



UNIVERSITY OF
OXFORD

**FACULTY OF
ENGLISH LANGUAGE AND LITERATURE**

**M.St. & M.Phil.
Course Details
2023-24**

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INTRODUCTION

Course convenors

- **650-1550 / M.Phil. (Medieval):** Professor Mishtooni Bose, Professor Marion Turner
- **1550-1700:** Professor Lorna Hutson, Professor Joe Moshenska
- **1700-1830:** Professor Ros Ballaster, Professor Nicholas Halmi
- **1830-1914:** Professor Michèle Mendelssohn, Professor Helen Small
- **1900-Present:** Professor Rebecca Beasley, Professor Michael Whitworth
- **English and American Studies:** Professor Lloyd Pratt, Dr Nicholas Gaskill
- **World Literatures in English:** Professor Elleke Boehmer, Dr Malachi McIntosh

Post-doc mentors

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

Course outline

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

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

A-Course: Literature, Contexts and Approaches

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

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

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

B-Course: Research Skills

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

Michaelmas Term

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

Hilary Term

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

Assessment

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

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

C-Course: Special Options

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

****You must register your preferred options online at <https://oxford.onlinesurveys.ac.uk/pgt-c-course-options-2023-4> for both terms by no later than noon on Friday 7th July. You will need to list three preferences for each term, in case courses are oversubscribed.****

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

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

Assessment

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

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

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

Dissertation

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

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

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

M.Phil. in English Studies (Medieval Period)

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

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

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

Second Year Assessment

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

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

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

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

A-COURSES

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

Course Convenors: Professor Mishtooni Bose, Professor Marion Turner

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

Topics at a glance

Michaelmas Term

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

Hilary Term

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

Michaelmas Term

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

When does the medieval start, and when does it end? What does it mean to call something ‘medieval’ or to talk about the ‘Middle Ages’? What kind of things – formal, religious, technological, linguistic, cultural –

characterise the ‘medieval’? What are the institutional stakes in dividing literature into periods? In this class, we will explore texts that bookend the period – poems from the beginning and end of the ‘medieval’ era, broadly conceived. These texts – by Caedmon and Wyatt – will be a starting point for discussing questions about how we all conceive of this period in cultural history.

Essential primary texts:

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

Editions of key primary texts

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

Required secondary reading

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

Optional further reading:

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

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

At the beginning of this period, this island was a loose collection of kingdoms. Its culture and language changed dramatically through encounters with and invasions from the Vikings and the Normans. Across the centuries, England’s relationships with Wales, Scotland, and Ireland were violent and uneven and the crown ruled over major continental landholdings in what is now France. England also traded objects and stories from all over the known world: fabrics and spices from as far afield as Indonesia arrived in medieval London; and by the end of

this period, the English and their language were beginning their colonial practices. In recent years, global approaches to the Middle Ages have become central to the field. This week we focus on texts and objects that give us some indication of the international contacts being made across borders throughout the long Middle Ages.

Key primary texts:

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

Editions of key primary texts

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

Required secondary reading

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

Optional further reading:

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

- Phillips, K. M. 'Travel, Writing, and the Global Middle Ages', *History Compass*, 14 (2016), 81–92.
- Webster, Leslie. 'The iconographic programme of the Franks Casket', in *Northumbria's Golden Age*, ed. Jane Hawkes and Susan Mills (Stroud, Sutton, 1999), pp. 227–46.

Week 3: Selfhood and Subjectivity

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

Key primary texts:

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

Editions of key primary texts

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

Optional Further reading:

- Aers, David. 'Community "'In Arthurus days": Community, virtue and individual identity in *Sir Gawain and the Green Knight*,' in *Community, Gender and Individual Identity* (London: Routledge, 1988)
- Bale, Anthony, "'A maner Latyn corrupt": Chaucer and the Absent Religions' in *Chaucer and Religion*, ed. Helen Phillips (Cambridge: D.S. Brewer, 2010), pp. 52–64.
- Dinshaw, Carolyn, 'Pale Faces: Race, Religion and Affect in Chaucer's Texts and Their Readers', *Studies in the Age of Chaucer* 23 (2001), 19–41
- Dinshaw, Carolyn, 'Ecology,' in Marion Turner (ed.), *A Handbook of Middle English Studies* (New York: Wiley-Blackwell, 2013)
- Godden, Malcolm. 'Anglo-Saxons on the Mind', in *Learning and Literature in Anglo-Saxon England: Studies Presented to Peter Clemoes on the Occasion of his Sixty-Fifth Birthday*, ed. Michael Lapidge and Helmut Gneuss (Cambridge: Cambridge University Press, 1985), pp. 271–98.
- Goldie, Matthew Boyd, "Psychosomatic Illness and Identity in London 1416-21: Hoccleve's Complaint and Dialogue With a Friend," *Exemplaria* 11 (1999): 23-52.
- Harbus, Antonina. *The Life of the Mind in Old English Poetry*, *Costerus* new ser. 143 (Amsterdam: Rodopi, 2002).

- Knapp, Ethan *The Bureaucratic Muse: Thomas Hoccleve and the Literature of Late Medieval England* (University Park, Pennsylvania: Pennsylvania State University Press, 2001),
- Magennis, Hugh. 'The Solitary Journey: Aloneness and Community in *The Seafarer*', in *Text, Image, Interpretation: Studies in Anglo-Saxon Literature and its Insular Context in Honour of Éamonn Ó Carragáin*, ed. Alastair Minnis and Jane Roberts (Turnhout: Brepols, 2007), pp. 308–18.
- Mize, Britt. *Traditional Subjectivities: The Old English Poetics of Mentality* (Toronto: UTP, 2013)
- Newman, Barbara *The Permeable Self: Five Medieval Relationships* (Philadelphia: University of Pennsylvania Press, 2021) [introduction and conclusion]
- Patterson, Lee, "'What is Me?': Self and Society in the Poetry of Thomas Hoccleve," *Studies in the Age of Chaucer* 23 (2001): 437-70.
- Rajabzadeh, Shokoofeh. 'The depoliticized Saracen and Muslim erasure', *Literature Compass* 16: 9-10 (2019).
- Spearing, A. C. "Public and Private Spaces in 'Sir Gawain and the Green Knight.'" *Arthuriana*, vol. 4, no. 2, 1994, pp. 138–45.

Week 4: Form and genre

Medieval authors wrote in a very wide variety of forms and genres, from lyric to romance, saint's life to penitential tract, elegy to epic, beast fable to autobiography. At the beginning of this period, the four-stress, alliterative Old English poetic line dominated; by the end of the period, rhyme, iambic pentameter, and sonnets had gained ground. We will focus on an Old English poem that appears in a manuscript and on a cross, and incorporates runes and unusual hypermetric lines; on a later Middle English poem that has been called the most formally intricate poem in the English language; and on a section of the *Canterbury Tales* that juxtaposes a dizzying selection of genres.

Key primary texts:

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

Editions of key primary texts

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

Required secondary reading

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

Optional Further Reading

- Aers, David, 'The Self Mourning: Reflections on Pearl', *Speculum* 68 (1993), 54–73
- Barr, Helen, 'Pearl or "The Jeweller's Tale"' *Medium Aevum* 69 (2000), 59–79 (reprinted in *Socioliterary Practice in Late Medieval England* [Oxford: Oxford University Press 2001])
- Cooper, Helen, *Oxford Guides to Chaucer: The Canterbury Tales*, 2nd edition (Oxford: Oxford University Press, 1996).
- Bishop, Ian. *Pearl in Its Setting: A Critical Study of the Structure and Meaning of the Middle English Poem* (Oxford: Blackwell, 1968).

- Momma, Haruko. 'Old English poetic form: genre, style, prosody', in *The Cambridge History of Early Medieval English Literature*, ed. Clare A. Lees (Cambridge: Cambridge University Press, 2012), pp. 278–308.
- Ó Carragáin, Éamonn. *Ritual and the Rood: Liturgical Images and the Old English Poems of the Dream of the Rood Tradition* (London: British Library/UTP, 2005)
- Pasternack, Carol Braun. 'Stylistic disjunctions in *The Dream of the Rood*', *Anglo-Saxon England* 13 (1984), 167–86.
- Strohm, Paul, 'A Mixed Commonwealth of Style,' in his *Social Chaucer* (Cambridge MA: Harvard, 1989)
- Tomasch, Sylvia. 'A Pearl Punnology', *JEGP* 88 (1989), 1–20.
- Turner, Marion, 'The Form of the Canterbury Tales,' in *The Cambridge Companion to the Canterbury Tales*, ed. Frank Grady (Cambridge: Cambridge University Press, 2020).

Week 5: Places of Reading and Writing

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

Key primary texts:

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

Editions of key primary texts

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

Optional further reading

- Ashley, K, 'Sponsorship, Reflexivity, and Resistance: Cultural Readings of the York Cycle Plays,' in *The Performance of Middle English Culture*, ed. J. Paxton, L. Clopper, and S. Tomasch (Woodbridge: D.S. Brewer, 1998)
- Beadle, Richard (ed.) *The Cambridge Companion to Medieval English Theatre*. Ed. Richard Beadle (Cambridge: Cambridge University Press 1994).
- Beckwith, Sarah, *Signifying God: Social Relation and Symbolic Act in the York Corpus Christi Plays* (Chicago, Chicago University Press, 2001).
- Bjork, Robert E., and John D. Niles, eds. *A 'Beowulf' Handbook* (Exeter: Exeter UP, 1997).
- Eliason, Norman E. 'The "Improvised Lay" in *Beowulf*', *Philological Quarterly* 31 (1952), 171–79
- Cannon, Christopher, 'Enclosure,' In C. Dinshaw & D. Wallace (Eds.), *The Cambridge Companion to Medieval Women's Writing* (Cambridge Companions to Literature, pp. 109-123) (Cambridge: Cambridge University Press, 2003).

- Georgianna, Linda. *The Solitary Self: Individuality in the Ancrene Wisse* (Cambridge MA: Harvard, 1981)
- James, Mervyn. 'Ritual, Drama, and Social Body in the Late Medieval English Theatre,' *Past and Present* 98 (1983), 3–29
- Leneghan, Francis. *The Dynastic Drama of 'Beowulf'* (Cambridge: D. S. Brewer, 2020).
- Opland, Jeff. 'From Horseback to Monastic Cell: The Impact on English Literature of the Introduction of Writing', in *Old English Literature in Context*, ed. J. D. Niles (Cambridge: D. S. Brewer, 1980), pp. 30–43.
- Robertson, Elizabeth, *Early English Devotional Prose and the Female Audience* (Knoxville, Tennessee, 1990)
- Whitelock, Dorothy. *The Audience of 'Beowulf'* (Oxford: Clarendon Press, 1951).

Week 6: Authors, authority, and authorship

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

Key primary text:

- *House of Fame*

Editions of key primary texts

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

Optional Further Reading

- Bennett, J.A.W., *Chaucer's Book of Fame* (Oxford: Oxford University Press, 1968)
- Boitani, Piero, *Chaucer and the Imaginary World of Fame* (Cambridge: Cambridge University Press, 1984)
- Bose, Mishtooni. 'Authority', in *Geoffrey Chaucer in Context*, ed. Ian Johnson (Cambridge: Cambridge University Press, 2019), pp. 58-64.
- Gillespie, Vincent 'Authorship,' in Marion Turner (ed.), *A Handbook of Middle English Studies* (New York: Wiley Blackwell, 2013)
- Minnis, Alastair *Medieval Theory of Authorship* (London: Scolar Press, 1984) (very important last chapter on Chaucer and Gower as author and compiler)
- Taylor, Karla *Chaucer Reads the Divine Comedy* (Stanford: Stanford University Press, 1989) (Chapter 1)
- Turner, Marion, *Chaucer: A European Life* (Princeton: Princeton University Press, 2019) [chapters on Milky Way and Empire]

Hilary Term

Week 1: Gender

This week we mainly focus on several texts written in the female voice: two short Old English poems (plus some riddles), excerpts from *The Book of Margery Kempe*, and excerpts from Christine de Pizan's *Book of the City of Ladies*. We will discuss the kinds of roles that women occupied in society, and the opportunities that were open and closed to them, paying attention to what changed across this period. We will also discuss the kinds of women that appeared in texts. Finally, we will look at the case of John / Eleanor Rykener - a fascinating case of a transgender woman living in medieval London.

Key primary texts:

- *The Wife's Lament*

- *Wulf and Eadwacer*
- Riddles (25, 45)
- *The Book of Margery Kempe* (selections: chapters 1-35)
- Christine de Pizan, *The Book of the City of Ladies* (excerpt, chapters 1-7)
- John / Eleanor Rykener

Editions of key primary texts

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

Optional Further Reading

- Bale, Anthony, *Margery Kempe: A Mixed Life* (London: Reaktion, 2021)
- Belanoff, Patricia A. 'Women's Songs, Women's Language: *Wulf and Eadwacer* and *The Wife's Lament*', in *New Readings on Women in Old English Literature*, ed. Helen Damico and Alexandra Hennessy Olsen (Bloomington and Indianapolis: Indiana University Press, 1990), pp. 193–203.
- Chance, Jane. *Woman as Hero in Old English Literature* (Eugene OR: Wipf & Stock, 1986).
- Desmond, Marilyn. 'The Voice of Exile: Feminist Literary History and the Anonymous Anglo-Saxon Elegy', *Critical Inquiry*, 16:3 (1990), 572–90.
- Karras, R. M.; Boyd, D. L. (1996). "'Ut cum muliere": A Male Transvestite Prostitute in Fourteenth-Century London'. In Fradenburg, L.; Freccero, C. (eds.), *Premodern Sexualities* (London: Routledge, 1996), pp. 99–116.
- Karras, R. M.; Linkinen, T. 'John / Eleanor Rykener Revisited', in Doggett, L E.; O'Sullivan, D. E. (eds.), *Founding Feminisms in Medieval Studies: Essays in Honor of E. Jane Burns* (Cambridge: D. S. Brewer, 2016), pp. 111–24.
- Lochrie, Karma, *Margery Kempe and Translations of the Flesh* (Philadelphia: University of Pennsylvania Press, 1994)
- Niles, John D. *God's Exiles and English Verse: On the Exeter Anthology of Old English Poetry* (Exeter: Exeter University Press, 2019).
- Scheck, Helene, and Christine E. Kozikowsk, eds. *New Readings on Women and Early Medieval English Literature and Culture: Cross-Disciplinary Studies in Honour of Helen Damico* (York: ARC, 2019).
- Turner, Marion, *The Wife of Bath: A Biography* (Princeton: Princeton University Press, 2019) (esp chapters on Working Women, the Female Storyteller and the Wandering Woman)
- Watt, Diane, *Women, Writing and Religion in England and Beyond, 650–1100* (London: Bloomsbury, 2019)
- Watt, Diane and Corinne Saunders (eds.), *Women and Medieval Literary Culture* (Cambridge University Press, 2023)

Week 2: Language and Multilingualism

Across the long medieval period, England was always multilingual. Pre-Conquest, English, Latin, and Norse were particularly important; post-Conquest, English, French, and Latin were the three key languages. Macaronic texts mixed different languages; the vast majority of authors were influenced by texts written in multiple languages. Across the period, Welsh, Irish, and Scots texts also intersected with English texts. English itself, of course, changed dramatically across this almost-thousand-year period, and also varied hugely across regions – but by the fifteenth century we can discern a much more 'standardised' language. The texts that we

focus on this week include the macaronic coda to *The Phoenix*, some macaronic lyrics, an excerpt from *Piers Plowman* that stages different roles for English and Latin, one of Caxton's *Prologues* (to the *Eneydos* [the Aeneid]), in which he discusses the changing English language, and the Scottish poet Douglas's Prologue to his own *Eneados* – where he takes aim at Caxton.

Key primary texts:

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

Editions of key primary texts

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

Optional Further reading:

- Appleton, Helen, 'The Insular Landscape of the Old English Poem *The Phoenix*', *Neophilologus* 101 (2017), 585–602.
- Bawcutt, Priscilla, *Gavin Douglas: A Critical Study* (Edinburgh: Edinburgh University Press, 1976).
- Cross, James E., 'The Conception of the Old English *Phoenix*', in *Old English Poetry: Fifteen Essays*, ed. by Robert P. Creed (Providence, RI: Brown University Press, 1967), pp. 129–52.
- Gorst, E. K. C., 'Latin Sources of the Old English *Phoenix*', *N&Q*, 53. 2 (2006), 136–42.
- Horobin, Simon. 'Mapping the words,' in Alexandra Gillespie & Daniel Wakelin (eds.), *The Production of Books in England 1350–1500* (Cambridge: Cambridge University Press, 2011), pp. 59–78.
- Horobin, Simon and Jeremy Smith. *An Introduction to Middle English* (Edinburgh: Edinburgh University Press, 2002).
- Machan, Tim William. "Language Contact in *Piers Plowman*." *Speculum*, 69 (1994), 359–85.
- Turville Petre, Thorlac, *England the Nation: Language, Literature, and National Identity 1290–1340* (Oxford: Oxford University Press, 1996)

Week 3: Translation

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

Key primary texts:

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

Editions of key primary texts

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

Optional Further reading:

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

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

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

Weeks 5 and 6: Dissertation presentations

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

Critical Questions in Early Modern Literature

Course Convenors: Professor Lorna Hutson, Professor Joe Moshenska and others

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

Classes weeks 1-6 will focus on a key primary text or texts, situating these within a framework of critical debate. These classes will be led by the convenors, joined in week 3 by Dr Amy Lidster and in week 4 by Professor Nandini Das. In the final two classes, weeks 7-8, you will have a chance to apply some of what you've learned about existing debates to the framing of your own research questions.

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

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

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

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

Topics and Texts at-a-glance:

Week 1	Introduction: 'Renaissance Subjects'. [handout]
Week 2	'Spenser and Allegory'. [Spenser, <i>Faerie Queene</i> , book 1]
Week 3	Reading Theatrical Documents [Peele, <i>Alcazar</i> , Marlowe, <i>Jew of Malta</i>]
Week 4	'Travel, Race, Power [Fletcher, <i>The Island Princess</i> ; Jonson, <i>The Masque of Blackness</i> ; Middleton, <i>The Triumphs of Honour and Industry</i>]
Week 5	'The Female Signature: Gender and Style'. [Mary Queen of Scots; K. Philips]
Week 6	'Tragedy and Political Theology' [Milton, <i>Samson Agonistes</i>]
Week 7	Exploring dissertation questions
Week 8	Exploring dissertation questions

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

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

Week 2: Meddling with Allegory (Joe Moshenska and 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.

Essential reading:

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

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

Recommended reading:

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

Further reading:

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

Week 3: Reading Theatrical Documents: A Week in the Life of the Rose Theatre (Dr Amy Lidster & convenors)

What can theatrical documents tell us about the staging and performance history of plays from the early modern stages? How can we use these documents to help us understand early modern performance practices and the texts that we read and use today? In this class, we'll consider a week in the life of the Rose theatre on Bankside, built in 1587 by theatre impresario Philip Henslowe. Between 11th and 19th April 1592, Lord Strange's Men performed the following plays at the Rose: 'tittus & vespacia' (11th), 'byndo & Richardo' (12th), 'harey the vj' (13th), 'Jeronymo' (14th), 'mandevell' (15th), 'mvllo mvlenco' (17th), 'the Jewe of mallta' (18th), and 'lockinglasse' (19th). The evidence for these plays and their performance takings appear in Henslowe's *Diary* (see reading list below), and they suggest a diverse repertory featuring plays by Shakespeare, Kyd, Peele, Marlowe, Lodge and Greene, as well as several 'lost' plays. Elsewhere, Henslowe's records provide details of apparel and props that may have been used in these productions, while other theatrical documents – including a later playhouse plot – suggest casting and staging possibilities. All of these documents offer valuable evidence, but they also offer challenges for interpretation and application, and they are underpinned by

archival loss and ambiguity. And while printed playbooks for several of the above titles provide some of the most extensive and detailed information about what was spoken and performed on stage, even these cannot be read as documents that take us back to the stage.

In this class, we'll concentrate on Peele's *Battle of Alcazar* (probably listed in the *Diary* as 'mvlllo mvlloco') and Marlowe's *Jew of Malta* to consider how we can use and interpret theatrical documents and printed playbooks and to ask what they reveal about performance, authorship, textual integrity, and staging.

