companion to the Book of Margery Kempe* (2004)

Baker, D.N., *Julian of Norwich's Showings: From Vision to Book* (1994)

Bale, A., *Feeling Persecuted: Christians, Jews and Images of Violence in the Middle Ages* (2010), esp. chapters 5 & 6 [accessible online via SOLO]

Beckwith, S., *Christ's Body: Identity, Culture and Society in Late Medieval Writings* (1996)

Bennett, J.A.W., *The Poetry of the Passion: Studies in Twelve Centuries of English Verse* (Oxford, 1982)

Boffey, J., "'Loke on þis wrytyng, man, for þi devocion": Focal Texts in Some Late Middle English Religious Lyrics', in *Individuality and Achievement in Middle English Poetry*, ed. O. S. Pickering (1997), pp. 129–46.

Brantley, J., *Reading in the Wilderness – Private Devotion and Public Performance in Late Medieval England* (2007)

Butterfield, A., 'Lyric', in Larry Scanlon (ed.), *The Cambridge Companion to Medieval English Literature 1100–1500* (2009), pp. 95–110

Camille, M., 'Sensations of the Page: Imaging Technologies and Medieval Illuminated Manuscripts' in Bornstein and Tinkle (eds.), *The Iconic Page in Manuscript, Print and Digital Culture* (1998)

Dinshaw, C and Wallace, D (eds.), *The Cambridge Companion to Medieval Women's Writing* (2003)

Dronke, P., *The Medieval Lyric* (1996)

Duncan, T.G. (ed.), *A Companion to the Middle English Lyric* (2005)

Gillespie, V., *Looking in Holy Books. Essays on Late Medieval Religious Writing in England* (2011), pp. 113–45

Gillespie, V. and Fanous, S. (eds.), *The Cambridge Companion to Medieval English Mysticism* (2011)

Gray, D., *Themes and Images in the Medieval English Religious Lyric* (1972)

Karnes, M., 'Julian of Norwich's Art of Interpretation' *Journal of Medieval and Early Modern Studies* (2012), 333–63

Jager, E., 'The Book of the Heart: Reading and Writing the Medieval Subject' *Speculum* 71 (1996), 1–26

Macdonald, A.A. et al (eds), *The Broken Body: Passion Devotion in Late-Medieval Culture* (1998)

McAvoy, L. (ed.), *A Companion to Julian of Norwich* (2008)

McNamer, S., 'The Exploratory Image: God as Mother in Julian of Norwich's *Revelations of Divine*

Love' *Mystics Quarterly* 15 (1989), 21–8

Renevey, D., [Language, Self and Love: Hermeneutics in the Writings of Richard Rolle and the Commentaries on the Song of Songs](#) (2001)

Ross, Ellen M., *The Grief of God: Images of the Suffering Jesus in Late Medieval England* (1997)

Rubin, M. *Corpus Christi: the Eucharist in Late Medieval Culture* (1991)

Rubin, M. And Kay, S. (eds.), *Framing Medieval Bodies* (1994)

Stanbury, S., 'The Virgin's Gaze: Spectacle and Transgression in Middle English Lyrics of the Passion', *PMLA*, 106 (1991), 1083–93

Walker-Bynum, C., *Fragmentation and Redemption: Essays on Gender and the Human Body in Medieval Religion* (1991)

Walker-Bynum, C., *Christian Materiality: An Essay on Religion in Late Medieval Europe* (2011)

Watson, N., [*Richard Rolle and the Invention of Authority*](#) (1991)

Woolf, R., *The English Religious Lyric in the Middle Ages* (1968)

*** Mandeville, Langland and Pilgrimage**

Aers, D., *Piers Plowman and Christian Allegory* (1975)

Aers, D., *Chaucer, Langland and the Creative Imagination* (1980)

Alford, J., *A Companion to Piers Plowman* (1988)

Baldwin, A., *A Guidebook to Piers Plowman* (2007)

Heng, G., *Empire of Magic: Medieval Romance and the Politics of Cultural Fantasy* (2004)

Heng, G., *The Invention of Race in the European Middle Ages* (2018)

Salter, E., *An Introduction to Piers Plowman* (1969)

Simpson, J., *An Introduction to Piers Plowman* (1990. Recently reissued)

Tomasch, S., and Seally, G., *Text and Territory: Geographical Imagination in the European Middle Ages* (1997)

Zacher, C., *Curiosity and Pilgrimage: The Literature of Discovery in Fourteenth-Century England* (1976)

Zeeman, N., *Piers Plowman and the Medieval Discourse of Desire* (2006)

Preparation for Week 1 Class

The more primary reading that you can do, the better! But please ensure that you have read –

***Ancrene Wisse*, Preface, Part 2, Part 6, Part 8**

Millett, B. (ed.), *Ancrene Wisse: A Corrected Edition of the Text in Cambridge, Corpus Christi College, MS 402, with variants from other manuscripts* 2 volumes, EETS os 325 & 326 (2005, 2006)

OR

Hasenfratz, R. (ed), *Ancrene Wisse* (TEAMS 2000) (digitised on the TEAMS website – <http://d.lib.rochester.edu/teams/publication/hasenfratz-ancrene-wisse>)

[Millett has also produced a fantastic translation of the text, which corresponds page by page with her EETS edition – Millett, B., *Ancrene Wisse: Guide for Anchoresses. A Translation* (2009)]

***Piers Plowman*, Prologue, Passus V, Passus VI**

Schmidt, A.V.C. (ed.), *The Vision of Piers Plowman: B Text* (1995)

[Again, there is an excellent translation – Schmidt, A.V.C., *Piers Plowman – A New Translation of the B Text* (2009)]

***Margery Kempe's Book*, chapters 26, 27, 28, 29**

Windeatt, B. (ed.), *The Book of Margery Kempe* (2000)

OR

Staley, L. (ed.), *The Book of Margery Kempe* (1996) (digitised on the TEAMS website – <http://www.lib.rochester.edu/camelot/teams/staley.htm>)

OR

Staley, L. (ed.), *The Book of Margery Kempe – Norton Critical Editions* (2001) (This one is useful as it also contains a range of secondary reading)

[There are also two good translations – Windeatt, B. (trans.), *The Book of Margery Kempe* (2000) and Bale, A. (trans.), *The Book of Margery Kempe* (2015)]

***Mandeville's Travels*, chapters 1, 2, 24**

Hamelius, P (ed.), *Mandeville's Travels* EETS 153-4 (1919-23) (digitised in the Middle English Compendium – <http://quod.lib.umich.edu/c/cme/browse.html>)

OR

Kohanski, T. And Benson, C.D. (eds), *The Book of John Mandeville (2007)* (digitised on the TEAMS website – <http://www.lib.rochester.edu/camelot/teams/kohanski.htm>)

[There's also an excellent translation – Bale, A. (trans.), *John Mandeville – the Book of Marvels and Travels* (2012)]

We are not requiring you to read all of the primary texts in full, simply because they are so big. Having said that, it's really important that you have a sense of their broad contents, structure etc. So please do use the preceding bibliography to read about and around all 4 of the texts. As you are reading, please bear in mind the following questions –

* What do the texts tell us about the realities of / attitudes towards pilgrimage / travel in the Middle Ages?

* What do they tell us about the realities of / attitudes towards enclosure / solitude?

* How and why do the texts use pilgrimage and/or enclosure metaphorically?

We would also like to ask for four volunteers to each present briefly on these issues in relation to each of the texts (one volunteer per text). By **briefly**, we really do mean **briefly** - no more than five minutes. We will aim to hear all participants presenting at least twice over the course of the term but on this occasion, we will simply select those who reply to this email most promptly!

NB – in general, we are very happy for you to read the primary texts in translation if you are short of time or struggling with the language (*Ancrene Wisse* and *Piers Plowman* are particularly demanding, while *Margery* and *Mandeville* are a bit easier). But when you are presenting, please include the Middle English as well as the translation. And remember that when you come to write your essays for this course, you will be expected to quote from and analyse the Middle English – so it is important to begin to become familiar with it.

The Pearl Poet

Professor Helen Barr

This course will explore a range of critical approaches to the four poems contained in British Library Cotton Nero A.x: *Pearl*, *Patience*, *Cleanness*, and *Sir Gawain and the Green Knight*. The topics we will discuss will include time and space, gender and sexuality, aesthetics, social environment, and theology.

Preliminary reading:

Poems of the Pearl Manuscript ed. M.Anderson and R.A.Waldron (Exeter UP, 1987)

Anderson, J. J. *Language and Imagination in the Gawain-Poems* (2005)

R.J.Blanch, M.Y. Miller and J.N.Wasserman, eds., *Text and Matter: New Critical Perspectives on the Pearl-Poet* (1991)

R.J. Blanch and Julian N Wasserman, *From Pearl and to Gawain: Form to fynisment* (1995)

Bowers, John M., R. Barton Palmer, and Tison Pugh, *An Introduction to the Gawain Poet* (2012).

Brewer, Derek, and Jonathan Gibson. *A Companion to the Gawain-Poet* (1997)

Putter, Ad. *Sir Gawain and the Green Knight and French Arthurian Romance* (1995)

---. *An Introduction to the Gawain-Poet* (1996)

A.C.Spearing, *The Gawain-Poet* (1970)

Stanbury, Sarah. *Seeing the Gawain-Poet: Description and the Act of Perception* (1991)

The New Theatre History: Dramatists, Actors, Repertories, Documents

Professor Bart Van Es

Some of the most exciting current work on Shakespeare and other early modern dramatists falls under the heading of 'theatre history'. Through a re-examination of evidence, long-established orthodoxies in the story of British drama are being challenged. 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 *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. At the same time, while old certainties are being challenged, new subjects for study have emerged into the discipline. There are now monographs that chart the histories of individual acting companies such as The Queen's or The Admiral's Men, for example. Topics including 'co-authorship', 'textual revision', and 'theatrical rehearsal' are being studied at length for the first time.

This is a vibrant time for theatre history, but the conclusions of the new movement are by no means beyond dispute. Given the uncertain terrain, it is therefore imperative that graduate students become aware of current debates and the evidence they draw upon. In the first place, theatre history is a rich area for original research projects. Second, because theatre history is challenging long-established beliefs, knowledge of the subject is now important in other sub-disciplines, such as book history, the study of politics, the study of literary patronage, and 'authorship studies'.

This course will familiarize you with the research methodologies and documents that underlie the new history. We will look at repertory study, co-authorship, and company identity and at categories of document such as the 'actor's part', the 'backstage plot', and the so-called 'foul papers,' or rough copy, produced by dramatists. Each week discussion will focus on an individual play as well as on a class of documents. Dramatists touched on will include Shakespeare, Marlowe, Jonson, and Fletcher alongside lesser-known figures like Munday, Daborne, and Broome. By the end of the course, students should be in a position to understand and critique the assumptions made by modern editors (including those of the Oxford Shakespeare). They should also be equipped to produce fresh research.

General Background Reading

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)

John Jones, *Shakespeare at Work* (Oxford: Clarendon Press, 1995)

Stephen Orgel, 'What is a Text?' *Research Opportunities in Renaissance Drama*, 24 (1981), 3-6

Stephen Orgel, 'Acting Scripts, Performing Texts', in *Crisis in Editing* ed. Randall McLeod (New York: AMS Press, 1994), 251-94

Tiffany Stern, *Making Shakespeare* (London: Routledge, 2004)

Tiffany Stern, *Documents of Performance in Early Modern England* (Cambridge: CUP, 2009)

Gary Taylor, 'Revising Shakespeare', *TEXT*, 3 (1997), 285-304

Bart van Es, *Shakespeare in Company* (Oxford: Oxford University Press, 2013)

Andrew Gurr, *The Shakespearean Stage, 1574-1642*, 4th edition (Cambridge: Cambridge University Press, 2009)

Week 1: Change at one Playhouse: *Dr Faustus* at the Rose

Philip Henslowe, who was financially responsible for the Admiral's Men at the Rose theatre, and whose son-in-law Edward Alleyn was his theatre's lead actor, has left telling contextual documents about early modern theatre. Using a play for which Henslowe paid for writing, props and revisions, Christopher Marlowe's *Dr Faustus*, we will consider what contextual documents can reveal about plays. Questions raised in the class include: 1) What do financial lists reveal about the theatrical process, and what do they hide? 2) What do Henslowe's diary entries tell us about collaboration and can you trace the result in the two versions of *Dr Faustus*? 3) How does knowing more about Edward Alleyn affect our reading of *Faustus* (in one or other form)? 4) How can prop and costume lists help us analyze *Dr Faustus*? 5) How does the date of publication of the A and B texts of *Dr Faustus* modify our knowledge of the play's relationship to Henslowe? 6) What does *Dr Faustus* tell us about Marlowe's agency and identity as an author?

Primary Texts

Faustus: Facsimile

1604

http://eebo.chadwyck.com/search/full_rec?SOURCE=pgimages.cfg&ACTION=ByID&ID=V20862

1616

http://eebo.chadwyck.com/search/full_rec?SOURCE=pgimages.cfg&ACTION=ByID&ID=V21791

Faustus Editions

Christopher Marlowe, *Doctor Faustus A- and B-texts (1604, 1616): Christopher Marlowe and his Collaborator and Revisers* ed. David Bevington and Eric Rasmussen (Manchester: Manchester University Press, 1993)

W. W. Greg, *Marlowe's Doctor Faustus 1604-1616. Parallel texts* (Oxford: Clarendon Press, 1950)

Henslowe Facsimile

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

Henslowe Editions

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

W. W. Greg, ed., *Henslowe Papers: being Documents Supplementary to Henslowe's Diary* (London: A. H. Bullen, 1907)

Secondary Reading:

S. P. Cerasano, 'Henslowe's "Curious" Diary', *Medieval and Renaissance Drama in England* 17, (2005), 72-85

S. P. Cerasano, 'Philip Henslowe, Simon Forman, and the Theatrical Community of the 1590s', *Shakespeare Quarterly* 44 (1993), 145-158

Natasha Korda, 'Household Property/Stage Property: Henslowe as Pawnbroker', *Theatre Journal* 48 (1996), 185-195

Fredson Bowers, 'Marlowe's "Doctor Faustus": The 1602 Additions', *Studies in Bibliography* 26 (1973), 1-18

Eric Rasmussen, 'Rehabilitating the A-Text of Marlowe's "Doctor Faustus"', *Studies in Bibliography*, 46, (1993), 221-238

Presentations

Presentation 1: Give an account of the two texts of *Faustus* (A and B) and theories about their relationship to each other, etc. Use the introduction to Christopher Marlowe, *Doctor Faustus, A- and B- Texts (1604, 1616)*, ed. David Bevington and Eric Rasmussen, Revels (Manchester: Manchester University Press, 1993) as a source.

Presentation 2: Give an account of Henslowe's 'diary': how it's structured, what kind of information it contains, what we can learn from it, etc. Use S. P. Cerasano, 'Henslowe's 'Curious' Diary', *Medieval and Renaissance Drama in England* 17, (2005), 72-85 and R. A. Foakes, ed., *Henslowe's Diary*, 2nd edition (Cambridge: Cambridge University Press, 2002) as sources.

Week 2: Change: *The Malcontent* at St Paul's and the Globe; *Orlando Furioso* in 'Part' and Printed Play

This week we'll compare printed texts of John Marston's *The Malcontent*. It was published three times in 1604, once in earlier form and twice in revised form including additions and a new induction by John Webster. Feel free to read the play in a modern edited edition – but be sure to look at both versions of the text on EEBO. We'll be thinking, this week about the extent to which a play should be thought of as a unified entity. Some scholars, notably Tiffany Stern, have argued that early modern plays should instead be thought of as assemblages of discrete objects, including actor's parts, backstage plots, songs, and prologues. For this reason we'll also look at the one surviving manuscript 'part' from the early modern professional theatre: the part of Orlando. I will give out handouts that set the manuscript part alongside the printed text of that play. Questions for discussion in the class might include: 1) What do the two versions of *The Malcontent*, and the information from *Orlando Furioso*, tell us about revision? 2) What do the two version of *The Malcontent* tell us about collaboration? 3) How do actor's parts relate conceptually to whole plays? 4) How might variant texts complicate our dating of plays? 5) What impact did performance venue have on the shape of a play? 6) How did political censorship work?

Primary Texts

Facsimiles on EEBO

http://eebo.chadwyck.com/search/full_rec?SOURCE=pgthumbs.cfg&ACTION=ByID&ID=99847541&FILE=../session/1367442916_12017&SEARCHSCREEN=CITATIONS&SEARCHCONFIG=var_spell.cfg&DISPLAY=AUTHOR

http://eebo.chadwyck.com/search/full_rec?SOURCE=pgimages.cfg&ACTION=ByID&ID=99847546&FILE=../session/1367442916_12017&SEARCHSCREEN=CITATIONS&VID=12583&PAGENO=3&ZOOM=&VIEWPORT=&SEARCHCONFIG=var_spell.cfg&DISPLAY=AUTHOR&HIGHLIGHT_KEYWORD=

Editions

John Marston, *The Malcontent*, ed. George K. Hunter, Revels (Manchester: Manchester University Press, 1999)

John Marston, *The Malcontent*, ed. W. David Kay for New Mermaids (London: A and C Black, 1998)

Secondary Reading

Charles Cathcart, 'John Marston, "The Malcontent", and the King's Men', *Review of English Studies* 57 (2006), 43-63

Kevin A. Quarmby, 'The *Malcontent*: a Play in Two Forms', in *The Disguised Ruler in Shakespeare and his Contemporaries* (Surrey: Ashgate, 2012)

Kiernan Ryan, 'The *Malcontent*: hunting the letter' in *The Drama of John Marston: Critical Re-Visions* ed. T. F. Wharton, T. F. (Cambridge: Cambridge University Press, 2000)

Tiffany Stern, 'Introduction', 'The approved 'book' and 'actors' parts' in *Documents of Performance* (Cambridge: CUP, 2009)

Akihiro Yamada, *Q1-3 of The Malcontent, 1604, and the Compositors* (Tokyo: Kinokuniya, 1980)

Presentations

Presentation 1: give an overview of the likely textual history of *The Malcontent* based on the textual introduction in John Marston, *The Malcontent*, ed. by George K. Hunter, Revels (Manchester: Manchester University Press, 1999)

Presentation 2: present the counter-case to the consensus on *The Malcontent* based on Charles Cathcart, 'The *Malcontent* and the King's Men', *Review of English Studies* 57 (2006), 43-63

Week 3: Co-Authorship and Attribution: the Book of *Sir Thomas More* and *Two Noble Kinsmen*

Work this week will focus on a play manuscript, the 'Book' of *Sir Thomas More*, which directly features the hands of several playwrights – perhaps including Shakespeare – as well as theatrical personnel and scribes. We will consider the play in facsimile and will ask what editors have made of it. Alongside *Sir Thomas More* we will look at another, later, example of co-authorship in Shakespeare and Fletcher's *Two Noble Kinsmen*, which was excluded from the 1623 First Folio of Shakespeare's plays and was published independently as a quarto in 1634. Questions we will consider include the following: 1) What does *Sir Thomas More* reveal about theatrical revision? 2) What do the contrasting examples of *Sir Thomas More* and *Two Noble Kinsmen* tell us about the varieties of co-authorship for the early modern stage? 3) How certain can we be about authorial attribution? 4) What are the responsibilities of a modern editor when presenting a co-authored play? 5) What part does commerce play in co-authorship, both in the early modern theatre and in the present-day publishing world?

Primary Texts

Facsimiles

The Book of Sir Thomas Moore ed. John S. Farmer, Tudor Facsimile Texts, folio Series (1910; repr. New York, 1970)

The Book of Sir Thomas More, ed. W. W. Greg for the Malone Society (Oxford, 1911) repr with supplement by Harold Jenkins (1961)

Editions

Anthony Munday and others, *Sir Thomas More*, ed. by Vittorio Gabrieli and Giorgio Melchiori, Revels Plays (Manchester: Manchester University Press, 1988)

Sir Thomas More, ed. John Jowett for Arden Shakespeare (London: Methuen, 2011)

Sir Thomas More, ed. Gerard B. Wegemer and Stephen W. Smith in *A Thomas More source Book* (Washington, DC, 2004), 66-156.

Secondary Reading

Michael A. Anderegg, 'The Book of Sir Thomas More and its Sources', *Moreana* 14 (1977), 57-62

Grace Ioppolo, *Dramatists and Their Manuscripts in the Age of Shakespeare, Jonson, Middleton and Heywood: Authorship, Authority, and the Playhouse* (London: Routledge, 2006), pp. 55-60

John Jones, 'The One Manuscript: Sir Thomas More' in *Shakespeare at Work* (Oxford: OUP, 1995)

John Jowett, 'Addressing Adaptation: *Measure for Measure* and *Sir Thomas More*' in *Textual Performances* ed. Lukas Erne and M. J. Kidnie (2004)

Scott McMillin, *The Elizabethan Theatre and the Book of Sir Thomas More* (Ithaca and London: Cornell UP, 1997)

Eric Rasmussen, 'Setting down what the Clown Spoke: Improvisation, Hand B and the Book of Sir Thomas More', *The Library*, 6th series, 13 (1991), 126-36

Jeffrey Masten, *Textual Intercourse: Collaboration, Authorship, and Sexualities in Renaissance Drama* (Cambridge: Cambridge University Press, 1997)

Presentations

Presentation 1: describe the text of *Sir Thomas More* as presented by Vittorio Gabrieli and Giorgio Melchiori, Revels Plays (Manchester: Manchester University Press, 1988) with special attention to its claims on dating

Presentation 2: describe the text of *Sir Thomas More* as presented by John Jowett, Arden Shakespeare (London: Cengage, 2011)

Presentation 3: Give an introduction to the 1623 Quarto text of *The Two Noble Kinsmen*, jointly attributed to Fletcher and Shakespeare. On theories of the division of labour use Lois Potter, ed., *The Two Noble Kinsmen*, Arden3 (London: Cengage, 1997), pp. 16-34.