Essential reading:

- George Peele, *The Battle of Alcazar* in *The Stukeley Plays*, ed. by Charles Edelman (Manchester: Manchester University Press, 2005)
- Christopher Marlowe, *The Jew of Malta* (use a recent critical edition, such as the multi-play collections of Marlowe's works in the Oxford World's Classics series)
- 'Introduction' and 'Inventory of Theatrical Apparel' in *Henslowe's Diary*, ed. by R. A. Foakes (Cambridge University Press, 2002)

Recommended reading:

- Manley, Lawrence, and Sally-Beth MacLean, *Lord Strange's Men and Their Plays* (New Haven and London: Yale University Press, 2014)
- Stern, Tiffany, *Documents of Performance in Early Modern England* (Cambridge: Cambridge University Press, 2009)
- Syme, Holger Schott, *Theatre History Attribution Studies and the Question of Evidence*, Cambridge Elements (Cambridge: Cambridge University Press, 2023)

Further reading and resources:

- *Henslowe-Alleyn Digitisation Project*: <https://henslowe-alleyn.org.uk>
- *Lost Plays Database*: https://lostplays.folger.edu/Main_Page
- Cerasano, S.P., 'Henslowe's "Curious" Diary', *Medieval and Renaissance Drama in England* 17, (2005), 72-85
- Cerasano, S.P., 'Philip Henslowe, Simon Forman, and the Theatrical Community of the 1590s', *Shakespeare Quarterly*, 44 (1993), 145-158
- Dessen, Alan C. and Leslie Thomson, *A Dictionary of Stage Directions in English Drama, 1580-1642* (1999)
- Gurr, Andrew, *The Shakespearean Stage, 1574-1642*, 4th edn (Cambridge: Cambridge University Press, 2009)
- Greg, W.W. (ed.), *Henslowe Papers: being Documents Supplementary to Henslowe's Diary* (London: A. H. Bullen, 1907)
- Harris, Jonathan Gil & Natasha Korda (eds.), *Staged Properties in Early Modern English Drama* (Cambridge, 2006)
- Knutson, Roslyn L., *Playing Companies and Commerce in Shakespeare's Time* (Cambridge: Cambridge University Press, 2001)
- Knutson, Roslyn L., David McInnis, and Matthew Steggle (eds.), *Loss and the Literary Culture of Shakespeare's Time* (Cham: Palgrave Macmillan, 2020)
- Korda, Natasha, 'Household Property/Stage Property: Henslowe as Pawnbroker', *Theatre Journal*, 48 (1996), 185-195
- Masten, Jeffrey, 'Playwrighting: Authorship and Collaboration', in *A New History of Early English Drama*, ed. by John D. Cox and David Scott Kastan (New York: Columbia University Press, 1997), pp. 357-82
- McInnis, David and Matthew Steggle (eds.), *Lost Plays in Shakespeare's England* (Basingstoke: Palgrave Macmillan, 2014)

- Rutter, Carol Chillington (ed.), *Documents of the Rose Playhouse*, rev. edn (Manchester: Manchester University Press, 1999)
- Sofer, Andrew, 'Properties', in *The Oxford Handbook of Early Modern Theatre*, ed. by Richard Dutton (Oxford, 2009)
- Steggle, Matthew, 'Henslowe's Artificial Cow', *Medieval & Renaissance Drama in England*, 30 (2017), 65-75
- Stern, Tiffany (ed.), *Rethinking Theatrical Documents in Shakespeare's England* (London: Arden Shakespeare, 2020)
- Wiggins, Martin, in association with Catherine Richardson, *British Drama 1533-1642: A Catalogue*, 8 vols (Oxford: Oxford University Press, 2011–)

Week 4: Travel, race, power (Professor Nandini Das and convenors)

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

Essential reading:

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

Recommended reading:

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

Further reading:

- Barbour, Richmond, [Before Orientalism: London's Theatre of the East 1576-1626](#) (Cambridge: Cambridge University Press, 2003)
- Britton, Dennis Austin, [Becoming Christian: Race, Reformation, and Early Modern English Romance](#) (New York: Fordham University Press, 2014)

- Das, Nandini, "'Apes of Imitation": Imitation and Identity in Sir Thomas Roe's Embassy to India', in [A Companion to the Global Renaissance: English Literature and Culture in the Era of Expansion](#), ed. by Jyotsna Singh (Chichester: Wiley-Blackwell., 2009) pp. 114-28
- Dimmock, Matthew, [Mythologies of the Prophet Muhammad in Early Modern English Culture](#) (Cambridge: Cambridge University Press, 2013)
- Habib, Imtiaz H., *Black Lives in the English Archives, 1500-1677: Imprints of the Invisible* (London: Ashgate, 2008).
- Iyengar, Sujata, *Shades of Difference: Mythologies of Skin Color in Early Modern England* (Philadelphia: Cambridge University Press, 2004).
- Jowitt, Claire. "'The Island Princess and Race.'" *Early Modern English Drama: A Critical Companion*, edited by Garrett A. Sullivan Jr., Patrick Cheney, and Andrew Hadfield, Oxford University Press, 2006, pp. 287-97.
- Loomba, Ania and Jonathan Burton (eds), *Race in Early Modern England: A Documentary Companion* (New York: Palgrave Macmillan, 2007).
- Loomba, Ania. "'Break her will, and bruise no bone sir': Colonial and Sexual Mastery in Fletcher's *The Island Princess*." [Journal for Early Modern Cultural Studies](#) 2 (2002): 68-108.
- Nocentelli, Carmen, [Empires of Love: Europe, Asia, and the Making of Early Modern Identity](#) (University of Pennsylvania Press, 2013).
- Smith, Ian, 'White Skin, Black Masks: Racial Cross-Dressing on the Early Modern Stage,' *Renaissance Drama* 32 (2003), 33-67.
- Stevens, Andrea, 'Mastering blackness: Jonson's *Masque of Blackness*, the Windsor Text of *The Gypsies Metamorphosed*, and Brome's *The English Moor*', [English literary renaissance](#), 39 (2009), 396-426
- Subrahmanyam, Sanjay, [Courtly Encounters: Translating Courtliness and Violence in Early Modern Eurasia](#) (Cambridge, MA: Harvard University Press, 2012) [electronic access available]
- Thompson, Ayanna, *Performing Race and Torture on the Early Modern Stage* (New York: Routledge, 2008).
- Tran, J. N., 'Does this become you, princess?: East Indian ethnopoetics in John Fletcher's *The Island Princess*', in Jonathan Gil Harris and Jyotsna Singh, eds., [Indography: writing the "Indian" in early modern England](#) (2012), 197-207

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

contradistinction to Harvey's theory of the 'ventriloquized voice', Ross and Smith now argue, in 2020, that 'complaint' poetry was a vehicle for women's voices. Does this overturn an earlier critical paradigm?

Essential reading:

- Mary Stuart, Casket Sonnets in *Ane detectioun of the doings of Marie Quene of Scottis : tuiching the murther of hir husband, and hir conspiracie, adulterie, and pretensit mariage with the Erle Bothwell. And ane defence of the trew Lordis, M.G.B.* (St Andrews: Robert Lekprevik, 1572 or London, John Day, 1571) [On EEBO, and in the Weston Library]*
- Katherine Philips, from *The Collected Works of Katherine Phillips: the Matchless Orinda* ed. Patrick Thomas (Stump Cross Books, 1990), read the following: 1. 'Upon the double murther of K. Charles, in answer to a libellous rime made by V. P.'; 33. 'To Antenor, on a paper of mine w^{ch} J. Jones threatened to publish to his prejudice'; 36. 'To my excellent Lucasia, on our friendship. 17th July 1651'; 38. 'Injuria amici'; 54. 'To my dearest Antenor on his parting.'; 59. 'To my Lucasia, in defence of declared friendship'; 69. 'To my Lady Elizabeth Boyle, Singing --- Since affairs of the State &c^o.' *

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

Recommended reading:

- Elizabeth Harvey, 'Travesties of Voice: Cross-Dressing the Tongue' and 'Ventriloquizing Sappho, or the Lesbian Muse' in *Ventriloquized Voices: Feminist Theory and English Renaissance Texts* (Routledge, 1992), pp. 15-53, 116-139.
- Rosalind Smith, 'Generating Absence: The Sonnets of Mary Stuart' in *Sonnets and the English Woman Writer: The Politics of Absence, 1561-1621* (Palgrave, 2005) 39-60, 132-139.
- Carol Barash, 'Women's Community and the Exiled King: Katherine Philips's Society of Friendship', in *English Women's Poetry 1649-1714* (Oxford, 1996).
- Sarah C. E. Ross and Rosalind Smith, 'Beyond Ovid: Early Modern Women's Complaint', ch. 1 of *Early Modern Women's Complaint: Gender, Form and Politics* (Palgrave Macmillan, 2020) 1-26.

Further reading:

- James Emerson Philips, *Images of a Queen: Mary Stuart in Sixteenth Century Literature* (University of California Press, 1964) ch. 3 pp. 52-84.
- Sarah Dunningan, *Eros and Poetry at the Court of Mary Queen of Scots and James VI* (Palgrave, 2002)
- Valerie Traub, "'Friendship so curst": amor impossibilis, the homoerotic lament, and the nature of lesbian desire', *The Renaissance of Lesbianism in Early Modern England* (Cambridge, 2002) 276-325.
- Lorna Hutson, 'The Body of the Friend and the Woman Writer: Katherine Philips's Absence from Alan Bray's *The Friend* (2003)', *Women's Writing*, 14:2 (August, 2007) 196-214.
- Kate Lilley, 'Fruits of Sodom: The Critical Erotics of Early Modern Women's Writing', *Parergon* 29.2 (2012) 175-192.
- Patricia Pender and Rosalind Smith, eds., *Material Cultures of Early Modern Women's Writing* (Palgrave, 2014) [NB: chapters on Mary Stuart and Katherine Philips]
- On masculine style, see Patricia Parker, 'Virile Style', in *Premodern Sexualities* ed. Louise Fradenburg and Carla Freccero (1996).

Week 6: Tragedy and Political Theology (Joe Moshenska and Lorna Hutson)

This class will focus on John Milton's *Samson Agonistes* (1671). We will explore the ways in which this work stages what looks to modern eyes like a collision between religious and political modes of understanding, but then use this apparent collision to question the extent to which the political and the theological can and should be separated in our critical approaches to early modern texts. This will proceed via an exploration of the category of 'Political Theology,' which has been much discussed by critics in recent years, especially those

wrestling with the legacies of Carl Schmitt and Ernst Kantorowicz. We will ask why the stakes of interpreting *Samson Agonistes*, a work that looks backward towards the imaginative universe of the Old Testament, have proven so high for modern critics.

Essential reading:

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

Recommended reading:

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

Further reading:

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

Weeks 7 and 8

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

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

Course Convenors: Professor Ros Ballaster, Professor Nicholas Halmi

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

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

Most of the readings are available or will be linked to on the course ORLO website:

[ENGL_MSt English 1700-1830_A-course | University of Oxford \(talīs.com\)](#)

Week 1: Mocking

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

Provocation:

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

Week 2: Feeling

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

Provocation:

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

Week 3: Performing

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

Provocations:

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

Week 4: Professing

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

Provocations:

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

Week 5: Thinking

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

Provocations:

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

Week 6: Contesting

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

Provocations:

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

Weeks 7 and 8

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

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

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

Course Convenors: Professor Michèle Mendelssohn, Professor Helen Small

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

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

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

Weekly Student Presentations and Responses

During each of the first 6 weeks, up to 3-4 students will present for 5-10 minutes each on ONE of the seminar's primary readings. Presenters are required to engage critically with the material, not just to summarize it. After these presentations, up to 3-4 other students will each offer a 5-minute response on the most salient aspects of ONE presentation as well as what it hasn't considered and could. Respondents should have a good knowledge of the primary reading under discussion and be prepared to point to specific passages in the text(s) to substantiate their responses.

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

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

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

Primary reading:

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

Further reading:

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

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

Primary reading:

- Pascale Casanova. *The World Republic of Letters*. Trans. M. B. DeBevoise. Cambridge, MA: Harvard UP, 2004.
 - Introduction. The Figure in the Carpet (1-6)

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

Further reading:

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

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

Primary reading:

- Matthew Arnold, *Culture and Anarchy, and Other Writings*, ed. Stefan Collini (Cambridge: CUP, 1993)
- Amanda Anderson, *The Powers of Distance: Cosmopolitanism and the Cultivation of Detachment* (Princeton, NJ: PUP, 2001), Ch. 3
- Nicholas Dames, 'Why Bother?', n + 1, issue 11, Dual Power (Spring 2011), <http://nplusonemag.com/why-bother>
- Francis Mulhern, *Figures of Catastrophe: The Condition of Culture Novel* (2015), 'Introduction to a Genre'
- Walter Pater, *Studies in the History of the Renaissance* (1873)
 - http://solo.bodleian.ox.ac.uk/permalink/f/1lj314/TN_hathitrust_snyd_33433082475124
 - Conclusion (2017-213)
- Oscar Wilde, *The Picture of Dorian Gray* (1890-91), ch. 11. <http://www.gutenberg.org/ebooks/174>

Further reading:

- John Ruskin, From *The Stones of Venice* (1851-3) Eds. E. T. Cook and Alexander Wedderburn. London: George Allen, 1903-1912.
 - Vol. 2, chap. 6: The Savageness of Gothic Architecture
 - <https://www.dropbox.com/s/Oied64e6p0g321w/Ruskin%20The%20Stones%20of%20Venice.pdf?dl=0>

- The series of exchanges between Stefan Collini and Francis Mulhern in *New Left Review*, starting with Collini, 'Culture Talk', *NLR* 7 (Jan-Feb 2001). Online at <http://newleftreview.org/ll/7/stefan-collini-culture-talk>
- Vanessa Schwarz, ed., *The Nineteenth Century Visual Culture Reader*. London: Routledge, 2004.
- Bill Brown, 'Thing Theory', *Critical Inquiry* 28/1 (2001), 1-22.
- Elaine Freedgood, *The Ideas in Things: Fugitive Meaning in the Victorian Novel*. Chicago: U of Chicago P, 2006. Coda: Victorian Thing Culture and the Way We Read Now (139-158)
- John Plotz, *Portable Property: Victorian Culture on the Move*. Princeton: Princeton UP, 2008.
- Tara Puri, "Indian Objects, English Body: Utopian Yearnings in Elizabeth Gaskell's *North and South*." *Journal of Victorian Culture* 22 1 (2017): 1-23
- Michèle Mendelssohn, *Making Oscar Wilde*. Oxford: Oxford UP, 2018.
 - Chapter 11. Ain't Nothing Like the Real Thing (150-165)

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

Primary reading:

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

Further reading:

- Mona Caird, from 'Marriage', *Westminster Review* 130.1 (August 1880), pages 186-9 and 193-201.
 - <https://ezproxy-prd.bodleian.ox.ac.uk:2082/historical-periodicals/independent-section/docview/8028934/se-2?accountid=13042>
- Thomas Carlyle, *Past and Present*. (1843). Oxford: Oxford UP, 1921.
 - http://solo.bodleian.ox.ac.uk/permalink/f/1lj314/TN_hathitrust_suiug_30112050018594
 - Extract from Book 3, chap. 13: Democracy (215-220)
 - Extract from Book 4, chap. 4: Captains of Industry (278-283)
- George Eliot, from "Silly Novels by Lady Novelists" *Westminster Review*, (Oct 1856): 442-461.
- Dustin Friedman, *Before Queer Theory: Victorian Aestheticism and the Self*. Baltimore, Maryland: Johns Hopkins University Press, 2019.
 - Chapter 5. Queering Indifference in Michael Field's Ekphrastic Poetry 148-159.
- Audrey Jaffe, "Class." *Victorian Literature and Culture*, vol. 46, no. 3-4, 2018, pp. 629-632.

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

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

Primary reading:

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

Further reading:

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

Week 6: Performance and Melodrama (MM leading)

Primary reading:

- "C. Bell" [Charlotte Brontë] to G. H. Lewes regarding *Jane Eyre* etc. 11 January 1848,
 - pp. 233-238 in Elizabeth Gaskell, *The Life of Charlotte Bronte* (1857)
 - <https://archive.org/details/dli.bengal.10689.11177/page/n281/mode/2up>
- Dion Boucicault, *Jessie Brown; or, The Relief of Lucknow* (1858)
 - Available here: <https://archive.org/details/adj0994.0001.001.umich.edu/page/n0>
- Caroline Bressey, "The Next Chapter: The Black Presence in the Nineteenth Century." *Britain's Black Past*. Ed. Gerzina, Gretchen. Liverpool: Liverpool UP, 2020. 315-330.
- Peter Brooks, *The Melodramatic Imagination: Balzac, Henry James, Melodrama and the Mode of Excess*. New York: Columbia University Press, 1985.
 - Chapter 1. The Melodramatic Imagination

Further reading:

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

Week 7: Student presentations (HS and MM convening)**PRE-READING**

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

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

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

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

Week 8: Student presentations (HS and MM convening)**PRE-READING**

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

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

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

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

General information:

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

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

Three particularly useful general studies:

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

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

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

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

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

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

Finally, two other superb sources of material:

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

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

Course Convenors: Professor Rebecca Beasley, Professor Michael Whitworth

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

Week 1: Models of Modernity

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

Seminar reading

- E. M. Forster, *Howards End* (1910)
- Zadie Smith, *On Beauty* (2005)
- Virginia Woolf, 'Modern Fiction' (1921)

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

Week 2: Interdisciplinarity: Literature and Science

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

Seminar reading

- Tom Stoppard, *Arcadia* (1993)
- J.H. Prynne, 'Chromatin', in *Poems* (Newcastle: Bloodaxe, 1999 or later editions)
- Jo Shapcott, 'Matter', in *Her Book, Poems 1988-98* (London: Faber, 2000)

- George Lakoff and Mark Johnson, *Metaphors We Live By* (1980), excerpt new edn (Chicago, IL: University of Chicago Press, 2003), chapters 1, 2, 21
- George Levine, 'Why science isn't literature: The importance of differences', in *Realism, Ethics and Secularism: Essays on Victorian Literature and Science* (Cambridge: Cambridge University Press, 2008), pp. 165-81
- Peter Middleton, 'Strips: Scientific Language in Poetry.' *Textual Practice* 23. 6 (2009), 947-58
- Joe Moran, *Interdisciplinarity* (London: Routledge, 2010), introduction and chapter one.
- Charlotte Sleight, *Literature and Science* (2010), Introduction

Week 3: Historicism, Formalism, and Postcritique

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

Seminar reading

- Joseph Conrad, *Lord Jim* (1900)
- Catherine Belsey, 'Literature, History, Politics,' *Literature and History*, 9.1 (Spring 1983), 17-27
- Margaret Cohen, 'Narratology in the Archive of Literature', *Representations*, 108.1 (2009), 51-75
- Rita Felski, 'Context Stinks!', *New Literary History*, 42.4 (Autumn 2011), 573-91. This whole special issue of *NLH* is on 'context' and its limits.
- Fredric Jameson, *The Political Unconscious: Narrative as a Socially Symbolic Act* (London: Methuen, 1981), chapter 5, 'Romance and Reification'
- Caroline Levine, *Forms: Whole, Rhythm, Hierarchy, Network* (Princeton, NJ: Princeton University Press, 2015), Introduction
- Marjorie Levinson, 'What is New Formalism?', *PMLA*, 122.2 (March 2007), 558-69

Week 4: The Transnational Turn

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

Seminar reading

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

- Lyndsey Stonebridge, *Placeless People: Writings, Rights, and Refugees* (Oxford: Oxford University Press, 2018), chapter 7: 'Statelessness and the Poetry of the Borderline'

Week 5: Multimediality, Intermediality, and Remediation

How does literature define itself in an era of new media technologies, from radio through to film, TV, and the internet? Does literature attempt to embrace these developments or does it define itself in opposition to them? This seminar will explore how to find a mode of criticism/critical language to engage with new works that are produced in new media, or that speak to them.

Seminar reading:

- *Blast*, 1 (1914), *Modernist Journals Project*, <https://modjourn.org>
- Samuel Beckett, *All that Fall* (1957) and *Film* (written 1963), in *Complete Dramatic Works* (1986)
- Georges Méliès, 'Le Voyage dans la Lune' (1902)—available on YouTube
- Denise Riley, 'Lure, 1963', in *Mop Mop Georgette: New and Selected Poems, 1986-1993* (Cambridge: Reality Street, 1993)
- Danez Smith, 'Dinosaurs in the Hood', *Poetry*, 205.3 (2014), 242-43
- Debra Rae Cohen, 'Wireless Imaginations' in *Sound and Literature*, ed. by Anna Snaith (Cambridge: Cambridge University Press, 2020), pp. 334-50.
- Laura Marcus, 'The Coming of Cinema,' in *Twenty-First Century Approaches to Literature: Late Victorian into Modern*, ed. by Laura Marcus, Michèle Mendelssohn, and Kirsten Shepherd-Barr (Oxford: Oxford University Press, 2016), pp. 567-81. If you have time, you might also enjoy the chapter on 'Moon Voyaging and selenography' by Matthew Taunton, pp. 218-31
- Julian Murphet, 'The Vorticist Membrane', in *Multimedia Modernism: Literature and the Anglo-American Avant-Garde* (Cambridge: Cambridge University press, 2009), pp. 123-65
- Jessica Pressman, 'Reading the Database: Narrative, Database, and Stream of Consciousness', in *Digital Modernism: Making it New in New Media* (Oxford: Oxford University Press, 2014), pp. 101-26

Weeks 6 and 7: Presentations

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

World Literature: Contexts and Approaches

Course Convenors: Professor Elleke Boehmer, Dr Malachi McIntosh

The A course begins with a series 6 x 1.5-2-hour seminars that are intended to provide a range of perspectives on some of the core debates, themes, and issues shaping the study of world and postcolonial literatures in English. There is no assessed A course work, but students must give at least one presentation on the course, attend all the seminars, and give a presentation on their developing dissertation research in Weeks 7 and 8. You should read through the bibliography over the summer – certainly the texts listed as pre-reading and as much as possible of the seminar reading for each week (note the series concludes with the reading of a novel alongside critical texts). The allocation of presenters will be made in a meeting in week 0.

Seminars take place in the English Faculty. Venue tbd.

Pre-reading:

The term ‘world literature’ has a long and storied history beyond the contemporary moment and outside of the fields and subfields of literary study. The readings below will provide a foundation in its early usage.

- Rabindranath Tagore, ‘World Literature’, trans. by Swapan Chakravorty, in *Rabindranath Tagore: Selected Writings on Literature and Language*, ed. by Sukanta Chaudhuri (Delhi: Oxford University Press, 2001), 138-151.
- Martin Puchner, ‘Introduction’, *The Written World: How Literature Shaped History* (London: Granta, 2017).
- John Pizer, ‘Johann Wolfgang von Goethe: Origins and Relevance of *Weltliteratur*’, pp. 1-11; Bhavya Tiwari, ‘Tagore’s Comparative World literature’, pp. 41-48. Both in David Damrosch, Theo d’Haen and Djelal Kadir, *The Routledge Companion to World Literature* (Florence: Routledge, 2011).
[Feel free to browse widely in this Routledge companion]

Week 1: Postcolonial, Comparative, World (Elleke Boehmer and Malachi McIntosh)

This introductory seminar will chart the re-emergence of the concept ‘world literature’ around the turn of the last century. In particular it will present debates about the limitations of postcolonial and comparative literary approaches that circulated in the era, and consider early efforts to position ‘world’-focused reading strategies as better alternatives.

Seminar Reading:

- Pascale Casanova, ‘Principles of a World History of Literature’, in *The World Republic of Letters*, trans. By Malcolm DeBevoise (Cambridge, USA: Harvard University Press, 2007), pp. 9-44.
- David Damrosch, ‘Introduction: Goethe Coins a Phrase’, in *What Is World Literature?* (Princeton, Princeton UP, 2003), pp. 1-36
- Neil Lazarus, ‘Introduction: The Political Unconscious of Postcolonial Studies’, *The Postcolonial Unconscious* (2011), pp. 1-20.
- Gayatri Spivak, ‘Crossing Borders’ (ch 1), *Death of a Discipline* (2003) 1-23.
- Franco Moretti, ‘Conjectures on World Literature’, *New Left Review* 1 (2000) 54-68.

Optional Further Reading:

- Aijaz Ahmad, ‘Jameson’s Rhetoric of Otherness and the “National Allegory”’, *Social Text* 17 (1981), pp. 3-26

- Fredric Jameson, 'Third-World Literature in the Era of Multi-National Capitalism', *Social Text* 15 (1986), pp. 65-88
- Shu-Mei Shih, 'Global Literature and the Technologies of Recognition', *PMLA* 119.1 (2004), pp. 16-30

Week 2: New Worlds (Pablo Mukherjee)

Following on from our exploration of the return of the 'world' to literary studies, this session will consider some of the current debates and dominant theories of, and approaches to, world literature. In what ways do these approaches differ, and where do they come together? What is at stake for readers, translators and institutions in the application of these different world literary frameworks?

Seminar Reading:

- Pheng Cheah, 'What Is a World? On World Literature as World-Making Activity', *Daedalus* 137.3 (2008), pp. 26–38.
- David Damrosch, 'What Isn't World Literature?', lecture available at <https://www.youtube.com/watch?v=ifOuOJ6b-qY>
- Franco Moretti, 'More Conjectures', *New Left Review* 20 (2003), pp. 73–81.
- Rebecca Walkowitz, 'Introduction: Theory of World Literature Now', *Born Translated: The Contemporary Novel in an Age of World Literature* (New York: Columbia University Press, 2015)
- WReC (Warwick Research Collective), 'World-Literature in the Context of Combined and Uneven Development' (introduction), *Combined and Uneven Development: Towards a New Theory of World-Literature* (Liverpool University Press, 2015), pp. 1-49.

Optional Further Reading:

- Pheng Cheah, *What Is a World? On Postcolonial Literature as World Literature* (2016)
- David Damrosch, 'World Literature in a Postcanonical, Hypercanonical Age' in Haun Saussay ed., *Comparative Literature in an Age of Globalization* (2006), pp. 43-53.
- Debjani Ganguly, *This Thing Called the World* (2016).
- Mariano Siskind, 'The Globalization of the Novel and The Novelization of the Global: A Critique of World Literature', *Comparative Literature* 62 (2010), pp. 336-60

Week 3: The Colonial and the World (Elleke Boehmer)

From this week we will turn our attention to what prevailing theories of world literature may overlook or undervalue. In this seminar we will spend time thinking of the global and of worldliness through various imperial historical lenses, most notably of empire. We will also consider whether it is possible to think of the global separately from forms of imperialism or of what is called colonial discourse. In what other ways has the world been interconnected in the past?

Seminar Reading:

- Extracts from *Empire Writing*, ed. Elleke Boehmer (OUP), in particular by Trevelyan, Schreiner, Kipling, Conrad, Sorabji, Tagore.
- Regenia Gagnier, 'The Global Circulation of Charles Dickens's Novels', *Literatures of Liberalisation* (Palgrave Macmillan, 2018), 107-131.
- Edward Said, 'Introduction', *Culture and Imperialism* (Cape, 1993)

Optional Further Reading:

- 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)
- Patrick Williams and Laura Chrisman, *Colonial Discourse and Postcolonial Theory* (1993)

Week 4: Scriptworlds and World-Making (Malachi McIntosh and Will Ghosh)

This seminar extends our focus on key features and issues that can extend our understanding of world literature, but which, perhaps, are left out of the major conceptualisations. In particular, we will consider the thorny question of the role of translation in understanding and accessing the written world.

Seminar Reading:

- Yasemin Yildiz, 'Introduction' in *Beyond the Mother Tongue: The Postmonolingual Condition* (New York: Fordham University Press, 2012)
- Rebecca L. Walkowitz, 'Response: World Anglophone Is a Theory', *Interventions*, 20.3 (2018), pp. 361–65.
- David Damrosch, 'Scriptworlds: Writing Systems and the Formation of World Literature', *MLQ*, 68.2 (2007), pp. 195–219.
- Emily Apter, 'Introduction', *Against World Literature: On the Politics of Untranslatability* (London: Verso, 2013), pp. 7-17.

Optional Further Reading:

- Kavita Bhanot and Jeremy Tiang, *Violent Phenomena: 21 Essays on Translation* (London: Tilted Axis Press, 2022)
- Jhumpa Lahiri, *Translating Myself and Others* (Princeton: Princeton University Press, 2022)
- Peter D McDonald, 'Seeing through the Concept of World Literature', *Journal of World Literature* 4 (2019), pp. 13-34
- Loredana Polezzi, 'The Politics and Ethics of Translation: A Conversation with Mona Baker and Vicente L Rafael', *Wasafiri* 37 (2022) pp. 3-7
- Naomi Wells, 'Translation as Culture in the Age of the Machine', *Wasafiri* 37 (2022), pp. 77-80.
- Rebecca Walkowitz, *Born Translated: The Contemporary Novel in the Age of World Literature* (New York: Columbia University Press, 2015)

Week 5: Circulation (Pablo Mukherjee)

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

Seminar Reading:

- Friedrich Kittler, Selections from *Discourse Networks 1800/1900* and *Gramophone, Film, Typewriter*
- Jurgen Osterhammel, Selections from *The Transformation of the World*
- Marshall McLuhan, Selections from *The Gutenberg Galaxy* and *Understanding Media*
- Manuel Castells, Selections from *The Rise of the Network Society*
- Clare Pettitt, Selections from *Serial Forms*

Optional Further Reading:

- Rudyard Kipling, *The Man Who Would be King*

- Pramodya Ananta Toer, *This Earth of Mankind*
- Chimamanda Ngozi Adichie, “The Danger of a Single Story,” TED Global 2009: https://www.ted.com/talks/chimamanda_ngozi_adichie_the_danger_of_a_single_story?language=en
- W. J. T. Mitchell, “The Moment of Theory: Race as Myth and Medium” in *Seeing Through Race* (Cambridge, MA: Harvard University Press, 2012), pp. 7-40.

Week 6: Responses and Critiques: Directions for the Field(s) (Elleke Boehmer, Malachi McIntosh, Pablo Mukherjee, Will Ghosh)

In our final, partly summative, seminar we will consider new responses, critiques and considerations of world literature from different critical theoretical perspectives. Alongside this we will consider the study of world literature in its context, the university, and how far the emergent discipline invites us to reconsider how we think about literature in the academy and the literature department itself. Taking the Cole text as a touchstone, in what ways does the world literary as framework represent as new critical hegemony, the triumph of Anglo-monolingualism, as apolitical, as anti-historical, as a kind of non-reading?

Seminar Reading:

- Teju Cole, *Open City* (London: Faber, 2011)
- Elleke Boehmer, ‘Postcolonial Poetics—A Score for Reading’ (ch 1), *Postcolonial Poetics* (Basingstoke: Palgrave, 2018)
- John Guillory, ‘The Contradictions of Global English’, in *Professing Criticism: Essays on the Organisation of Literary Study* (London: University of Chicago P, 2022), pp. 224-243
- Auritro Majumder, from ‘Toward a Peripheral Aesthetics’ to the end in Chapter 1, ‘Peripheral Internationalisms’. *Insurgent Imaginations: World Literature and the Periphery* (Cambridge: Cambridge UP, 2021), pp. 35-46
- Ankhi Mukherjee, ‘Introduction’, *What is a Classic?* (2014)

Optional Further Reading:

- Sarah Brouillette, ch. 1, ‘The Creative Class and Cultural Governance’, *Literature and the Creative Economy* (Stanford: Stanford University Press, 2014)
- Ato Quayson, *Tragedy and Postcolonial Literature* (Cambridge: Cambridge University Press, 2021)
- Joseph R Slaughter, “World Literature as Property / أدب العالم بوصفه ملكية.” *Alif: Journal of Comparative Poetics* 34 (2014), 39–73

Week 7: Dissertation Presentations

Week 8: Dissertation Presentations

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

Course Convenors: Professor Lloyd Pratt, Dr Nicholas Gaskill

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

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

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

In advance of Week 1, we will distribute a list of questions we'll use to guide our discussion of that week's readings. We will provide a brief introduction to the readings at the beginning of each meeting. In Weeks 2-6, two or three students will work together to produce and distribute four discussion questions in advance, along with a relevant critical or primary text that they have chosen to accompany the week's readings (preferably an excerpt around 25 pages, though longer readings can be recommended). They will also lead the discussion after our brief introduction.

In the final 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 (Norton, 2018).

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

- Matthiessen, F.O. *American Renaissance: Art and Expression in the Age of Emerson and Whitman* (Oxford UP, 1941), Book 3, Ch. X, sections 2-6 (pp. 402-59)
- Miller, Perry. *Errand into the Wilderness* (Harvard UP, 1956), ch. 1, 'Errand into the Wilderness'
- ***Chase, Richard. *The American Novel and Its Tradition* (Johns Hopkins UP, 1957), ch. 1, 'The Broken Circuit'

- ***Toni Morrison, *Unspeakable Things Unspoken: The Afro-American Presence in American Literature* (1989), sections I and II (pp. 123-46, especially 135-46). Available at <https://tannerlectures.utah.edu/documents/a-to-z/m/morrison90.pdf>.
- Edward Sugden, *Emergent Worlds: Alternative States in Nineteenth-Century American Culture* (NYU Press, 2018), introduction and ch. 1 (esp. pp. 71-85).
- ***Fleissner, Jennifer. *Maladies of the Will: The American Novel and the Modernity Problem*, ch. 3, 'General Wilfulness: *Moby-Dick* and Romantic Sovereignty'
- *Recommended*: Wise, Gene. "'Paradigm Dramas" in American Studies: A Cultural and Institutional History of the Movement,' *American Quarterly* 31.3 (1979): 293-337.

Week 2: Dickinson and Whitman: Versions of American Lyric

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

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

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

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

Criticism on Dickinson and Whitman:

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

Week 3: Henry David Thoreau and the Art of Attention

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

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

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

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

- Enrique Lima, "Willa Cather's Rewriting of the Historical Novel in *Death Comes for the Archbishop*," *NOVEL* 46.2 (2013): 179-92.
- T. Austin Graham, "Blood on the Rock: Cather's Southwestern History," *American Literary History* 28.1 (2015): 46-68.

- Jean Lutes, “Legendary Affect: Intimacies in Willa Cather’s *Death Comes for the Archbishop*,” *Studies in the Novel* 51.3 (fall 2019): 391-411.

Week 5: Baldwin in Fiction and Nonfiction

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

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

Week 6: Reality in America Redux

Ayad Akhtar, *Homeland Elegies* (2020)

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

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

Week 7: Presentations on Secondary Texts and Discussion

Week 8: Presentations on Secondary Texts and Discussion

FORMAT OF PRESENTATIONS

Select three texts from the following list, keeping in mind what would be most useful for your dissertation work. You will be asked to submit your selections in rank order at the end of Week 3, and we will assign texts by Week 4. If there’s a book from the last five years that you would like to present on that’s not included below but that will be important to your dissertation work, we will consider proposals to present from material not on the list. *In Week 7 or 8 you will present a ten-minute summary and analysis of your assigned text.*

- Edwards, Erica R. *The Other Side of Terror: Black Women and the Culture of US Empire* (New York UP, 2021)
- Fleissner, Jennifer. *Maladies of the Will: The American Novel and the Modernity Problem*. (U of Chicago P, 2022).
- Goyal, Yogita. *Runaway Genres: The Global Afterlives of Slavery* (New York UP, 2019)
- Ibrahim, Habiba. *Black Age: Oceanic Lifespans and the Time of Black Life*. (NYU P, 2021).
- LaFleur, Greta. *The Natural History of Sexuality: Race, Environmentalism, and the Human Sciences in British Colonial North America* (Johns Hopkins P, 2018)
- Lawrence, Jeffrey. *Anxieties of Experience: The Literatures of the Americas from Whitman to Bolaño* (Oxford UP, 2018).
- McGurl, Mark. *Everything and Less: the Novel in the Age of Amazon* (Verso, 2021)
- Moten, Fred. *consent not to be a single being* (Duke UP, 2018): either vol. 2, *Stolen Life*, or vol. 3, *The Universal Machine*.
- Nealon, Jeffrey. *Fates of the Performative: From the Linguistic Turn to the New Materialism* (U of Minnesota P, 2021)
- Nishikawa, Kinohi. *Street Players: Black Pulp Fiction and the Making of a Literary Underground*. (U of Chicago P, 2018).
- Quashie, Kevin. *Black Aliveness, Or a Poetics of Being*. (Duke UP, 2021).

- Schuller, Kyla. *The Biopolitics of Feeling: Race, Sex, and Science in the Nineteenth Century* (Duke UP, 2018).
- Song, Min Hyung. *Climate Lyricism*. (Duke UP, 2022).
- Spires, Derrick. *The Practice of Citizenship: Black Politics and Print Culture in the Early United States* (U of Pennsylvania Press, 2019).
- Stanley, Kate. *Practices of Surprise in American Literature after Emerson* (Cambridge, 2018)
- Tamarkin, Elisa. *Apropos of Something: A History of Irrelevance and Relevance* (U of Chicago P, 2022).
- Yao, Xine. *Disaffected: The Cultural Politics of Unfeeling in Nineteenth-Century America*. (Duke UP, 2021).

B-COURSES

Overview

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

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

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

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

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

Course Convenor: Dr Daniel Sawyer

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



Teaching

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

Assessment

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

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

Preparing for transcription

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

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

You need familiarity with the 'look' of older varieties of English —likely spelling, likely words, likely content —

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

Preparing for the classes and coursework

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

Theoretical reflections on the rationale of this course:

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

Theoretical reflections on the study of material texts in general:

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

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

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

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

- Daniel Wakelin, *Designing English: Early Literature on the Page* (Bodleian Library, 2017): extremely helpful illustrations
- Michelle Brown, *The Book and the Transformation of Britain, c. 550–1050: A Study in Written and Visual Literacy and Orality* (British Library, 2011)
- Gale R. Owen-Crocker, ed., *Working with Anglo-Saxon Manuscripts* (Exeter UP, 2009), esp. Donald Scragg, 'Manuscript sources of Old English prose', and Elaine Treharne, 'Manuscript sources of Old English poetry', 60-111
- Elaine Treharne, *Living Through Conquest: The Politics of Early English, 1020–1220* (Oxford UP, 2012)
- Christopher de Hamel, 'Books and society', and Rodney M. Thomson, 'Language and literacy', in Nigel Morgan and Rodney M. Thomson, ed., *The Cambridge History of the Book in Britain: Vol. II* (Cambridge UP, 2008), 3-38
- Jessica Brantley, *Medieval English Manuscripts and Literary Forms* (UPenn UP, 2022): many brief explorations showing how different aspects of books relate to literary study
- Jeremy Griffiths and Derek Pearsall, ed., *Book Production and Publishing in Britain 1375-1475* (Cambridge UP, 1989), 257-78
- Alexandra Gillespie and Daniel Wakelin, ed., *The Production of Books in Britain 1350-1500* (Cambridge UP, 2011)
- Lotte Hellinga, *William Caxton and Early Printing in England* (British Library, 2011)

Textual editing and transmission:

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

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

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

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

Material Texts

Course Convenor: Professor Adam Smyth

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

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

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

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

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

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

As part of the course, you'll get to know the special collections in your college library, or in the libraries of other colleges. Please watch this short, very helpful film (<https://youtu.be/gNKOxNVCBk8>), produced by

Naomi Tiley, Librarian of Balliol College, which gives you a guide to using these special collections. It's essential you do this before the start of term.

Throughout the course, keep in mind the following questions:

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

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

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

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

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

- *Joseph A. Dane, *What Is a Book? The Study of Early Printed Books* (University of Notre Dame, 2012), chapters 3 (ink, paper), 5 (page format), 6 (typography)
- *Philip Gaskell, *A New Introduction to Bibliography*, (Oxford University Press 1972), pp. 9-39 (type), 57-77 (paper), 78-117 (format)
- *D. F. McKenzie, 'Typography and Meaning: the Case of William Congreve,' in *Making Meaning: Printers of the Mind and Other Essays* (University of Massachusetts Press, 2002), 199-200

- Pauline Kewes, “‘Give me the sociable Pocket-books’: Humphrey Moseley’s Serial Publication of Octavo Play Collections,” in *Publishing History*, 38, (1995), 5-21
- Joseph A. Dane and Alexandra Gillespie, ‘The Myth of the Cheap Quarto,’ in *Tudor Books and the Material Construction of Meaning*, ed. John N. King (Cambridge University Press, 2010), pp. 25-45
- Stephen Galbraith, ‘English Literary Folios 1593-1623: Studying Shifts in Format,’ in *Tudor Books and the Material Construction of Meaning*, ed. John N. King (Cambridge University Press, 2010), pp. 46-67
- Mark Bland, ‘The Appearance of the Text in Early Modern England,’ in *TEXT*, 11, (1998), 91-154
- Zachary Lesser, ‘Typographic Nostalgia: Playreading, Popularity and the Meanings of Black Letter,’ in *The Book of the Play: Playwrights, Stationers, and Readers in Early Modern England*, ed. Marta Straznicky (University of Massachusetts Press, 2006), pp. 99-126. Available at <http://works.bepress.com/zacharylesser/4>

Week 3: Theories of editing

- *Claire Loffman and Harriet Phillips, *A Handbook of Early Modern Editing* (Routledge, 2016) – lots of short chapters exploring the range of editorial projects and theories alive today. Sample as much as you can.
- *Suzanne Gossett, *Shakespeare and Textual Theory* (Bloomsbury, 2022)
- * Claire Bourne (ed.), *Shakespeare / Text: Contemporary Readings in Textual Studies, Editing and Performance* (Bloomsbury, 2021) – lots of useful chapters. Sample the ones that look most interesting to you.
- W. W. Greg, ‘Rationale of Copy-Text,’ in *Studies in Bibliography* 3 (1950-1), 19-36
- Randall McLeod, ‘Un-Editing Shakespeare,’ in *Sub-Stance* 33/34 (1982): 26-55
- Colin Burrow, ‘Conflationism,’ in *London Review of Books*, 29.12 (21 June 2007), pp. 16-18 – review and discussion on Arden 3 treatment of *Hamlet*.
- Goldberg, Jonathan. “‘What? in a names that which we call a Rose’: The Desired Texts of *Romeo and Juliet*,” in *Crisis in Editing: Texts of the English Renaissance*, ed. Randall McLeod (AMS Press, 1988), pp. 173-202
- Random Cloud, ‘FIAT fLUX,’ in *Crisis in Editing: Texts of the English Renaissance*, ed. Randall McLeod (AMS, 1988), pp. 61-172
- Leah S. Marcus, *Unediting the Renaissance: Shakespeare, Marlowe, Milton* (Routledge, 1996), esp. pp. 1-38
- Michael Hunter, ‘How to Edit a Seventeenth-Century Manuscript: Principles and Practice,’ in *The Seventeenth Century*, 10, 277-310
- Random Cloud, “‘The Very Names of the Persons’: Editing and the Invention of Dramatick Character,” in *Staging the Renaissance: Reinterpretations of Elizabethan and Jacobean Drama*, ed. by David Scott Kastan and Peter Stallybrass (Routledge, 1991), pp. 88-96
- Jerome J. McGann, *The Textual Condition* (Princeton University Press, 1991), esp. ‘The Socialization of the Text,’ pp. 69-83

Week 4: The history of reading and of book use

- *Anthony Grafton and Lisa Jardine, ‘How Gabriel Harvey Read His Livy,’ *Past and Present*, 129, (1990), 30–78. A paradigmatic article. Is it time to shift paradigms?
- *Katherine Acheson (ed.), *Early Modern English Marginalia* (Routledge, 2018) – the most recent collection of essays on the subject. Read as much as you can.
- *William H. Sherman, *Used Books: Marking Readers in Renaissance England* (University of Pennsylvania Press, 2008), esp. pp 3-52
- *Peter Stallybrass, ‘Books and Scrolls: Navigating the Bible,’ in Jennifer Andersen and Elizabeth Sauer (eds), *Books and Readers in Early Modern England* (University of Pennsylvania Press, 2002), 42-79

- Peter Beal, 'Notions in Garrison: The Seventeenth-Century Commonplace Book,' in *New Ways of Looking at Old Texts: Papers of the Renaissance English Text Society, 1985-1991*, ed. W. Speed Hill (RETS, 1993), pp. 131-47
- Michel de Certeau, 'Reading as Poaching,' in *The Practice of Everyday Life*, tr. Steven Rendall (3rd edition, University of California Press, 2011), pp. 165-176
- Bradin Cormack and Carla Mazzio, *Book Use, Book Theory 1500-1700* (University of Chicago Library, 2005)
- Adam Smyth, *Material Texts in Early Modern England* (Cambridge University Press, 2018), esp. chapter 1, 'Cutting texts: "prune and lop away"'
- Jennifer Richards and Fred Schurink (eds), *The Textuality and Materiality of Reading in Early Modern England* [Special Issue], in *Huntington Library Quarterly* 73.3 (2010), 345-552: several compelling articles giving a good sense on the variety of approaches to the subject.
- Roger Chartier, 'Popular Appropriation: The Readers and their Books,' in *Forms and Meanings: Texts, Performances, and Audiences from Codex to Computer* (University of Pennsylvania Press, 1995), pp. 83-98
- Ann Blair, 'Reading Strategies for Coping with Information Overload ca. 1550-1700,' in *Journal of the History of Ideas* 64, (2003), 11-28

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

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

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

Week 6: Material texts over time: a diachronic approach

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

Early Modern Hands

Course Convenor: Dr Philip West

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

Teaching

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

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

Assessment

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

Preparation

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

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

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

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

Further reading

Palaeography and transcription

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

Manuscript culture

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

- Woudhuysen, H. R., *Sir Philip Sidney and the Circulation of Manuscripts, 1558–1640* (Oxford: Clarendon Press, 1996)
- Zarnowiecki, Matthew, *Fair Copies: Reproducing English Lyric from Tottel to Shakespeare* (Toronto: University of Toronto Press, 2014)

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

The 4 meetings in Hilary Term will engage with recent debates in the field, and will also be framed to reflect our emerging group interests. Details of the term's reading will be circulated at the end of Michaelmas Term. This course continues the work begun in Michaelmas Term by focussing on particular case studies that show some of the challenges and opportunities of the broader fields introduced last term. This means most weeks this term will be based around a particular text, figure, institution, or body of work.