Week 4: Repertory: *Poetaster* and the Poet's War

The question of whether acting companies and playhouses had distinctive repertoires has been a hot issue in theatre studies in recent years. On the one hand, scholars such as Scott McMillin and Sally-Beth MacLean (in *The Queen's Men and their Plays*) have argued that particular troupes can be identified with a defined style of dramaturgy (in the Queen's Men's case with 'medley' composition). On the other hand, theatre historians have also questioned the notion that certain companies were distinct in being more elite than others, with Henslowe's practice in particular being 'rescued' from an earlier image of penny-pinching populism. Roslyn Knutson's *The Repertory of Shakespeare's Company* is an example of this kind of work. The Poet's War (a literary quarrel involving Jonson, Marston, Dekker, and multiple playhouses that played out in the early years of the seventeenth century) is a good case study through which to explore debates about repertory. Jonson's *Poetaster*, which played a part in that quarrel, is especially enlightening because it represents the world of Elizabethan playhouse rivalry (through the thin veil of an ancient Roman setting). Questions this week include 1) were the children's companies distinct in their repertory? 2) how easy is it to establish the repertory of an adult troupe? 3) how did the repertory of the Chamberlain's Men change in response to competition? 4) can we distinguish between the audiences of particular playhouses? 5) how helpful are descriptive terms such as 'elite', 'popular', and 'satirical' when it comes to repertoires and plays?

Primary Reading

Ben Jonson, *Poetaster*, ed. by Tom Cain, Revels (Manchester: Manchester University Press, 1995)

Secondary Reading

Scott McMillin and Sally-Beth MacLean, *The Queen's Men and their Plays* (Cambridge: Cambridge University Press, 1998)

Roslyn Knutson, *The Repertory of Shakespeare's Company, 1594-1613* (Fayetteville: University of Arkansas Press, 1991)

Roslyn Knutson, 'What if there wasn't a 'Blackfriars Repertory'?', in Paul Menzer, ed., *Inside Shakespeare: Essays on the Blackfriars Stage* (Selinsgrove, pa: Susquehanna University Press, 2006), 54-60.

Bart van Es, 'Shakespeare *versus* Blackfriars: Satiric Comedy, Domestic Tragedy, and the Boy actor in *Othello*', in *Childhood, Education, and the Stage in Early Modern England*, ed. Richard Preiss and Deanne Williams (CUP, 2017)

Andrew Gurr, *Playgoing in Shakespeare's London*, 2nd edition (Cambridge: Cambridge University Press, 1996)

James P. Bednarz, *Shakespeare and the Poets' War* (New York: Columbia University Press, 2001)

Presentation 1: Present the case against the existence of a serious War of the Theatres based especially on the work of Roslyn Lander Knutson. Concentrate on 'Histrio-Mastix and Company Commerce', in Knutson's *Playing Companies and Commerce in Shakespeare's Time* (Cambridge: Cambridge University Press, 2001), pp. 75–102.

Presentation 2: Present the case for the existence of a serious War of the Theatres based on the work of James P. Bednarz. Concentrate on Bednarz's attempt to refute Knutson's attack on him in Bednarz 'Writing and Revenge: John Marston's *Histriomastix*', *Comparative Drama* 36 (2002), 21–51.

Week 5: Actors: *Hamlet* and the Profession of Player

Alongside repertory, the distinctive identity of individual actors has also become more important in early modern theatre history. Stars such as Robert Armin, Will Kemp, Richard Burbage, Edward Alleyn, and Richard Tarlton can all be shown to have had a significant influence on the plays in which they appeared and it is possible to establish quite substantial biographies for them. Beyond this, the relationship between actors and dramatists is also an important issue in book history and the history of authorship. The question of whether an 'actorly' oral theatrical tradition stood in contradistinction to an emergent author function in drama is very much up for debate. *Hamlet*, in its three early texts (Q1, Q2, and F), has been central to discussion of these questions. It was a vehicle for the Chamberlain's lead actor Richard Burbage (whose later roles sometimes referred back explicitly to the Prince of Denmark). It was also, many have argued, a play that was made possible by Will Kemp's departure from the company. In numerous works of 'authorship studies' the play-making prince is understood as a proxy for the author himself and as an expression of his new level of textual control. *Hamlet*, with its travelling players and with its hero's 'antic disposition', gives access to a broad span of early modern acting styles. Questions for discussion include the following: 1) Did the power of actors stand in opposition to the power of playwrights? 2) Can we speak of developments in acting style during this period? 3) In what ways can knowledge of the original cast change our interpretation of specific plays? 4) Is Shakespeare's position as actor-dramatist unique?

Primary Reading

William Shakespeare, *Hamlet*, Arden3, ed. Ann Thompson and Neil Taylor, 2nd edition (London: Bloomsbury, 2016). Use this (based on Q2) as your main text, but also look at William Shakespeare, *Hamlet: the Texts of 1603 and 1623*, ed. Ann Thompson and Neil Taylor, Arden3 (Arden: Cengage, 2006) for comparison.

Secondary Reading

David Wiles, *Shakespeare's Clown: Actor and Text in the Elizabethan Playhouse* (Cambridge: Cambridge University Press, 1987)

Richard Preiss, *Clowning and Authorship in Early Modern Theatre* (Cambridge: Cambridge University Press, 2014)

S. P. Cerasano, 'Edward Alleyn, the New Model Actor, and the Rise of Celebrity in the 1590s', *Medieval and Renaissance Drama in England* 18 (2005), 47-58

Simon Palfrey and Tiffany Stern, 'The Actors' in *Shakespeare in Parts* (Oxford: Oxford University Press, 2007)

Bart van Es, 'Control over Casting', 'Robert Armin', and 'Richard Burbage' in *Shakespeare in Company* (Oxford: Oxford University Press, 2013)

Leah S. Marcus, 'Bad Taste and Bad *Hamlet*' in *Unediting the Renaissance* (London: Routledge, 1996)

Jeffrey Knapp, *Shakespeare Only* (Chicago: University of Chicago Press, 2009)

Patrick Cheney, *Shakespeare: National Poet-Playwright* (Cambridge: Cambridge University Press, 2004)

Presentation 1: Present the case for *Hamlet* as an author-centred play, concentrating on 'Chapter 2: The Author Staged,' in Jeffrey Knapp, *Shakespeare Only* (Chicago: University of Chicago Press, 2009)

Presentation 2: Present the case for *Hamlet* as an actor-centred play, concentrating on 'Chapter 11: Richard Burbage,' in Bart van Es, *Shakespeare in Company* (Oxford: Oxford University Press, 2013)

Week 6: Shakespeare's Texts and the New of Theatre History

In this final class we'll be looking at the nature and status of the surviving texts of Shakespeare's plays and the way they are presented in current editions and scholarship. We will evaluate the New Bibliography pursued by W. W. Greg and others in the first half of the twentieth century and at the reaction against it, for example in Wells and Taylor's Oxford *Complete Works* of 1986. In addition, we will discuss two current trends in scholarship. The first of these trends is a new emphasis on attribution, where scholars claim, on the one hand, to have discovered the presence of other writers in canonical plays such as *Henry VI Part I*, *Titus Andronicus*, *Pericles*, and *Macbeth* and, on the other, to have discovered proof that Shakespeare wrote parts of non-canonical plays such as *Edward III*, *Arden of Faversham*, *The Spanish Tragedy*, and *Double Falsehood*. This trend is strongly in evidence in the 2016 New Oxford Shakespeare, edited by Gary Taylor, John Jowett, Terri Bourus and Gabriel Egan and it has been contested by Tiffany Stern. The second trend is the emergence of a concept of Shakespeare as a 'Literary Dramatist' (i.e. as someone interested in promoting his own position as a poet-playwright through print). That position is most obviously tied to Lukas Erne, but others such as Patrick Cheney and Jeffrey Knapp have also made much of this idea.

Questions this week will reflect back on the term in totality. How does knowledge of the documents of theatre history help us to evaluate these positions? In what ways should the documents of theatre history influence editing practice today? What are the

standards of 'proof' and 'reasonable doubt' in theatre history? How far and how positively has the discipline evolved since the days of Greg?

Primary Text

The First Folio of Shakespeare's *Works* (1623), ideally in the Norton edition edited by Hinman. Obviously you do not need to read the work in its entirety, but it would be good to look carefully at the presentation of the plays and also at the introductory material, both the introduction to Norton edition and the prefatory material to the 1623 text itself.

Secondary Reading

W. W. Greg, 'The Rationale of Copy Text', *Studies in Bibliography* 3 (1951-2), 19-36. Sums up the key methods of the New Bibliography.

Lukas Erne, *Shakespeare and the Book Trade* (Cambridge: Cambridge University Press, 2013)

David Carnegie and Gary Taylor, eds, *The Quest for Cardenio: Shakespeare, Fletcher, and the Lost Play* (Oxford: Oxford University Press, 2012)

John Jowett, 'Varieties of Collaboration in Shakespeare's Problem Plays and Late Plays', in *A Companion to Shakespeare's Works*, ed. by Richard Dutton and Jean E. Howard (Malden, MA: Blackwell, 2006), 106-128

Gary Taylor and John Jowett, *Shakespeare Reshaped: 1606-1623* (Oxford: Clarendon Press, 1993)

Hugh Craig and Arthur F. Kinney, eds, *Shakespeare, Computers, and the Mystery of Authorship* (Cambridge: Cambridge University Press, 2009)

Brian Vickers, *Shakespeare, Co-Author: A Historical Study of Five Collaborative Plays* (Oxford: Oxford University Press, 2002)

Jeffrey Masten, *Textual Intercourse: Collaboration, Authorship, and Sexualities in Renaissance Drama* (Cambridge: Cambridge University Press, 1997)

Presentations:

Presentation 1: Give an analysis of the influence of Gary Taylor and the Oxford edition of the *Complete Works* (1986) and Thomas Middleton, *Collected Works*, ed. Gary Taylor and John Lavagnino (Oxford: Clarendon Press, 2007), which includes *Macbeth*. Sources might include Andrew Murphy, 'The Oxford Shakespeare Re-viewed (Again)', *Text* 16 (2006), 157-71.

Presentation 2: Present the case for scepticism about stylometrics as used by Taylor and others. Concentrate on Tiffany Stern, 'Some Forgery of Some Modern Author?' Theobold's

Shakespeare and Cardenio's Double Falsehood,' *Shakespeare Quarterly* 62 (2011), 555-93.

Presentation 3: Provide a summary of the case made by Lukas Erne, *Shakespeare as Literary Dramatist* (Cambridge: Cambridge University Press, 2003)

Utopian Writing from More to Hume

Professor Richard McCabe

When More ended *Utopia* inconclusively he issued an invitation to contemporaries and future generations to continue the debate initiated by Hythlodæus and his interlocutors. This course is designed to examine the response by considering the development of Utopian fiction from the sixteenth to the mid-eighteenth century, relating its key generic, stylistic and formal features (such as the use of fable, dialogue, and cartography) to the intellectual, social and political uses to which they are put. It will examine the complex relationships between different varieties of 'topoi' – utopia, eutopia, dystopia, and paratopia (the latter entailing the idealization of actual places) – in the wider contexts of civic humanism, colonialism, and the literature of discovery, travel, and philosophical enquiry. In the case of the third session, 'Utopia and Theocracy', for example, fictive accounts of the 'good place' will be related to such historic instances as the Anabaptist attempt to set up a theocracy in Münster, and the reforms introduced at Calvin's Geneva. The course will begin with an examination of some crucial Classical and Biblical texts that were influential throughout the entire period. While the main texts have been categorized in the sessions below for convenience of analysis, the course will demonstrate the malleability of such distinctions – in terms, for example, of the importance of religious elements in 'scientific' utopias and educational programmes in 'religious' utopias. There will be many opportunities to contextualise the construction of fictive societies in relation to changing political outlooks – Machiavellian, republican, monarchist, 'communist', theocratic, or patriarchalist – and the long chronological span from the sixteenth to the eighteenth centuries will allow for comparative assessments in literary form and style, as well as political and social content, across the various periods.

Week 1: The Philosophy of State: Dialectic and Fable

Plato, *Republic* (bks 2, 3 & 5); *Critias* [Atlantis]

Aristotle, *Politics*, bk 2

Genesis, chs 1-3 [Eden]

Ovid, *Metamorphoses*, bk 1 [the Golden Age]

Lucretius, *De Rerum Natura*, bk 5, ll. 925-1457

Week 2: Utopia, Civic Humanism & Discovery

Leonardi Bruni, *Panegyric to the City of Florence* (1403-4)

Christopher Columbus, *The First Voyage* (1493)

Thomas More, *Utopia* (1516)

Week 3: Heaven on Earth: Utopia and Theocracy

Tommaso Campanella, *The City of the Sun* (1623)

John Milton, *Paradise Lost* (1667), Books 4, 9-10

John Bunyan, *Pilgrim's Progress* (1678)

Week 4: Empire of Knowledge: Science and Utopia

Bacon, *New Atlantis* (1627)

Samuel Hartlib, *Macaria* (1641)

Margaret Cavendish, *The Blazing World* (1668)

Week 5: Utopia and Revolution

Garrard Winstanley, *The Law of Freedom* (1652)

John Harrington, *The Commonwealth of Oceana* (1656)

John Milton, *The Readie and Easie Way to Establish a Free Commonwealth* (1659)

Week 6: Enlightenment and Utopia

Bernard de Mandeville, *Fable of the Bees* (1714)

Jonathan Swift, *Gullivers Travels* (1726)

David Hume, *Idea of a Perfect Commonwealth* (1752)

Preparatory reading

Those wishing to take the course should try to read some of the key primary texts, and I recommend the following editions:

Plato, *Republic* and *Critias* in *Plato: Complete Works*, ed. John M. Cooper and D. S. Hutchinson (1997); Thomas More, *Utopia*, ed. and trans., G. M. Logan and R. M. Adams (1989); James Harrington, *Oceana*, in J. G. A. Pocock, ed., *Political Works of James Harrington* (1977); Francis Bacon, *New Atlantis*, in Brian Vickers, ed., *Francis Bacon* (1996); Margaret Cavendish, *The Blazing World*, in K. Lilley, ed., *The Blazing World and Other Writings* (1994); Jonathan Swift, *Gulliver's Travels*, ed. C. R. Rawson and I. Higgins (2005).

Good critical overviews of the topic are provided in:

F. E. Manuel and F. P. Manuel, *Utopian Thought in the Western World* (1979); J. C. Davis, *Utopia and the Ideal Society: A Study of English Utopian Writing 1516-1700* (1981); J. Knapp, *An Empire Nowhere: England, America, and Literature from 'Utopia' to 'The Tempest'* (1992); R. Applebaum, *Literature and Utopian Politics in Seventeenth-Century England* (2002); N. Chordas, *Forms in Early Modern Utopia: The Ethnography of Perfection* (2010);

Segal, Howard P., *Utopias: A Brief History from Ancient Writings to Virtual Communities* (2012).

Provocative approaches to the theory of Utopian literature are:

Benedetto Croce, 'History and Utopia', in *History as the Story of Liberty*, trans. Sylvia Sprigge (1941), pp. 256-61; Louis Marin, *Utopics: The Semiological Play of Textual Spaces [Utopiques: jeux d'espaces]*, trans. R. A. Voollrath (1984); *J. C. Davis, 'The History of Utopia: The Chronology of Nowhere', in P. Alexander and R. Gill, ed., *Utopias* (1984), pp. 1-18; Michel Foucault, 'Of Other Spaces', translated by Jay Miskowiec, *Diacritics*, 16 (1986), 22-7;

Fredric Jameson, 'The Politics of Utopia', *New Left Review*, 25 (2004), 35-54.

Early Modern Biography

Professor Peter McCullough & Dr Kate Bennett

Oxford English has long been distinguished by its commitment to historical approaches to literature. Such an approach is at the heart of the M.St. itself, not least in its attention to periodicity, authors, and the political, social, and material contexts that shaped writing at precise historical moments in its production and reception. Work in this tradition, which offers some of the most exciting research opportunities in the field, requires knowing about the lives of those involved in the production and reception of the texts we study. These include not only authors themselves, but also, *inter alia*, their families, teachers, patrons, dedicatees, printers, copyists, early readers, imitators, and detractors. Relatively few 'major authors' (most of them men) have been the subject of a recent scholarly biography, and even those have their gaps and blind spots. So we frequently need to undertake original, often archival, research to find even basic facts about the lives of many of the early moderns we would like to know more about. Doing so of course requires knowing what sources to look for and where to find them. But, crucially, it also requires learning how to interpret and present the radically different kinds of biographical evidence we might find in sources that can be as various as letters, government papers, parish registers, court cases, portraits, pedigrees, marginalia, libels, wills, apprenticeship bonds, or a botanical specimen or spill of paper pressed in a book. The early modern period also saw the beginnings of 'life writing' or 'biography' as we have come to understand it, but originating from impulses often different from our own, not least eulogies in funeral sermons, the 'godly life' tradition, prefaces to posthumously published works of an author, responses to or constructions of celebrity, and collections of lives promulgated as political acts of memorialisation.

This course will hold in creative tension both the biographical efforts of early moderns and the biographical needs and achievements of modern scholars, and place a strong emphasis on acquiring the research skills necessary for gathering biographical evidence and interpreting it carefully and effectively. Students will be required to use the unrivalled resources of the Bodleian, but also strongly encouraged to pursue creative avenues of biographical research in, for example, other archival repositories, college libraries, and county record offices, and to be alert to material evidence found elsewhere such as monuments in churches, art and artefacts in museums, and surviving built or natural environments. Work in original sources will be an outstanding way for students to consolidate palaeographical and bibliographical skills learned on the 'B-course'.

Presentations. Biographical research (not unlike palaeography or learning a language) is a skill best learned by doing, and weekly assignments and active participation in workshop style seminars will play a key role. In week 3 students will be examining original Bodleian materials, and in weeks 2 and 3 they will be asked to share and discuss the results of a short biographical assignment or 'treasure hunt' assigned the week before (e.g., to find a female subject's name before marriage, an annotated book, a will, or evidence of profession

or trade, or to disambiguate persons with the same name). Week 6 will give each student the chance to present a short overview of their planned project for examination.

Assessment. Students will be required to submit in 5th week a piece of work (maximum 5,000 words) for written feedback; topics will be discussed in advance with the tutors, and most likely be an extension of work done for one of the previous 'treasure hunts', and focussed on handling of primary source material. The final examined piece of work may, but is not required to be, related to the formative work. The examined essay should demonstrate a combination of primary research skills and the application of current methodologies to them. It may take a number of forms, including: a biography (or aspect of one) of an early modern individual or group; an interrogation of a particular class of evidence discussed with reference to a range of biographical subjects (e.g. correspondence, letters, or notebooks of a subject; 'women in livery company records', or 'can we trust anecdote?'); or a critical assessment of existing biographical work that uses further new research to engage and refine it (e.g. filling gaps in an *ODNB* article, or a sustained critique, or revision of an aspect of, a major modern biographical monograph, or a consideration of what biography is expected/necessary/helpful in an introduction to a scholarly edition of literary works).

Term Plan. The short descriptions and core reading below should give students a clear sense of the shape of the course, and material to begin reading during the vacations if they opt for the course. See also below a short selection of further indicative reading which illustrates a range of the biographical methodologies and research opportunities in the field. It is a fundamental principle of the course that it is hands-on; from the outset students are required to make thorough and independent use of archives and other biographical sources while shaping their own project, and to bring their experiences and the problems they encounter back to the classes. In addition, after the third class each student will receive twenty minutes of individual discussion with both tutors together, to give specific guidance as they develop their project. Students should note that if they plan to consult documents in repositories for which they need a supporting letter from their college, they will need to allow time for this to be prepared.

Vacation reading (mandatory; required for week 1 and beyond):

Jessica Martin, *Walton's Lives: Conformist Commemorations and the Rise of Biography* (Oxford, 2001).

Kevin Sharpe and Steven N. Zwicker (eds), *Writing Lives* (Oxford, 2008).

Paula R. Backscheider, *Reflections on Biography* (Oxford, 2001)

John Aubrey, *Brief Lives with An Apparatus for the Lives of our English Mathematical Writers* (Oxford, 2015), a selection of the lives and the Introduction, pp. lxxviii-cvi

Andrea Walkden, *Private Lives Made Public* (Pittsburgh, Penn., 2016), in particular the introduction and chapter 3; and her 'Walton's Lives in Restoration England' in Sharpe and

John Sturrock, *The Language of Autobiography* (Cambridge, 1993), chapter 4

Izaak Walton, 'The Life and Death of Dr. Donne' in Donne, *LXXX Sermons* (1640) and his *Lives* ed. G. Saintsbury (Oxford, 1927).

Week 1: Introduction.

We will consider the roots of English biography in funeral sermons and the tradition of 'the godly life', with particular attention to what early moderns considered to be appropriate 'evidence', and how that was shaped by the original contexts and motives behind such written lives. In contrast to that 'godly' tradition, we will also look at early examples of the very different sort of emerging biography based not in ideals of moral exemplarity, but in gossip and anecdote.

Primary Texts: Walton, 'Donne' in Donne, *LXXX Sermons* (1640) and in *Lives* (1670), ed. G. Saintsbury (Oxford, 1927); John Buckeridge, 'A Sermon Preached at the Fvneral of . . . Lancelot late Lord Bishop of Winchester', in Andrewes, *XCVI Sermons* (1629), 5Q2^r – 5R6^v; Henry Isaacson, *An Exact Narration of the Life and Death of . . . Lancelot Andrewes* (1651). Selections from the following will be distributed in advance: Ben Jonson, 'Conversations with Drummond'; Robert Parker Sorlein, ed., *The Diary of John Manningham of the Middle Temple* (1976); Sir John Harington, ed. Robert H Miller, *A Supplie or Addicion to the Catalogue of Bishops to the Yeare 1608* (1979).

Secondary Reading: *ODNB* entries for Donne, Walton, Andrewes, and Isaacson; Martin, *Walton's Lives* (2001); Peter McCullough, 'John Donne's Sermon at the Funerals of Sir William Cokayne', in McCullough et al., *The Oxford Handbook of the Early Modern Sermon*. For the later period, see Penny Pritchard, 'The Protestant Funeral Sermon' in Keith A. Francis, et. al., *The Oxford Handbook of the British Sermon 1689-1901*.