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

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

M.St. in English (1700–1830) B-Course

Course Convenors: Professor Seamus Perry, Dr Byshe Inigo Coffey

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

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

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

Teaching pattern

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

Assessment

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

Reading requirement

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

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

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

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

Throughout the course, keep in mind the following questions:

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

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

General collections and overviews of the History of the Book

Useful collections:

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

General introductions:

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

Michaelmas Term (Bysshe Inigo Coffey)

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

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

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

Week 2: Book Parts

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

- Peter Stallybrass, 'Books and Scrolls: Navigating the Bible,' in Jennifer Andersen and Elizabeth Sauer (eds), *Books and Readers in Early Modern England* (University of Pennsylvania Press, 2002), 42-79

- Selected chapters from *Book Parts*, ed. Adam Smyth and Dennis Duncan.

Week 3: The history of reading and of book use

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

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

Week 4: Archives and collections

How are texts collected, categorised, and preserved in libraries, archives, and museums? What categories of definition are deployed to organise these archives? What kinds of texts are excluded? How do archives shape, enable and limits our research questions?

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

Week 5: Digital remediation

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

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

Week 6: Material texts over time: a diachronic approach

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

Handwriting 1700-1830

Course Convenor: Dr Byshe Inigo Coffey

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

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

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

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

Useful reading

Primary Works

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

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

Secondary Works

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

Hilary Term B-Course (Seamus Perry)

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

Week 1: What does a manuscript mean?

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

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

Week 2: How do texts change?

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

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

Week 3: What do books mean?

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

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

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

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

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

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

M.St. in English (1830–1914) B-Course

Course Convenor: Professor Dirk Van Hulle

This course for the M.St 1830-1914 strand has two components:

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

(i) Material Texts 1830-1914

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

Teaching

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

MT:

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

HT:

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

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

1. the penultimate session in MT (week 5), in which you (all students) submit a preliminary abstract about the topic you would like to investigate and develop for your essay. This gives you the opportunity to get feedback before the Christmas break and start your archive exploration, possibly with the support of the Maxwell and Meyerstein fund or other funding bodies (for more information, see <https://oess.web.ox.ac.uk/maxwell-meyerstein-fund>). This short film on accessing and using special collections at the Bodleian (<https://youtu.be/qNKOxNVCBk8>) may be useful.
2. the last two sessions in HT (weeks 3 and 4), when you (all students) make a very short presentation about the topic of your B-Course essay.

Preparing for the coursework

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

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- Van Hulle, Dirk. 2022. *Genetic Criticism: Tracing Creativity in Literature*. Oxford: Oxford University Press.

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

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

Teaching

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

MT:

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

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

Course Convenor: Professor Dirk Van Hulle

This course for the M.St 1900-Present strand has two components:

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

(i) Material Texts 1900-Present

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

Teaching

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

MT:

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

HT:

Week 1	Paratexts periodicals and publishers' archives
Week 2	Reading traces and writers' libraries (literature from 1900 to the present)
Week 3	Student presentations
Week 4	Student presentations, recap and Q&A

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

1. the penultimate session in MT (week 5), in which you (all students) submit a preliminary abstract about the topic you would like to investigate and develop for your essay. This gives you the opportunity to get feedback before the Christmas break and start your archive exploration, possibly with the support of the Maxwell and Meyerstein fund or other funding bodies (for more information, see <https://oess.web.ox.ac.uk/maxwell-meyerstein-fund>). This short film on accessing and using special collections at the Bodleian (<https://youtu.be/qNKOxNVCBk8>) may be useful.
2. the last two sessions in HT (weeks 3 and 4), when you (all students) make a very short presentation about the topic of your B-Course essay.

Preparing for the coursework

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

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- Hay, Louis. 2002. *La littérature des écrivains*. Paris: José Corti.
- Reiman, Donald H. 1993. *The Study of Modern Manuscripts: Public, Confidential, and Private*. The Johns Hopkins University Press.
- Ries, Thorsten. 'The rationale of the born-digital *dossier génétique*: Digital forensics and the writing process: With examples from the Thomas Kling Archive'. *Digital Scholarship in the Humanities* 33.2: 391-424.
- Stillinger, Jack. 1991. *Multiple Authorship and the Myth of Solitary Genius*. Oxford: Oxford University Press.
- Sullivan, Hannah. 2013. *The Work of Revision*. Cambridge, MA: Harvard University Press.
- Sutherland, Kathryn. 2022. *Why Modern Manuscripts Matter*. Oxford: Oxford University Press.
- Van Hulle, Dirk, and Wim Van Mierlo, eds. 2004. *Reading Notes*. Amsterdam: Rodopi.
- Van Hulle, Dirk. 2014. *Modern Manuscripts: The Extended Mind and Creative Undoing from Darwin to Beckett and Beyond*. London: Bloomsbury.
- Van Hulle, Dirk. 2022. *Genetic Criticism: Tracing Creativity in Literature*. Oxford: Oxford University Press.

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

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

Teaching

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

MT:

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

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

Course Convenor: Professor Pablo Mukherjee

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

The course has two different components:

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

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

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

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

Michaelmas Term

(i) Material Texts

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

(ii) Primary Source Research Skills

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

Hilary Term

Material Texts

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

Introductory reading

- Bourdieu, Pierre. *The Field of Cultural Production: Essays on Art and Literature*. Edited by Randal Johnson. Cambridge: Polity, 1993.
- Casanova, Pascale. *The World Republic of Letters*. Trans. M.B. DeBevoise. Cambridge, MS: Harvard University Press, 2007. Trans. Teresa Lavender Fagan.
- Chartier, Roger. "Language, Books, and Reading from the Printed Word to the Digital Text," *Critical Inquiry* 31.1 (Autumn 2004): 133-152.
- Darnton, Robert. 'What Is the History of Books?' *Daedalus* 111 (1982): 65–83.

- Eggert, Paul. 'Brought to Book: Bibliography, Book History and the Study of Literature'. *The Library* 13.1 (2012): 3-32.
- Finkelstein, David, and Alistair McCleery, eds. *The Book History Reader*. London: Routledge, 2002.
- McDonald, Peter D. "Ideas of the Book and Histories of Literature: after Theory?" *PMLA* 121.1 (2006): 214-228.
- McDonald, Peter D. 'Seeing through the *concept* of World Literature', *Journal of World Literature*, 4 (2019): 13-34.
- McKenzie, D. F. *Bibliography and the Sociology of Text*. Cambridge: Cambridge University Press, 1999.
- Murray, Simone. *Introduction to Contemporary Print Culture: Books as Media*. Abingdon, Oxon: Routledge, 2021.
- Price, Leah. *What We Talk About When We Talk About Books: The History and Future of Reading*. New York: Basic Books, 2019.
- Price, Leah, and Mathew Rubery, eds. *Further Reading*. Oxford: Oxford University Press, 2021.
- Puchner, Martin. 'Epilogue: Will there be a library in 2114CE?'. *Culture: A New World History*. London: Ithaka, 2023
- Steedman, Carolyn. *Dust*. Manchester: Manchester University Press, 2001.
- Willis, Ika. *Reception*. Abingdon: Oxon.: Routledge, 2018.

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

Course Convenor: Professor Dirk Van Hulle

This course for the M.St in English and American Studies has two different components:

- (i) Material Texts English & American studies (Michaelmas Term, weeks 1-6; Hilary Term, weeks 1-4)
- (ii) Primary source research skills (Michaelmas Term, weeks 1-6)

(i) Material Texts in English and American Studies

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

Teaching

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

McDonald:

MT:

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

HT:

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

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

1. the penultimate session in MT (week 5), in which you (all students) submit a preliminary abstract about the topic you would like to investigate and develop for your essay. This gives you the opportunity to get feedback before the Christmas break and start your archive exploration, possibly with the support of the Maxwell and Meyerstein fund or other funding bodies (for more information, see <https://oess.web.ox.ac.uk/maxwell-meyerstein-fund>). This short film on accessing and using special collections at the Bodleian (<https://youtu.be/qNKOxNVCBk8>) may be useful.
2. the last two sessions in HT (weeks 3 and 4), when you (all students) make a very short presentation about the topic of your B-Course essay.

Preparing for the coursework

The course assumes no prior knowledge of manuscript studies. Before the course begins, please read two of the suggested works on Bibliography (the first section on the reading list below). During the course, the list will be referred to and supplemented by further suggestions. The handbook for the part on genetic criticism is *Genetic Criticism: Tracing Creativity in Literature* (Van Hulle 2022). There is no required reading; instead, you

are expected to undertake research to find a topic for your essay by exploring primary materials and reading relevant secondary literature. The following, non-exhaustive list of suggested reading is not prescriptive and is offered as a starting point for your own research, discovery and exploration:

Bibliography

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

History of the Book

- Bishop, Edward. 1996. 'Re:Covering Modernism--Format and Function in the Little Magazines', *Modernist Writers and the Marketplace*, ed. Ian Willison, Warwick Gould and Warren Chernaik. Basingstoke: Macmillan: 287-319.
- Brooker, Peter, and Andrew Thacker, eds. 2009-2013. *The Oxford Critical and Cultural History of Modernist Magazines*, 3 vols. Oxford: Oxford University Press.
- Collier, Patrick. 2015. 'What is Modern Periodical Studies?' *The Journal of Modern Periodical Studies*, 6, no. 2: 92-111.
- Darnton, Robert. 1982. 'What Is the History of Books?' *Daedalus* 111: 65-83.
- Darnton, Robert. 2007. "'What Is the History of Books?'" Revisited'. *Modern Intellectual History* 4: 495-508.
- Duncan, Dennis, and Adam Smyth, eds. 2019. *Book Parts*. Oxford: OUP.
- Eliot, Simon and Jonathan Rose. 2019. 'A Companion to the History of the Book'. 2nd edition. 2 vols. Wiley-Blackwell.
- Finkelstein, David, and Alistair McCleery, eds. 2006. *The Book History Reader*. 2nd edition. London: Routledge.
- Genette, Gerard. 1997. *Paratexts*. Tr. Jane E. Lewin. Cambridge: CUP.
- Greg, W. W. 1951. *The Editorial Problem in Shakespeare: A Survey of the Foundations of the Text*. Oxford: Clarendon Press.
- Hammill, Faye, and Mark Hussey. 2016. *Modernism's Print Cultures*. London: Bloomsbury.
- Jaillant, Lise. 2017. *Cheap Modernism: Expanding Markets, Publishers' Series and the Avant-Garde*. Cambridge: Cambridge University Press.
- Latham, Sean, and Robert Scholes. 2006. 'The Rise of Periodical Studies', *PMLA*, 121 no.2: 517-31.
- Levy, Michelle, and Tom Mole. 2017. *The Broadview Introduction to Book History*. Peterborough: Broadview.
- Matthews, Nicole, and Nickianne Moody, eds. 2007. *Judging a book by its cover: fans, publishers, designers, and the marketing of fiction*. Aldershot: Ashgate.
- McDonald, Peter D. and Michael F. Suarez, S.J. 2002. 'Editorial Introduction'. In: D. F. McKenzie, *Making Meaning: 'Printers of the Mind' and Other Essays*. Amherst: University of Massachusetts Press: 3-10.
- McGann, Jerome J. 1988. 'The Monks and the Giants: Textual Bibliographical Studies and the Interpretation of Literary Works'. In: *The Beauty of Inflections*. Ed. Jerome McGann. Oxford: Clarendon Press: 69-89.
- McGann, Jerome J. 1991. *The Textual Condition*. Princeton, NJ: Princeton University Press.

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- Nash, Andrew, ed. 2003. *The Culture of Collected Editions*. Basingstoke: Palgrave Macmillan.
- Parker, Stephen, and Matthew Philpotts. 2009. *Sinn und Form: The Anatomy of a Literary Journal*. Berlin & New York: Walter de Gruyter.
- Philpotts, Matthew. 2012. 'The Role of the Periodical Editor: Literary Journals and Editorial Habitus.' *Modern Language Review* 107, no. 1: 39-64.
- Rogers, Shef. 2019. 'Imprints, Imprimaturs, and Copyright Pages'. In: *Book Parts*, ed. Duncan and Smyth: 51-64.
- Shattock, Joanne, and Michael Wolff, eds. 1982. *The Victorian Periodical Press: Samplings and Soundings*. Leicester: University of Leicester Press.
- Spoo, Robert. 2013. *Without Copyrights: Piracy, Publishing, and the Public Domain*. Oxford: Oxford University Press.
- Sullivan, Alvin, ed. 1983-86. *British Literary Magazines*, 4 vols. New York: Greenwood.
- Van Hulle, Dirk. 2016. *James Joyce's 'Work in Progress': Pre-Book Publications of 'Finnegans Wake'*. New York: Routledge.
- West III, James L. W. 2006. 'The Magazine Market'. *The Book History Reader*, ed. Finkelstein and McCleery, 2nd edition: 369-76.

Textual Scholarship

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

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

(Digital) Scholarly Editing

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

Genetic Criticism

- Bloom, Jonathan, and Catherina Rovera. 2020. *Genesis and Revision in Modern British and Irish Writers*. Cham: Palgrave Macmillan.
- Bushell, Sally. 2009. *Text as Process: Creative Composition in Wordsworth, Tennyson, and Dickinson*. Charlottesville: University of Virginia Press.
- Cohn, Dorrit. 'K. Enters the "Castle": On the Change of Person in Kafka's Manuscript'. *Euphorion* 62.1 (1968): 28-45.
- Crispi, Luca. 2015. *Joyce's Creative Process and the Construction of Character in 'Ulysses': Becoming the Blooms*. Oxford: Oxford University Press.
- De Biasi, Pierre-Marc. 1996. 'What Is a Literary Draft? Toward a Functional Typology of Genetic Documentation'. *Yale French Studies* 89: 26–58.
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- De Biasi, Pierre-Marc and Anne Herschberg Pierrot, eds. 2017. *L'œuvre comme processus*. Paris: CNRS Editions.
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- 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. ¹_{SEPP}
- 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.

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- Sullivan, Hannah. 2013. *The Work of Revision*. Cambridge, MA: Harvard University Press.
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Teaching

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

MT:

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

C-COURSES

Michaelmas Term C-Courses

After the Conquest: Reinventing fiction and history

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

This course will consider the dramatic literary developments of the post-Conquest period, in terms of the cultural, political, and ideological transformations of the high middle ages, both Europe-wide, and in ways distinctive to England. It will include the birth of the romance genre, and the development of fictional narrative; the new focus on subjectivity and the individual; the emergence of social phenomena such as chivalry, the culture of confession, affective piety, and the elevation of heterosexual love. Texts considered will include many written in Latin and French (which can be studied in parallel text and translation), as well as Middle English; genres include foundation myths and pseudo-histories; chronicles and epics; lives of saints, knights, and kings; insular and continental romances and lais, such as the various versions of the Tristan legend, the Arthurian romance, and the romances of 'English' history; and devotional and didactic prose. Texts are to be chosen for primary focus by agreement from amongst those listed; the secondary reading lists are inclusive, not prescriptive, and intended to aid in the process of writing the final course essay.

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

Week 1: Historiography, foundation, and *translatio*

Texts

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

Criticism

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

- ———, 'A Prayer and a Warcry: The creation of a secular religion in the *Song of Roland*', *Cambridge Quarterly* 28 (1999), 349-67
- Blacker, Jean, 'Transformations of a theme: The depoliticization of the Arthurian World in the *Roman de Brut*', in *The Arthurian Tradition: Essays in Convergence*, ed. Mary Flowers Braswell and John Bugge (Tuscaloosa, 1988), 54-74, 204-9
- ———, "'Ne vuil sun livre translater": Wace's Omission of Merlin's Prophecies from the *Roman de Brut*', in *Anglo-Norman Anniversary Essays ANTS OPS 2*, ed. Ian Short (London, 1993), 49-59
- ———, 'Will the Real *Brut* Please Stand Up? Wace's *Roman de Brut* in Anglo-Norman and Continental Manuscripts', *Text* 9 (1996), 175-86
- ———, 'Where Wace Feared to Tread: Latin Commentaries on Merlin's Prophecies in the Reign of Henry II', *Arthuriana* 6.1 (1996), 36-52
- Bono, Barbara J., *Literary Transvaluation: From Vergilian Epic to Shakespearean Tragicomedy* (Berkeley, 1984)
- Caldwell, Robert A., 'Wace's *Roman de Brut* and the Variant Version of Geoffrey of Monmouth's *Historia Regum Britanniae*', *Speculum* 31 (1956), 675-82
- Crick, Julia, 'The British Past and the Welsh Future: Gerald of Wales, Geoffrey of Monmouth and Arthur of Britain', *Celtica* 23 (1999), 60-75
- Dalton, Paul, 'The Topical Concerns of Geoffrey of Monmouth's *Historia Regum Britannie*: History, Prophecy, Peacemaking, and English Identity in the Twelfth Century', *Journal of British Studies* 44 (2005), 688-712
- Damian-Grint, Peter, *The New Historians of the Twelfth-Century Renaissance: Inventing Vernacular Authority* (Woodbridge, 1999)
- Echard, Siân, *Arthurian Narrative in the Latin Tradition* (Cambridge, 1998)
- Flint, Valerie I. J., 'The *Historia Regum Britanniae* of Geoffrey of Monmouth: Parody and its Purpose. A Suggestion', *Speculum* 54 (1979), 447-68
- Gillingham, John, 'The context and purposes of Geoffrey of Monmouth's *History of the Kings of Britain*', in *The English in the Twelfth Century: Imperialism, National Identity and Political Values* (Woodbridge, 2000), 19-39
- ———, 'Gaimar, the Prose *Brut* and the making of English history', in *L'Histoire et les nouveaux publics dans l'Europe médiévale (XIIIe-XVe siècles)*. *Histoire ancienne et médiévale* 41, ed. Jean-Philippe Genet (Paris, 1997), 165-76 (repr. in John Gillingham, *The English in the Twelfth Century: Imperialism, National Identity and Political Values* (Woodbridge, 2000), 113-22)
- Haidu, Peter, *The Subject of Violence: The Song of Roland and the Birth of the State* (Bloomington IN, 1993)
- Hanning, Robert W., *The Vision of History in Early Britain: From Gildas to Geoffrey of Monmouth* (New York, 1966)
- Ingham, Patricia Clare, *Sovereign Fantasies: Arthurian Romance and the Making of Britain* (Philadelphia, 2001), chapter one
- Ingledew, Francis, 'The Book of Troy and the Genealogical Construction of History: The Case of Geoffrey of Monmouth's *Historia regum Britanniae*', *Speculum* 69 (1994), 665-704
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Week 4: Love and the individual

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

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

The English language in the later Middle Ages witnessed an extraordinarily rich and diverse literary creativity in a range of genres, both inherited and novel, often accompanied by a notable degree of theoretical and hermeneutic self-consciousness, and lexical sophistication. This discursive and generic fragmentation and innovation was in part the result of an explosive – and transnational -- ecclesiastical politics (the papal schism 1378-1417; various heresies, both in England and on the Continent, preeminently those associated with John Wyclif in England and Jan Hus in Bohemia; conciliar negotiations at Constance and Basel; ‘anticlericalism’ of various kinds), as well as a burgeoning lay intellectual ambition outside the traditional Latinate domain of the arts and theology faculties of Oxford, Paris and a handful of other European universities. This C-Course will examine a range of writing – polemical, poetic, homiletic, exegetic and theoretical -- produced in England (primarily in English, but occasionally taking into account some Latin texts of major relevance): the works of Wyclif and of his followers (e.g. *Of the Truth of Sacred Scripture*; *English Wycliffite Sermons*; tracts relating to translation into the vernacular; various polemical tracts dealing with aspects of hermeneutics, ecclesiology and philosophical theology; ‘prison-writing’); the works of the hereticated bishop, Reginald Pecock; poetry and homiletic writings directly addressing contemporary concerns relating to ecclesiastical politics and academic learning (e.g. ‘*Piers Plowman* tradition’; *Court of Sapience*; macaronic sermons in MS Bodley 649). It will seek to understand how intellectual labour and identity are reconfigured in an environment when university-learning merges pervasively into the sphere of broader cultural negotiations encompassing political dissidence, ecclesiastical critique, theological scepticism and poetic ambition. Scholarly work – of recent decades and ongoing -- on Wycliffism / lollardy in particular and on the fifteenth century in general has been fundamentally reshaping our understanding of late-medieval England, and this course will seek to offer an informed introduction to the field.

Themes:

Reading for each week will address aspects of socio-religio-political dissidence, major issues in hermeneutic and theoretical debate, and English literature in a variety of genres.

Course overview:

Week 1: Introduction and orientation: themes and critical issues

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

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

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

What kinds of intellectual identity are assumed or shaped by the ‘General Prologue’ to the Wycliffite Bible? How do we understand the translations of Jerome’s prologues? How do the prologues and the Sermons understand the task of the exegete and the translator? To what extent do the prologues and the English Wycliffite sermons illuminate one another, and how helpful is it to consider them as ‘dissident’ texts? What

are the larger cultural implications of the debate over Bible translation? How do such texts situate themselves vis-à-vis the medieval university and *clergie*? How do we read the Wycliffite translations of Jerome's Prefatory Epistles?

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

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

Week 4: The laicization of learning: *De Oblacione Jugis Sacrificii*; *The Lanterne of Li3t*; more Reginald Pecock; Lollard revision of Richard Rolle's Palter Commentary / Glossed Gospels/ Glossed Psalter Bodley 554; macaronic sermons in MS Bodley 659

What are the implications of the transmission of specialized academic learning in the vernacular? How are the interrelationships of Latin and English, of *clergie* and popular religion, reconfigured? Of what nature are orthodox responses: reformist / reactionary/ other? Which kinds of academic techniques and methods are presented in Wycliffite writings, and in those of Pecock? How does Wycliffism shape, and how is it shaped by, the larger literary-intellectual context of the late-middle ages?

Week 5: Learning, dissent, homiletics and poetics: *Piers Plowman*, B. VIII-XIII; *Mum and the Sothsegger*; *Court of Sapience*

Langland, and to an extent, poems in the '*Piers Plowman* tradition', weave fragments from learned discourses into a distinctive poetic idiolect. What is at stake in their juxtaposition and interrogation of different learned idioms, and in their evocations of the vulnerability of pedagogic and ecclesiastical institutions? How do these experiments with learning and poetics compare with Wycliffite products in other genres? Do they adopt similar kinds of scepticism towards the uses to which learning can be put? Are their expressions of literary and theoretical self-consciousness mutually illuminating? How do we read *The Court of Sapience* in a post-Arundelian context? How do the macaronic sermons in Bodley 659 respond ideologically and formally to the kind of popularization of university-thought as evidenced here?