Colin Burrow, 'Recibrations', *London Review of Books*, reviewing John Stubbs, *Donne: the Reformed Soul*, on 5 October 2006.

Please consider the following quotations in preparation for class discussion:

'I have been struck, thinking about who in the seventeenth and early eighteenth century had tellable, telling, lives, by how many of them were products and agents of social change, of urban and imperial life: in short, of modernity...It was here, perhaps, that biography began to insist on a difference with history, for though history might have allegorical force it could never record and describe the modern age directly'. (Stella Tillyard, 'Biography and Modernity', in Kevin Sharpe and Steven N. Zwicker (eds), *Writing Lives* (Oxford, 2008), 33)

Sir Robert 'Moray had an eventful life and it is easy enough to make a narrative out of it. But unless one ignores all these signs' of his religious devotion, 'one must also find a way also to accommodate within the narrative the reiterated lack of secular purpose and ambition, the submission to providence, the overriding commitment to Christian belief,

above all the claim, endorsed by those who knew him, that the whole of this eventful life was lived provisionally, in preparation for death' (Francis Harris, 'Sir Robert Moray and Early Modern Lives', in Kevin Sharpe and Steven N. Zwicker (eds), *Writing Lives* (Oxford, 2008), 291)

"There is not always in the most outstanding deeds a revelation of virtue or vice, but often a little matter like a saying or a joke hints at character more than battles where thousands die' (Plutarch, in Tim Duff, *Plutarch's Lives: Exploring Vice and Virtue* (Oxford, 1999), 15)

'The truth must at long last be told and this mingle-mangle of unhistoric statement and mendacious zeal exposed' (A. B. Grosart, editor of Herbert, quoted in Jessica Martin (ed.), *Isaac Walton Selected Writings* (Manchester, 1997), xii)

'As a form of writing, the "minute" is future oriented, preparing knowledge for its later consultation and use.' (Andrea Walkden, *Private Lives Made Public* (Pittsburgh, Penn. 2016), 106, discussing Aubrey's *Brief Lives*)

'In the later seventeenth and eighteenth centuries [...] biographical exemplarity underwent a revolution in which the illustrious was challenged by the private or common example' (Michael McKeon)

'After the Restoration, biography sought to represent, as well as to re-establish, group identity'.

There is a 'tendency of biographers to project themselves onto their subjects, to write their autobiographies in the form of biographies'. How true, and with what significance, is this for the early modern period?

'The depoliticizing strategies of biography are neatly exemplified in Fuller's midcentury collection' of *Worthies*. (Andrea Walkden)

'Literary biography is one of the background noises of our age. It's a decent, friendly sort of hum, like the Sunday papers or chatter on a train. It gives the punters a bit of history and a bit of literature, and perhaps a bit of gossip, and what's more it saves them the trouble of reading history. And poems too, for that matter. Not to mention the ordeal of ploughing through a load of literary criticism. But there are two respects in which literary biography is intrinsically pernicious, however well it's done. The first is that literary biographies need a thesis in order to catch the headlines. This can turn what ought to be a delicate art into a piece of problem-solving or a search for a key to a life. Wordsworth? Well, that stuff about Lucy is really all about his affair with Annette Vallon. Byron? Just remember he loved his sister. Shakespeare? Didn't you realise he was the Earl of Oxford? The other problem is that even the best examples can't entirely avoid the naive reduction of literature to evidence or symptom – epiphenomena which are brought about by, and potentially reducible to, biographical origins.' (Colin Burrow, LRB, reviewing John Stubbs, *Donne: The Reformed Soul* on 5 October 2006. There were several responses, which you can read online)

Week 2: Encountering Biographical Research:

Choose a biographical subject from the period who may have an *Oxford Dictionary of National Biography* entry) but who is not widely researched, and see if you can find as many as you can of the following: 1) the evidence for their mother or wife's name before marriage, 2) a life record (baptism, marriage, burial), 3) a holograph manuscript, 4) an image (e.g. portrait), not on the ODNB database, 5) appearance in a legal document, 6) the source of evidence of school or university career, 7) anecdote, mention, or assessment by a contemporary or near-contemporary, 8) an example of 'misinformation', 'bad evidence', or missing information that would be valuable, 9) a pertinent surviving physical context or artefact (e.g. house, school, landscape, book with ownership evidence, church monument). The course tutors will also participate. A vital part of this exercise will not only be to share discoveries ('successes'), but also to acknowledge the difficulties encountered and to begin to identify research strategies to address them.

Following on from weeks 1 & 2, here are some topics/questions to help you think about and present your researches:

Consider any of the following in relation to biography and autobiography:

- piety and exemplarity;
- social and familial networks;
- jocular and merriment;
- lampoons, character writing and other satirical forms;
- occasional writing and/or the sermon;
- Contrasts of scale: grand narratives and the brief life;
- Margins and eccentricity;
- Learning, genius and fame;
- Personal witness and memorial;
- Remembering the war; forgetting the war;
- Objects, souvenirs and their stories, stories and paintings;
- Gossip, hearsay, trauma, and anecdote;
- Celebrity and self-promotion;
- Censorship (and ways of getting around it), official and unofficial versions;
- Manuscript, print, correspondence, and tavern talk;
- Sex and social class;
- Influences: the panegyric, antiquarianism, the church;

- Accounts: money and the life story;
- Life writing and locality;
- Classical origins, translations and parallels.

Week 3: Life writing after the civil war (Class to be held in the Bodleian Library)

'Damn him, he has told a great deal of truth, but where the devil did he learn it?' (Francis Atterbury, on Gilbert Burnet's *History of his Own Time*). Biographical questions that we might want to ask were also posed by early-modern readers of printed lives; and writers of 'secret' lives were resourceful and ambitiously compendious in their use of new and innovative historical sources and methods. Many of these sources, such as those compiled by Clarendon, Aubrey, and Wood, are in the Bodleian Library, in the form of massive and under-explored manuscript and print collections. After the Restoration, there was an outpouring of biography, diary-making and autobiography, such as the memoirs of Anne, Lady Halkett, Ann, Lady Fanshawe, Samuel Pepys, and Margaret Cavendish, which offer rich pickings to early modern biographers. This week we aim to do four things.

(1) We will look at a selection of biographical MSS and printed books from the Bodleian collections;

(2) We will examine a group of late 17th c (and early 18th c.) biographies which aimed or claimed to tell the candid story of their own times in a culture of censorship;

(3) We will consider how to research, not just a literary text or texts, but a collection;

(4) We will think in wider terms about these biographical collections, the publications which they supported, and their compilers and readers.

Preparation for part (2)

Please read: Kate Bennett (ed.), John Aubrey, *Brief Lives with An Apparatus for the Lives of our English Mathematical Writers* 2 vols. (Oxford, 2015), Francis Potter

(I. 184–95), Dr William Harvey (I. 195–204), Sir Francis Bacon (I. 205–27), John Hoskyns (I. 412–20).

Anthony Wood, *Athenae Oxonienses* (London, 1691). Please look at Richard Hooker (I. 262–5), John Rainolds (I. 289), Henry Lyte (I. 293–4), Nicholas Hill (I. 312–3), Walter Raleigh (I. 369–74), Thomas James (I. 458–61), Robert Burton (I. 534–5), James Shirley (II. 260–5), James Harrington (II. 436–42).

You might like to look at Nicolas K. Kiessling (ed.), *The Life of Anthony Wood in his own words* (Oxford, 2009). This presents Wood's 'diary', written late in his life and full of inset biographies and waspish character sketches.

Preparation for part (3)

Please use the Aubrey or Wood collections as a basis for a small project of your own devising, to present to the class. You might find items (for example, inscriptions, monuments, sundials, jewels, a manuscript, a nativity, map, book or so on) alluded to by either Aubrey or Wood, thus using them as a biographical source. Or you can find out *their* sources. Since Wood's collection contains such a wealth of biographies, this may possibly lead to a topic if you do not yet have one. Most of Wood's sources are in his prodigious manuscript and book collection; and many of these are manuscript accounts and letters (for the latter, see *Early Modern Letters Online*, which has some information, although it's not comprehensive). His collections come to almost 7,000 printed items and over 1000 manuscripts, the fruit of almost 50 years' indefatigable and comprehensive collecting, including the pickings from 'Dr Lower's privy house', stolen newspapers, and books donated to him by friends, with their annotations. He annotates his books with comments such as this (for the *Kalendarium Catholicum* for the year 1686), 'Such an Almanack as this, was published 1661. 62. 63 – and if I am not mistaken Thomas Blount of the Inner Temple had a hand in it – After it had laid dormant 20 yeares, it was againe published, when all people expected popery to be introduced'.

There is an enormous manuscript archive of early modern biographical materials in the Wood (and also Aubrey) collections, in particular in the letters. These are catalogued in the Bodleian's *Summary Catalogue* and also more usefully in Andrew Clark, *The Life and Times of Anthony Wood* 5 vols. (Oxford Historical Society, 1895), in particular iv. 228–36, but also throughout this whole volume. Clark's editions of Wood, ingeniously mined, offer all sorts of information: books annotated with biographical information, lists of manuscripts which may now be lost or mislaid, and all sorts of rich context, not only for biographical subjects, but late-17th c biographical research itself, entwined with bibliography and clues about manuscript communities. This volume is indexed, as all are, and volume V is a quite superb volume containing the index to the whole work. It's all potentially useful, but remember to check the section of 'persons' as well as that on 'biographical' topics. Andrew Clark has drawn on the immense detail Anthony Wood amassed on seventeenth-century figures to produce his 1691 *Athenae Oxonienses* and his 1674 *Historia et Antiquitates Universitatis Oxoniensis*. When he died, Wood's papers were sorted through by later scholars. He kept on working after 1691, so the second and much larger edition of 1721 contains some of his unpublished materials. In addition, there are the books from Wood's rich library, often annotated with fascinating, if toxic, comments. See Nicolas Kiessling's *The Library of Anthony Wood* (Oxford Bibliographical Society, 2002). The different copies of these works in Oxford libraries and in the Wood collection (see in particular Bodleian Wood 430, 431a) are full of manuscript material.

Week 4 Sources: Where to Find Them and How to Use Them. An intensive introduction to the primary sources of biographical evidence now available in print, archives, and digital databases. Trends in historical literary criticism, social history, and the huge popularity of amateur family history have made vast tranches of material much more accessible than

ever. We will cover here the major printed sources (*Oxford Dictionary of National Biography*, *Historical Manuscript Commission* reports, *History of Parliament*, calendars of State Papers, school and university registers, journals and publications of topographical, heraldic, and antiquarian societies, *Victoria County Histories*), core life records (parish registers), testamentary records (wills and administrations), records relating to professions, property, and law (the Church, livery companies, manor courts, Chancery, Exchequer, Admiralty, auction catalogues), and art and architecture. Particular attention will be given to the complexities (and flaws) of indexes and finding aids and how best to use them, digital catalogues and databases of images of original documents (e.g. The National Archives 'Discovery', *Ancestry.com*, and county record office websites).

To prepare, please read these articles which illustrate the application of archival sources to biographical research:

Peter McCullough, 'Print, Publication, and Religious Politics in Caroline England', *The Historical Journal*, 51.2 (June 2008), 285–313. A 'trade biography' of a London printer.

-----, 'Robert Veysey of Chimney: "From Nothing to a Very Great Estate"', *Oxoniensia*, LXXXII (2017), 59–83. An orgy of local and family history sources used to document the origins of a rare lower-gentry family library bequeathed to an Oxford college.

Individual consultations:

In addition, this week students meet with the course tutors for a 20 minute discussion of their developing topics.

Week 5: How to read the unreliable, the undignified, or 'pleasant' story. We will consider how to approach those unorthodox biographical materials which preserve neither the strict facts nor the subject's dignity. These were usually ephemeral, transmitted orally or in manuscript, but some were printed. George Villiers, 2nd duke of Buckingham, was the subject of 'personal satires of singular venom and grossness', while the associates of Isaac Barrow, master of Trinity College, Cambridge, affectionately preserved anecdotal 'particulars which are gratefull to talk over among Friends', but which were 'not so proper perhaps to appear in a publick Writing.' Town anecdotes were highly ephemeral, while Samuel Butler's character of the country bumpkin has him endlessly retelling very 'old family stories and jests'. Primary texts: The Life of Ralph Kettell in John Aubrey, *Brief Lives* (ed. Bennett, Oxford, 2015), I. xlii–lv; 174–83; II. Harold Love, *English Clandestine Satire 1660–1702* (Oxford, 2004), Walter Pope, a Brief Account of Isaac Barrow in *the Life of Seth, Lord Bishop of Salisbury* (London, 1697), 128–70; Secondary texts: Steven N. Zwicker, 'Why Are They Saying These Terrible Things about John Dryden?', *Essays in Criticism* vol. 64 no. 2 (2014), 158–79; *Plays, Poems, and Miscellaneous Writings Associated with George Villiers Second Duke of Buckingham* ed. by Robert D. Hume and Harold Love, 2 vols. (Oxford, 2007), I. vii–li; 231–38.

Week 6 Student Presentations Each student will give a prospective report on their planned final research topic, for group discussion and tutors' feedback.

This week is devoted to student presentations of their proposed topics, for group discussion and feedback from the tutors.

Related Further Reading

Oxford Dictionary of National Biography. Students should become obsessively habitual users of this unrivalled collection of lives; throughout the M.St., you should read the *ODNB* entry for anyone you encounter (and you will be surprised how many subjects merit an entry). Here you can begin to internalise some of the formal conventions of biographical writing, get a quick sense of what is and isn't known about someone – and begin to experiment with original sources by paying close attention to the citations gathered at the end of each article under the headings 'Sources', 'Archives', 'Likenesses', and 'Wealth at Death', many of which are hyper-linked to institutional websites and finding aids.

Representative Scholarly Biographies and Editions

Kate Bennett, ed., *John Aubrey: Brief Lives with an Apparatus for the Lives of our English Mathematical Writers* (Oxford, 2015)

R C Bald, *John Donne: a Life* (Oxford, 1970)

Reid Barbour, *Sir Thomas Browne: a Life* (Oxford, 2013)

David Colclough, ed., *The Oxford Edition of the Sermons of John Donne, Volume III: Sermons Preached at the Court of Charles I* (Oxford, 2013), 'Introduction'

Ian Donaldson, *Ben Jonson: a Life* (Oxford, 2011)

Katherine Duncan-Jones, *Sir Philip Sidney: Courtier Poet* (New Haven, 1991)

Andrew Hadfield, *Edmund Spenser: a Life* (Oxford, 2012)

M P Hannay, *Philip's Phoenix: Mary Sidney, Countess of Pembroke* (Oxford, 1990)

Diarmaid MacCulloch, *Thomas Cranmer* (New Haven & London, 1996)

Peter McCullough, ed., *Lancelot Andrewes: Selected Sermons and Lectures* (Oxford, 2005), 'Introduction'

James Wynn, *John Dryden and His World* (New Haven & London, 1987)

Representative Specialised Biographical Monographs & Essay Collections

Gemma Allen, *The Cooke Sisters: Education, Piety and Politics in Early Modern England* (Manchester, 2013). The lives of three of the most learned early modern women told through their education and surviving books.

Judith Anderson, Donald Cheney, and David A Richardson, eds., *Spenser's Life and the Subject of Biography* (Amherst, 1996).

Lena Cowen Orlin, *Locating Privacy in Tudor London* (Oxford, 2007). A remarkable reconstruction of the life of a mid-Tudor gentlewoman, Alice Barnham, using a brilliant range of material and archival evidence. (The choice of title itself raises interesting questions about how biography is perceived by and marketed for the academy.)

Henry Woudhuysen, *Sir Philip Sidney and the Circulation of Manuscripts, 1558-1640*. Life and afterlife in manuscripts.

Monographs about Early Modern Biography

Andrea Walkden, *Private Lives Made Public* (Pittsburgh, Penn., Duquesne University Press, 2016)

Richard Wendorf, *The Elements of Life* (Oxford, Clarendon Press, 1990)

Jane Darcy, *Melancholy and Literary Biography, 1640--1816* (New York, Palgrave Macmillan, 2013)

Kevin Sharpe and Steven N. Zwicker, *Writing Lives* (Oxford, OUP, 2008)

Adam Smyth, ed., *A History of English Autobiography* (Cambridge: CUP, 2016)

Adam Smyth, *Autobiography in Early Modern England* (Cambridge: CUP, 2010)

Allan Pritchard, *English Biography in the Seventeenth Century: A Critical Survey* (Toronto, 2005)

Verse satire, 1720-1840

Dr Timothy Michael

As Marilyn Butler once remarked, 'the so-called Romantics did not know at the time that they were supposed to do without satire'. Though we begin with the two greatest satirists of the 'pre-Romantic' eighteenth century, Alexander Pope and Charles Churchill, we move swiftly into a period not often characterized as a great age of satire. This seminar examines the richness and diversity of satirical writing in the extended Romantic period, focusing on canonical writers such as Byron and Shelley, in addition to less remembered (but influential in their own time) writers such as George Ellis, William Gifford, John Wolcot, Thomas James Mathias, Richard Mant, Lady Morgan, and Lady Anne Hamilton. We shall focus on four major modes of satirical writing in the period: Whig satire, Tory satire, literary-critical satire, and satire on social issues and fashionable life. Of particular interest will be the close relationship between style and politics in the period.

COURSE SCHEDULE

*Asterisks denote required/essential reading. You are encouraged to read as many of the other works as you can, guided by your own interests and enthusiasms.

Week 1: The Traditions of Formal Verse Satire

Primary:

Pope, *The Dunciad** (1729)

Churchill, Charles. *The Rosciad** (1761)

———. *The Times** (1764)

Secondary:

Fowler, Alastair. *Kinds of Literature: An Introduction to the Theory of Genres and Modes* (1982)

Frye, Northrop. *Anatomy of Criticism: Four Essays* (1957)

Griffin, Dustin. *Satire: A Critical Re-Introduction** (1995)

Lockwood, Thomas. *Post-Augustan Satire: Charles Churchill and Satirical Poetry 1750-1800* (1979)

Weinbrot, Howard. *Alexander Pope and the Traditions of Formal Verse Satire** (1982)

Winters, Yvor. 'The Poetry of Charles Churchill: Part I*', *Poetry*, Vol. 98, No. 1 (April 1961), pp. 44-53

———. 'The Poetry of Charles Churchill: Part II*', *Poetry*, Vol. 98, No. 2 (May 1961), pp. 104- 117

Week 2: Whig Satire**Primary:**

Ellis, George. *Criticisms on the Rolliad and Probationary Odes on the Laureateship** (1785)

Wolcot, John ('Peter Pindar'). *The Lousiad** (1785-95)

Coleridge, Samuel Taylor. 'Fire, Famine, and Slaughter: A War Eclogue' (1798)

Moore, Thomas. *Intercepted Letters** (1813)

———. *The Fudge Family in Paris* (1818)

Barbauld, Anna Laetitia. *Eighteen Hundred and Eleven, A Poem* (1812)

Lamb, Charles. *The Triumph of the Whale* (1812)

Cruikshank, George and William Hone. *The Queen's Matrimonial Ladder* (1820)

Shelley, Percy. *Oedipus Tyrannus; or Swellfoot, the Tyrant* (1820)

Byron, George Gordon Lord. *The Vision of Judgment* (1821)

Secondary:

Dyer, Gary. *British Satire and the Politics of Style, 1789-1832**

———. 'Intercepted Letters, Men of Information: Moore's *Twopenny Post-Bag* and *Fudge Family in Paris*' in *The Satiric Eye*, ed. Steven Jones (2003)

English Satire and the Satiric Tradition, ed. Claude Rawson (1984)

Smith, Olivia. *The Politics of Language, 1791-1819* (1984)

Vals, Robert. *Peter Pindar (John Wolcot)* (1973)

White, Newman Ivey. 'Shelley's Swellfoot the Tyrant in Relation to Contemporary Political Satires', *PMLA* 36 (1921): 332-46

Wood, Marcus. *Radical Satire and Print Culture, 1790-1822* (1994)

Week 3: Tory Satire**Primary:**

Gifford, William. *The Baviad** (1791)

———. *The Maeviad** (1795)

———. *Epistle to Peter Pindar* (1800)

———. *The Satires of Juvenal Translated* (1802)

———. *The Satires of Persius Translated* (1821)

Canning, George, *et al.* *The Poetry of the Anti-Jacobin* (1799), especially 'New Morality'*

Secondary:

Clark, Roy. *William Gifford: Tory Satirist, Critic, and Editor* (1930)

Dyer, Gary. *British Satire and the Politics of Style, 1789-1832**

Gamer, Michael. "'Bell's Poetics": *The Baviad*, the Della Cruscans, and the Book of *The World** in *The Satiric Eye*, ed. Steven Jones (2003)

Jones, Steven. *Satire and Romanticism* (2000)

Week 4: Literary-Critical Satire I

Primary:

Mathias, Thomas James. *The Pursuits of Literature** (1806)

Mant, Richard. *The Simpliciad** (1808)

Byron, Lord George Gordon. *English Bards and Scotch Reviewers** (1809)

Combe, William. *The Tour of Dr. Syntax in Search of the Picturesque* (1812)

Peacock, Thomas Love. *Sir Proteus* (1814)

Secondary:

Beaty, Frederick. *Byron the Satirist** (1985)

Butler, Marilyn. *Peacock Displayed: A Satirist in His Context* (1979)

Clearman, Mary. 'A Blueprint for *English Bards and Scotch Reviewers*: The First Satire of Juvenal*', *Keats-Shelley Journal* 19 (1970): 87-99

Hamilton, Harlan. *Doctor Syntax: A Silhouette of William Combe, Esq. (1742-1823)* (1969)

Trott, Nicola. 'Wordsworth and the Parodic School of Criticism' in *The Satiric Eye*, ed. Jones (2003)

Week 5: Literary-Critical Satire II

Primary:

Sir Charles and Lady Morgan, *The Mohawks** (1822)

'James Harley', *The Press, or Literary Chit-Chat* (1822)

Hunt, Leigh. *Ultra-Crepidarius: A Satire on William Gifford* (1823)

Montgomery, Robert. *The Age Reviewed** (1827)

Secondary:

Campbell, Mary. *Lady Morgan: The Life and Times of Sydney Owenson** (1988)

Roe, Nicholas. *Fiery Hart: The First Life of Leigh Hunt** (2003)

Stevenson, Lionel. *The Wild Irish Girl: The Life of Sydney Owenson, Lady Morgan, 1776-1859* (1936)

Week 6: Social Issues and Fashionable Life

Primary:

Polwhele, Richard. *The Unsex'd Females** (1797)

Hamilton, Lady Anne, *The Epics of the Ton** (1807)

Hunt, Leigh. *Blue-Stocking Revels* (1837)

Secondary:

Clark, J.C.D. *English Society 1688-1832: Ideology, Social Structure, and Political Practice During the Ancien Régime* (1985)

Davidoff, Leonore and Catherine Hall. *Family Fortunes: Men and Women of the English Middle Class, 1780-1850*

McGann, Jerome. 'Literary Pragmatics and the Editorial Horizon', in *Devils and Angels: Textual Editing and Literary Theory*, ed. Philip Cohen (1991), pp. 1-21

Senses of Humour: Wordsworth to Ashbery

Professor Matthew Bevis

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

NB – 5 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)

Magda Romanska and Alan Ackerman, eds., *Reader in Comedy: An Anthology of Theory and Criticism* (2016)

Week 1: Playing Around

Primary reading:

William Wordsworth, *Lyrical Ballads, with Other Poems* (1800) [especially 'Simon Lee', 'We Are Seven', 'Anecdote for Fathers', 'The Thorn', 'The Idiot Boy', 'Strange fits of passion I have known', "'Tis said that some have died for love', 'Andrew Jones', 'A Character']

+ selected poems from *Poems in Two Volumes* (1807) ['The Kitten and the Falling Leaves', 'Beggars', 'Alice Fell', 'The Solitary Reaper', 'Resolution and Independence', 'I wandered lonely as a cloud', 'To a Butterfly']

+ *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 (1960), pp.73-97 [also hunt down Lewis Carroll's parody of 'Resolution and Independence' in *Through the Looking-Glass*]

Recommended secondary reading.

David Hartley, 'Of Wit and Humour' in *Observations on Man* (1749)

Friedrich Schiller, 'On Naïve and Sentimental Poetry' (1795-6)

Mark Storey, *Poetry and Humour from Cowper to Clough* (1979)

Matthew Bevis, *Wordsworth's Fun* (2019)

Mary Jacobus, *Tradition and Experiment in Wordsworth's Lyrical Ballads* (1976), chs. 8-10

Jonathan Wordsworth, 'Wordsworthian Comedy', in Corder, Holland, and Kerrigan, eds., *English Comedy* (1994)

Nicola Trott, 'Wordsworth and the Parodic School of Criticism', in Steven E. Jones, ed., *The Satiric Eye: Forms of Satire in the Romantic Period* (2003)

John F. Danby, *The Simple Wordsworth* (1960)

Oliver Clarkson, 'Wordsworth's Lyric Moments,' *Essays in Criticism* 65 (April 2015)

Robert Stagg, 'Wordsworth, Pope, and Writing After Bathos', *Essays in Criticism* (Jan 2014)

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].

Recommended secondary reading:

William Hazlitt, 'On Wit and Humour' in *Lectures on The English Comic Writers* (1819)

Mikhail Bakhtin, 'Carnival Laughter and Ambivalence', in *The Bakhtin Reader*, ed. Morris (1994)

Stephen E. Jones, *Satire and Romanticism* (2000) – intro and chapter 6

Kathleen Wheeler, ed., *German and Aesthetic Literary Criticism: The Romantic Ironists* (1984)

Paul West, ed., *Byron: A Collection of Critical Essays* (1963)

Susan Wolfson, 'The Vision of Judgement and the Visions of Author', in *The Cambridge Companion to Byron*, ed. Drummond Bone (2004)

Emrys Jones, 'Byron's Visions of Judgment', *Modern Language Review*, 76.1 (January 1981), 1-19

W. H. Auden, 'Notes on the Comic' and 'Don Juan' in *The Dyer's Hand* (1962)

Michael O'Neill, *Romanticism and the Self-Conscious Poem* (1997) – chapter on Byron

Lord Byron: Selected Letters and Journals, ed. Leslie Marchand (1982)

Week 3: Laughable Lyrics

Primary reading:

Edward Lear, *Book of Nonsense and More Nonsense* (1862), *Nonsense Songs and Stories* (1871) and *Laughable Lyrics* (1877) – as many limericks as you fancy, plus 'The Owl and the Pussy-Cat', '[The Later History of the Owl and the Pussy-cat]', 'The Jumblies', 'The Daddy Long-legs and the Fly', 'Mr and Mrs Spikky Sparrow', 'Mr and Mrs Discobolos', 'The Courtship of the Yonghy-Bonghy-Bo', 'Cold are the crabs that crawl on yonder hill', 'The Pelican Chorus', 'The Dong with a Luminous Nose', 'Some Incidents in the Life of my Uncle Arly', 'How Pleasant to know Mr Lear!' [all available in Noakes, ed., *Edward Lear: The Complete Nonsense and Other Verse* (2006)].

A.E. Housman, selections from his light verse (wr. 1867-78) – 'The shades of night were falling fast', 'The African Lion', 'The Parallelogram, Or, Infant Optimism', 'The Crocodile, Or, Public Decency', 'Purple William, Or, The Liar's Doom', 'Aunts and Nieces, Or, Time and Space', 'The Bear, Or, The Empty Perambulator, Or, The Pathos of Ignorance', 'Inhuman Henry, or, Cruelty to Fabulous Animals'

+ *A Shropshire Lad* (1896)

Recommended secondary reading:

G. K. Chesterton, 'A Defense of Nonsense' in *The Defendant* (1901)

George Orwell, 'Nonsense Poetry' in *Collected Essays, Journalism and Letters* (1968)

[The Chesterton and Orwell essays – and much else besides – available here:

<https://nonsenselit.com>]

Thomas Byrom, *Nonsense and Wonder* (1977)

James Williams and Matthew Bevis, eds., *Edward Lear and The Play of Poetry* (2016)

Hugh Haughton, ed., introduction to *The Chatto Book of Nonsense Poetry* (1988) + Haughton's essay on Lear in *The Oxford Handbook of Victorian Poetry*, ed. Bevis (2013)

Sara Lodge, *Inventing Edward Lear* (2018)

James Williams, *Edward Lear* (2018)

Edith Sewell, *The Field of Nonsense* (1952)

Susan Stewart, *Nonsense: Aspects of Intertextuality in Folklore and Literature* (1979)

Seth Lerer, *Children's Literature* (2008), chapter 9 on Nonsense

John Bayley, *Housman's Poems* (1992)

Christopher Ricks, ed., *A. E. Housman: A Collection of Critical Essays* (1968)

Christopher Ricks, essay on Housman in *The Force of Poetry* (1995)

Jasmine Jagger, 'Tongue-tied and Contorting: The Comic Body in A. E. Housman', *Literary Imagination* (2015)

Week 4: Serious Fun

Primary reading:

T. S. Eliot, 'Convictions (Curtain Raiser)', 'First Caprice in North Cambridge', 'Second Caprice in North Cambridge', 'Suite Clownesque', 'Inside the Gloom', 'Humouresque', 'Fragments' – all in *Inventions of the March Hare: Poems 1909-1917*, ed. Ricks (1996)

+ 'The Love Song of J. Alfred Prufrock', 'The Boston Evening Transcript', 'Mr. Apollinax', 'Hysteria', 'Conversation Galante' – all from *Prufrock and Other Observations* (1917)

+ 'Mungojerrie and Rumpelteazer', 'Old Deuteronomy', 'Macavity: The Mystery Cat', 'Gus: The Theatre Cat', 'Cat Morgan Introduces Himself' – all from *Old Possum's Book of Practical Cats* (1939)

+ *The Waste Land* and *Sweeney Agonistes*, in *Collected Poems* (1963)

[All the poems above can be found in *The Poems of T. S. Eliot: The Annotated Text*, ed. McCue and Ricks, 2 vols, (2015)].

Recommended secondary reading:

Charles Baudelaire, 'On the Essence of Laughter' (1855)

Henri Bergson, *Laughter: An Essay on the Meaning of the Comic* (1900)

T. S. Eliot, 'Caricature' in London Letter, May 1921, 'The Romantic Englishman, The Comic Spirit, and The Function of Criticism', both in Lawrence Rainey, ed., *The Annotated Waste Land*, 2nd edn (2005)

T. S. Eliot, 'Marie Lloyd', *Selected Essays* (1950)

Matthew Bevis, 'Eliot Among the Comedians', *Literary Imagination*, 16.2 (July 2014), 135-56

Anne Stillman, 'Sweeney Among the Marionettes', *Essays in Criticism*, 59.2 (2009), 116-41

Ronald Schuchard, 'The Savage Comedian' and 'In the Music Halls', from *Eliot's Dark Angel: Intersections of Life and Art* (1999)

David Chinitz, *T. S. Eliot and The Cultural Divide* (2003), ch. 3

Leonard Diepeveen, ed., *Mock Modernism: An Anthology of Parodies, Travesties, Frauds, 1910-1935* (2014)

Week 5: Observational Comedies

Primary reading:

Marianne Moore, 'I May, I Might, I Must', 'When I am dead', 'Critics and Connoisseurs', 'To be Liked by You Would be a Calamity', 'Poetry', 'Silence', 'To a Snail', 'A Fool, a Foul Thing, a Distressful Lunatic', 'Half Deity', 'The Wood-Weasel', 'Baseball and Writing', 'Old Amusement Park', 'To a Steam Roller', 'The Pangolin' – all in *Marianne Moore: New Collected Poems*, ed. Heather Cass White (2017)

Elizabeth Bishop, 'The Gentleman of Shalott', 'The Man-Moth', 'Cirque d'Hiver', 'Seascape', 'The Bight', 'Invitation to Miss Marianne Moore', 'Questions of Travel', 'Squatter's Children', 'Filling Station', 'Rainy Season; Sub-Tropics' [Giant Toad, Strayed Crab', 'Giant Snail'], 'One Art', 'The End of March', 'Pink Dog', 'Sonnet', 'Exchanging Hats', 'Keaton', 'The Wit' – all in *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) [PDF will be provided.]

Recommended secondary reading:

Hugh Haughton, 'Poetry and Good Humour: Marianne Moore and Elizabeth Bishop', in *Humor in Modern American Poetry*, ed. Rachel Trousdale (2017)

Randall Jarrell, 'The Humble Animal' and 'Her Shield', in *Poetry and The Age* (1953)

R. P. Blackmur, 'The Method of Marianne Moore', in *The Double-Agent* (1935)

Hugh Kenner, 'Disliking It', in *A Homemade World* (1977)

Rachel Trousdale, "'Humor Saves Steps": Laughter and Humanity in Marianne Moore', *Journal of Modern Literature*, 35.3 (Spring 2012), 121-38

Margaret Holley, *The Poetry of Marianne Moore: A Study in Voice and Value* (1987)

Seamus Heaney, 'Counting to a Hundred: On Elizabeth Bishop', in *The Redress of Poetry* (1995)

Michael Hofmann, 'Elizabeth Bishop', in *Where Have You Been?* (2015)

Bonnie Costello, *Elizabeth Bishop: Questions of Mastery* (1991)

David Kalstone, *Becoming A Poet: Elizabeth Bishop with Marianne Moore and Robert Lowell* (1989)

Bonnie Costello, 'Tragicomic Mode in Modern American Poetry: "Awful but Cheerful"', in *A Companion to Poetic Genres*, ed. Martiny (2011)

Week 6: Whimsy, Wit, Amusement, Bemusement

Primary reading:

John Ashbery, selected poems: 'Soonest Mended', 'Scheherazade', 'Mixed Feelings', 'Ode to Bill', 'And *Ut Pictura Poesis* Is Her Name', 'What Is Poetry', 'I Had Thought Things Were Going Along Well', 'Paradoxes and Oxymorons', 'Around the Rough and Rugged Rocks the Ragged Rascal Rudely Ran', 'April Fool's Day', 'A Vase of Flowers' – all from *Collected Poems, 1956-1987* (2008)

+ 'The Ice Storm', 'From Estuaries, From Casinos', 'How to Continue', 'Myrtle', 'Dangerous Moonlight', 'My Philosophy of Life', 'Proximity', 'This Room', 'The History of My Life', 'Little Sick Poem', 'Retro' – all from *Notes From The Air: Selected Later Poems* (2007)

Frank O'Hara, selected poems from *The Collected Poems* (1995) ['Autobiographia Literaria', 'A Pleasant Thought from Whitehead', 'The Critic', 'Poetry', 'Meditations in an Emergency', 'For Grace, After a Party', 'Poem: There, I could never be a boy...', 'My Heart', 'A True Account of Talking to the Sun at Fire Island', 'Personal Poem', 'Having a Coke with You', 'Ave Maria', 'The Clown', 'Lines for The Fortune Cookies']

+ 'Personism: A Manifesto'

Recommended secondary reading:

Thomas Nagel, 'The Absurd', in *Mortal Questions* (1991)

Susan Sontag, 'Notes on "Camp"' (1964) in *Against Interpretation* (1966)

David Lehman, *The Last Avant-Garde: The Making of The New York School of Poets* (2004)

Bill Berkson and Joe LeSueur (eds), *Homage to Frank O'Hara* (1988)

Richard Howard, 'Frank O'Hara', in *Alone with America* (1969)

Marjorie Perloff, *Frank O'Hara: Poet Among Painters* (1998)

Matthew Bevis, 'It Wants to Go to Bed With Us' [On Ashbery], *Harper's* (June 2017):
<https://harpers.org/archive/2017/06/it-wants-to-go-to-bed-with-us/>

Mark Silverberg, 'Laughter and Uncertainty: John Ashbery's Low-Key Camp', *Contemporary Literature*, 43.2 (Summer 2002), 285-316

Stephen Burt, chapter on Ashbery in *Close Calls with Nonsense: Reading New Poetry* (2009)

Karin Roffman, 'This Comic Version of Myself: Humor and Autobiography in John Ashbery's Poetry and Prose', in *Humor in Modern American Poetry*, ed. Rachel Trousdale (2017)

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)

Soren 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)

- George Eliot, 'German Wit: Heinrich Heine' (1856)
- Alexander Bain, *The Emotions and The Will* (1865), ch. 14
- 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)
- James Sully, *An Essay on Laughter* (1902)
- 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)
- René Girard, 'Perilous Balance: A Comic Hypothesis' (1972)
- Kay Young, *Ordinary Pleasures: Couples, Conversation, and Comedy* (2001)
- Michael North, *Machine-Age Comedy* (2009)
- Anthologies of material:*
- Paul Lauter, ed., *Theories of Comedy* (1964)
- W. K. Wimsatt, ed., *The Idea of Comedy* (1969)
- John Morreall, ed., *The Philosophy of Laughter and Humour* (1987)
- Wylie Sypher, ed. *Comedy* (1956) – see also the Appendix
- Kathleen Wheeler, ed., *German and Aesthetic Literary Criticism: The Romantic Ironists* (1984)
- J. Figueroa-Dorrego and C. Larkin-Galinanes, eds., *A Source Book of Literary and Philosophical Writings About Humour and Laughter* (2009)
- Thomas C. Oden, ed., *The Humor of Kierkegaard: An Anthology* (2004)

Magda Romanska and Alan Ackerman, ed., *Reader in Comedy: An Anthology of Theory and Criticism* (2016)

Leonard Diepeveen, ed., *Mock Modernism: An Anthology of Parodies, Travesties, Frauds, 1910-1935* (2014)

Introductions and Overviews:

Matthew Bevis, *Comedy: A Very Short Introduction* (2012)

D. J. Palmer, ed., *Comedy: Developments in Criticism* (1984)

John Morreall, *Comic Relief: A Comprehensive Philosophy of Humor* (2009)

T. G. A. Nelson, *Comedy: An Introduction* (1990)

Andrew Stott, *Comedy* (2005)

Jimmy Carr and Lucy Greeves, *The Naked Jape: Uncovering the Hidden World of Jokes* (2006)

Maurice Charney, *Comedy High and Low: An Introduction to the Experience of Comedy* (1978)

Howard Jacobson, *Seriously Funny: From the Ridiculous to the Sublime* (1997)

A few starting points on poetry:

Mark Storey, *Poetry and Humour from Cowper to Clough* (1979)

W. H. Auden, 'Notes on the Comic' and 'Don Juan' in *The Dyer's Hand* (1962)

James Williams and Matthew Bevis, eds., *Edward Lear and The Play of Poetry* (2016)

Hugh Haughton, ed., introduction to *The Chatto Book of Nonsense Poetry* (1988)

James Williams, 'Jokes in the Machine: Comic Verse', in *The Oxford Handbook of Victorian Poetry*, ed. Bevis (2013)

John Bayley, *Housman's Poems* (1992)

Ronald Wallace, *God Be with the Clown: Humour in American Poetry* (1984)

Rachel Trousdale, ed., *Humor in Modern American Poetry* (2017)

Philosophy / Theory / Psychoanalysis:

Sigmund Freud, *The Joke and Its Relation to the Unconscious*, trans. Joyce Crick (Penguin, 2002)

Simon Critchley, *On Humour* (2002)

- Giorgio Agamben, 'Comedy', in *The End of The Poem: Studies in Poetics* (1999)
- Christopher Bollas, 'Cracking Up' in *Cracking Up: The Work of Unconscious Experience* (1995)
- Ted Cohen, *Jokes: Philosophical Thoughts on Joking Matters* (1999)
- Adam Phillips, 'Jokes Apart', *Promises, Promises* (2000); 'On Being Laughed At', *Equals* (2002)
- John Lippit, 'Humour', in *A Companion to Aesthetics*, ed. Cooper (1992)
- Thomas Nagel, 'The Absurd', in *Mortal Questions* (1991)
- Mary Douglas, 'Do Dogs Laugh?' and 'Jokes' from *Implicit Meanings: Selected Essays in Anthropology* (1999)
- Noel Carroll, 'Humour' in *The Oxford Handbook of Aesthetics*, ed. Levinson (2003)
- Eric Griffiths, 'Ludwig Wittgenstein and the comedy of errors', in Corder, Holland and Kerrigan, eds., *English Comedy* (1994)
- Mikkel Borch-Jacobsen, 'The Laughter of Being' in *Bataille: A Critical Reader* (1998)
- Paulo Virno, *Multitude* (2008) – Part II, 'Jokes and Innovative Action'
- Sianne Ngai, 'Stuplimity' in *Ugly Feelings* (2004)
- Theodor Adorno, 'Is Art Lighthearted?' in *Notes to Literature*, vol 2 (1992)
- Alenka Zupancic, *The Odd One In: On Comedy* (2008)
- Peter Berger, *Redeeming Laughter: The Comic Dimension of Human Experience* (1997)
- Judith Roof, *The Comic Event: Comedic Performance from the 1950s to the Present* (2018)
- Slavoj Žižek, *Žižek's Jokes (Did you hear the one about Hegel and negation?)* (2014)
- Special edition of *The British Journal of Aesthetics*, focusing on 'Comedy and Tragedy', 54.2 (April 2014)
- Devorah Baum, *The Jewish Joke* (2017)
- Stanley Cavell, *Pursuits of Happiness: The Hollywood Comedy of Remarriage* (1981)
- Catherine Conybeare, *The Laughter of Sarah: Biblical Exegesis, Feminist Theory, and the Concept of Delight* (2013)
- Helmuth Plessner, *Laughing and Crying* (1970)

Ronald de Sousa, 'When is it wrong to laugh?', in *The Rationality of Emotion* (1987)

David Appelbaum, 'Laugh', in *Voice* (1990)

Anna Parvulescu, *Laughter: Notes on A Passion* (2010)

Ted Cohen, *Jokes: Philosophical Thoughts on Joking Matters* (1999)

Michele Hannoosh, *Baudelaire and Caricature: From the Comic to an Art of Modernity* (1992)

Social and Cultural History:

Jan Bremmer and Herman Roodenberg, ed., *A Cultural History of Humour from Antiquity to the Present Day* (1997)

Michael Billig, *Laughter and Ridicule: Towards a Social Critique of Humour* (2005)

Stuart Tave, *The Amiable Humorist: A Study in the Comic Theory and Criticism of the Eighteenth and Early Nineteenth Centuries* (1967)

R.B. Henkle, *Comedy and Culture: 1820-1900* (1980)

R. B. Martin, *The Triumph of Wit: A Study of Victorian Comic Theory* (1974)

Jennifer A. Wagner-Lawlor, ed. *The Victorian Comic Spirit: New Perspectives* (2000)

Marina Warner, section on 'Making Mock' in *No Go the Bogeyman: Scaring, Lulling and Making Mock* (2000)

Forms, Figures, Tones, Modes:

Northrop Frye, 'The Mythos of Winter: Irony and Satire', in *The Anatomy of Criticism* (1957)

Robert C. Elliott, *The Power of Satire: Magic, Ritual, Art* (1960)

Dustin Griffin, *Satire: A Critical Reintroduction* (1994)

Jonathan Culler, ed., *On Puns* (1988)

Simon Dentith, *Parody* (2000)

Michele Hannoosh, *Parody and Decadence: Laforgue's "Moralites Legendaires"* (1989)

Claire Colebrook, *Irony* (2003)

Sarah Crangle and Peter Nicholls, ed., *On Bathos: Literature, Art, Music* (2010)

D. W. Winnicott, *Playing and Reality* (1971)

Brian Sutton Smith, *The Ambiguity of Play* (2001)

Popular Culture:

C. McPhee and N. Orenstein, *Infinite Jest: Caricature and Satire from Leonardo to Levine* (2011)

David Francis Taylor, *The Politics of Parody: A Literary History of Caricature, 1760-1830* (2018)

Barry Faulk, *Music Hall and Modernity* (2004)

Carolyn Williams, *Gilbert and Sullivan: Gender, Genre, Parody* (2010)

Brenda Assael, *The Circus and Victorian Society* (2005)

Ann Featherstone and Jacky Bratton, *The Victorian Clown* (2006)

Dennis Denisoff, *Aestheticism and Sexual Parody 1840-1940* (2006)

Robert Henke, *Performance and Literature in the Commedia Dell'Arte* (2002)

Robert Storey, *Pierrots on the Stage of Desire: Nineteenth-Century French Literary Artists and the Comic Pantomime* (2014)

Fools, Folly, Tricksters:

William Empson, 'The Praise of Folly' & 'Fool in *Lear*', in *The Structure of Complex Words* (1951)

Arthur Koestler, 'The Jester' in *The Act of Creation* (1964)

Enid Welsford, *The Fool: His Social and Literary History* (1961)

William Willeford, *The Fool and His Scepter* (1969)

Anton C. Zijderveld, *Reality in a Looking-Glass: Rationality through an Analysis of Traditional Folly* (1982)

Lewis Hyde, *Trickster Makes the World: How Disruptive Imagination Creates Culture* (1998)

Carl Gustav Jung, 'On the Psychology of the Trickster Figure', in *Four Archetypes* (2003)

T. G. A Nelson, *Comedy* (1990), chs. 6-7

Sianne Ngai, 'The Zany Science', in *Our Aesthetic Categories: Zany, Cute, Interesting* (2012)

Beatrice Otto, *Fools are Everywhere: The Court Jester Around the World* (2001)

Women's Poetry 1680-1830

Professor Christine Gerrard

This course will explore the rich diversity of verse written by women poets during the long eighteenth century and Romantic era. The approach will be thematic and generic, focusing on issues such as manuscript versus print culture, women's coterie writing, the imitation and contestation of male poetic models, amatory and libertine poetry, public and political verse on issues such as dynastic struggle, revolution and slavery, and representations of domestic and manual labour. Students will be encouraged to explore the work of less familiar female poets and to pursue original lines of research. We will be paying particular attention to the work of Ann Finch, Sarah Fyge Egerton, Mary Collier, Mary Leapor, Mary Barber, Lady Mary Wortley Montagu, Martha Fowke, Anna Laetitia Barbauld, Ann Yearsley, Ann Robinson, Charlotte Smith, Hannah More and Anna Seward. I hope to incorporate the resources of the Ashmolean Museum to look at a range of domestic items in relation to women, labour and domesticity.