Week 6: Overview/retrospective

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

Bibliography

The following (reasonably full) bibliography is for reference, and you are not expected to cover all of it; selected primary texts for discussion each week are indicated above, under 'Course Overview'. Guidance regarding further reading (both primary and secondary) will be provided each week.

PRIMARY TEXTS around which discussion will be structured over the course:

On medieval literary theory and biblical studies, see:

- *Alastair Minnis and A B Scott, *Medieval Literary Theory and Criticism* (Oxford, 1988) [foundational collection of scholastic and other texts, covering both biblical and other discourses]

- Rita Copeland and Ineke Sluiter (eds), *Medieval Grammar and Rhetoric: Language Arts and Literary Theory A. D. 300-1475* (Oxford, 2009)
- Jocelyn Wogan-Browne et al. (ed), *The Idea of the Vernacular: An Anthology of Middle English Literary Theory* (Exeter, 1999)
- **Rita Copeland, *Rhetoric, Hermeneutics and Translation: Academic Traditions and Vernacular Texts*** (Cambridge, 1991): a classic study of basic relevance to late-medieval politics of language and interpretation and much else besides
 - *Emotions and the History of Rhetoric in the Middle Ages* (Oxford, 2021)
- Alastair Minnis and Ian Johnson (eds): *The Cambridge History of Literary Criticism v. 2: The Middle Ages* (Cambridge, 2005)
- *Alastair Minnis, *Medieval Theory of Authorship* (Aldershot, 1983)
- Beryl Smalley, *The Study of the Bible in the Middle Ages* (Oxford, 1983)
- Christopher Ocker, *Biblical Poetics before Humanism and Reformation* (Cambridge, 2002)
- *Jon Whitman, 'Fable and Fact: Judging the Language of Scripture (Judges 9:8-15) from Antiquity to Modernity', *Harvard Theological Review*, 113 (2020), 149-85
- Annie Sutherland, *English Psalms in the Middle Ages: 1300-1450* (Oxford, 2015)
- Andrew Kraebel, *Biblical commentary and translation in later medieval England: experiments in interpretation* (Cambridge, 2020)
- Eyal Poleg, *Approaching the Bible in medieval England* (Manchester, 2013)
 - *A material history of the Bible: England 1200-1553* (Oxford, 2020)
- Mary Raschko, *The politics of Middle English parables: fiction, theology and social practice* (Manchester, 2018)
- The old and new versions of *The Cambridge History of the Bible*

Also see **St. Augustine, *De Doctrina Christiana***, edited and translated by R.P.H. Green (Oxford: Clarendon Press, 1995). (There is also a World's Classics edition of the English translation alone, but if you have Latin you must see the original). This is a demanding and complex text, and one of the most fundamental for the study of Christian hermeneutics, since it established the terms on which later debates were conducted. See for example III.30-37, in which Augustine commends the hermeneutic 'rules' of Tyconius the Donatist, and compare with the Prologue to the Wycliffite Bible (below) which also uses them. Book Four is the most well-known, but 2 and 3 are also important: the cumulative effect of the book is to establish a comprehensive biblical rhetorics and hermeneutics. It thus represents – and, indeed, constitutes – one of the kinds of 'learning' that late-medieval controversialists were using and interrogating.

John Wyclif:

- **De Veritate Sacre Scripture*, ed. Rudolf Boddensieg (London, 1905-7)
 - : excerpts translated as **On the Truth of Sacred Scripture* by Ian Levy (TEAMS, 2001)
- *Wycliffite Spirituality*, ed. and trans. Fiona Somerset et al. (Mahwah, 2013)
- *Dialogus*, trans. by Stephen Lahey (Cambridge, 2013)
- *Selected Latin Works in Translation* by Stephen Penn (Manchester, 2019)

[**Note** that there are serious problems with the accuracy of some of these translations, and esp. the Lahey and Penn, to the point of error and incomprehensibility: see Mark Thakkar's highly critical review-article, '*Duces caecorum: On Two Recent Translations of Wyclif*', *Vivarium*, 58 (2020), 357-83]

Wyclif's (almost) complete Latin works are to be found in volumes published by the Wyclif Society

- <https://archive.org/details/latinworks21wycl/page/n5/mode/2up>
- <https://www.library.fordham.edu/wyclif/#/>

The Wycliffite Bible

- *The Holy Bible...made from the Latin Vulgate by John Wycliffe and his Followers*, ed. J. Forshall and J. Madden, 4 vols (Oxford, 1850) / <https://archive.org/details/holybiblecontain01wycluoft/page/n6/mode/2up>
- ****See the online (partial) edition by Elizabeth Solopova and her team:** <https://wycliffite-bible.english.ox.ac.uk/#/>
- *The Wycliffite Old Testament Lectionary*, ed. Cosima Gillhammer, EETS O.S. 358 (Oxford, 2021)

English Wycliffite writings / Lollardy:

Thanks largely to Anne Hudson, a substantial body of Wycliffite writing in English is now available. Good places to start are the anthologies by Hudson, covering a range of topics (n. 1), and Dove, covering mostly issues relating to the vernacular and translation (n. 6). Wycliffite sermons are found in 2, 4 (William Taylor), 10. Learned materials and biblical exegesis (often highly polemical) in English are found more or less everywhere; see in particular 2, 3, 10, 11, 14, 15. For unusual formal choices, see 4 (Thorpe's testimony) and 12 (dialogues). For the 'Glossed Gospel' (partial edition as well as study), see 14; for the Glossed Psalter, see 15.

1. ****Selections from English Wycliffite Writings**, ed. A. Hudson (Cambridge, 1978)
2. ***English Wycliffite Sermons**, ed. A. Hudson and P. Gradon, 5 vols (Oxford, 1983-96)
3. ***The Lanterne of Li3t**, ed. L. M. Swinburne (EETS 151, 1917)
4. ***Two Wycliffite Texts**, ed. A. Hudson (EETS 301, 1993) [contains William Taylor's sermon and *Testimony of William Thorpe*]
5. ***Prologue to the Wycliffite Bible**, in *The Holy Bible...made from the Latin Vulgate by John Wycliffe and his Followers*, ed. J. Forshall and J. Madden, 4 vols (Oxford, 1850) [in vol I]; also edited in Mary ***Dove** [n. 6 below]; also see the translations of Jerome's prefatory material, in Forshall and Madden; and in ***Conrad Lindberg** (ed), *The Middle English Bible: Prefatory Epistles of St Jerome* (Oslo, 1978).
6. ****The Earliest Advocates of the English Bible**, ed. by Mary Dove (2010) [v useful edition of a range of writings dealing with biblical translation]; also see ****translation of Latin Oxford debates on vernacular scripture: *From the Vulgate to the Vernacular: Four Debates on an English Question c. 1400***, ed. and trans. Elizabeth Solopova, Jeremy Catto and Anne Hudson (Toronto, 2020)
7. *English Wyclif Tracts 1-3*, ed. Conrad Lindberg
8. *English Wyclif Tracts 4-6*, ed. Conrad Lindberg
9. *The Middle English Translation of the Rosarium Theologiae: a selection*, ed. Christina von Nolcken (Heidelberg, 1979)
10. ***The Works of a Lollard Preacher**, ed. Anne Hudson (EETS 317, 2001) [contains *De Oblacione Iugis Sacrificii*]
11. ***Two revisions of Rolle's English Psalter Commentary and the related Canticles**, ed. Anne Hudson, 3 vols (EETS 340-3, 2012-14)
12. ***Four Wycliffite Dialogues**, ed. Fiona Somerset (EETS 333, 2009)
13. 'A Lollard Tract: on Translating the Bible into English', ed. C. F. Bühler, *Medium Aevum*, 7 (1938), 167-83
14. ***Anne Hudson, *Doctors in English: A Study of the Wycliffite Gospel Commentaries*** (Liverpool, 2015)
15. ***A Glossed Wycliffite Psalter: Oxford, Bodleian Library MS Bodley 554**, ed. by Michael P. Kuczynski, 2 vols, EETS OS 352-3 (Oxford, 2019)

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

Of related interest:

- ****From the Vulgate to the Vernacular: Four Debates on an English Question c. 1400**, ed. and trans. Elizabeth Solopova, Jeremy Catto and Anne Hudson (Toronto, 2020): important translation from Latin of Oxford debates on vernacular scripture
- ***'The Letter of William Wyche'**, ed. and trans. Christopher Bradley, *PMLA* 127/2 (2012), 626-42
- For an influential example of contemporary vernacular **orthodox homiletics**, see *John Mirk's Festial*, ed. Susan Powell (EETS 334 & 336, 2009/10)
- ***A Macaronic Sermon Collection from Late Medieval England: Oxford MS Bodley 649**, ed. and trans. Patrick J. Horner (Toronto, 2006)
- *Dives and Pauper*, ed. Priscilla Barnum, EETS 275 (1976), 280 (1980), 323 (2004)
- ***Nicholas Love, Mirror of the Blessed Life of Jesus Christ**, ed. M. G. Sargent (Exeter, 2005)
- *Dives and Pauper*, ed. Priscilla Barnum, 2 vols in 3 (EETS, 1976-2004)

Reginald Pecock:

- *Repressor of Overmuch Blaming of the Clergy*, ed. C Babington, 2 vols, Rolls series (London, 1860)
- ***Reginald Pecock's Book of Faith**, ed. J. L. Morrison (Glasgow, 1909)
- *Reule of Crysten Religioun*, ed. W. C. Greet (EETS 171, 1927)
- *The Donet*, ed. E.V. Hitchcock (EETS 156, 1921)
- *Folewer to the Donet*, ed. E.V. Hitchcock (EETS 164, 1924)

Poetry:

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

SECONDARY READING:

John Wyclif:

- **Essential:**
- Anthony Kenny (ed): *Wyclif in his Times* (Oxford, 1986)
 - ***John Wyclif** (Oxford, 1985)
- Stephen Lahey: *John Wyclif* (Oxford, 2009)
- Jeremy Catto, ***'Wyclif and Wycliffism at Oxford'**
 - 'Theology after Wycliffism'
 - Both in ****The History of the University of Oxford vol. II: Late Medieval Oxford**, ed. by Jeremy Catto and Ralph Evans (Oxford, 1992)
- ***Ian Levy (ed): A Companion to John Wyclif: Late Medieval Theologian** (Leiden, 2006)
- J. A. Robson, *Wyclif and the Oxford Schools* (Cambridge, 1961)

- Alexander Brungs and Frédéric Goubier, 'On Biblical Logicism: Wyclif, *Virtus Sermonis* and Equivocation' [+ further references therein to important recent work on Wyclif's philosophy of language], *Recherches de Théologie et Philosophie Médiévales* 76 (2009), 201-246
- Andrew Kraebel, *Biblical commentary and translation in later medieval England: experiments in interpretation* (Cambridge, 2020)
- *Kantik Ghosh and Pavel Soukup (eds), *Wycliffism and Hussitism: methods of thinking, writing and persuasion c. 1360 – c. 1460* (Turnhout: Brepols, 2021): see esp. papers by Hoenen, Grellard, Campi, Somerset, Schuehle-Lewis [on Trinity College MS 93]
- **Further:**
- Anne Hudson and Michael Wilks (eds): *From Ockham to Wyclif*. Studies in Church History Subsidia 5 (Oxford, 1987)
- Anne Hudson, *Studies in the Transmission of Wyclif's Writings* (Aldershot/Variorum, 2008)
- Ian Levy: *John Wyclif: Scriptural Logic, Real Presence and the Parameters of Orthodoxy* (Marquette, 2003)
- Ian Levy, *Holy Scripture and the Quest for Authority at the End of the Middle Ages* (Notre Dame, 2012)
- Michael Wilks: *Wyclif: Political Ideas and Practice* (Oxford, 2000)
- Kantik Ghosh: *The Wycliffite Heresy: Authority and the Interpretation of Texts* (Cambridge, 2002)
- Stefano Simonetta and M-T. Fumagalli Beonio Brocchieri (eds): *Wyclif: Logica Politica Theologia* (Florence, 2003)
- *Helen Barr and Anne Hutchison (eds), *Text and Controversy from Wyclif to Bale* (Turnhout, 2005)
- *Mishtooni Bose and J. Patrick Hornbeck (eds), *Wycliffite Controversies* (Turnhout, 2011)
- P Hornbeck and M Van Dussen (eds), *Europe After Wyclif* (NY, 2016)
- *Before and After Wyclif: Sources and Textual Influences*, ed. Stefano Simonetta and Luigi Campi (Basel, 2020)
- Rory Cox, *John Wyclif on War and Peace* (Boydell, 2014)
- David Lavinsky, *The material text in Wycliffite biblical scholarship: inscription and sacred truth* (Boydell, 2017)

English Wycliffite writings / Lollardy / Wycliffite Bible:

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

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

The literature on Wycliffism is now vast; the following is a select bibliography that will be supplemented in class depending on your interests. You will find further bibliography and other materials of interest **on**

<http://lollardsociety.org/>

- *Mishtooni Bose and J. Patrick Hornbeck, eds, *Wycliffite Controversies* (Turnhout, 2011)
- J Patrick Hornbeck, *What is a Lollard? Dissent and Belief in Late Medieval England* (Oxford, 2010)
- Margaret Aston and Colin Richmond (eds), *Lollardy and Gentry in the Later Middle Ages* (Stroud, 1997)
- Anne Hudson, 'William Thorpe and the Question of Authority', *Christian Authority: Essays in Honour of Henry Chadwick*, ed. G R Evans (Oxford, 1988)
 - *'Laicus litteratus: the paradox of Lollardy' in *Heresy and Literacy, 1000-1530* (Cambridge: Cambridge University Press, 1994), pp. 222-36
 - *"Five Problems in Wycliffite Texts and a Suggestion." *Medium Ævum* 80.2 (2011): 301- 324.
- *Margaret Aston, *Lollards and Reformers: Images and Literacy in Late Medieval Religion* (London: Hambledon Press, 1984), esp. ch. 6: 'Lollardy and literacy'.

- -----, **Faith and Fire: Popular and Unpopular Religion 1350-1600* (London: Hambledon Press, 1993), esp. ch. 2, 'Wycliffe and the Vernacular'.
- Rita Copeland, 'Childhood, Pedagogy and the Literal Sense: From Late Antiquity to the Lollard Heretical Classroom', *New Medieval Literatures*, 1 (1997), 125-56
- -----, 'William Thorpe and his Lollard Community: Intellectual Labor and the Representation of Dissent', in *Bodies and Disciplines: Intersections of Literature and History in Fifteenth-Century England*, ed. David Wallace and Barbara Hanawalt (Minneapolis, 1996), pp. 199-221
- -----, **Pedagogy, Intellectuals and Dissent in the Later Middle Ages: Lollardy and Ideas of Learning* (Cambridge, 2001)
 - **Rhetoric, Hermeneutics and Translation: Academic Traditions and Vernacular Texts* (Cambridge, 1992)
- -----**'Wycliffite Ciceronianism? The General Prologue to the Wycliffite Bible and Augustine's De Doctrina Christiana'*, in Constant J. Mews, Cary J. Nederman and Rodney M. Thomson (eds), *Rhetoric and Renewal in the Latin West 1100-1540: Essays in Honour of John O. Ward* (Turnhout: Brepols, 2003), pp. 185-200
- Kantik Ghosh, **The Wycliffite Heresy: Authority and the Interpretation of Texts* (Cambridge, 2002)
- -----, 'Logic and Lollardy', *Medium Aevum*, 76 (2007).
- -----, 'Wycliffism and Lollardy' in *The Cambridge History of Christianity: Christianity in Western Europe 1000-1500*, ed. Miri Rubin and Walter Simons (Cambridge, 2009).
 - 'Wycliffite Affiliations: Some Intellectual-Historical Contexts', in *Wycliffite Controversies*, ed. Bose and Hornbeck (2011)
- -----, 'Logic, Scepticism and Heresy in Later Medieval Europe: Oxford, Vienna, Constance', in *Uncertain Knowledge: scepticism, relativism and doubt in the Middle Ages*, ed. D. Denery, K Ghosh, and N Zeeman (Turnhout, 2014)
- -----, 'University-Learning, Theological Method and Heresy in 15th C England', in *Religious Controversy in Europe, 1378-1536*, ed. Michael Van Dussen and Pavel Soukup (Turnhout, 2013)
- -----, **'Magisterial Authority, Heresy and Lay Questioning in Early 15th-Century Oxford'*, *Revue de l'histoire des religions* 231/2 (2014), 293-311 [on Bodley 649]
 - , 'And so it is licly to men: Probabilism and Hermeneutics in Wycliffite Discourse', *Review of English Studies*, 70 (2019), 418-36
 - , 'After Wyclif: Philosophy, Polemics and Translation in the *English Wycliffite Sermons*', in Campi and Simonetta (eds), *Before and After Wyclif*
- **Kantik Ghosh and Pavel Soukup (eds), Wycliffism and Hussitism: methods of thinking, writing and persuasion c. 1360 – c. 1460* (Turnhout: Brepols, 2021): see esp. papers by ***Hoenen, Grellard, Campi, Somerset, Schuehle-Lewis* [on Trinity College MS 93]
- **Ralph Hanna III: "'Vae Octuplex", Lollard Socio-Textual Ideology, and Ricardian-Lancastrian Prose Translation'*, in *Criticism and Dissent in the Middle Ages* (Cambridge, 1996), pp. 244-63.
- -----, 'The Difficulty of Ricardian Prose Translation: the Case of the Lollards', *Modern Language Quarterly*, 51 (1990), 319-40.
- **Fiona Somerset, Clerical Discourse and Lay Audience in Late Medieval England* (Cambridge, 1998)
 - *Feeling like Saints: lollard writings after Wyclif* (Ithaca, 2014)
- -----, ***'Their writings'*, in *A Companion to Lollardy*, ed. Hornbeck
- -----, **'Radical Latin and the Stylistics of Reform'*, *Yearbook of Langland Studies* 17 (2003), 73-92
- -----, 'Wycliffite Prose' in *A Companion to Middle English Prose*, ed. A. S. G. Edwards (Cambridge, 2004)
- -----, 'Professionalizing Translation at the Turn of the Fifteenth Century: Ullerston's *Determinacio*, Arundel's *Constitutiones*', in *The Vulgar Tongue: Medieval and Postmedieval Vernacularity*, ed. by Fiona Somerset and Nicholas Watson (University Park, PA: Pennsylvania University Press, 2003), pp. 145-57

- -----, 'Wycliffite Spirituality', in Barr and Hutchison (eds), *Text and Controversy from Wyclif to Bale*
- *Helen Barr and Anne Hutchison (eds), *Text and Controversy from Wyclif to Bale* (Turnhout, 2005)
- Christina von Nolcken, 'A certain sameness and our response to it in English Wycliffite Texts', in Richard Newhauser and John Alford, *Literature and Religion in the Later Middle Ages: Philological Studies in Honour of Siegfried Wenzel* (Binghamton, NY, 1995)

****Nicholas Watson, 'Censorship and cultural change in late medieval England: vernacular theology, the Oxford translation debate, and Arundel's *Constitutions* of 1409', *Speculum* 70 (1995), 822-64. [Hugely influential but by-no-means-definitive article on the differences between Ricardian and Lancastrian literary and religious cultures.] The Oxford conference *After Arundel* was in part devoted to discussing Watson's work: see below for the proceedings ed. by Vincent Gillespie and Kantik Ghosh (Turnhout, 2011)**

- 'Conceptions of the Word: the mother-tongue and the incarnation of God', *New Medieval Literatures* 1 (1997), 85-124
- 'Visions of Inclusion: Universal Salvation and Vernacular Theology in Pre-Reformation England', in *Journal of Medieval and Early Modern Studies* 27 (1997): 145-87.
- *Daniel Hobbins, 'The schoolman as public intellectual: Jean Gerson and the late medieval tract', *American Historical Review* 108 (2003), 1308-37. [Useful for general context – how does Hobbins define the medieval 'intellectual' and what bearing might this have on our own explorations of Wycliffite literary culture?]
 - *Authorship and Publicity before Print: Jean Gerson and the Transformation of Late Medieval Learning* (Philadelphia, 2009)
- *Maarten Hoenen, 'Ideas. Institutions and Public Scandal: Academic Debates in Late Medieval Scholasticism', in Ghosh and Soukup, eds, *Wycliffism and Hussitism*, pp. 29-72.
- *Fiona Somerset, Jill Havens and Derrick Pittard (eds), *Lollards and their influence in Late Medieval England* (Woodbridge, 2003); **contains bibliography.**
- Joanna Summers, *Late Medieval Prison-Writing and the Politics of Autobiography* (Oxford, 2004)
- Elizabeth Schirmer, 'William Thorpe's Narrative Theology', *SAC* 31 (2009), 267-99.
- Maureen Jurkowski, 'The Arrest of William Thorpe in Shrewsbury and the Anti-Lollard Statute of 1406', *Historical Research*, 75 (2002), 273-95.
- Bradley, Christopher G., 'Trials of Conscience and the Story of Conscience', *Exemplaria*, 24 (2012), 28-45
- Michael Van Dussen, *From England to Bohemia: Heresy and Communication in the Later Middle Ages* (Cambridge, 2012)
- Anna Lewis, 'Lollards, Literalism and the Definition of Bad Readers', in Annette Gris  et al. (ed), *Devotional Literature and Practice in Medieval England: Readers, Reading and Reception* (Turnhout: Brepols, 2017)
- Laura Varnam. *The church as sacred place in Middle English literature and culture* (Manchester, 2018)
- Wendy Scase, *Literature and Complaint in England 1272-1553* (Oxford, 2007)
- Jill Havens, "'As Englishe is comoun langage to oure puple": The Lollards and Their Imagined "English" Community', in *Imagining a Middle English Nation*, ed. Kathy Lavezzo (Minnesota, 2003)
- Kellie Robertson K., 'Common Language and Common Profit', in: Cohen J.J. (ed) *The Postcolonial Middle Ages. The New Middle Ages*. Palgrave Macmillan, New York (2000)
- Edwin Craun, *Ethics and Power in medieval English Reformist Writing* (Cambridge, 2010)
- Ian Christopher Levy, 'The words of institution and devotion to the Host in the wake of Wyclif', in Campi and Simonette (eds), *Before and After Wyclif* (Basel, 2020)
- *Several articles of interest in *Yearbook of Langland Studies*, 31 (2017)