Week 1: Women in Nature

Texts: Ann Finch, 'Upon the Hurricane', 'A Nocturnal Reverie'; Martha Fowke, 'An Invitation to a Country Cottage'; Anna Laetitia Barbauld, 'A Summer Evening's Meditation'; Ann Yearsley, 'Clifton Hill'; Anna Seward 'To The Poppy'.

Background texts: Bridget Keegan, [British Labouring-class Nature Poetry, 1730-1837](#) (2008); Christine Gerrard, 'The Country and the City', in *The History of British Women's Writing, 1690-1750*, vol. 4, ed. Ros Ballaster (2010).

Week 2: The Rights and Wrongs of Women

Texts: Sarah Fyge Egerton, 'The Liberty' and 'The Emulation'; Mary, Lady Chudleigh, 'To the Ladies' (in Margaret Ezell, ed, *The Poems and Prose of Mary, Lady Chudleigh*); Mary Leapor, 'Man the Monarch'; Anna Laetitia Barbauld, 'The Rights of Woman'.

Background texts: Mary Astell, 'A Serious Proposal to the Ladies'; Bridget Hill, *The First English Feminist* (1989); Kathryn Sutherland, 'Writings on education and conduct: arguments for female improvement', Chapter 1 in Vivien Jones, ed., *Women and Literature in Britain, 1700-1800* (Cambridge: CUP, 2000).

Week 3: The Construction of Beauty

Texts: Anne Finch, 'The Agreeable'; Martha Fowke, 'Clio's Picture'; Mary Leapor, 'Mira's Picture' and 'Dorinda at her Glass'; Lady Mary Wortley Montagu, 'Saturday: The Smallpox'; Mary Jones, 'After the Smallpox'.

Background texts: Kathryn R. King, 'The Constructions of Femininity', in Christine Gerrard (ed.), *The Blackwell Companion to Eighteenth-Century Poetry*, Tita Chico, *Designing Women: The Dressing Room in Eighteenth Century Women's Literature* (2005).

Week 4: Friendship, Patronage and independence:

Texts: Mary Leapor, 'An Epistle to Artemisia: On Fame'; Mary Jones, 'An Epistle to Lady Bowyer'; Hanna More, Preface to Ann Yearsley, *Poems on Several Occasions* (1785); Mary Barber, 'To a Lady on how I succeeded in my Subscription'; Yearsley, 'On Mrs Montagu' and 'To Stella: on a Visit to Mr Montagu'.

Background Texts: Carol Barash; *English Women's Poetry, 1649-1714: Politics, Community and Linguistic Authority*; Moira Ferguson, *Eighteenth-Century Women Poets: Nation, Class and Gender*.

Week 5: Women, labour and domesticity

Texts: Stephen Duck, *The Thresher's Labour*; Mary Collier, *The Woman's Labour*; Mary Leapor, 'Crumble Hall'; Mary Barber, 'An Epistle to the Reverend Mr C----'; Anna Laetitia Barbauld, 'Washing Day'; Elizabeth Hands, 'A Poem, on the Supposition of an Advertisement Appearing in a Morning Paper, of the Publication of a Volume of Poems, by a Servant-Maid'.

Background texts: Donna Landry, *The Muses of Resistance: Laboring-Class Women's Poetry in Britain, 1739-1796* (Cambridge University Press, 1990; paperback reprint 2005); Bridget Keegan, [British Labouring-class Nature Poetry, 1730-1837](#) (2008); Ann Messenger, ed., *Gender at Work: Four Women Writers of the Eighteenth-Century* (Detroit, 1990).

Week 6: Women and Slavery

Texts: Hannah More, *Slavery: A Poem* (1787), Ann Yearsley, *A Poem on the Inhumanity of the Slave Trade* (1788). I also suggest that you look at other poems and material in the online collection assembled by Brycchan Carey at

<http://www.brycchancarey.com/slavery/poetry.htm>

Main Textual Sources

It is important that students use the full resources of the Bodleian library for this course in order to write their extended C course essays. Primary texts can also be read online (with some caution) on ECCO (Eighteenth-century collections online), the Gale database accessed through Oxford Solo. Students will be encouraged to read scholarly recent editions of major poets on this course, where available.

For easy access students can read many of the primary texts in the anthologies below:

- Londale, Roger, ed., *Eighteenth-Century Women Poets* (Oxford: Oxford University Press, 1989).
- Fairer, David, and Christine Gerrard, *Eighteenth-Century Poetry: An Annotated Anthology* (3rd edition, Blackwell, 2014).
- Backscheider, Paul, and Ingrassia, Catherine, eds., *British Women Poets of the Long Eighteenth Century* (Johns Hopkins, 2009).

□ Ashfield, Anthony, ed. *Romantic Women Poets, 1770-1838: an Anthology* and *Romantic Women Poets, 1772-1848: an Anthology*. (2 vols., Manchester UP, 1998).

Select Bibliography

- Armstrong, Isobel and Virginia Blain, eds. *Women's Poetry in the Enlightenment: The Making of a Canon, 1730-1820*. Palgrave Macmillan, 1998.
 - Backscheider, Paula: *Eighteenth-Century Women's Poetry: Inventing Agency, Inventing Genre* (Baltimore: Johns Hopkins Press, 2003).
- Ballaster, Ros., ed., *The History of British Women's Writing, 1690-1750*, vol. 4, Palgrave Macmillan, 2010.
- Barash, Carol, *English Women's Poetry, 1649-1714: Politics, Community and Linguistic Authority* (Oxford: OUP, 1996).
- Chico, Tita, *Designing Women: The Dressing Room in Eighteenth Century English literature and Culture*, Bucknell University Press, 2005.
- Breen, Jennifer, ed. *Women Romantic Poets, 1785-1832*. London: Everyman, 1992. B
- Brycchan Carey, Markman Ellis, and Sara Salih *Discourses of Slavery and Abolition: Britain and its Colonies, 1760-1838* (Basingstoke, Palgrave Macmillan, 2004).
- Colman, George and Thornton Bonnell. *Poems by Eminent Ladies*. 1755.
- Dyce, Alexander. *Specimens of British Poetesses*. London: 1829. Reprinted many times.
- Feldman, Paula R., ed. *British Women Poets of the Romantic Era*. Baltimore: Johns Hopkins, 1997.
- ----- and Daniel Robinson, edd. *A Century of Sonnets: : The Romantic-Era Revival, 1750-1850* Oxford UP, 2002.

- ----- and Theresa M. Kelley, eds. *Romantic Women Writers: Voices and Countervoices*. Hanover: University Press of New England, 1995.
- Franklin, Caroline, ed. *The Romantics: Women Poets, 1770-1830*. Bristol: Thoemmes Press, 1996.
- Fullard, Joyce, ed. *British Women Poets 1660-1800: An Anthology*. Troy: New York, 1990.
- Ferguson, Moira, *Eighteenth-Century Women Poets: Nation, Class and Gender* (New York, 1995).
- Homans, Margaret. *Women Writers and Poetic Identity*. Princeton, 1980.
- Jones, Vivien, ed. *Women and Literature in Britain, 1700-1800*. Cambridge UP, 2000.
- Kramer, Harriet Linkin, and Stephen Behrendt, eds. *Romanticism and Women Poets: Opening the Doors of Reception*. University Press of Kentucky, 1999.
- Leighton, Angela and Margaret Reynolds, ed. *Victorian Women Poets: An Anthology*. UK: Blackwell, 1995.
- Lonsdale, Roger, ed. *Eighteenth-Century Women Poets*. New York: Oxford University Press, 1990.
- Miller, Nancy K. *Subject to Change: Reading Feminist Writing*. Columbia University Press, 1990.
- -----, ed. *Poetics of Gender*. Columbia University Press, 1986.
- Moulin, Jeanine, ed. *La Posie Feminine Franaise*. 2 Vols. Paris: Seghers, 1966. Vol I: du XIIe sicle au XIX sicle. Vol II: Epoque Moderne.
- Prescott, Sarah and David E. Shuttleton, ed. *Women and Poetry, 1660-1750*. Palgrave Macmillan, 2003.
- Uphaus, Robert W. and Gretchen Foster, ed. *The "Other" Eighteenth Century: English Women of Letters, 1660-1800*. East Lansing: Colleagues Press, 1991.
- Wilcox, Helen, ed. *Women and Literature in Britain, 1500-1700*. Cambridge UP, 1996.
- Wilson, Katherine M. and Frank K. Warne. *Women Writers of the Seventeenth Century*. University of Georgia Press, 1989.
- Wu, Duncan. *Romantic Women Poets: An Anthology* Cambridge: At the University Press, 1996.

The Lessons of the Master: Henry James and His Literary Legacies

Dr Michèle Mendelssohn

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 and American literature since the late nineteenth century. His influence endures to this day and can be felt on both sides of the Atlantic.

This course explores James’s literary posterity by focusing on the intricate relationships between life-writing, influence and fiction. How has James’s legacy been shaped by his fiction and autobiography? How have generations of biographers and writers lifted the veil on the Master and dropped others? Why did James’s ‘international novel’ (a form he pioneered) prove so enabling for authors wishing to question social norms? What does James’s groundbreaking treatment of psychology and sexuality make possible?

In addition to reading James’s works, students on this course will read 20th c. writing by Edith Wharton and James Baldwin, as well as contemporary writing by Alan Hollinghurst, Colm Toibin 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 “Jamesean” approach to style, ethics and the imagination, literary form (the novel, the short story, the essay), and influence.

seminar 1: The (AFTER)Life of the MASTER

James, Henry. “The Lesson of the Master” (1888) in *Stories of Writers and Artists*. Ed.

Matthiessen, F. O. New York: New Directions, 1965: 95-151.

<https://archive.org/details/storieswritersa00jamegoog>

--.“The Art of Fiction,” 1884. (*Portable* 426-447)

--. Excerpts from *Autobiography: A Small Boy and Others, Notes of a Son and Brother, the Middle Years*. Ed. Dupee, Frederick W. London: W.H. Allen, 1956.

<https://archive.org/details/henryjamesautobi001281mbp>

From *A Small Boy and Others*:

“Chapter 6” [Peaches] 38-45

“Chapter 12” [At Barnum’s] 89-99

From *Notes of a Son and Brother*:

“Chapter 9” [Harvard] 411-427

Excerpts from Edel, Leon. *Henry James: The Treacherous Years, 1895-1901*. Vol. 4. 5 vols. Philadelphia: J.B. Lippincott, 1969.

"Introduction" 14-17. **PDF**

"The Last Domville", "Postscripts", "Embarrassments" 72-95 **PDF**

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. **PDF**

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. **Available from SOLO**

seminar 2: The international novel

James, Henry. *Daisy Miller*, 1878 in *The Portable Henry James*. Ed. Auchard, John. New York: Penguin, 2004: 3-61.

--. *The Portrait of a Lady*, 1881. Volume 1 (to the end of Chapter 27) Ed. Cohn, Jan. Boston: Houghton Mifflin, 2001.

Locke, Alain. "The American Temperament." *The North American Review* 194.2 (August 1911): 262-70. **PDF**

Secondary reading:

"Growing Fame" (Portable 521); "American Teeth" (Portable 577-8); "The American Colony in France" (Cohn 526-531); "Americans Abroad" (Cohn 532-537); Wadsworth, Sarah A. "Innocence Abroad: Henry James and the Re-Inventions of the American Woman Abroad." Henry James Review 22.2 (2001): 107-127; Hughes, Clair. "The Principal Interest for Ladies': *Daisy Miller* and 'The Pension Beaurepas'" in Henry James and the Art of Dress. London: Palgrave, 2001. Lee, Vernon (Violet Paget). "Lady Tal." Laird, J.T. "Cracks in Precious Objects: Aestheticism and Humanity in *The Portrait of a Lady*." American Literature 52.4 (1981): 643-648. Freedman, Jonathan. Professions of Taste: Henry James, British Aestheticism, and Commodity Culture. Stanford: Stanford UP, 1990: 146-166. Mendelssohn, Michèle. *Henry James, Oscar Wilde and Aesthetic Culture*. Edinburgh: Edinburgh UP, 2007. Print.

seminar 3: EDITH WHARTON

James, Henry. *The Portrait of a Lady*, 1881. Volume 2 (Chapter 27 to the end) Ed. Cohn, Jan. Boston: Houghton Mifflin, 2001.

Wharton, Edith. *The Custom of the Country*. 1913. Ed. Emsley, Sarah. Peterborough,

Ontario: Broadview, 2008. Print.

*There are other editions, of course. This one has a good critical apparatus and will enrich your reading and study.

Secondary reading:

Banville, John *Mrs. Osmond*. London: Viking, 2017.

Lee, Hermione. *Edith Wharton*. London: Vintage, 2008.

Wilde, Oscar. "The American Invasion" and "The American Man," 1887.

seminar 4: James baldwin

James, Henry. volume 1 of *The Ambassadors: An Authoritative Text, Backgrounds and Sources, Reviews and Criticism*. 1903. Ed. S.P. Rosenbaum. 1909 ed. New York: Norton, 1964. Vol. 1

*Try to get this edition, which has the most helpful critical apparatus and will give you a richer and more enjoyable reading experience.

Baldwin, James. *Giovanni's Room*. Penguin Classics. London: Penguin, 2001.

Secondary reading:

Washington, Bryan R. *The Politics of Exile: Ideology in Henry James, F.Scott Fitzgerald and James Baldwin*. Boston: Northeastern UP, 1994.

Wilkinson, Louis Umfreville. "The Better End: Conclusion of a Chapter from the Unpublished Novel, *What Percy Knew*, by H*Nr* J*M*S."

Ellmann, Maud. "'The Intimate Difference': Power and Representation in The Ambassadors" (The Ambassadors, Norton edition 501-513); Jottkandt, Sigi. Acting Beautifully: Henry James and the Ethical Aesthetic. Albany: SUNY P, 2005; Nussbaum, Martha Craven. Love's Knowledge: Essays on Philosophy and Literature. Oxford: Oxford UP, 1990; Pippin, Robert B. Henry James and Modern Moral Life. Cambridge: Cambridge UP, 2000; Rowe, John Carlos. The Other Henry James. Durham, NC: Duke UP, 1998;

seminar 5: alan hollinghurst

James, Henry. *The Ambassadors*, 1903, volume 2

Hollinghurst, Alan. *The Line of Beauty*, 2004.

Secondary reading:

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

--. *The Stranger's Child* and *The Aspern Papers*: queering origin stories and questioning the visitable past." *Writing under the Influence: Essays on Alan Hollinghurst*. Eds. Michèle Mendelssohn and Denis Flannery. Manchester: Manchester UP, 2016: 79-95.

Wood, James. "The Ogee Curve (Review of [The Line of Beauty](#) by Alan Hollinghurst)." [The New Republic](#) 9 December 2004. (course reader)

seminar 6: Cynthia Ozick, COLM TOIBIN and experiments in (AUto) biography

James, Henry. "The Turn of the Screw," 1898 in *The Portable Henry James*. Ed. Auchard, John. New York: Penguin, 2004: 127-235.

Ozick, Cynthia. "Dictation" in *Dictation: A Quartet*. Boston: Houghton Mifflin, 2008. Print.

--."The Selfishness of Art" in *Quarrel and Quandary: Essays*. New York: Vintage, 2000. PDF

--. "An (Unfortunate) Interview with Henry James." *Threepenny Review* (Winter 2005).

https://www.threepennyreview.com/samples/ozick_w05.html

Excerpts from Tóibín, Colm. *All a Novelist Needs: Colm Tóibín on Henry James*. Ed. Griffin, Susan M. Baltimore, Md.: Johns Hopkins UP, 2010.

"A More Elaborate Web: Becoming Henry James" 24-37

"Pure Evil: 'The Turn of the Screw'" 38-44

"The Lessons of the Master" 45-48

"Afterword: Silence" 128-142

Secondary Reading:

Banville, John. *Mrs. Osmond*. London: Viking, 2017.

Felman, Shoshana. "Turning the Screw of Interpretation." *Literature and Psychoanalysis: The Question of Reading –Otherwise*. Ed. Shoshana Felman. Baltimore: Johns Hopkins UP, 1977.

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>

Tóibín, Colm. *The Master*. New York: Scribner, 2004.

<http://www.theguardian.com/commentisfree/2015/aug/28/book-changed-me-henry-james-corm-toibin>

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]; *Edith Wharton*, Chatto & Windus, 2007

Marcus, Laura, *Auto/Biographical Discourses: Theory, Criticism, Practice*, Manchester University Press, 1994

Literary Institutions, Normal and Peculiar

Professor Helen Small

A commonplace criticism levied against literary critics by social scientists is that they (we) have too little understanding of social institutions—writing as if the world were constructed only by language, or as if words are all that are needed to change the world. This course will consider a range of institutions in Victorian literature, including (but not restricted to) those that most directly affected literary production, dissemination, and reception: the press, schools and universities, the library, art gallery and archive, and the ‘peculiar institution’ that is morality. The focus will be on defining the institutional parameters of writing, reading, and working with literature: what they are, how they function, what their role is in human life, how much power may attach to them, how (if at all) they may be changed. Attention will be given to competing conceptions of the institution in recent literary criticism, including the broad move away from the early-Foucaultian idea of ‘disciplinary’ institutions toward other, more flexible ways of conceiving of social life and social practices. The final session will concentrate on the emergence of new institutional factors that are profoundly affecting the ways in which we study literature today.

Although the case materials studied are Victorian, this course will be relevant to anyone interested in critical theory more broadly, and students will be able (by arrangement) to write on primary material from other literary periods.

Week 1. The Idea of the Institution/Institutions of Literature

Extracts from:

- Anthony Giddens, *The Constitution of Society: Outline of the Theory of Structuration* (Cambridge: Polity, 1984)
- Jurgen Habermas, *The Structural Transformation of the Public Sphere* (Cambridge: Polity Press, 1989)
- Nikolas Luhmann, *Social Systems* (Stanford: Stanford UP, 1995)

Tina Lupton, ‘Literature and Contingency’, *Textual Practice* 32/3 (2018), 375–79

Jonathan Kramnick, ‘Literary Criticism among the Disciplines’, *Eighteenth-Century Studies* 35/3 (2002), 343–60

Anthony Trollope, ‘The Panjandrum’, in *Mary Gresley and An Editor’s Tales* (London: Chapman and Hall, 1873) <http://www.gutenberg.org/files/54783/54783-h/54783-h.htm>

Week 2. Institutions of Reading

Leah Price (ed.), *Unpacking My Library: Writers and Their Books* (New Haven, CT: Yale UP, 2011)—Introduction

Frank Felsenstein and James J. Connolly, *What Middletown Read: Print Culture in an American Small City* (U of Massachusetts P, 2015), Intro. and Ch. 4 or 7

Sally Shuttleworth, *Charlotte Brontë and Victorian Psychology* (Cambridge: CUP, 1996), pp. 24–29

Extracts from Charlotte Brontë, *Jane Eyre* (1847), Thomas Hughes, *Tom Brown's Schooldays* (1857), and H. G. Jebbs, *Out of the Depths* (1859)

Students to provide further instances or scenes of reading from literary or biographical sources in the period. Helpful prompts may be found in Kate Flint, *The Woman Reader* (1993), Garrett Stewart, "Dear Reader" (1996) and Jonathan Rose, *The Intellectual Life of the British Working Classes* (2001), but you are encouraged to dig into your own primary reading.