Wycliffite Bible

- *Mary Dove, *The First English Bible* (Cambridge, 2007)
- Elizabeth Solopova (ed), ***The Wycliffite Bible: Origin, History and Interpretation* (Leiden, 2017)
 - *MSS of the Wycliffite Bible in the Bodleian and Oxford College Libraries* (Liverpool, 2016)
 - 'From Bede to Wyclif: The Knowledge of Old English within the Context of Late Medieval English Biblical Translation and Beyond', *Review of English Studies* 70 (2019)
 - 'The Wycliffite Psalms', in *The Psalms and Medieval English Literature*, ed. Tamara Atkin and Francis Leneghan (Brewer, 2017)
- *Andrew Kraebel, *Biblical commentary and translation in later medieval England: experiments in interpretation* (Cambridge, 2020)
- K Kennedy, *The Courtly and Commercial Art of the Wycliffite Bible* (Turnhout, 2014)
- David Lavinsky, *The Material Text in Wycliffite Biblical Scholarship: Inscription and Sacred Truth* (Suffolk, 2017)
- Annie Sutherland, *English Psalms in the Middle Ages: 1300-1450* (Oxford, 2015)
- Hannah Schuehle-Lewis, 'Openliere and Shortliere: Methods of Exegesis and Abbreviation in a Wycliffite 'Summary' of the Bible', in Kantik Ghosh and Pavel Soukup (eds), *Wycliffism and Husstism: methods of thinking, writing and persuasion c. 1360 – c. 1460* (Turnhout: Brepols, 2021), pp. 201-21

Relevant to biblical study:

- Cornelia Linde, *How to Correct the Sacra Scriptura: Textual Criticism of the Latin Bible between the Twelfth and Fifteenth Century* (Oxford, 2012)

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

- *Helen Spencer, *English Preaching in the Late Middle Ages* (Oxford, 1993)
- *Siegfried Wenzel, *Latin sermon collections in later medieval England* (Cambridge, 2005)

On **translation**, see chapters by

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

Also of use:

- *Alexander Russell, *Conciliarism and heresy in 15th-century England* (Cambridge, 2017)
- *David Aers, *Sanctifying Signs: Making Christian Tradition in Late Medieval England* (Notre Dame, 2004)
- Curtis Bostick, *The Antichrist and the Lollards* (Leiden, 1998)
- Matti Peikola, *Congregation of the Elect: Patterns of self-fashioning in English Lollard writings* (Turku, 2000)
- Katherine Little, *Confession and Resistance: Defining the self in late-medieval England* (Notre Dame, 2006)
- Shannon McSheffrey, *Gender and Heresy* (Philadelphia 1995)
 - 'Heresy, Orthodoxy, and English Vernacular Religion, 1480-1525', *Past and Present*, 186 (2005): 47-80.
- Paul Strohm, *England's Empty Throne: Usurpation and the Language of Legitimation, 1399-1422* (New Haven and London, 1998)
- Andrew Cole, *Literature and Heresy in the Age of Chaucer* (Cambridge, 2008)
- *Andrew Larsen, *The School of Heretics: Academic Condemnation at the University of Oxford 1277-1409* (Leiden, 2011)
- ****Vincent Gillespie and Kantik Ghosh, eds, *After Arundel: Religious Writing in Fifteenth-Century England* (Turnhout, 2011): important papers by Gillespie, Catto, Sargent, Johnson and others**

- Shannon Gayk, *Image, Text and Religious Reform in Fifteenth-Century England* (Cambridge, 2010)
- Ryan Perry and Stephen Kelly, eds, *Devotional Culture in Late Medieval England and Europe* (Turnhout, 2014)
- Ian Johnson and Allan Westphall, ed., *The Pseudo-Bonaventuran Lives of Christ* (Turnhout, 2013)
- Ian Johnson, *The Middle English Life of Christ: academic discourse, translation and vernacular theology* (Turnhout, 2013)
- Judy Ann Ford, *John Mirk's Festial* (Cambridge, 2006)
- Jenni Nuttall, *The creation of Lancastrian Kingship: Literature, language and politics in late medieval England* (Cambridge, 2007)
- **Kathryn Kerby-Fulton, *Books under Suspicion*** (Notre Dame, 2006): (has given rise to debate: see the **roundtable** devoted to this book in *Journal of British Studies*, 46 (2007) + Kerby-Fulton's response)
- See also Allan Westphall's review on the 'Geographies of Orthodoxy' website:
<http://www.qub.ac.uk/geographies-of-orthodoxy/discuss/2007/11/08/review-books-under-suspicion/>

Reginald Pecock

- *Wendy Scase, *Bishop Reginald Pecock* ((Variorum, 1996)
 - 'Reginald Pecock, John Carpenter, and John Colop's "common-profit" books: aspects of book ownership and circulation in 15th century London', *Medium Aevum*, 61 (1992)
- *V. H. H. Green, *Bishop Reginald Pecock: A Study in Ecclesiastical History and Thought* (Cambridge, 1945)
- Joseph Patrouch, *Reginald Pecock* (New York, 1990)
- James Simpson, 'Reginald Pecock and John Fortescue', in *A Companion to Middle English Prose*, ed. A. S. G. Edwards (Cambridge, 2004)
- Mishtooni Bose: 'The annunciation to Pecock: clerical *imitatio* in the fifteenth century', *Notes and Queries*, n.s. 47 (2000), 172-76.
 - 'Two phases of scholastic self-consciousness: reflections on method in Aquinas and Pecock', in *Aquinas as Authority*, ed. Paul van Geest, Harm Goris and Carlo Leget. Publications of the Thomas Instituut te Utrecht, n.s. 7 (Louvain: Peeters, 2001), pp. 87-107.
 - *'Reginald Pecock's vernacular voice', in Jill Havens, Derrick Pitard and Fiona Somerset eds. *Lollards and Their Influence in Late Medieval England* (Woodbridge: Boydell and Brewer, 2003), pp. 217-236.
 - *'Vernacular Philosophy and the Making of Orthodoxy in the Fifteenth Century', *New Medieval Literatures* 7, eds. Wendy Scase, Rita Copeland and David Lawton (Oxford University Press, 2005), pp. 73-99.
 - 'Writing, Heresy and the Anticlerical Muse', in Elaine Treharne and Greg Walker (eds.), *The Oxford Handbook of Medieval Literature in English* (Oxford: Oxford University Press, 2010), pp. 276-296.
 - 'Vernacular opinions' in *Uncertain Knowledge: scepticism, relativism and doubt in the Middle Ages*, ed. D. Denery, K Ghosh, and N Zeeman (Turnhout, 2014)
- Kantik Ghosh, 'Bishop Reginald Pecock and the Idea of "Lollardy"', in *Text and Controversy from Wyclif to Bale*, eds. Helen Barr and Ann Hutchison (Turnhout, 2005)
 - 'Logic and Lollardy', *Medium Aevum*, 76 (2007)
 - 'University-Learning, Theological Method and Heresy in 15th C England', in *Religious Controversy in Europe, 1378-1536*, ed. Michael Van Dussen and Pavel Soukup (Turnhout, 2013)
 - 'Reginald Pecock's *moral philosophie* and Robert Holcot O.P.: faith, probabilism, and "conscience"', *New Medieval Literatures*, 22 (2022), 260-301
- Stephen Lahey, 'Reginald Pecock on the Authority of Reason, Scripture and Tradition', *Journal of Ecclesiastical History* 56 (2005), 235-260.

- James Landman, ‘“The Doom of Resoun”: Accommodating Lay Interpretation in Late Medieval England’, in *Medieval Crime and Social Control*, ed. Barbara Hanawalt and David Wallace (Minneapolis, 1999)
- Jeremy Catto, ‘The King’s Government and the Fall of Pecock’, in *Rulers and Ruled in Late Medieval England*, ed. Rowena Archer and Simon Walker (London, 1995)
- **R. M. Ball, ‘The Opponents of Bishop Pecok’, *Journal of Ecclesiastical History*, 48 (1997), 230-62
- Allan F. Westphall, ‘Reconstructing the Mixed Life in Reginald Pecock’s *Reule of Crysten Religioun*’ in *After Arundel*, ed. Vincent Gillespie and Kantik Ghosh (Turnhout, 2011)
- Kirsty Campbell, *The Call to Read: Reginald Pecock’s Books and Textual Communities* (Notre Dame, 2010)
- Norman Doe, *Fundamental Authority in Late Medieval English Law* (Cambridge, 1990)
- Shannon Gayk, *Image, Text and Religious Reform in Fifteenth-Century England* (Cambridge, 2010)
- Sarah James, ‘Langagis, whose reules ben not written: Pecock and the uses of the vernacular’, in *Vernacularity in England and Wales: c. 1300- c.1500*, ed. Elisabeth Salter and Helen Wicker, (Brepols, 2011), pp. 101-17
 - ‘Revaluating vernacular theology: the case of Reginald Pecock’, *Leeds Studies in English*, NS 33 (2002), 135-69
- Ian Johnson, ‘Mediating voices and texts: Nicholas Love and Reginald Pecock’, in Laura Ashe and Ralph Hanna (eds), *Medieval and Early Modern Religious Cultures* (Cambridge, 2019)
 - ‘Pecock’s Migrations across the Religious Field: the Dynamics and Boundaries of the Failure of a Reforming Bishop and His Texts in Mid-Fifteenth-Century England’, *Church History and Religious Culture*, 99 (2019), 371-386
- Anna Lewis, ‘Reginald Pecock’s Challenge to Non-Disputing Lollards’, *Studies in Philology*, 112 (2015), 39-67
- J. A. T. Smith, ‘English and Latin lexical innovations in Reginald Pecock’s corpus’, *Neophilologus* 100 (2016), 315-33
- **See also Mishtooni Bose, ‘Intellectual Life in Fifteenth-Century England’, *New Medieval Literatures* 12 (2010), 333-65**

Poetry:

- *Wendy Scase, *Piers Plowman and the New Anticlericalism* (Cambridge, 1989)
- *Emily Steiner, *Reading Piers Plowman* (Cambridge, 2013), esp. c. 4
- Fiona Somerset, *Clerical Discourse and Lay Authority in Late Medieval England* (Cambridge, 1998), esp. c. 2
- *Fiona Somerset, ‘Expanding the Langlandian Canon: Radical Latin and the Stylistics of Reform’, *Yearbook of Langland Studies* 17 (2003), 73-92 + *articles by Andrew Cole, Derek Pearsall and Anne Hudson in the same volume.
- Andrew Cole, *Literature and Heresy in the Age of Chaucer* (Cambridge, 2008)
- *John Bowers, *Chaucer and Langland: the Antagonistic Tradition*
- *J. M. Bowers: ‘Piers Plowman and the Police: Notes towards a history of the Wycliffite Langland’, *Yearbook of Langland Studies*, 6 (1992), 1-50.
- James Simpson, ‘Desire and the Scriptural Text’, see below under Copeland (ed), *Criticism and Dissent*
- Ralph Hanna III, ‘Langland’s Ymaginatif: Images and the Limits of Poetry’, in *Images, Idolatry and Iconoclasm in Late Medieval England*, eds. Jeremy Dimmick, James Simpson and Nicolette Zeeman (Oxford: Oxford University Press, 2003), 81-94.
- Alastair Minnis, ‘Langland’s Ymaginatif and Late-Medieval Theories of Imagination’, *Comparative Criticism* 3 (1981), 71-103
- *Michelle Karnes, *Imagination, Meditation and Cognition in the Middle Ages* (Cambridge, 2011)
- *Andrew Galloway, ‘Piers Plowman and the Schools’, *Yearbook of Langland Studies* 6 (1992), 89-107.

- *Nicolette Zeeman, “‘Studying’ in the Middle Ages – and in *Piers Plowman*”, *New Medieval Literatures* 3 (1999), 185-212
 - **Piers Plowman and the Medieval Discourse of Desire* (Cambridge, 2006)
 - **The arts of disruption: allegory and PP* (Oxford, 2020)
- Pamela Gradon, ‘Langland and the Ideology of Dissent’, *Proceedings of the British Academy*, 66 (1980)
- *Steven Justice and Kathryn Kerby-Fulton eds., *Written Work: Langland, Labor and Authorship* (Philadelphia, PA: University of Pennsylvania Press, 1997). All relevant, but see especially Kerby-Fulton, ‘Langland and the Bibliographic Ego’.
- A.V.C. Schmidt, *The Clerkly Maker: Langland’s Poetic Art* (Cambridge: Brewer, 1987)
 - *Earthly Honest Things: Collected Essays on PP* (Newcastle, 2012)
- Ralph Hanna III, “‘Meddling with Makings’ and Will’s Work”, in A.J. Minnis ed. *Late-Medieval Religious Texts and their Transmission: Essays in Honour of A.I. Doyle* (Cambridge: D.S. Brewer, 1994), 85-94.
- **Rita Copeland ed., *Criticism and Dissent in the Middle Ages* (Cambridge: Cambridge University Press, 1996). See in particular Copeland’s introduction and the chapters by Nicolette Zeeman (‘The schools give a license to the poets’), James Simpson (‘Desire and the scriptural text: Will as reader in *Piers Plowman*’) and Ralph Hanna III (‘Lollard socio-textual ideology’)
- Janet Coleman, *Piers Plowman and the Moderni* (Rome: edizione di storia e letteratura, 1984).
- Emily Steiner, *Documentary Culture and the Making of Medieval English Literature* (Cambridge, 2003)
- Emily Steiner and Candace Barrington (eds), *The Letter of the Law: Legal Practice and Literary Production in Medieval England* (Ithaca, 2002)
- *David Aers, *Beyond Reformation? An essay on Piers Plowman and the End of Constantinian Christianity* (Notre Dame, 2015)
- *Helen Barr, *Signes and Sothe: Language in the Piers Plowman Tradition* (Cambridge, 1994)
 - ‘The Deafening Silence of Lollardy in the Digby Lyrics’, in *Wycliffite Controversies*, ed. Bose and Hornbeck (2011)
 - ‘This holy tyme: Present Sense in the Digby Lyrics’, in *After Arundel*, ed. Gillespie and Ghosh (2011)
- James Simpson, ‘The Constraints of Satire in *Piers Plowman* and *Mum and the Sothsegger*’, in Helen Phillips (ed), *Langland, the Mystics and the Medieval English Religious Tradition* (Cambridge, 1990)
 - ***The Oxford English Literary History 1350-1547: Reform and Cultural Revolution* (Oxford, 2002)
- Stephen Yeager, ‘Lollardy in *Mum and the Sothsegger*: a reconsideration’, *Yearbook of Langland Studies*, 25 (2011)
- John Scattergood, ‘*Pierce the Ploughman’s Crede*: Lollardy and Texts’, in *Lollardy and the Gentry in the Later Middle Ages*, ed. Margaret Aston and Colin Richmond (1997)
- Wendy Scase, ‘Latin composition lessons, *PP* and the *PP* Tradition’, in *Answerable Style: The Idea of the Literary in Medieval England*, ed. Frank Grady and Andrew Galloway (Ohio, 2013)
- Tamas Karath, ‘Vernacular Authority and the Rhetoric of Sciences in Pecock’s *The Folwer to the Donet* and in *The Court of Sapience*’, in *After Arundel*, ed. Gillespie and Ghosh (2011)

Many articles of importance in the ****Yearbook of Langland Studies**: always check recent volumes, especially the ‘**Annual Bibliography**’ at the end. The YLS covers both Langland and related literature, including the ‘Piers Plowman Tradition’.

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

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

Old English poetry: Cynewulf and the Cynewulf canon

Course Convenor: 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.

Week 1: Cynewulf and the Cynewulf canon

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

Week 2: Time and space

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

Week 3: Uncertain eschatologies

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

Week 4: Gender, body, and power

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

Week 5: Style and structure

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

Week 6: Final thoughts

Our final seminar will provide a space for tying up loose ends from the course, but more particularly will give students the chance to give informal presentations on their chosen topics for discussion and feedback. Alongside the 'signed' works of Cynewulf, we will focus on other 'Cynewulfian' poems such as *Guthlac B*, *Andreas*, *The Dream of the Rood*, and *The Phoenix*, as well as *Beowulf*, *Judith*, and *Christ I (Advent)* and *Christ III (Christ in Judgement)*. Parallel text editions such as those produced for the 'Dumbarton Oaks Medieval Library' will be particularly useful for this:

- *The Beowulf Manuscript*, ed. and trans. R. D. Fulk (Cambridge, MA: Harvard University Press, 2010).
- *Old Testament Narratives*, ed. and trans. Daniel Anlezark (Cambridge, MA: Harvard University Press, 2011).
- *The Old English Poems of Cynewulf*, ed. and trans. Robert E. Bjork (Cambridge, MA: Harvard University Press, 2013).
- *Old English Poems of Christ and His Saints*, ed. and trans. Mary Clayton (Cambridge, MA: Harvard University Press, 2013).
- *Old English Shorter Poems Vol. I Religious and Didactic*, ed. and trans. Christopher A. Jones (Cambridge, MA: Harvard University Press, 2012).
- *Old English Shorter Poems Vol. II Wisdom and Lyric*, ed. and trans. Robert E. Bjork (Cambridge, MA: Harvard University Press, 2014).

Some prior study of Old English would be helpful. You might want to look at an introductory guide such as Mark Atherton's *Complete Old English* (London: Hodder Education, 2010) or Peter Baker's *Introduction to Old English* (Chichester: Wiley-Blackwell, 2012). For a more detailed (but still user-friendly) look at how the language works, see Jeremy J. Smith's *Old English: A Linguistic Introduction* (Cambridge: Cambridge University Press, 2009). Attending the 'Old English for Graduates' classes in Michaelmas Term is important preparation for this course.

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

Introductory Bibliography

On the Old English poetic tradition:

- Brodeur, Arthur: *The Art of Beowulf* (Berkeley: University of California Press, 1959).
- Bredehoft, Thomas A.: *Authors, Audiences, and Old English Verse* (Toronto: University of Toronto Press, 2009),
- Foley, John Miles: 'Texts That Speak to Reader Who Hear: Old English Poetry and the Languages of Oral Tradition', in *Speaking Two Languages: Traditional Disciplines and Contemporary Theory in Medieval Studies*, ed. Allen J. Frantzen (Albany: State University of New York Press, 1991), 141–56.
- Greenfield, Stanley: *The Interpretation of Old English Poetry* (London: Routledge & Kegan Paul, 1972).
- Momma, Haruko: 'Old English Poetic Form: Genre, Style, Prosody', in *The Cambridge History of Early Medieval English Literature*, ed. Clare Lees (Cambridge: Cambridge University Press, 2012), 278–308.
- Orchard, Andy: 'Old English and Anglo-Latin: The Odd Couple', in *A Companion to British Literature: Volume I: Medieval Literature 700–1450*, eds. Robert DeMaria, Jr., Heesok Chang, and Samantha Zacher (Chichester: Wiley-Blackwell, 2014), 273–92.
- Shippey, T. A.: *Old English Verse* (London: Hutchinson, 1972).
- Thornbury, Emily: *Becoming a Poet in Anglo-Saxon England* (Cambridge: Cambridge University Press, 2014).

Editions of Cynewulf's poetry:

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

- *The Vercelli Book*, ed. George Philip Krapp, *The Anglo-Saxon Poetic Records* vol. II, (New York: Columbia University Press, 1932) [for *Elene* and *The Fates of the Apostles*].
- *The Exeter Book*, ed. George Philip Krapp and Elliott van Kirk Dobbie, *The Anglo-Saxon Poetic Records* vol. III (New York: Columbia University Press, 1936) [for *Christ II* and *Juliana*].

The Exeter Book poems can also be found in *The Exeter Anthology of Old English Poetry: An Edition of Exeter Dean and Chapter MS 3501*, ed. Bernard Muir, 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:

<i>Christ II</i>	<i>The Christ of Cynewulf</i> , ed. Albert S. Cook (Boston: Ginn & Co., 1900).
<i>Juliana</i>	<i>Juliana</i> , ed. Rosemary Woolf (Exeter: University of Exeter Press, 1977).
<i>Elene</i>	<i>Cynewulf's Elene</i> , ed. P. O. A. Gradon (Exeter: University of Exeter Press, 1977).
<i>Fates of the Apostles</i>	<i>Andreas and The Fates of the Apostles</i> , ed. Kenneth R. Brooks (Oxford: Oxford University Press, 1961)

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

Selected reading on Cynewulf and the Cynewulf canon:

- *The Cynewulf Reader*, ed. Robert E. Bjork (Routledge: New York and London, 2001).
- Anderson, Earl R., *Cynewulf: Structure, Style and Theme in his Poetry* (Rutherford, NJ: Fairleigh Dickinson University Press, 1983).
- Birkett, Tom, 'Runes and *Revelatio*: Cynewulf's Signatures Reconsidered', *Review of English Studies* 65 (2014), 771–89.
- Bjork, Robert E., *The Old English Verse Saints' Lives: a Study in Direct Discourse and the Iconography of Style*, *McMaster Old English Studies and Texts* 4 (Toronto: University of Toronto Press, 1985).
- Bridges, Margaret E., *Generic Contrast in Old English Hagiographical Poetry*, *Anglistica* 22 (Copenhagen: Rosenkilde and Bagger, 1984).

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

Andrewes and Donne: Performing Religious Discourse

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

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

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

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

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

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

Term Plan

Key (see also Bibliography which follows below)

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

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

Week 1: Sermons: genre & purpose

Class Texts: Donne, 'A Lent-Sermon Preached at Whitehall, February 12, 1618', OESJD i.9; Andrewes, 'A Sermon Preached before the King's Majestie . . . XXIV. of May, A.D. MDCXVIII. being Whit-Sunday', in Andrewes, ed. LASSL, pp. 207-24.

Preparation: Understand the basic structural parts of an early modern sermon - text, 'sum' and/or 'exordium', divisio[n] – as well as the five basic stages of composing a classical/humanist oration (inventio, dispositio, elocutio, memoria, actio). Prepare an outline of each of the two sermons. What kinds of choices do you see the two preachers making about the structure of their two sermons, and with what results? How are issues like inspiration, eloquence, and edification negotiated in each? How do you understand each preacher's declared view of the role of the preacher?

Reading: Bibliography I. Mack (2002), McCullough (2013), Morrissey (2002); III. Clement (2017), Hunt (2010), McCullough (2006), Morrissey (2011); VI. Shami, (2011), Crawforth (2013), Wesley (2009).