Week 3: Institutions of Criticism

Extracts from Matthew Arnold, 'The Function of Criticism at the Present Time' (1864) and R. H. Hutton, 'Art. IV: *Middlemarch: a Study of Provincial Life*', *British Quarterly Review* 57 (1873) 407–29

<http://www.georgeeliotarchive.org/files/original/6c473c0dd1946176fba22eef7217e0a2.pdf>

John Guillory, *Cultural Capital: The Problem of Literary Canon Formation* (Chicago: U of Chicago Press, 1993), Preface (and extracts from Ch. 3)

Helena Michie and Robyn Warhol, *Love among the Archives: Writing the Lives of Sir George Scharf, Victorian Bachelor* (Edinburgh: Edinburgh UP, 2015), I: Introduction, Adventures in the Archives

Week 4: Reading the Peculiar Institution of Morality

Extracts from Thomas Carlyle, 'Occasional Discourse on the Negro Question' (1849); J. S. Mill, 'The Negro Question' (1850); Frederick Douglass, *My Bondage and My Freedom* (1855)

Extracts from: - Friedrich Nietzsche, *On the Genealogy of Morality* (1887)

- Bernard Williams, 'Morality, the Peculiar Institution', in *Ethics and the Limits of Philosophy* (Cambridge, MA: Harvard UP, 1986)

Oscar Wilde, *The Picture of Dorian Gray* (1890) [see also <https://www.bl.uk/collection-items/the-picture-of-dorian-gray-as-first-published-in-lippincotts-magazine>]

Week 5: Agency amid Institutions

Michel Foucault, extracts from *Discipline and Punish: The Birth of the Prison* (London: Allen Lane, 1977) and *The Hermeneutics of the Subject: Lectures at the Collège de France, 1981-1982*, ed. F. Gros, tr. G. Burchell (New York: Palgrave Macmillan, 2013), Ch. 1

Two readings of Charles Dickens, *Bleak House* (1853): D. A. Miller, *The Novel and the Police* (Berkeley, CA: U of California P, 1988), Ch. 5;

Lauren M. E. Goodlad, *Victorian Literature and the Victorian State* (Baltimore, MA: The Johns Hopkins UP, 2003), Ch. 3

Week 6: Changing Institutions

Digital Victorian Studies Forum, *Journal of Victorian Culture*:
https://academic.oup.com/jvc/pages/digital_forum_archive

Nan Z. Da, 'The Computational Case against Computational Literary Studies', *Critical Inquiry* 45 (2019), 601-39

Mark Greif, *Against Everything: On Dishonest Times* (London: Verso, 2016): 'Thoreau's Trailer Park'

Mission statement of *Public Books*: <https://www.publicbooks.org/about/>

Initial Bibliography for Further Reading:

Amanda Anderson, *The Way We Argue Now: A Study in the Cultures of Theory* (Princeton, NJ: Princeton UP, 2006)

Adelene Buckland and Beth Palmer, *A Return to the Common Reader: Print Culture and the Novel, 1850-1900* (Farnham: Ashgate, 2011)

Stanley Fish, 'Mind Your P's and B's: The Digital Humanities and Interpretation', *New York Times* 23 Jan 2012:

<https://opinionator.blogs.nytimes.com/2012/01/23/mind-your-ps-and-bs-the-digital-humanities-and-interpretation/>

Kate Flint (ed.), *The Cambridge History of Victorian Literature* (Cambridge: CUP, 2012)—numerous relevant essays, but see esp. Pts I and V

Catherine Gallagher, *Telling it Like it Wasn't: The Counterfactual Imagination in Literature and History* (Chicago: U of Chicago P, 2018)—esp. Intro and Chs. 1 and 2

Lauren F. Klein and Matthew K. Gold (eds), *Debates in the Digital Humanities* (Minneapolis: U of Minnesota P, 2016)

<http://dhdebates.gc.cuny.edu>

Christina Lupton, *Reading and the Making of Time in the Eighteenth Century* (Baltimore, MA: The Johns Hopkins UP, 2018)

Mark McGurl, *The Programme Era: Postwar Fiction and the Rise of Creative Writing* (Cambridge, MA: Harvard UP, 2011)

Ankhi Mukherjee, *What is a Classic? Postcolonial Rewriting and Invention of the Canon* (Stanford, CA: Stanford UP, 2013)

Mary L. Mullen, *Novel Institutions: Anachronism, Irish Novels, and Nineteenth-Century Realism* (Edinburgh UP—pending publication August 2019)

Mary Poovey, *A History of the Modern Fact: Problems of Knowledge in the Sciences of Wealth and Society* (Chicago: U of Chicago P, 1998)

Lloyd Pratt, *The Strangers Book: The Human of African American Literature* (Philadelphia, PA: The U of Pennsylvania P, 2016)

Bruce Robbins, *Upward Mobility and the Common Good: Towards a Literary History of the Welfare State* (Princeton, NJ: Princeton UP, 2007)

V21 Collective, *Manifesto of the V21 Collective*. n.d. *Ten Theses*. <http://v21collective.org/manifesto-of-the-v21-collective-ten-theses/>

Victorian Review 33/1 (2007)—special issue on interdisciplinarity, its institutional possibilities and constraints

*Jeffrey J. Williams, *The Institution of Literature* (New York: SUNY Press, 2001)

Bodies in Pain and Suffering Minds in C19th American Literature

Dr Thomas Constantinesco – thomas.constantinesco@gmail.com

This seminar explores how nineteenth-century American literature developed a specifically American political philosophy and literary aesthetics that emerged through representations of pain and suffering. According to standard histories of the nineteenth century, this period saw America's culture of pain shift away from the Puritan view that identified suffering as a sign of divine election. This Puritan view was progressively replaced by a modern sensibility steeped in Utilitarian philosophy that read the absence of pain as happiness. While the invention of anaesthesia in Boston in 1846 offers a powerful symbol for this transition, literary works challenge this from-to story, providing us with a fuller and more complex picture of pain. American literature reveals not only that pain was everywhere and remained a major cultural concern throughout the nineteenth century, but also that many experiences of pain were largely invisible. Grief, nervous disorders, or psychological trauma, for instance, caused injuries that, though deeply felt, left no scars: a puzzle to physicians and laymen alike, they often passed unrecognized. Other pains were on the contrary highly conspicuous and sometimes even spectacular, as in the case of the flogging of slaves, labour injuries, or war wounds. Yet the bearers of such marks were frequently overlooked or silenced because they had little to no place within the legal and political system of nineteenth-century United States: they were invisible victims whose pains the nation often preferred to ignore. These invisible forms of pain however seized the imagination of literary writers such as Ralph Waldo Emerson, Herman Melville, Emily Dickinson, Frederick Douglass, Harriet Beecher Stowe, Harriet Jacobs, or Henry James who succeeded in making them tangible with words. Combining close readings of primary texts with critical accounts of the history, politics, and philosophy of pain, this seminar thus looks at representations of pain in American literature across the nineteenth century and queries the literary aesthetics and political philosophy they helped develop.

Sessions will be based on group discussions of the assigned reading, as well as brief individual presentations and responses. A selection of further reading suggestions will be handed out in class.

Week 1: Thinking and Writing about Pain

This first session will provide an overview of theoretical debates about pain and/in literature, as well as landmarks in America's culture of pain in the nineteenth century. It will serve as a framework and backdrop for the discussions in the next sessions.

Primary Reading

- Adam Smith, *The Theory of Moral Sentiments* (1759), chapters 1 and 2.
- Elaine Scarry, *The Body in Pain: The Making and Unmaking of the World* (Oxford UP, 1987 [1985]), 3-25 and 161-180.

- Veena Das, *Life and Words: Violence and the Descent into the Ordinary* (U of California P, 2007), 38-58.
- Lauren Berlant, "The Subject of True Feeling: Pain, Privacy, and Politics," in *Cultural Pluralism, Identity Politics, and the Law*, ed. Austin Sarat and Thomas R. Kearns (U of Michigan P, 1999), 49-84.
- David B. Morris, *The Culture of Pain* (U of California P, 1991), 1-56. Joanna Bourke, *The Story of Pain: From Prayer to Painkillers* (Oxford UP, 2014), 1-26 and 53-87.
- Frances M. Clarke, *War Stories: Suffering and Sacrifice in the Civil War North* (U of Chicago P, 2011), 8-27.
- Sari Altschuler, *The Medical Imagination: Literature and Health in the Early United States* (U of Pennsylvania P, 2018), 160-174.
- Karen Halttunen, "Humanitarianism and the Pornography of Pain in Anglo-American Culture," *American Historical Review* 100.2 (1995): 303-334.
- Elizabeth Clark, "'The Sacred Rights of the Weak': Pain, Sympathy, and the Culture of Individual Rights in Antebellum America," *Journal of American History* 82.2 (1995): 463-493.
- Drew Gilpin Faust, *This Republic of Suffering: Death and the American Civil War* (Alfred A. Knopf, 2008).
- Simon Strick, *American Dolorologies: Pain, Sentimentalism, Biopolitics* (SUNY P, 2014), 1-18.

Week 2: Transcendental Pain

Primary Reading

- Ralph Waldo Emerson, *Nature* (1836), especially chapter 1, "Nature."
- —, "The Tragic" (1838/1844)
- —, "Self-Reliance," "Compensation," and "Spiritual Laws" from *Essays: First Series* (1841)
- —, "Experience," from *Essays: Second Series* (1844)
- —, "Fate" and "Illusions," from *The Conduct of Life* (1860)

Secondary Reading

- Stephen Whicher, "Emerson's Tragic Sense," in *Emerson: A Collection of Critical Essays*, ed. Milton Konvitz and Stephen Whicher (Englewood Cliffs: Prentice-Hall, 1962), 39-45.

- Newton Arvin, "The House of Pain," in *Emerson: A Collection of Critical Essays*, ed. Milton Konvitz and Stephen Whicher (Prentice-Hall, 1962), 46-59.
- Gertrude Reif Hughes, *Emerson's Demanding Optimism* (Louisiana State UP, 1984).
- Evelyn Barish, *Emerson: The Roots of Prophecy* (Princeton UP, 1989).
- Sharon Cameron, "Representing Grief: Emerson's 'Experience'," *Representations* 15 (Summer 1986): 15-41. Reprinted in *Impersonality: Seven Essays* (U of Chicago P, 2007).
- Julie Ellison, "Tears for Emerson: *Essays, Second Series*," in *The Cambridge Companion to Ralph Waldo Emerson*, ed. Joel Porte and Sandra Morris (Cambridge UP, 1999), 140-161.
- Mark Noble, *American Poetic Materialism: From Whitman to Stevens* (Cambridge UP, 2015), 81-109.
- Russell Sbriglia, "Revision and Identification: Emerson and the Ethics of Skepticism and Sympathy," *Arizona Quarterly* 66.2 (Summer 2010): 1-34.
- Branka Arsić, "Against Pessimism," *Arizona Quarterly* 72.3 (2016): 25-45.

Week 3: Melville and the Measure of Pain

Primary Reading

- Herman Melville, *Moby-Dick* (1851), especially chapters 16, 108 and 133
- —, "Bartleby" (1853)
- —, "The Paradise of Bachelors, The Tartarus of Maids" (1855)
- —, *The Confidence-Man* (1857), chapters 16-18
- Mark Twain, *The Adventures of Tom Sawyer* (1876), chapter 12.

Secondary Reading

- Beryl Rowland, "Melville's Bachelors and Maids: Interpretation Through Symbol and Metaphor," in *On Melville*, ed. by Louis J. Budd and Edwin H. Cady (Duke UP, 1988), 155-171.
- Elizabeth Barnes, "Fraternal Melancholies, Manhood and the Limits of Sympathy in Douglass and Melville," in *Frederick Douglass & Herman Melville: Essays in Relation*, ed. Robert S. Levine & Samuel Otter (UNC P, 2008), 233-256.

- Russ Castronovo, "Occupy Bartleby," *J19: The Journal of Nineteenth-Century Americanists* 2.2 (2014):
- Michael D. Snediker, "Phenomenology Beyond the Phantom Limb: Melvillean Figuration and Chronic Pain," in *Melville's Philosophies*, ed. Branka Arsić and K. L. Evans (Bloomsbury, 2017), 155-176.

Week 4: Pain and Race

Primary Reading

- Ralph Waldo Emerson, "Address Delivered in Concord on the Anniversary of the Emancipation of the Negroes in The British West Indies" (1844) and "'Address to the Citizens of Concord' on the Fugitive Slave Law," from *Emerson's Antislavery Writings* (ed. Len Gougeon & Joel Myerson, Yale UP, 1995), 7-33 and 53-72.
- Frederick Douglass, *Narrative of the Life of Frederick Douglass* (1845)
- Harriet Beecher Stowe, *Uncle Tom's Cabin* (1852)
- Harriet Jacobs, *Incidents in the Life of a Slave Girl* (1861)

Secondary Reading

- Karen Sanchez-Eppler, *Touching Liberty: Abolitionism, Feminism, and the Politics of the Body* (U of California P, 1993), 83-104.
- Saidiya Hartman, *Scenes of Subjection: Terror, Slavery, and Self-Making in Nineteenth-Century America* (Oxford UP, 1997).
- Christopher Castiglia, *Necro Citizenship: Death Eroticism, and the Public Sphere in the Nineteenth-Century United States* (Duke UP, 2001), 151-203.
- Christopher Castiglia, "Abolition's Racial Interiors and the Making of White Civic Depth," *American Literary History* 14.1 (2002): 32-59.
- Lauren Berlant, "Poor Eliza," in *The Female Complaint: The Unfinished Business of Sentimentality in American Literature* (Duke UP, 2008), 33-68.
- Sally Gomaa, "Writing to 'Virtuous' and 'Gentle' Readers: The Problem of Pain in Harriet Jacobs's 'Incidents' and Harriet Wilson's 'Sketches,'" *African American Review* 43.2/3 (2009): 371-381.
- Simon Strick, *American Dolorologies: Pain, Sentimentalism, Biopolitics* (SUNY P, 2014), 93-146.

- Christina Sharpe, *In the Wake: On Blackness and Being* (Durham: Duke University Press, 2016).

Week 5: The Poetics and Politics of Pain

Primary Reading

- Emily Dickinson, *The Poems of Emily Dickinson: Reading Edition*, ed. R. W. Franklin (Cambridge: The Belknap P of Harvard UP, 1999).

Class discussion this week will be based on the following poems (after Franklin's numbering): 138, 168, 178, 192, **194**, **312**, 320, **339**, **372**, 394, **515**, 528, 539, 548, **550**, 552, **688**, 739, 753, 756, **760**, 824, **833**, **854**, 871, 982, **994**, 997, 1071, 1119, **1745**.

Poems in bold will be given particular attention.

Secondary Reading

- Walt Whitman, "Come Up from the Fields Father," *Leaves of Grass and Other Writings*, ed. Michael Moon (Norton, 2002), 254.
- Sharon Cameron, *Lyric Time: Dickinson and the Limits of Genre* (Johns Hopkins UP, 1979), 1-29 and 136-200.
- Marianne Noble, *The Masochistic Pleasures of Sentimental Literature* (Princeton UP, 2000), 147-189.
- Virginia Jackson, *Dickinson's Misery: A Theory of Lyric Reading* (Princeton UP, 2005), 204-234.
- Eliza Richards, "'How News Must Feel When Traveling': Dickinson and Civil War Media," in *A Companion to Emily Dickinson*, ed. Martha Nell Smith and Mary Loeffelholz (Blackwell, 2008), 157-180.
- Michael D. Snediker, *Queer Optimism* (U of Minnesota P, 2009), 79-125.

Week 6: War Suffering

The first part of this final session will be devoted to literary representations of war suffering. In the second part, each student will be asked to give a brief presentation of their final research topic and how they plan to develop their essay, for group discussion and instructor's feedback.

Primary Reading

- Henry James, "The Story of a Year" (1865), "Poor Richard" (1867), and "A Most Extraordinary Case" (1868)

- Silas Weir Mitchell, "The Case of George Dedlow," *Atlantic Monthly* 18.105 (July 1866): 1-11. Reprinted in *The Autobiography of a Quack and The Case of George Dedlow* (New York: The Century, 1900): 113-149

Secondary Reading

- Alice Fahs, *The Imagined Civil War: Popular Literature of the North & South, 1861-1865* (U of North Carolina P, 2001), 93-119.
- Frances M. Clarke *et al.*, "Civil War Sufferings," *J19: A Journal of Nineteenth-Century Americanists* 4.1 (Spring 2016): 181-221.
- Lauren Berlant, "On the Case," *Critical Inquiry* 33.4 (2007): 663-672.
- Justine S. Murison, "Quacks, Nostrums, and Miraculous Cures: Narratives of Medical Modernity in Nineteenth-Century United States," *Literature and Medicine* 32.2 (2014): 419-440.

Life-writing

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 2019. In addition to attending the course seminars, students will find the Research Forum on life-writing organised by the Oxford Centre for Life Writing useful for their work. These will be held at 1:15 in Seminar Room 2 each Tuesday during the Hilary term, and the Centre also holds evening lectures and events.

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 of Lives of non-literary figures will be able 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 and celebrity, 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.

Course Plan:

The course will comprise a series of six seminars and a weekly research forum. There will also be some evening lectures and events, details tbc.

Seminars:

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 – Fame, Celebrity, Notoriety (Dr Sandra Mayer, lecturer in Life-writing from the University of Zurich will be joining us for this session)

The session reflects on how notions of fame, 'exemplary lives', celebrity, infamy and obscurity inform the writing and reading of lives, addressing broad themes and questions such as self-fashioning, myth-making, authenticity, and the formation of cultural memory.

Week 4.

Autobiographical accounts of war – Women's memoirs of the First World War, and post-war memoir by Ivor Gurney in poetry and letters.

The war memoirs and testimonies by Siegfried Sassoon, Edmund Blunden and Robert Graves are well known, so this session takes a more alternative angle. 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, either by gender, or by mental instability.

Week 5.

Intersections of Life-writing: Biography, autobiography, and other forms of life narrative as ways of knowing societies, cultures, migrations and boundaries (Dr Katherine Collins – Research Fellow in interdisciplinary life-writing, Wolfson College, will be joining us for this session)

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*, and Hermione Lee's life of *Virginia Woolf, Edith Wharton* or *Penelope Fitzgerald*.

War-related memoirs and testimonies:

Enid Bagnold, *A Diary Without Dates* (1917)

Mary Borden, *The Forbidden Zone* (Heinemann, 1928)

Katherine Mansfield, *Journal of Katherine Mansfield*, ed. John Middleton Murry, reprt. Persephone Books, 2006)

Helen Zennor Smith (Evadne Price), *Not so Quiet... Stepdaughters of War* (1930; reprt. Virago, 1980)

Vera Brittain, *Testament of Youth* (Gollancz, 1933)

Ivor Gurney, *Collected Letters* ed. RKR Thornton, (Carcenet, 1986)

Michael Hurd, *The Ordeal of Ivor Gurney* (OUP, 1979)

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*, Scholar 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

III. Selected reading for Intersections of Life-writing session:

Behar, Ruth. *Translated woman: Crossing the border with Esperanza's story*. Beacon Press, 2014.

McClaurin, Irma, 'Introduction' in McClaurin, Irma, ed. *Black feminist anthropology: Theory, politics, praxis, and poetics*. Rutgers University Press, 2001 p. 1-22.

Hooks, bell, 'Writing Autobiography' in Smith, Sidonie, and Julia Watson, eds. *Women, autobiography, theory: A reader*. Univ of Wisconsin Press, 1998. p 429-432.

Richardson, Laurel, *Fields of play: Constructing an academic life*. Rutgers University Press, 1997.

Hurston, Zora Neale, "The sanctified church: The folklore writings of Zora Neale Hurston." Berkeley: Turtle Island (1981).

IV. Selected reading for Life-writing: Fame, Celebrity, Notoriety session:

Sandra Mayer and Julia Novak, "Life Writing and Celebrity: Exploring Intersections". *Life Writing* 16.2 (2019): 149-155.

Edward Saunders, "Biography and Celebrity Studies." *Biography in Theory: Key Texts with Commentaries*. Ed. Wilhelm Hemecker and Edward Saunders. Berlin: DeGruyter, 269-275.

Leo Braudy, *The Frenzy of Renown: Fame and its History*. London: Vintage, 1997.

Contemporary Poetry by the Book

Dr Erica McAlpine

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 (i.e. digital poetry)?

Throughout this course, you will read 12 books of poems published by living (or recently living!) writers. Each week you should pay close attention to how the assigned collections work as a whole as well as to how they have been received by reviewers, other contemporary poets, and their various reading publics. How does Rae Armantrout’s *Versed* relate to the Language movement? Is Alice Oswald’s *Memorial* a translation, an “excavation,” or something altogether original? In what ways might a first book like Sarah Howe’s *Loop of Jade* forge an identity—individual or collective? 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.

Classes will meet Mondays, weeks 1-6, at 11am in the Hearne Room, St Edmund Hall

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) and alert us to key themes and poems within it. Specific collections for presentations will be allocated in week one.

Frank Bidart: *Desire* (1997)

Kay Ryan: *Say Uncle* (2000)

John Ashbery: *Your Name Here* (2000)

Anne Carson: *If Not, Winter* (2002)

Don Paterson: *Landing Light* (2003)

Paul Muldoon: *Horse Latitudes* (2006)

Louise Gluck: *Averno* (2006)

Rae Armantrout: *Versed* (2010)

Alice Oswald: *Memorial* (2011)

Alicia Stallings: *Olives* (2012)

Claudia Rankine: *Citizen: An American Lyric* (2014)

Sarah Howe: *Loop of Jade* (2015)

Weekly Schedule:

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

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

Suggested further reading:

On Muldoon:

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

On Ryan:

- Kay Ryan, "Notes on the Danger of Notebooks," *Parnassus* 23 (1998).
- Interview with Kay Ryan (by Sarah Fey), *The Art of Poetry* No. 94., *The Paris Review*.
- Adam Kirsch, "Think Small: America's Quiet Poet Laureate," *The New Yorker*, April 12, 2010.

- Frances Leviston, "Odd Blocks," *The Guardian*, October 21, 2011.

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: John Ashbery's *Your Name Here* (2000) & Rae Armantrout's *Versed* (2010).

Possible topics for discussion: life into poetry, or poetry into life; the Language school; meaning and form; elegy; should poetry make sense/should sense make poetry; avant-garde/experimental/digital poetics vs. the "mainstream."

Suggested further reading:

On Ashbery:

- David Ward, "His Name Here," *PN Review* 137, Volume 27 Number 3, January – February 2001.
- Melanie Rehak, "Your Name Here," *Salon*, October 24, 2000.
- John Shoptaw. *On the Outside Looking Out: John Ashbery's Poetry*. London: Harvard UP, 1994.
- David Herd, *John Ashbery and American Poetry*. Manchester: Manchester UP, 2000.
- Ben Hickman, *John Ashbery and English Poetry*. Edinburgh: Edinburgh UP, 2012.
- David Shapiro, *John Ashbery, an Introduction to the Poetry*. New York: Columbia UP, 1979.
- Karin Roffman, *The Songs We Know Best: John Ashbery's Early Life*. New York: FSG, 2017.

On Armantrout:

- Dan Chiasson, "Entangled: The Poetry of Rae Armantrout," *The New Yorker*, May 17, 2010.
- Rae Armantrout *Versed* Reader's Companion: <http://versedreader.site.wesleyan.edu/>

- Ron Silliman, *The New Sentence* (New York: Roof, 1987).
- Lyn Hejinian, *The Language of Inquiry* (Berkeley: The University of California Press, 2002).
- see also the journal L=A=N=G=U=A=G=E, poets Charles Bernstein and Bruce Andrews, and the Electronic Poetry Center (EPC) website at SUNY Buffalo.

Week 5: 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.

Week 6: Claudia Rankine's *Citizen: An American Lyric* (2014) & Sarah Howe's *Loop of Jade* (2015)

Possible topics for discussion: Poetry and identity; ways of writing about race/ethnicity; prose and mixed-genre poetry; language and image; "lyric."

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 Howe:

- Ben Wilkinson, "Loop of Jade by Sarah Howe," *The Guardian*, January 12, 2016.
- Roger Cox, "Loop of Jade by Sarah Howe," *The Scotsman*, May 3, 2015.
- Katy Evans-Bush, "TS Eliot prize row: is winner too young, beautiful - and Chinese?," *The Guardian*, January 23, 2016.
- Oliver Thring, "Born in the rubbish tip, the greatest poetry of today," *The Sunday Times*, January 17, 2016.

**** Please Note:** Students will turn in a draft section of their final essay for comments no later than Wednesday of Week 5 (February 13th). We will have meetings to discuss that material at the end of week five and the beginning of week six.

20th and 21st century Theatre

Professor Kirsten Shepherd-Barr

This course explores some of the key developments in British and American theatre that have significantly altered the landscape of drama and performance. We will look at currents in contemporary critical thinking about theatre as well as at some of the major playwrights of the past century, including Brecht, Beckett, Pinter, Churchill, Frayn, Friel, Stoppard, and Kane. We will examine phenomena such as the rise of performance studies and its relationship to theatre history, the generative concept of anti-theatricality, the development of science-based drama, the emergence of verbatim theatre from the seeds of documentary drama, the long legacy of Samuel Beckett's plays, and the transformation of the monologue in contemporary theatre. Students will also gain insight into the deeper roots of seemingly recent developments such as verbatim theatre and "in-yer-face" drama. The course will approach plays not just as texts but through performance, critical reception and a wide range of theoretical frameworks.

Week 1: Anti-theatricality and modern drama

Edward Gordon Craig on the "Übermarionette"

Selections from Ackerman and Puchner on antitheatricality

Susan Glaspell, *Trifles* and *The Verge*

Samuel Beckett, *Endgame*, *Happy Days*, *Not I*, *Rough for Theatre*

Week 2: Documentary drama and verbatim theatre

Jerome Lawrence and Robert E. Lee, *Inherit the Wind*

Richard Norton Taylor, *The Colour of Justice*

David Hare, *Stuff Happens*

Anna Deavere Smith, *Fires in the Mirror*

Week 3: Science on stage

Hallie Flanagan Davis, $E=mc^2$

Complicite, *A Disappearing Number*

Steve Waters, *The Contingency Plan* [both plays]

Anthony Neilson, *The Wonderful World of Dissocia*

Week 4: Beckett's legacy

Harold Pinter, *The Caretaker*

Tom Stoppard, *Rosencrantz and Guildenstern are Dead*

Caryl Churchill, *Top Girls*

Brian Friel, *Faith Healer* and *Molly Sweeney*

Week 5: Race, ethnicity and nationhood

Kwame Kwei-Armah, *Elmina's Kitchen*

Branden Jacobs-Jenkins, *An Octoroon*

Jez Butterworth, *Jerusalem*

Lynn Nottage, *Intimate Apparel*

Suzan-Lori Parks, *Venus*

Week 6: "In-Yer-Face" theatre

Edward Bond, *Saved*

Joe Orton, *What the Butler Saw*

Sarah Kane, *Blasted*

Martin McDonagh, *The Lieutenant of Inishmore*

Alice Birch, *Revolt. She Said. Revolt Again.*

If you have time, read these plays/playwrights:

Bryony Lavery, *Frozen* and *Origin of the Species*

Timberlake Wertenbaker, *The Love of the Nightingale*

Lucy Kirkwood, *Chimerica*

Alice Birch, *Anatomy of a Suicide*

Duncan Macmillan, *Every Brilliant Thing*

Annie Baker, *The Flick* and *John*

Sarah DeLappe, *The Wolves*

Emily Schwend, *Utility*

Anne Washburn, *Mr Burns, a Post-Electric Play* and *10 out of 12*

Joe Penhall, *Blue/Orange*

Roy Williams, *Sing Yer Heart out for the Lads*

Ayub Khan Din, *East is East*

Lucy Prebble, *Enron* and *The Effect*

Selected Critical Reading

Alan Ackerman and Martin Puchner, eds., *Against Theatre: Creative Destructions on the Modernist Stage* (2006)

Elaine Aston and Janelle Reinelt, eds., *The Cambridge Companion to Modern British Women Playwrights* (2000)

Elaine Aston and George Savona, *Theatre as Sign-System: A Semiotics of Text and Performance* (London: Routledge, 1991)

Linda Ben-Zvi: see her studies of both Susan Glaspell and Samuel Beckett

Eric Bentley, *The Theory of the Modern Stage: An Introduction to Modern Theatre and Drama* (Middlesex: Penguin, 1968)

Michael Billington, *State of the Nation: British Theatre Since 1945* (2007)

Michael Billington, *The 101 Greatest Plays* (2015)

George W. Brandt (ed.), *Modern Theories of Drama: A Selection of writings on drama and theatre, 1840-1990*, (Oxford: OUP, 1998)

John Bull, *New British Political Dramatists* (Palgrave Macmillan, 1984)

Marvin Carlson, *Theories of the Theatre: A Historical and Critical Survey, from the Greeks to the Present* (Ithaca and London: Cornell University Press, 1993)

Nicholas De Jongh, *Politics, Prudery and Perversions: the censoring of the English stage, 1901-1968* (London: Methuen, 2000)

Elin Diamond, *Unmaking Mimesis: Essays on Feminism and Theatre* (Routledge, 1997)

Martin Esslin, *The Theatre of the Absurd* (1961)

Martin Esslin, *The Peopled Wound: The Work of Harold Pinter* (1970)

Richard Eyre and Nicholas Wright, *Changing Stages: A View of the British Theatre in the Twentieth Century* (London: Bloomsbury, 2000)

John Fleming, *Stoppard's Theatre* (2000)

Mark Fortier, *Theory/Theatre: An Introduction* (Routledge, 1997)

- Elinor Fuchs, *The Death of Character* (Indiana Univ. Press, 1996)
- Stanton B. Garner, Jr., *Bodied Spaces: Phenomenology and Performance in Contemporary Drama* (Cornell University Press, 1994)
- William Hammond, *Verbatim Verbatim: Techniques in contemporary documentary theatre* (2008)
- Christopher Innes, *Modern British Drama 1890-1990* (1996)
- Christopher Innes, *Modern British Drama: The Twentieth Century* (2002)
- Katherine E. Kelly, *The Cambridge Companion to Tom Stoppard* (2001)
- Baz Kershaw, "The Politics of Performance in a Postmodern Age," in Patrick Campbell, ed., *Analyzing Performance: A Critical Reader* (Manchester Univ. Press, 1996)
- Helene Keyssar, *Feminist Theatre* (1985)
- David Lane, *Contemporary British Drama* (Edinburgh University Press, 2010)
- Hans-Thies Lehmann, *Postdramatic Theatre*, trans. Karen Jürs-Munby (Routledge, 2006)
- Mary Luckhurst (ed), *A Companion to Modern British and Irish Drama* (Blackwell, 2010)
- Arthur Marwick, *British Society Since 1945* (1996)
- John McGrath, *A Good Night Out* (second edition, 1996)
- Steve Nicholson, *The Censorship of British Theatre* vol.3: 1953-1960; vol.4: 1960-1968
- Richard H. Palmer, *The Contemporary British History Play* (1998)
- Patrice Pavis, *Analyzing Performance: Theater, Dance, and Film*, trans. David Williams (Ann Arbor: U of Michigan P, 2003)
- D. Keith Peacock, *Thatcher's Theatre: British Theatre and Drama in the Eighties* (1999)
- John Pilling, ed., *The Cambridge Companion to Beckett* (1994)
- Martin Puchner, *Stage Fright: Modernism, Anti-Theatricality and Drama* (2011 paperback)
- Dan Rebellato, *1956 and All That: The Making of Modern British Drama* (1999)
- Dan Rebellato, ed., *Modern British Playwriting 2000-2009: Voices, Documents, New Interpretations* (Bloomsbury Methuen Drama, 2013)
- Janelle Reinelt and Joseph Roach, eds., *Critical Theory and Performance* (Univ. of Michigan Press, 1992)
- Janelle Reinelt, *After Brecht*

Anthony Roche, ed., *The Cambridge Companion to Brian Friel* (2006)

Dominic Shellard, *British Theatre Since the War* (1999)

Kirsten Shepherd-Barr, *Science on Stage* (2006), *Theatre and Evolution from Ibsen to Beckett* (2015), and *Modern Drama: A Very Short Introduction* (2016)

Aleks Sierz, *In Yer Face Theatre: British Drama Today* (2001)

Aleks Sierz, *Rewriting the Nation: British Theatre Today* (2011)

Graham Saunders, *Love me or kill me: Sarah Kane and the theatre of extremes* (2002)

Olga Taxidou, *Modernism and Performance* (2007)

Michelene Wandor, *Look Back in Gender* (1987)

W.B. Worthen and Peter Holland, eds., *Theorizing Practice: Redefining Theatre History* (Palgrave Macmillan, 2003)

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

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

Theory of the Novel 1920–2020

Dr Marina MacKay

Overview:

This course surveys major twentieth- and twenty-first century theories of the novel, looking at a range of major works, from modernist and mid-century landmarks to contemporary interventions, and at the relationships among them. We shall be contextualizing and evaluating a range of influential claims about the novel's origins, forms, and aesthetics, and about the psychological, cultural, and political work that the novel has been thought to accomplish.

Below is a provisional schedule for our meetings so that you can begin your reading over the summer—it *is* provisional in that there may be some reordering and updating in the final version, but changes are like to be fairly minor. It probably goes without saying that the more you read of the longer theoretical works the better, but the schedule names the chapters on which our discussion will focus (and so you are perfectly well prepared for each seminar by reading just these). Please let me know if you encounter any difficulty accessing these books/chapters.

Schedule:

Week 1: Novel Theory in the Age of Modernism

This session looks at interwar classics of novel theory contemporary with literary modernism. Like many of the period's own novelists, these novel theorists foreground verbal estrangement and a pronounced sense of historical rupture—which they identify as both a loss and an opportunity.

- Georg Lukács, *Theory of the Novel* (1920) (Read chapters titled 'Integrated Civilizations' and 'Problems of a Philosophy of a History of Forms')
- Viktor Shklovsky, *Theory of Prose* (1925) (Read essays titled 'Art as Device' and 'The Novel as Parody: Sterne's *Tristram Shandy*)
- Walter Benjamin, 'The Storyteller' (1936) (In *Illuminations*, and widely anthologized.)
- M.M. Bakhtin, 'From the Prehistory of Novelistic Discourse' (1940) and 'Epic and Novel' (1941). (In *The Dialogic Imagination: Four Essays*, and also widely anthologized)

Week 2: Mid-Century 'Traditions'

'And *if* we assume that [the novel] was begun by Defoe, Richardson and Fielding . . .' So wrote Ian Watt in the opening paragraph of his classic *The Rise of the Novel* (1957). Ten years on, he ruefully proposed that his 'if' ought to have been 'a *Ulysses*-like giant "IF"

occupying the whole first page'. Early post-war novel criticism is full of novel 'traditions', either self-consciously created (Leavis, Frye) or, in the case of Watt and his American contemporary Chase, shored up by their own unselfconscious but massively influential replication. How believable are these stories of lineage, and what critical, institutional, perhaps even cultural requirements did they serve in the 1940s and 1950s?

- F.R. Leavis, *The Great Tradition* (1948) (Read intro titled 'The Great Tradition')
- Ian Watt, *The Rise of the Novel* (1957) (Read chapters titled 'Realism and the Novel' and '*Robinson Crusoe*, Individualism and the Novel')
- Richard Chase, *The American Novel and Its Tradition* (1957) (Read chapters titled 'The Broken Circuit' and 'Hawthorne and the Limits of Romance')
- Northrop Frye, *Anatomy of Criticism* (1957) (Read section titled 'Theory of Genres')

Week 3: The Fall of 'The Rise of the Novel'

Reacting against the tradition-making of mid-century novel criticism was a series of arguments dispersing ideas of the novel's 'forefathers'. Teleological, male-centred, and Anglocentric conceptions of the novel were refuted by historical dialectics and the realities of imperial power (McKeon, Aravamudan), and by the fact of professional women novelists and millennia of long prose fictional works before Defoe (Ballaster, Doody). This session considers how novel theory of the 1980s and 1990s (1) maps on to late-twentieth-century critical theory more broadly, and (2) reflects competing views on what constitutes a novel—in that you have to know what a 'novel' is to start with in order to say when, where, and how it began.

- Michael McKeon, *The Origins of the English Novel, 1600-1740* (1987) (Read chapters titled 'Dialectical Method in Literary History' and 'The Destabilization of Generic Categories')
- Ros Ballaster, *Seductive Forms: Women's Amatory Fiction from 1684 to 1740* (1998) (Read section titled 'Gender and Genre')
- Margaret Anne Doody, *The True Story of the Novel* (1996), Introduction and Part 1 (Read chapters titled 'In Search of the Ancient Novel' and 'The Ancient Novel')
- Srinivas Aravamudan, *Enlightenment Orientalism: Resisting the Rise of the Novel* (2012) (Read chapter titled 'Enlightenment Orientalism')

Week 4: Novel Forms and Political Formations

No other literary form has been held responsible in quite the same way for representing the social world—not simply mimetically, and/or at the level of descriptive content, but allegorically at the level of form. Especially in post-Foucauldian criticism, the novel 'makes'

citizens and subjects; its bounded totality mimics and buttresses the nation-state; its uneven distribution of attention models and naturalizes the extent to which some people matter more than others. This session examines some of the most influential of these claims.

- Fredric Jameson, *The Political Unconscious: Narrative as a Socially Symbolic Act* (1981). (Read the chapter titled 'Romance and Reification: Plot Construction and Ideological Closure in Joseph Conrad')
- D.A. Miller, *The Novel and the Police* (1988) (Read the chapter titled 'The Novel and the Police')
- Franco Moretti, *Atlas of the European Novel* (1998) (Read the chapter titled 'The Novel, The Nation-State')
- Alex Woloch, *The One vs. The Many: Minor Characters and the Space of the Protagonist in the Novel* (2003) (Read the chapter titled 'Characterization and Distribution')
- Nancy Armstrong, *How Novels Think: The Limits of Individualism, 1719-1900* (2006) (Read chapters titled 'How Novels Think' and 'How the Misfit Became a Moral Protagonist')
- Joseph Slaughter, *Human Rights Inc: The World Novel, Narrative Form, and International Law* (2007) (Read the chapter titled 'Novel Subjects and Enabling Fictions')

Week 5: The Novel Reader: Responses, Drives, Minds

'It is not an exaggeration to say that for most people 'a book' means a novel', Q.D. Leavis wrote sniffily of the reading habits of her interwar time. (Still, she was all in favour of reading *some* novels!) The reputational problem of the novel has always been connected to the novel's association with pleasure, and theorists have returned often to this question of why we want to keep reading on. This session focuses on a novel reader whose operative parts have repeatedly been redefined: the 'reactions' of reader-response criticism, the 'drives' of psychoanalysis, and the 'minds' of cognitive criticism.

- Wolfgang Iser, *The Implied Reader: Patterns of Communication in Prose Fiction from Bunyan to Beckett* (1972) (Read the chapter titled 'The Reader as a Component Part of the Realistic Novel')
- Peter Brooks, *Reading for the Plot: Design and Intention in Narrative* (1984) (Read the chapters titled 'Reading for the Plot' and 'Narrative Desire')
- Lisa Zunshine, *Why We Read Fiction: Theory of Mind and The Novel* (2006) (Read chapter titled 'Why Do We Read Fiction?')

- Jonathan Kramnick, 'Empiricism, Cognitive Science, and the Novel', *Eighteenth-Century* 48, 3 (2007): 263-85.

Week 6: Actuality Effects

Critics since at least the eighteenth century have wondered about the combination of lifelikeness and lying in the novel. This session considers the history of 'authenticity' in modern novel theory, from Roland Barthes' account of the rhetoric of verisimilitude to Catherine Gallagher's recent account of counterfactual thinking in the novel.

- Roland Barthes, 'The Reality Effect' (1968) (In *The Rustle of Language*, and widely anthologized.)
- Lennard J Davis, *Factual Fictions: The Origins of the English Novel* (1983) (Read chapter titled 'News/Novels: Undifferentiated Matrix')
- Kumkum Sangari, 'The Politics of the Possible', *Cultural Critique* 7 (Autumn 1987): 157-86.
- Ian Duncan, 'Authenticity Effects: The Work of Fiction in Romantic Edinburgh', *South Atlantic Quarterly*, 101, 1 (2003): 93-116. (The long version is in his book *Scott's Shadow* [2007])
- Catherine Gallagher, *Telling It Like It Wasn't: The Counterfactual Imagination in History and Fiction* (2018) (Read the introduction and the chapter titled 'How the USA Lost the Civil War')

Literatures of Empire and Nation, 1880-1935

Dr Graham Riach (graham.riach@ell.ox.ac.uk)

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

Course outline

Week 1

Imperial Pastoral

Primary Reading

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

Critical Reading

JM Coetzee, 'Farm Novel and "Plaasroman" in South Africa', *English in Africa*, 13, 2 (1986), pp. 1-19

Anne McClintock, 'Introduction' in *Imperial Leather: Race, Gender, and Sexuality in the Colonial Contest* (1995)

Jed Esty, 'The Story of an African Farm and the Ghost of Goethe', *Victorian Studies*, 49, 3 (2007), pp. 407-430

Additional Reading

Jed Esty, *Unseasonable Youth: Modernism, Colonialism, and the Fiction of Development* (2012)

Edward W. Said, *Culture and Imperialism* (1993)

Week 2

The View from the Beach

Primary Reading

R. L. Stevenson, *South Sea Tales*, 1891, 1892, especially 'The Beach of Falesa'

Katherine Mansfield, *Collected Short Stories*, including: 'Prelude', 'At the Bay', 'The Garden Party', ie. her longer short fiction

Critical Reading

Paul Carter, 'Introduction' in *The Road to Botany Bay*

Rod Edmond, 'Introduction' in *Representing the South Pacific*

Michelle Keown, 'Introduction' in *Pacific Islands Writing*

Pamila Gupta and Isabel Hofmeyr (eds), 'Introduction' in *Eyes Across the Water*

Film Screening

South Pacific (1958) – Eng Fac PN.U65.L64 SOU DVD

See Also

Dylan Thomas, *The Beach of Falesa* (1st broadcast 2014)

Week 3

Imperial Gothic

Primary Reading

Richard Marsh, *The Beetle* (1897)

H.G. Wells, *The Island of Doctor Moreau* (1896)

Critical Reading

Read a selection from:

Stephen D. Arata, 'The Occidental Tourist: "Dracula" and the Anxiety of Reverse Colonization', *Victorian Studies* 33.4 (1990), 621–45

Patrick Brantlinger, *The Rule of Darkness* (1989) (chapter 8: Imperial Gothic)

Christine Ferguson, *Language, Science and Popular Fiction in the Victorian Fin-de-Siècle: The Brutal Tongue* (2006) (Introduction and Chapter 4)

Joseph McLaughlin, *Writing the Urban Jungle* (2000) (chapters 1-3 on Doyle)

Andrew Smith and William Hughes (eds), *Empire and the Gothic* (2003)

Tim Youngs, *Beastly Journeys: Travel and Transformation at the fin de siècle* (2013)

Film Screening

Island of Lost Souls (1932) – Eng Fac PN.U65.K46 ISL DVD

Week 4

Adventure Tales

Primary Reading

Rudyard Kipling, *Kim* (1901)

Robert Baden-Powell, *Scouting for Boys* (1908)

If you wish: J.M Barrie, *Peter Pan* (1904) and/or *Peter Pan and Wendy* (1911)

Critical Reading

Read a selection from:

Patrick Brantlinger, *Victorian Literature and Postcolonial Studies*

Joe Bristow, *Empire Boys*

Laura Chrisman, *Rereading the Imperial Romance*

Don Randall, *Kipling's Imperial Boy*, (ch 5 'Ethnography and the hybrid boy')

John Tosh, *Manliness and Masculinity in Nineteenth Century Literature*

Film Screening

She (1965) – Eng Fac PN.U65.P5335 SHE DVD

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

Film Screening

Aguirre, the Wrath of God (1972)

Week 6**National stirrings**Primary Reading

Claude McKay, *Banjo* (1929)

Mulk Raj Anand, *Untouchable* (1935)

Toru Dutt, 'The Lotus' (1870s)

Critical Reading

Read a selection from

Benedict Anderson, *Imagined Communities* (1991)

Elleke Boehmer, 'The Stirrings of New Nationalism' in *Colonial and Postcolonial Literature --- Empire, the National and the Postcolonial: Resistance in Interaction* (2002)

Amilcar Cabral, 'National Liberation and Culture', in *Colonial Discourse and Post-Colonial Theory: A Reader*, Patrick Williams and Laura Chrisman eds.