Week 2: Words & Things

Class Texts: Donne, 'Preached at Pauls, upon Christmas Day, in the Evening. 1624', PS vi.8; Andrewes, 'A Sermon Preached . . . MDCXIII. being CHRIST-MASSE day.', *XCVI Sermons* (1629), G6^v-H5^v (= *EEBO STC* 606, image sets 42-47).

Preparation: Read these Christmas sermons alert to the implications of each preacher's understanding of the Incarnation's relevance for signification as applied to texts; i.e., if Christ is 'the Word made flesh', how does each preacher understand the signifying capacity of 'word(s)' with a small 'w'? What does each suggest about how people (whether preacher or congregation) should or can make 'words' into 'things'? Do you see views about these issues in any way reflected in the sermons' form or style?

Reading: Bibliography III. McCullough (1998), chs. 1 & 3; VI. Bloomfield (2018); VII. Eliot (1932), Lake (1991); Lossky (1990), Reisner (2007). Other Christmas (Nativity) sermons by Andrewes: nb particularly those on texts central to the doctrine of the Incarnation, e.g. on John 1.14 ('And the Word was made flesh'; 1611); or sign theory, e.g. Luke 2.12-13 ('And this shall be a sign unto you'; 1618). Other Christmas sermons by Donne (all St Paul's, from 1621, thus in PS iii, iv, vi-ix).

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

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

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

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

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

- Class Texts:* Andrewes, 'Preached . . . on Easter day . . . 1620' (LASSL, no. XII), and 'Preached . . . the I. of Aprill, A.D. MDCXXI, being Easter Day.' (XCVI Sermons (1629), pp. 543-52)
- Preparation:* As with Donne's Virginia sermon, Andrewes' linked Easter sermons have attracted significant attention; the responses are rich and wide-ranging. We might base discussions in how you think Andrewes treats a female subject: is - or how is - her gender important to him and with what results for the structure, tone, and emotional landscape of these sermons? How would you compare the two? How does Andrewes represent female desire?
- Reading:* Bibliography IV. Ettenhuber (2007); VII. Fish (1976), Klemp (1995), Lossky (1990), ch. 5; Moshenska (2014); Murphy (2020); Shuger, 1994 (esp. pp. 170-6). See the manuscript of the 1620 sermon with corrections in Andrewes' hand, in the Wren Digital Library (Trinity College Cambridge): <https://mss-cat.trin.cam.ac.uk/manuscripts/uv/view.php?n=B.14.22&n=B.14.22#c=0&m=0&s=0&cv=39&xywh=0%2C-1167%2C4148%2C5067> A potentially fruitful comparison with Donne might be his sermon 'Preached to Queen Anne . . . December. 14. 1617', on Prov. 8: 17 - words about love and desire spoken by the female personification of Wisdom (OESJD i.4). For theories of the passions as they pertained to women, especially in the context of women as readers of affective religious literature, see Femke Molekamp, Women and the Bible in Early Modern England: Religious Reading and Writing (2013), Ch. 4 ('Women and Affective Religious Reading and Writing).

Week 5: Preaching Politics

- Class Texts:* Donne, 'A Sermon upon the fift of November 1622.' (PS, iv.9); Andrewes, 'A Sermon . . . on the V. of NOVEMBER. A.D. MDCXIII.', XCVI Sermons (2nd ed., 1631), 4N5r-4O5r (= EEBO STC 607, image sets 482-8; I give this instead of 1629 first edition because there is so much bleed-through in it - illegible!)
- Preparation:* Using what you have learned over the term about how preachers craft their sermons for particular occasions and texts, how do you find Donne and Andrewes exploiting the possibilities of the sermon for 'touching' the controversial political occasion of the Gunpowder Plot anniversary? What politico-religious objections are the preachers anticipating and addressing? What kind of political space does D's exegesis of text 'historically' as well as 'prophetically' create? Do you see evidence of each being alert to two different kinds of auditories?
- Useful Reading:* Bibliography: III. Ferrell (1999), Morrissey (2011); VI. Lunderberg (2004), Shami (2011); VII. McGovern (2019), Moshenska (2014). For the Plot and its polemical aftermath, the best study is Antonia Fraser, Faith and Treason: the Story of the Gunpowder Plot; for its place more generally in early modern Protestant English culture see David Cressy, Bonfires and Bells: National Memory and the Protestant Calendar in Elizabethan and Stuart England (1989).

Week 6: Workshop

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

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

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Slow Reading Spenser

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

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

Slow reading differs from close reading. It situates both reader and poem in time; more than that, it implies differential movement in time. The poem cannot be abstracted from its various continuums or contexts: but it can be seen to operate at varying speeds or momentum in relation to them. Slow reading is alert to interruption, to irruption, to forward and backward movements, to simultaneity that need not imply synchrony. The poem may work at a different speed to other discourses or institutions; more profoundly, it may work at a different speed to itself; some figures may be slow, others like lightning; the same applies to scenes, and indeed within scenes. Disparity in time-scales may also imply anachrony at larger scales. What kind of historicity might be recovered? To which pasts, presents, or futures might the poem be speaking? The idea of slow reading points to the reflexive purposes of this course. We will think about what and why we are doing as we do it. We will think about the implied hierarchies in critical reading: how do we decide upon importance? More foundationally, how do we decide upon the presence in a poem of action, passion, sentience? How delicate should our attention be? And equally importantly, how might our critical prose speak to such refinements?

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

A note on reading

The course does not require students to have studied Spenser's work in the past, but everyone should have read at least Books 1-3 and 7 of *The Faerie Queene* before arriving. They should also read Spenser's *Four Hymns*, which is both a wonderful sequence in its own right and works in very suggestive relation to *The Faerie Queene*. Students may choose either the Longman (ed. Hamilton) or Penguin (ed. Roche) editions of *The Faerie Queene*. For Spenser's *Shorter Poems* either the Penguin (ed. McCabe) or Yale (ed. Dunlop) editions are fine. If you read one critical book before the course I suggest Catherine Nicholson, *Reading and Not Reading The Faerie Queene* (Princeton, 2020) which is a wonderful account of the history of readings of the poem, and a generous and galvanizing encouragement to try new things. *The Spenser Encyclopaedia* is a unique resource with mini-essays on everything under the sun. The most efficient archive of past and contemporary critical work is the online journal *Spenser Studies*, which is easily searchable and includes essays from pretty much all the best Spenserians (including most of the ones listed above and below). Richard McCabe (ed.) *The Oxford Handbook of Edmund Spenser*, is a good recent collection.

Other links:

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

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

Classes

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

Week 1: Thinking Reading Slowly

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

- Paul Alpers, *Poetry in The Faerie Queene*, 393-7
- Gordon Teskey, *Spenserian Moments*, ch.11
- Stevie Davies, *The Idea of Woman in Renaissance literature*, 70-77
- Maria Flahey, 'Transporting Florimell: The Place of Simile in Book III of *The Faerie Queene*', *Spenser Studies*, 2018
- William Empson, *Seven Types of Ambiguity*
- James Nohrnberg, 'The Death of Pan', in *The Analogy of The Faerie Queene*, 757-91
- Harry Berger Jr, *Revisionary Play: Studies in the Spenserian Dynamics*, 89-117; 154-171
- Kierkegaard, 'The Immediate Erotic Stages or the Musical Erotic' (2nd half, from 'First Stage' to the end of the chapter), in *Either/Or*
- David Lee Miller, *The Poem's Two Bodies*, ch. 5.
- Theodor Adorno, 'The Essay as Form', and 'Proust', in *Notes to Literature* (Columbia, 2019)
- Eve Kosofsky Sedgwick, 'Paranoid Reading and Reparative Reading':
<https://read.dukeupress.edu/books/book/636/chapter/128566/Paranoid-Reading-and-Reparative-Reading-or-You-re>

Week 2: Scales of Attention, Ethics of Attention

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

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

- Ludwig Wittgenstein, *Philosophical Investigations*, no's 88-142, 203-57
- Walter Benjamin, from *The Arcades Project*, Expose of 1935 ('Paris, the Capital of the Nineteenth Century'); Convolutes L ('Dream House'), M ('The Flaneur'), N (Theory of Knowledge) (https://monoskop.org/images/e/e4/Benjamin_Walter_The_Arcades_Project.pdf)
- Hans Ulrich Gumbrecht *Production of Presence: What Meaning Cannot Convey* (Stanford UP, 2004)
- Rachel Eisendrath, 'Art and Objectivity in the House of Busirane', *Spenser Studies* XXVII (2012)
- Kenneth Gross, 'Shapes of Time: On the Spenserian Stanza', *Spenser Studies* 2004
- Joe Moshenska, "Whence had she all this wealth?": Dryden's Note on *The Faerie Queene* V.vii.24 and the Gifts of Literal Reading, *Spenser Studies* 33 (2019)

Week 3: Poetics, Bodies, Metaphysics

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

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

Week 4: Ecologies

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

- Heidegger, 'The Origin of the Work of Art', in *Basic Writings*, ed. David Farrell Krell.
- Kate Bennett, *Vibrant Matter: a political ecology of things*
- Michelle Boulous Walker, *Slow Philosophy: Reading Against the Institution* (Bloomsbury, London, 2017)
- Graham Harman, *Towards Speculative Realism*
- Levi R. Bryant, *The Democracy of Objects*, ch's 1 & 5.
- Elizabeth Jane Bellamy, Spenser's Open', *Spenser Studies* 22 (2007)
- Chris Barrett, *Early Modern English Literature and the Poetics of Cartographic Anxiety* (Oxford, 2018)

Week 5: Histories and Anachronies

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

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

Further Reading

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

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

The English and American Ode 1700–Now

Course Convenor: Dr Oliver Clarkson

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

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

Week 1: ODES ON BEAUTY

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

Week 2: ODES ON SADNESS

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

Week 3: ODES ON BIRDS

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

Week 4: ODES ON WAR AND TERRORISM

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

Week 5: ODES ON IDENTITY

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

Week 6: ODES ON THE BODY

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

General Secondary Reading Recommendations [specific pieces to be read for class will be sent in advance]:

Culler, Jonathan. *Theory of the Lyric* [especially Chapter V] (Harvard UP, 2015).

Curran, Stuart. 'The Hymn and the Ode' [Chapter 4], in *Poetic Form and British Romanticism* (Oxford UP, 1986).

Fairer, David. 'Modulation and Expression in the Lyric Ode, 1660-1750', in *The Lyric Poem: Formations and Transformations*, ed. Marion Thain (Cambridge, 2013), 92-111.

Fry, Paul H. *The Poet's Calling in the English Ode* (Yale UP, 1980).

- Greene, Roland et al (ed.). 'Ode', in *Princeton Encyclopaedia of Poetry and Poetics* (Princeton UP, 2012).
- Gregory, Elizabeth. 'Marianne Moore's "Blue Bug": A Dialogic Ode on Celebrity, Race, Gender, and Age', *Modernism/modernity* 22:4 (2015), 759-86.
- Jung, Sandro. 'Ode', in *The Oxford Handbook of British Poetry, 1660-1800*, ed. Jack Lynch (Oxford University Press, 2016), 510-27.
- Keniston, Ann. 'Trying to Praise the Mutilated World: The Contemporary American Ode', in *A Companion to Poetic Genre*, ed. Erik Martiny (Wiley Blackwell, 2011), 64-76.
- Longenbach, James. *Virtues of Poetry* (Graywolf, 2013).
- Shafer, Robert. *The English Ode to 1660: An Essay in Literary History* (Haskell, 1966).
- Schor, Esther. "'Stirring shades": The Romantic Ode and Its Afterlives', in *A Companion to Romantic Poetry*, ed. Charles Mahoney (Wiley-Blackwell, 2010), 107-22
- Stewart, Susan. 'What Praise Poems Are For', *PMLA* 120:1 (2005), 235-45.
- Teich, Nathaniel. 'The Ode in English Literary History: Transformations from the Mid-Eighteenth to the Early Nineteenth Century', *Papers on Language and Literature* 21:1 (1985), 88-108.
- Vendler, Helen. *The Odes of John Keats* (Harvard UP, 1983).

Place and Nature Writing 1750-Present Day

Course Convenor: Professor Fiona Stafford (fiona.stafford@ell.ox.ac.uk)

The last decade has seen a boom in what has been labelled ‘New Nature Writing’, with numerous poems, essays and books about birds, wildflowers, animals, insects, pebbles, trees, old roads, lost paths, small villages, tiny islands, empty shores and remote mountains. But why are so many twenty-first century writers turning to the natural world – and is there really anything new about ‘New Nature Writing’? Is it just another version of pastoral? Or do literary traditions change in response to new technological, economic and environmental challenges? To what extent do older traditions, or ideas absorbed in childhood affect attitudes to place and nature? In an age transformed by the internet and globalisation, in a world in which urban populations exceed those of rural areas and where climate change and global capitalism combine to drive unprecedented numbers of species to extinction, the call of the wild and the sense of place have come to seem more urgent than ever before. How does contemporary writing respond to these concerns and does it differ essentially from the literature of earlier periods? This course examines the long literary traditions of writing about Place and Nature, exploring continuities and contrasts from the Romantic period to the present day. The larger questions relating to text and place, the Anthropocene, the place of humanity, nature therapy, literature and the environmental crisis will form a framework for discussion, but the course will also focus closely on the individual, the tiny, the particular and the local, on textual and natural detail. We will consider, over several weeks, the relationship between the particular and the general in the literature of place and nature writing, new and old. . Seminar discussions will focus on texts chosen by students from the lists outlined below.

General Preliminary Reading (secondary reading for each seminar will be recommended week by week):

- *Archipelago*, ed. Andrew McNeillie, 1-12 series 2:1-2
- Bachelard, Gaston, *The Poetics of Space*
- Bate, Jonathan, *The Song of the Earth, Romantic Ecology*
- Carson, Rachel, *Silent Spring*
- Cresswell, Timothy, *Place*
- Darwin, Charles, *On the Origin of Species*
- Garrad, Greg, *Ecocriticism*
- Ghosh, Amitav, *The Great Derangement*
- Heaney, Seamus, *Opened Ground*
- Gabriel Hemery, *The New Silva*
- Jamie, Kathleen, *Findings*
- Letour Bruno, *We have never been Modern; Down to Earth*
- Lilley, Debora, *New British Nature Writing: Literature, Literary Studies - 20th Century Onward*
DOI:10.1093/oxfordhb/9780199935338.013.155
- Mabey, Richard, *Flora Britannica, Turning the Boat for Home*
- Macfarlane, Robert, *Lost Words*
- Maitland, Sarah, *Gossip from the Forest*
- Marder, Michael, *Plant Thinking*
- McCarthy, Michael, *The Moth Snowstorm*
- Massey, Doreen, *Space,*
- Morton, Timothy, *Ecology without Nature, The Ecological Thought, The Cambridge Introduction to Literature and the Environment*
- Smith, Jos, *New Nature Writing*
- Snyder, Gary, *The Practice of the Wild*
- Stafford, Fiona, *Local Attachments, The Long, Long Life of Trees*
- Williams, Raymond, *The Country and the City*

Week 1: The Parish and the Pastoral

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

Week 2: Gardens, Trees, Woods and Forests

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

Week 3: Bogs, Fungus, Fens, Bugs

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

Week 4: Walking with Writers

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

Week 5: The Nature Effect

- William Cowper, *The Task*
- Richard Mabey, *Nature Cure*
- Helen Macdonald, *H is for Hawk*
- Charlotte Smith, 'To the Goddess Botany', *Conversations introducing Poetry*
- William Wordsworth, 'Lines written a few miles above Tintern Abbey', *The Prelude* (esp Books 9-12)
- 'The Nature Effect Explained', *National Geographic* 5 June 2016

Week 6: Loss, Crisis, Despair or Repair?

- J. A. Baker, *Peregrine*
- John Clare, 'Lament of Swordy Well', 'Lamentations of Round Oak Waters', 'The Fallen Elm'
- Byron, 'Darkness'
- John Giono, *The Man who Planted Trees*
- Gerard Manley Hopkins, 'Binsey Poplars', 'God's Grandeur'
- Kathleen Jamie, 'Crex Crex' in *Findings*
- Robert Macfarlane, *Lost Words, The Old Ways*, 'Violent Spring: The Nature Book that predicted the Future', *The Guardian*, April 15, 2017
- John Muir, *The Yosemite*
- John Ruskin, *The Storm Cloud of the Nineteenth Century*
- Mary Shelley, *The Last Man*
- Isabella Tree, *Rewilding*

Word, Image, Enlightenment

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

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

Texts

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

Week 1: Aesthetics

Required reading

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

Required critical reading:

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

Further reading:

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

Week 2: Ekphrastic Poetry

Required reading:

- John Dryden, 'To Godfrey Kneller' (1694)
- Anne Finch, 'A Description of one of the Pieces of Tapisstry at Long-Leat' (1713)
- Thomas Warton, 'Verses on Sir Joshua Reynolds's Painted Window at New College, Oxford' (1782)

- Charlotte Smith, 'Reflections on some Drawings of Plants' (1784)
- William Wordsworth, 'Elegiac Stanzas, Suggested by a Picture of Peele Castle' (1807)
- P. B. Shelley, 'On the Medusa of Leonardo Da Vinci' (1819)
- John Keats, 'Ode on a Grecian Urn' (1820)
- Felicia Hemans, 'Properzia Rossi' (1828)

Required critical reading:

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

Further reading:

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

Week 3: Theatre as Paragon**Required reading:**

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

Required critical reading:

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

Further reading:

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

Week 4: Pictoriality and the Novel

Required reading:

- Aphra Behn, *Oroonoko* (1688)
- Maria Edgeworth, *Belinda* (1801)

Required critical reading:

- Ramesh Mallipeddi, *Spectacular Suffering: Witnessing Slavery in the Eighteenth-Century British Atlantic* (Charlottesville: University of Virginia Press, 2016), ch. 1.
- Luisa Calè, 'Belinda and Exhibition Culture: Fiction, Pictures, and Imaginary Ekphrasis' in *Strange Sisters: Literature and Aesthetics in the Nineteenth Century*, ed. F. Orestano and F. Frigerio (New York: Peter Lang, 2009)

Further reading:

- Bray, Joe, *The Portrait in Fiction of the Romantic Period* (Abingdon: Routledge, 2016)
- Lipski, Jakob, *Painting the Novel: Pictorial Discourse in Eighteenth-Century English Fiction* (Abingdon: Routledge, 2018)
- Volz, Jessica A., *Visuality in the Novels of Austen, Radcliffe, Edgeworth, and Burney* (London: Anthem, 2017)

Week 5: Iconotexts

Required reading:

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

Required critical reading:

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

Further reading:

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

Week 6: Painting the Text, Painting as Text

Primary reading:

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

Required critical reading:

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

Further reading:

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

Other key scholarship and theory

- Bal, Mieke, *Reading "Rembrandt": Beyond the Word-Image Opposition* (Cambridge: Cambridge University Press, 1991)
- Barthes, Roland, *Image-Music-Text*, trans. Stephen Heath (London: Fontana, 1997).
- Bateman, John A., *Text and Image: A Critical Introduction to the Visual/Verbal Divide* (Abingdon: Routledge, 2014)
- Baudrillard, Jean, *Simulacra and Simulation*, trans. Sheila Faria Glaser (Ann Arbor: University of Michigan, 1994)
- De Bolla, Peter, *The Education of the Eye: Painting, Landscape, and Architecture in Eighteenth-Century Britain* (Stanford, CA: Stanford University Press, 2003)
- Crary, Jonathan, 'Spectacle, Attention, Counter-Memory', *October*, 50 (1989), 96–107
- Cunningham, Valentine, 'Why Ekphrasis?', *Classical Philology* 102 (2007), 57-71
- Elkins, James, *The Domain of Images* (Ithaca and London: Cornell University Press, 1999)
- Freedberg, David, *The Power of Images: Studies in the History and Theory of Response* (Chicago: Chicago University Press, 1989)
- Heffernan, James A. W., *Cultivating Picturacy: Visual Art and Verbal Interventions* (Waco, TX: Baylor University Press, 2006)
- Hollander, John, 'The Poetics of Ekphrasis', *Word & Image* 4 (1988), 401-28
- Homen, Rui Manuel G. de Carvalho, and Maria de Fátima (eds.), *Writing and Seeing: Essays on Word and Image* (Amsterdam: Rodopi, 2006)
- Jay, Martin, *Downcast Eyes: The Denigration of Vision in Twentieth-Century French Thought* (Berkeley: University of California Press, 1993)
- Mitchell, W. J. T., *What Do Pictures Want? The Lives and Loves of Images* (Chicago: University of Chicago Press, 2005)

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

Writing the City, 1820-1920

Course Convenor: Dr Ushashi Dasgupta (ushashi.dasgupta@pmb.ox.ac.uk)

This C-Course is about literature, geography, and modernity. The past couple of years have brought matters of spatial experience into our collective consciousness. What does it mean to ‘stay at home’ or ‘shelter in place’? How is the street a site of danger or activism? How are complex histories inscribed on our everyday landscapes? The city as we know it came into being during the long nineteenth century. We’ll take London as our case-study, but will consider ‘the urban’ as a broader category every week. Novelists, poets, journalists, social investigators and world travellers were irresistibly drawn to the Great Metropolis, determined to capture its growth and dynamism. As our classes will show, writers *created* the city to a certain extent, even as they attempted to describe it and to use it as a setting for their plots. We’ll explore the role of the city in forming identities and communities, the impact of space upon psychology and behaviour, and the movements between street, home, shop, and slum. Each week, we’ll think about London’s relation to nation and empire. And finally, we’ll consider the central tension in all city writing: was the capital a place of opportunity, freedom, or injustice?

The character sketch was a major genre in the period, and accordingly, each of our classes will centre around an urban ‘type’. As we move from character to character, we will begin to appreciate how cities fundamentally shape people—and how people leave their mark on the world around them.

Primary Reading

Before you arrive in Oxford, please try to read as many of the core works listed below as you can; a number of them are lengthy, and reward close and careful reading. Those that are difficult to source in hard copy are—in the main—available online. For more canonical titles, you could try editions from the Penguin Classics or Oxford World’s Classics series. Further extracts will be distributed once you’re here, during an introductory 0th Week meeting.

Week 1: The *Flâneur*

This class will consider the figure of the walker, including, but not limited to, the *flâneur*. Please start by reading one of the following texts in full, and make sure you also dip into the other two.