Partha Chatterjee, *Nationalist Thought and the Colonial World: A Derivative Discourse?*

Frantz Fanon, 'On National Culture', in *Colonial Discourse and Post-Colonial Theory: A Reader*, Patrick Williams and Laura Chrisman eds.

Film Screening

BBC, Episode of *Indian Summers* (2015-2016)

Selected further reading:

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)

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)

African Literature

Tiziana Morosetti (With African Studies)

Ranging from Amos Tutuola's classic *The Palm-Wine Drinkard* (1952) to contemporary African science fiction and diasporic writing, the course engages with some of the important cultural and political dynamics shaping the work of authors such as Wole Soyinka, Ngũgĩ wa Thiong'o, and Athol Fugard, Ken Saro-Wiwa and Chimamanda Ngozi Adichie. The main focus is on novels and theatre, and a representative selection of works from Nigeria, Ghana, Kenya and South Africa is included. Each seminar discusses key themes and debates in African Literature and provides terminology and critical approaches to writing in the African context.

Students should read the titles marked with an asterisk in the 'Background Reading' section in advance of the seminar. All weekly readings are compulsory.

Background Reading

*Achebe, C. (1965), 'English and the African Writer', *Transition*, 18, 1965, pp. 27-30.

---, (2012), *There Was a Country: A Personal History of Biafra*, London, Penguin.

*Adesanmi, Pius and Chris Dunton (2005), 'Nigeria's Third Generation Writing: Historiography and Preliminary Theoretical Considerations', *English in Africa*, 32 (1), pp. 7-19.

Adesokan, Akin (2012), 'New African Writing and the Question of Audience', *Research in African Literatures*, Vol. 43, No. 3 (Fall 2012), pp. 1-20.

* Aidoo, Ama Ata (1988), 'To Be an African Woman Writer: An Overview and a Detail', in K. Holst (ed.), *Criticism and Ideology: Second African Writers' Conference, Stockholm 1986*, Uppsala, Scandinavian Institute of African Studies, pp. 155-172.

*Amuta, Chidi (1983), 'The Nigerian Civil War and the Evolution of Nigerian Literature', *Canadian Journal of African Studies/Revue Canadienne des Études Africaines*, Vol.17, No. 1, pp. 85-99.

Attree, Lizzy (2013), 'The Caine Prize and Contemporary African Writing', *Research in African Literatures*, 44 (2), pp. 35-47.

Attridge, Derek and Rosemary Jolly, eds. (1995), *Writing South Africa: Literature, Apartheid and Democracy, 1970-1995*, Cambridge University Press.

Banham, M., E. Hill and G. Woodyard (eds., 1994), *The Cambridge Guide to African and Caribbean Theatre*, Cambridge UP – Nigeria, Ghana, Kenya.

Coker, Adeniyi Jr. (1992), 'The Context and Development of Ola Rotimi at the Ori Olokun Theater', *Journal of Black Studies*, 23 (1), pp. 60-74.

Deandrea, P. (2002), *Fertile Crossings: Metamorphoses of Genre in Anglophone West African Literature*, Amsterdam–New York, Rodopi.

Edoro, Ahinei (2016), 'How Not to Talk about African Fiction', *The Guardian*, 6 April.

<http://www.theguardian.com/books/2016/apr/06/how-not-to-talk-about-african-fiction>

Ekpe, Stella I. et al. (2013), 'Soyinka's Language Engineering in the *Jero Plays* and *The Beatification of Area Boy*', *Studies in Literature and Language*, 6 (3), pp. 60–69.

Feuser, Willfried F. (1988), 'Wole Soyinka: The Problem of Authenticity', *Black American Literature Forum*, 22 (3), Wole Soyinka Issue, Part 1 (Autumn), pp. 555–575.

*Gibbs, James (2009), 'Introduction: Theatre in Ghana', in *Nkyin-Kyin: Essays on the Ghanaian Theatre*, Amsterdam, Rodopi, pp. xiii–xxv.

Graham-White, Anthony and Alain Ricard (1976), 'Between the Oral and the Written: Theatre in Ghana and Nigeria', *Educational Theatre Journal*, Vol. 28, No. 2, May, pp. 229–238.

*Hutchison, Yvette (2004), 'South Africa', in Martin Banham, ed., *A History of Theatre in Africa*, Cambridge University Press, pp. 312–79.

Kurtz, John Roger (1998), *Obsessions, Urban Fears: The Postcolonial Kenyan Novel*, Africa World Press.

*Lindfors, B. (1982), 'Popular Literature for an African Élite', in *Early Nigerian Literature*, New York–London, Africana Publishing Company, pp. 75–90.

--- (1988), 'Beating the White Man at his Own Game: Nigerian Reactions to the 1986 Nobel Prize in Literature', *Black American Literature Forum*, 22 (3), Wole Soyinka Issue, Part 1 (Autumn), pp. 475–488.

*Ndīgīrīgī, Gīchingiri (1999), 'Kenyan Theatre after Kamīrīthū', *TDR*, 43 (2), pp. 72–93.

*Newell, S. (2006), 'Introduction: Where is West Africa?', in *West African Literatures: Ways of Reading*, OUP, pp. 1–23.

*Ngūgī wa Thiong'o and Charles Cantalupo, 'African Literature... Says Who?', *Transition*, 120, 2016, pp. 4–21.

Obafemi, Olu (1996), *Contemporary Nigerian Theatre: Cultural Heritage and Social Vision*, Bayreuth African Studies 40.

Omotoso, K. (1996), *Achebe or Soyinka? A Study in Contrasts*, London, Hans Zell Publishers.

Osofisan, F. (2001), 'The Alternative Tradition: A Survey of Nigerian Literature in English since the Civil War', in *The Nostalgic Drum: Essays on Literature, Drama and Culture*, Trenton-Asmara, Africa World Press, pp. 161-187.

*Owomoyela, O. (2008), 'The Literary and Cultural Context of West African Literature in English', in *The Columbia Guide to West African Literature in English since 1945*, New York, Columbia UP, pp. 1-50.

Pordzik, R. (2001), *The Quest for Postcolonial Utopia: A Comparative Introduction to the Utopian Novel in the New English Literatures*, New York, Peter Lang.

Saro-Wiwa, Ken (1989), *On a Darkling Plain: An Account of the Nigerian Civil War*, Epsom, Saros.

Selasi, Taye (2015), 'Stop Pigeonholing African Writers', *The Guardian*, 4 July.

<http://www.theguardian.com/books/2015/jul/04/taiye-selasi-stop-pigeonholing-african-writers>

*Soyinka, Wole (1967), 'The Writer in an African State', *Transition*, 31, 1967, pp. 10-13.

--- (1986), 'This Past Must Address Its Present', Nobel lecture,
http://www.nobelprize.org/nobel_prizes/literature/laureates/1986/soyinka-lecture.html.

--- (1996), 'Epilogue: Death of an Activist', in *The Open Sore of a Continent*, Oxford University Press, pp. 145-154.

Uwasoba, Chijioke (2011), 'War, Violence and Language in Ken Saro-Wiwa's *Sozaboy*', *Neohelicon*, 38 (2), pp. 487-498.

Wainaina, Binyavanga (2005), 'How to Write about Africa', *Granta*, 92.

<http://www.granta.com/Archive/92/How-to-Write-about-Africa>

Course outline

Week 1: Towards Independence

Chinua Achebe, *Things Fall Apart*, 1958

Amos Tutuola, *Palm-Wine Drinkard*, 1952

Ogundele, Wole (2002), 'Devices of Evasion: The Mythic versus the Historical Imagination in the Postcolonial African Novel', *Research in African Literatures*, Vol. 33, No. 3 (Autumn), pp. 125-139.

Osofisan, F. (2001), 'Wonderland and the Orality of Prose: An Excursion into the World of the Tutuolans', in *The Nostalgic Drum: Essays on Literature, Drama and Culture*, Trenton-Asmara, Africa World Press, 1-42.

Week 2: Stage Encounters

Ama Ata Aidoo, *Dilemma of a Ghost*, 1965

Ola Rotimi, *Our Husband Has Gone Mad Again*, 1966

Wole Soyinka, *Death and the King's Horseman*, 1975

Soyinka, Wole (1976), 'Drama and the African world-view', in *Myth, Literature and the African World*, Cambridge University Press, pp. 37-60.

Week 3: Disillusionment

Chinua Achebe, *A Man of the People*, 1966

Ayi Kwei Armah, *The Beautiful Ones Are Not Yet Born*, 1968

Griffiths, G. (2000), 'Self-criticism and Post-Independence Disillusion', in *African Literatures in English: East and West*, Harlow, Longman, pp. 143-159.

Obiechina, Manuel (1973), *An African Popular Literature: A Study of Onitsha Market Pamphlets*, Cambridge University Press, chapter 1.

Week 4: (Staging) Language

Ngũgĩ wa Thiong'o, *Ngaahika Ndeenda (I Will Marry When I Want)*, 1977

Ola Rotimi, *Hopes of the Living Dead*, 1985

Wole Soyinka, *The Beatification of Area Boy*, 1995

Ngũgĩ wa Thiong'o (2011) [1986], *Decolonising the Mind: The Politics of Language in African Literature*, James Currey, chapter 3 (Language and Theatre).

Week 5: Challenging Apartheid

Fatima Dike, *So What's New?*, 1991

Athol Fugard, *Sizwe Banzi Is Dead*, 1972

Wole Soyinka, *The Invention*, 1959

Mda, Zakes (1995), 'Theatre and Reconciliation in South Africa', *Theatre* 25 (3), pp. 38-45.

Week 6: Rethinking History and Form: War Narratives

Chimamanda Ngozi Adichie, *Half of a Yellow Sun*, 2007

Ken Saro-Wiwa, *Sozaboy: A Novel in Rotten English*, 1985

Adichie, Chimamanda Ngozi (2008), 'African "Authenticity" and the Biafran Experience', *Transition*, 99, pp. 42-53.

Ezenwa-Ohaeto, 'Crafted Melange: Variations of Language in Saro-Wiwa's *Sozaboy*', in D. Wright (ed.), *Contemporary African Fiction*, Bayreuth African Studies 42, 1997, pp. 233-43.

OPTIONAL MODULES

Practical printing workshop for postgraduate students

Michaelmas Term 2019

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.

Open workshop demonstrations

Week 2, Wednesday 23 Oct. 4-8 pm

Open workshop drop-in sessions for all students – come and go at any time between 4 and 8pm. Richard Lawrence (Superintendent of the Press, instructor of printing) will give an orientation to the Bodleian printing workshop.

One-session seminar in the Weston Library: 'Paper'

Week 2, Wednesday 23 Oct. 2-4 pm

Open to all MSt students: limit 100 students

Andrew Honey (Bodleian Conservation) will demonstrate how to examine and describe the paper in manuscripts and books from the period 1550-1850.

Five-week practical printing course

Weeks 4-8, Wed. 2-5 pm; with additional course times as necessary

Five meetings, 3 hrs per week

Open to students in all MSt strands: limit 12 students

Taught by Richard Lawrence

In this module, students will gain practical experience of what it was like to create a small quarto edition, the first printed format in which most of Shakespeare's plays appeared. We will set type, correct errors, impose and print a forme, and fold and sew the sheets, to make a collected edition of short texts from any period. Questions welcome at: bookcentre@bodleian.ox.ac.uk

One-session thematic workshops

Dates to be confirmed

3 hrs each: limit 12 students per workshop session

Taught by Richard Lawrence

Related Special Collections materials will be provided for examination in the Weston Library reading rooms and shown in the seminar room, in advance of the session.

- A. Open to students in the 1550-1700 strand:

'Relief and intaglio printing'

We will experiment with the two major printing methods for making both text and image, and look at examples of how these were used, separately or in combination, in publications of this period.

- B. Open to students in the 1700-1830 strand:

'Subversive typography'

We will examine the printing of Laurence Sterne's *Tristram Shandy* and learn to set type and print a small booklet or poster.

- C. Open to students in the 1700-1830, 1830-1914 & 1900-present strands:

'From manuscript to print'

We will set type and collaborate to print a literary text from a manuscript at the Bodleian [used in facsimile], discussing the process of moving from pen and ink to metal type.

Workshops open to all University students

1) Printer in residence workshop

Offered during Weeks 3 and 4: Three evening sessions, 6:30- 9:30 pm, dates TBA

Limit: 6 students

'Creating narratives through visual poetry' with printer in residence David Armes

Workshop with the Bodleian printer in residence, contemporary book and text artist, David Armes. This will be a collaborative, process-based workshop that embraces both the formal

practice of working with metal type and a more expressive, improvisational approach to using visual material.

2) Paper making workshop with Michele Oka Doner and Sue Gosin

Monday 4 November, 11 am.

Weston Library

Artist Michele Oka Doner and papermaker Sue Gosin (Dieu Donné papermill) demonstrate how to make paper and discuss their collaboration on making paper for artworks.

Issues in Editing

Dr Carly Watson (carly.watson@ell.ox.ac.uk)

Hilary Term

This optional course is open to all M.St. students working on literature post-1550 who are interested in producing materials for an edition or writing about editing for the B Course essay.

The course is focused on the theory and practice of modern scholarly editing (as distinct from scholarly editing in the eighteenth and nineteenth centuries or editing as a professional practice in publishing). It is designed to help students develop an understanding of the process of scholarly editing, from deciding what type of edition to produce to preparing notes and other secondary material to accompany the text. The course will be especially helpful for students interested in editing all or part of a text and writing about the process for the B Course essay (for guidance on this option, see Appendix 2 of the M.St. Handbook). It will also be helpful for students considering writing an essay that evaluates existing editions and/or proposes a new approach to editing a work or an author's oeuvre.

Course Outline

The course is taught in 1.5-hour classes over six weeks.

Week 1 **Types of edition**

What is a scholarly edition, and what is it for? We will begin by thinking about the nature and purpose of scholarly editing, before considering one of the first decisions an editor has to make: whether to produce a facsimile or diplomatic edition, reproducing an existing text exactly, or a critical edition, incorporating editorial changes.

Week 2 **Copy-text and variants**

When we have more than one authorial or potentially authorial version of a work (e.g. manuscripts/typescripts, proofs, printed editions), how can an editor produce a single, authoritative text? We will consider theories of copy-text editing developed in response to this question by McKerrow and Greg. There will also be an opportunity to practise collating two versions of a work and distinguishing between substantive and accidental variants.

Week 3 **Plural versions**

In the past forty years there has been a reaction against the theories formulated by McKerrow and Greg and their underlying assumptions. We will explore alternative theories advanced by Zeller, McGann, and others, which emphasise the independent authority of each version of a work. We will also consider the practical options for editors seeking to represent multiple versions, including parallel texts and genetic editing.

Week 4 **Annotation**

Besides the primary text, an edition should include secondary material, which can have a variety of functions (e.g. helping readers to understand the text, providing contextual information, recording the textual history of the work). This class will outline the kinds of secondary material that can be included in a B Course edition. It will also provide an opportunity to explore different approaches to writing critical notes.

Week 5 Editing in the digital age

What possibilities do computers and the Internet offer editors that printed books cannot? We will explore theories of digital editing as a practice that is reshaping the concept of the work and the relationship between editor and reader.

Week 6 Writing the essay

This class will offer advice on structuring an essay on the process of editing a text and an essay proposing a new approach to editing a text. Extracts from past essays will be provided to illustrate successful strategies for writing about editorial issues.

General Reading

For an extensive and carefully structured bibliography of the literature of scholarly editing, see G. Thomas Tanselle's syllabus for his Introduction to Scholarly Editing course, online at <<https://rarebookschool.org/2014/tanselle/syl-E-complete.090302.pdf>>. The list below offers a selection of works in this area as a starting-point for your own explorations.

- Stephen Barney, ed., *Annotation and its Texts* (Oxford: Oxford University Press, 1991)
- George Bornstein and Ralph G. Williams, eds, *Palimpsest: Editorial Theory in the Humanities* (Ann Arbor: University of Michigan Press, 1993)
- Fredson Bowers, 'Greg's "Rationale of Copy-Text" Revisited', *Studies in Bibliography*, 31 (1978), 90–161
- Julia Briggs, 'Between the Texts: Virginia Woolf's Acts of Revision', *TEXT*, 12 (1999), 143–65
- Sally Bushell, *Text as Process: Creative Composition in Wordsworth, Tennyson, and Dickinson* (Charlottesville: University of Virginia Press, 2009)
- Philip Cohen, ed., *Devils and Angels: Textual Editing and Literary Theory* (Charlottesville: University of Virginia Press, 1991)
- Gregory Crane, 'Give Us Editors! Re-inventing the Edition and Re-thinking the Humanities', in *The Shape of Things to Come*, ed. by Jerome J. McGann (Houston, TX: Rice University Press, 2010), pp. 81–97; online at <<http://cnx.org/content/m34316/latest/>>.
- Marilyn Deegan and Kathryn Sutherland, eds, *Text Editing, Print, and the Digital World* (Farnham: Ashgate, 2009) [available online via SOLO]
- Neil Fraistat and Julia Flanders, eds, *The Cambridge Companion to Textual Scholarship* (Cambridge: Cambridge University Press, 2013) [available online via SOLO]

- H. W. Gabler, 'The Text as Process and the Problem of Intentionality', *TEXT*, 3 (1987), 107–16
- D. C. Greetham, ed., *Scholarly Editing: A Guide to Research* (New York: Modern Language Association, 1995)
- —————, *Textual Scholarship: An Introduction* (New York: Garland, 1992) [available online via SOLO]
- W. W. Greg, 'The Rationale of Copy-Text', *Studies in Bibliography*, 3 (1950–1), 19–36
- Ian Jack, 'Novels and those "Necessary Evils": Annotating the Brontës', *Essays in Criticism*, 32 (1982), 321–37
- Harold Love, 'Editing Scribally Published Texts', in *Scribal Publication in Seventeenth-Century England* (Oxford: Clarendon Press, 1993), pp. 313–56 [available online via SOLO]
- Leah S. Marcus, *Unediting the Renaissance: Shakespeare, Marlowe, Milton* (London: Routledge, 1996) [available online via SOLO]
- Jerome J. McGann, *The Textual Condition* (Princeton, NJ: Princeton University Press, 1991)
- J. Stephen Murphy, 'The Death of the Editor', *Essays in Criticism*, 58 (2008), 289–310
- Peter L. Shillingsburg, *Scholarly Editing in the Computer Age: Theory and Practice* (Athens: University of Georgia Press, 1986)
- Martha Nell Smith, 'Electronic Scholarly Editing', in *A Companion to Digital Humanities*, ed. by Susan Schreibman, Ray Siemens, and John Unsworth (Oxford: Blackwell, 2004), pp. 306–22 [available online via SOLO]
- Jack Stillinger, *Coleridge and Textual Instability: The Multiple Versions of the Major Poems* (Oxford: Oxford University Press, 1994) [available online via SOLO]
- —————, *Multiple Authority and the Myth of Solitary Genius* (Oxford: Oxford University Press, 1991) [available online via SOLO]
- G. Thomas Tanselle, 'The Editing of Historical Documents', *Studies in Bibliography*, 31 (1978), 1–56
- —————, 'Editing without a Copy-Text', *Studies in Bibliography*, 47 (1994), 1–23
- Dirk Van Hulle, *Textual Awareness: A Genetic Study of Late Manuscripts by Joyce, Proust, and Mann* (Ann Arbor: University of Michigan Press, 2004) [available online via SOLO]

Selected Editions and Text Archives

The following resources offer models of editorial practice that may be useful to you as you work on your own project.

Print editions

- David Bevington, Martin Butler, and Ian Donaldson, gen. eds, *The Cambridge Edition of the Works of Ben Jonson*, 7 vols (Cambridge: Cambridge University Press, 2012); accompanied by an online edition with additional archival and contextual material, available via SOLO.
- Fredson Bowers, ed., *The Works of Stephen Crane*, 10 vols (Charlottesville: University of Virginia Press, 1969–75)
- Thomas Hardy, *Tess of the D'Urbervilles*, ed. by Simon Gatrell and Juliet Grindle (Oxford: Clarendon Press, 1983)
- Claude Rawson et al., gen. eds, *The Cambridge Edition of the Works of Jonathan Swift* (Cambridge: Cambridge University Press, 2008–); accompanied by the *Jonathan Swift Archive* <www.jonathanswiftarchive.org.uk>.
- Gary Taylor et al., gen. eds, *The New Oxford Shakespeare: The Complete Works* (Oxford: Oxford University Press, 2016) [available online via SOLO]
- Janet Todd, gen. ed., *The Cambridge Edition of the Works of Jane Austen*, 9 vols (Cambridge: Cambridge University Press, 2005–9)

Digital editions

- Morris Eaves, Robert N. Essick, and Joseph Viscomi, eds, *The William Blake Archive* <http://www.blakearchive.org/blake>
- Ed Folsom and Kenneth M. Price, eds, *The Walt Whitman Archive* <http://www.whitmanarchive.org/>
- New Modernist Editing: an edition of Virginia Woolf's 'Ode Written Partly in Prose on Seeing the Name of Cutbush Above a Butcher's Shop in Pentonville' <https://nme-digital-ode.glasgow.ac.uk/#>
- Kathryn Sutherland, ed., *Jane Austen's Fiction Manuscripts* <www.jane.austen.ac.uk>
- Marta Werner, Julie Enszer, and Jessica Beard, gen. eds, *Dickinson Electronic Archives* <<http://www.emilydickinson.org/>>

Latin for beginners (Medievalists and Early Modernists): optional course

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 90-minute Latin grammar class taught in Michaelmas and Hilary Terms (October–March) by Dr Cressida Ryan, Faculty of Theology. Class size is limited to 20 and students will need to enrol formally. Students interested in taking Dr Ryan’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.