- Pierce Egan, *Life in London, or the Day and Night Scenes of Jerry Hawthorn, Esq., and His Elegant Friend, Corinthian Tom, Accompanied by Bob Logic, the Oxonian, in Their Rambles and Sprees Through the Metropolis* (1821).
- Jehangeer Nowrojee and Hirjeebhoy Merwanjee, *Journal of a Residence of Two and a Half Years in Great Britain* (1841).
- George Augustus Sala, *Twice Round the Clock* (1859).

And the following selections—

- William Wells Brown, *Three Years in Europe; Or, Places I Have Seen and People I Have Met* (1852): Letter III (the ‘London’ pages), Letter IX, Letter X, Letter XVII, Letter XVIII.

Week 2: The ‘Tough Subject’

Here, we’ll discuss the nature of urban poverty.

- Flora Tristan, *Promenades dans Londres* (1842). See the following chapters of the Virago edition (*The London Journal of Flora Tristan*), trans. Jean Hawkes: ‘Dedication to the Working Classes’, ‘The Monster City’, ‘A Visit to the Houses of Parliament’, ‘Prostitutes’, ‘St Giles Parish’.
- Charles Dickens, *Bleak House* (1852-3).

- Henry Mayhew, *London Labour and the London Poor* (vol. ed. 1861-2). Please read the following sections from the Oxford University Press selection, ed. Robert Douglas-Fairhurst: 'Preface', 'Of the London Street-Folk', 'Costermongers', 'Street-Sellers of Fruit and Vegetables', 'Street-Sellers of Manufactured Articles', 'Children Street-Sellers', 'Street-Buyers', 'Street-Finders or Collectors', 'Crossing-Sweepers', 'Destroyers of Vermin', 'Skilled and Unskilled Labour', 'Cheap Lodging-Houses'.

Week 3: The Sinner

Alienated, stigmatised, and threatening figures will take centre stage this week.

- James Thomson, *The City of Dreadful Night* (1874).
- Fergus Hume, *The Mystery of a Hansom Cab* (1886).
- Arthur Conan Doyle, *The Sign of Four* (1890).
- LT Meade and Robert Eustace, *The Sorceress of the Strand* (1902-3). The Broadview edition is recommended.

Week 4: The Homemaker

This week's discussion will address the relationship between the home and the city: who were the guardians of domestic space? Did they succeed in their attempts to keep the city at bay?

- George Gissing, *The Nether World* (1889) and *The Paying Guest* (1895).
- Extracts to be provided from Octavia Hill, *The Homes of the London Poor* (1875) and *Letters to Fellow Workers* (1864-1911).

We will read aloud from a section of John Maddison Morton's farce, *Box and Cox* (1847)—there's no need to prepare in advance.

Week 5: The Modern Woman

How did women claim the city as their own at the turn of the century?

- Krishnabhabini Das, *A Bengali Lady in England* (1885). Please start by reading Chapter 6 (on 'London') in the Cambridge Scholars edition, trans. Somdatta Mandal.
- Amy Levy, *The Romance of a Shop* (1888).
- Alice Meynell, *London Impressions* (1898), with etchings and pictures by William Hyde.

Week 6: Coda: Woolf and Beyond

We end with Woolf—writer and *flâneuse*—and the ways in which contemporary literature engages with nineteenth- or early twentieth-century London.

- Virginia Woolf, *Mrs Dalloway* (1925).
- Extracts to be provided from Woolf's short fiction and non-fiction.

Contemporary literature will be chosen by agreement, depending on the emerging interests of the seminar group. Writers could include Peter Ackroyd, Peter Carey, Guy Gunaratne, Zadie Smith, or Sarah Waters.

Secondary Criticism

A week-by-week breakdown of recommended critical reading will be circulated at the start of the course.

Writing Art at the Fin de Siècle

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

This course explores the overlaps between visual, material and literary cultures at the turn of the twentieth century. In this period, established nineteenth-century tastes and art practices were challenged by the rise of aestheticism, impressionism and symbolism – movements that spanned literature and the arts. In this charged environment, just as critics sought new meanings and values for art, writers attempted to capture art's power to seduce and corrupt, and its ability imaginatively to connect the present with different historical eras and world cultures. Indeed, when dealing with art, critical and creative literature often blurred into one another, resulting in experimental forms of art writing. In our weekly seminars, we will engage with a broad spectrum of writings and art works from this period. Questions we will address include: how does the encounter with art and material objects affect literary form? How does art writing represent gender, national and social identities? What is the relationship between visual/material aesthetics and literary style? How does literature construct artistic taste? What is the role of the body and the emotions in artistic response? This course has been designed to interact with the exhibition *Colour Revolution: Victorian Art, Fashion & Design*, which will be on show at the Ashmolean Museum during Michaelmas Term 2023. The course includes a seminar on colour that focuses on the theme of the exhibition. There will also be an opportunity to visit the exhibition and to discuss it together with the curators.

Week 1: Ways of Looking

- Walter Pater, 'Preface', 'The School of Giorgione', and 'The Conclusion' from *The Renaissance: Studies in Art and Poetry* (1873, 1893)
- Oscar Wilde, 'The Critic as Artist' (1891)
- Walter Benjamin, 'Paris – Capital of the Nineteenth Century' (1938)
- Griselda Pollock, 'A Photo-Essay: Signs of Femininity', in *Vision and Difference: Feminism, Femininity and Histories of Art* (2003)

Week 2: Returns of the Past

- Vernon Lee, *Hauntings* (1890)
- Lafcadio Hearn, 'In the Twilight of the Gods', in *Kokoro* (1895)
- Sigmund Freud, 'Delusion and Dream in Jensen's Gradiva' (1907)

Week 3: The Colour Revolution

- John Addington Symonds, 'In the Key of Blue' (1893)
- Grant Allen, *The Colour-Sense: Its Origin and Development: An Essay in Comparative Psychology* (1892)
- Richard Le Gallienne, 'The Boom in Yellow' (1896)
- Oscar Wilde, 'Symphony in Yellow' (1889)
- Alice Meynell, 'The Colour of Life' (1896)

Week 4: Aesthetic Lives

- John Ruskin, 'The Two Boyhoods'
- Walter Pater, 'Winckelmann' (1866)
- Henry James, *Roderick Hudson* (1875), 'The Real Thing' (1892)

Week 5: Visual Experiments

- Michael Field, *Sight and Song* (1892)
- George Egerton, 'A Lost Masterpiece: A City Mood' (1894)

- Oscar Wilde, *Salomé* (1894, with Aubrey Beardsley's illustrations)

Week 6. Individual object presentations by students

Additional Reading

The set readings for our weekly seminars are meant as a starting point. You are encouraged to read and view widely. The following authors are also of great interest: Bernard Berenson, Walter Crane, Emilia Dilke, Thomas Hardy, Nathaniel Hawthorne, Anna Jameson, George Moore, William Morris, Ouida, Christina Rossetti, D.G. Rossetti, Arthur Symons. Periodicals are excellent sources, not least because of their use of graphic design and illustration. See especially:

- *The Magazine of Art*
- *The Studio*
- *The Century Guild Hobby Horse*
- *The Yellow Book of the Victorian Ideal* (1997)

Literatures of Empire and Nation 1880-1935

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

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

Week 1: Imperial Pastoral

Primary reading

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

Critical reading

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

Additional reading

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

Week 2: The View from the Beach

Primary reading

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

Critical reading

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

Week 3: Imperial Gothic, Celtic Revival

Primary reading

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

Critical reading

Read a selection from:

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

Week 4: Adventure Tales**Primary reading**

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

Critical reading

Read a selection from:

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

Week 5: Empire's Certainties and Uncertainties**Primary reading**

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

Critical reading

Read a selection from:

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

Week 6: National stirrings**Primary reading**

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

Critical reading

Read a selection from

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

Selected further reading:

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

- --, *In Other Worlds: Essays in Cultural Politics* (1988)
- --, *The Postcolonial Critic: Interviews, Strategies, Dialogues* (1990)
- Sara Suleri, *The Rhetoric of English India* (1992)
- John Thieme, *Postcolonial Con-Texts: Writing Back to the Canon* (2001)
- Gauri Viswanathan, *Masks of Conquest: Literary Study and British Rule in India* (1989)
- Robert Young, *Colonial Desire: Hybridity in Theory, Culture, and Race* (1995)
- --- *The Idea of English Ethnicity* (2008)

Literature and Science, 1890-present: Theory and Practice

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

This course aims to introduce the field of literature and science, with a particular emphasis on historicist practices and related debate about theory and method. The primary texts will predominantly consist of poetry, drama, and fiction from 1890-present, but as some key texts in the field relate to the earlier nineteenth century, the course is also suitable for students with interests in 1800-1890. Key theorists and practitioners covered will include: Tim Armstrong, Gillian Beer, George Levine, Bruno Latour, N. Katherine Hayles, and Peter Middleton.

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

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

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

Week 1: Entropy

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

Primary reading:

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

Secondary reading:

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

Week 2: Science and Writing

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

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

Primary reading:

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

Secondary reading:

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

Week 3: Technology and the Body

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

Primary texts:

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

Secondary reading:

- N. Katherine Hayles, *How we became posthuman: virtual bodies in cybernetics, literature, and informatics* (1999)

Week 4: Science and Poetry

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

Primary reading:

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

Secondary reading:

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

Week 5: Uncertainty and Chaos

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

Primary reading:

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

Secondary reading:

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

Week 6: Biology, Genetics and Determinism

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

Primary reading:

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

Secondary reading:

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

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

Literature and the Sea: Late Victorian to the Postcolonial

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

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

In this course, we will be reading a selection of Victorian, modernist and postcolonial texts. Our authors will range from Herman Melville and Joseph Conrad through modernist and interwar figures such as Virginia Woolf, E.M. Forster and James Hanley to contemporary novelists, such as Fred D'Aguiar and Amitav Ghosh. Starting with Conrad and Melville, we will examine how the voyage narrative in the early twentieth century undergoes a radical transformation as the romance of seafaring gives way to complex experiential and aesthetic modes which make us think about the nature of representation as well as about modernity and its discontents. We will be reading the primary texts alongside archival, historical and theoretical material, from logbooks and court-martial records of sodomy trials through diaries, journals and newspaper accounts to the works of Michel Foucault, Edward Said and Hannah Arendt. While being sensitive to the historical specificity of the texts, we will also consider how maritime literature addresses some of the most pressing issues of our times, from unionisation of labour and passport control to legacies of empire and slavery.

Please find below the course programme and a reading list. You should have read the primary texts before the seminars and at least some of the recommended criticism. Additional material and references will be provided during the course. At the start of every seminar, I will do a lecture/presentation sketching out the historical and theoretical contexts; you are encouraged to provide short papers. However, the presentations are optional and will not be assessed.

Week 1: Cognition, Race and Representation

(Warning – in Conrad's text, we will encounter the offensive N _ word)

Primary Texts:

- Joseph Conrad, 'The Secret Sharer' (1910) and 'The N___ of the "Narcissus"' [a title that is offensive today] (1897)
- Herman Melville, 'Benito Cereno' (1855-1856) (Optional - we will be focussing on *Narcissus* in the seminar, and will only be referring to this in passing)

Criticism:

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

Further reading:

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

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

Week 2: Articulate Flesh: Desire, Violence and Sacrifice**Primary Texts:**

- Herman Melville, *Billy Budd*
- E.M. Forster, 'The Other Boat' from Forster, *Life to Come and Other Short Stories*

[In class, we will be watching a few clips from the opera *Billy Budd* by Benjamin Britten and with libretto by E.M.Forster (1951); we will also examine some log-book entries and transcripts of court-martial cases].

Criticism:

- Barbara Johnson, 'Melville's Fist': The Execution of Billy Budd', *Studies in Romanticism*, Vol. 18, No. 4, (Winter, 1979), pp. 567-599;
- Eve Kosofsky Sedgwick, Chapter 2, 'Some Binarisms (I) *Billy Budd*: After the Homosexual' from *Epistemology of the Closet*

Further reading:

- Introduction and Chapter 1 from B.R.Burg, *Boys at Sea: Sodomy, Indecency and Courts Martial in Nelson's Navy* (2007)

Week 3: 'Shrinking Island': Class and Empire**Primary Texts:**

- Virginia Woolf, *The Voyage Out*
- James Hanley, *Boy*

Criticism:

- Edward Said, 'Overlapping Territories, Intertwined Histories' (1-15) from *Culture and Imperialism*
- 'The Voyage Out', *Yale Modernism Lab* (<https://campuspress.yale.edu/modernismlab/the-voyage-out/>)
- John Fordham, *James Hanley: Modernism and the Working Class* (2002), 'Introduction', 1-8.

Further reading:

- Jed Esty, 'British Empire and the English Modernist Novel' in Robert Caserio, *The Cambridge Companion to the Twentieth-Century English Novel*, 23-39.
- Anna Snaith, 'Leonard and Virginia Woolf: Writing Against empire' in *The Journal of Commonwealth Literature*, 2015, Vol. 50(1), pp. 19-32
- Jane Marcus, 'Britannia Rules the Waves' from *Hearts of Darkness*, 59-85

Week 4: Death Ships: Labour and Interwar Migrancy

Primary Texts:

- Alfred Stieglitz, *The Steerage*
- Robert B. Traven, *The Death Ship: The Story of an American Sailor* (1934)

Criticism:

- Extract from Hannah Arendt, *The Origins of Totalitarianism*
- Harris Feinsod, 'Death Ships: The Cruel Transformation of Interwar Maritime Fiction', *Modernism/Modernity*, August 2018, Vol. 3:3

Further Reading:

- Robert Louis Stevenson, *The Amateur Emigrant*
- Allan Sekula, 'Middle Passage' from *Fish Story*

Week 5: 'The Sea is History': Reimagining Slave Transport

Primary Texts:

- Fred D'Aguiar, *Feeding the Ghosts*
- extracts from *The Interesting Narrative of the Life of Olaudah Equiano* (1789)
- David Dabydeen, 'The Slave Ship', from *Turner: New and Selected Poems*

Criticism:

- Joan Dayan, 'Paul Gilroy's Slaves, Ships and Routes: The Middle Passage as Metaphor', *Research in African Literatures*, Vol. 27, No. 4 (Winter, 1996), pp. 7-14
- Toni Morrison, 'The site of memory'. In W. Zinsser (Ed.). *The art and craft of memoir*.

Further reading:

- NourbeSe Philip, *Zong!*
- Anita Rupprecht, 'A Limited Sort of Property: History, Memory and the Slave Ship *Zong*'. *Slavery & Abolition*, 29 (2): 265–277
- [You may also want to read James Walvin, *The Zong: A Massacre, the Law and the End of Slavery* (2011)]

Week 6: The Indian Ocean: Encounters, extraction and entanglements

Primary Text:

- Amitav Ghosh, *Sea of Poppies*; audio-recordings of lascars from the Humboldt Sound Archives (the text for this seminar is to be confirmed, in consultation with the students)

Criticism:

- 'Actually Existing Cosmopolitanism' and 'Mixed Feelings' from *Cosmopolitics: Thinking and Feeling Beyond the Nation*.

Essential Reading

Primary Texts (in order of the sequence of seminars)

- Joseph Conrad, *The N_ of the 'Narcissus'* ed. Robert Kimbrough (Norton Critical Edition, 1979)
 - *The Secret Sharer and Other Stories* ed. John Peters (Norton Critical Edition, 2015)

- Herman Melville, *Billy Budd* and 'Benito Cereno' in *Melville's Short Novels* ed. Dan McCall (Norton Critical Edition, 2002)
- E.M. Forster, 'The Other Boat' from Forster, *Life to Come and Other Short Stories* (any edition)
- Virginia Woolf, *The Voyage Out* ed. Jane Wheare (Penguin, 1992)
- James Hanley, *The Boy*, with an introduction by William Burroughs (Oneworld Classics, 2007)
- Robert Bruno (?) Traven, *The Death Ship* (1934, Trans.) (any edition)
- Fred D'Aguiar, *Feeding the Ghosts* (Granta, 2014)
- *The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African. ... Olaudah Equiano, or Gustavus Vassa* (1789) (<https://www.gutenberg.org/files/15399/15399-h/15399-h.htm>)
- Amitav Ghosh, *Sea of Poppies* (John Murray, 2009) (tbc)

Criticism

- John Mack, *The Sea: A Cultural History* (2011), particularly Chapter 2 ('Concepts of the Seas'), Chapter 3 ('Navigation and the Arts of Performance') and Chapter 4 ('Ships as Societies')
- Margaret Cohen, *The Novel and the Sea* (2013), especially the Introduction ('Seafaring Odysseus'), Chapter 4 Sea Fiction in the Nineteenth Century: Patriots, Pirates and Supermen') and Chapter 5 ('Sea Fiction Beyond the Seas'); Cohen ed. *A Cultural History of the Sea in the Age of Empire* (2021)
- Allan Sekula, 'Dismal Science' from *Fish Story* (1995), 42-54.

Further Reading (not essential but strongly recommended):

- Herman Melville, *Moby Dick* (1851) and 'Benito Cereno' (1855-1856)
- Robert Louis Stevenson, *The Amateur Emigrant* (1895)
- Joseph Conrad, *The Mirror of the Sea* (1906)
- Virginia Woolf, *To the Lighthouse* (1927)
- David Dabydeen, *Turner* (1994)
- Tony Tanner (ed.), *The Oxford Book of Sea Stories* (1994)
- Jonathan Raban (ed.), *The Oxford Book of the Sea* (1993)
- Setaey Adamu Boateng and M. NourbeSe Philip, *Zong!* (2011)

Further Critical Reading:

- Abulafia, David, *The Boundless Sea: A Human History of the Oceans* (2019)
- Aldersey-Williams, Hugh, *Tide: The Science and Lore of the Greatest Force on Earth* (2017)
- Bakhtin, M.M., 'The Forms of Time and Chronotopes in the Novel' in *Narrative Dynamics* ed. Brian Richardson (2002)
- Balachandran, Gopalan, *Globalizing Labour? Indian Seafarers and World Shipping, c. 1870–1945* (2012)
- Bolster, W. Jeffrey, *Black Jacks: African American Seamen in the Age of Sail* (1997)
- Boehmer, Elleke, *Indian Arrivals 1870-1915: Networks of British Empire* (2015)
- Bristow, Joseph, *Empire Boys: Adventures in a Man's World* (1991)
- Burg, B.R., *Boys at Sea: Sodomy, Indecency and Courts Martial in Nelson's Navy* (2007)
- Carson, Rachel, *The Sea Around Us* (1951)
- Casarino, Cesare, *Modernity at Sea. Melville, Marx, Conrad in Crisis* (2002)
- Cohen, Margaret, *The Novel and the Sea* (2013)
- Cohen, Margaret (ed.), *A Cultural History of the Sea* (2021), Volumes 5 & 6.
- Costello, Ray, *Black Salt: Seafarers of African Descent on British Ships* (2012)
- Danus, Sara, *The Senses of Modernism* (2002)
- Das, Nandini and Tim Youngs (ed.), *The Cambridge History of Travel Writing* (2019)
- Edwards, Philip, *The Story of the Voyage: Sea-narratives in Eighteenth-century England* (2008)

- Foulke, Robert, *The Sea Voyage Narrative* (1997)
- Fordham, John, *James Hanley: Modernism and the Working Class* (2002)
- Franco, Jean, *Cruel Modernity* (2013)
- Gillis, J.R., *The human Shore: Seacoasts in History* (2012)
- Gilroy, Paul, *The Black Atlantic: Modernity and Double Consciousness* (1993)
- Hoare Philip, *The Sea Inside* (2013)
- Jasanoff, Maya R., *The Dawn Watch: Joseph Conrad in a Global World* (2017)
- Macdonald, Peter, *British Literary Culture and Publishing Practice, 1880–1914* (1997)]
- Marcus, Jane, *Hearts of Darkness: White Women Write Race* (2004)
- Klein, Bernhard (ed.), *Fictions of the Sea: Critical Perspectives on the Ocean in British Literature and Culture* (2002)
- Lamb, Jonathan, *Preserving the Self in South Seas, 1680-1840* (2011)
- Levenson, Michael (ed.), *The Cambridge Companion to Modernism* (2011)
- Lukacs, George, *The Theory of the Novel: A Historico-philosophical Essay on the Forms of Great Epic Literature* (1962)
- Mathieson, Charlotte, *Sea Narratives: Cultural Responses to the Sea, 1600–Present* (2016)
- Matz Jesse, *Literary Impressionism and Modernist Aesthetics* (2001)
- Mentz, Steve, Martha Elena Rojas (ed.), *The Sea and Nineteenth-Century Anglophone Literary Culture* (2016)
- McClintock, Anne, *Imperial Leather: Race, Gender, and Sexuality in the Colonial Contest* (1995)
- Miles Taylor ed. *The Victorian Empire and Britain's Maritime World, 1837-1901* (2013).
- Nicholls, Peter and Laura Marcus (ed.), *The Cambridge History of Twentieth-century Literature* (2012)
- Lavery, Charne, *Writing Ocean Worlds: Indian Ocean Fiction in English* (2021)
- Peck, John, *Maritime Fiction: Sailors and the Sea in British and American Novels, 1719-1917* (2001)
- Rediker, Marcus, *The Slave Ship: A Human Story* (2007)
- Rediker, Marcus and Peter Linebaugh, *The Many-Headed Hydra: Sailors, Slaves, Commoners and the Hidden History of the Revolutionary Atlantic* (2022)
- Riding C and Johns, R., *Turner and the Sea* (2013)
- Said, Edward, *Culture and Imperialism* (1994)
- Sharma, Lalbihari, *I Even Regret Night: Holi Songs of Demerara*, trans. Rajiv Mohabir (Los Angeles: Kaya Press, 2019)
- Sedgwick, Eve Kosofsky *Epistemology of the Closet* (1990)
- Sekula, Allan, *Fish Story* (1995)
- Stanley, Jo, and Paul Baker, *Hello Sailor! The hidden history of gay life at sea: Gay Life for Seamen Paperback* (2003)
- Thomas, Nicholas *In Oceania: Visions, Artefacts, Histories* (1997)
- Torma, Franziska ed. *A Cultural History of the Sea In a Global Age* (2021)
- Visram, Rozina, *Ayahs, Lascars and Princes: Indians in Britain, 1700–1947* (rev. 2015)
- Walvin, James, *The Zong: A Massacre, the Law and the End of Slavery* (2011)
- Watt, Ian, *The Rise of the Novel* (2000 [1957])
- Watt, Ian, *Conrad in the Nineteenth Century* (1979)

Aesthetic Education: Kant to Coetzee

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

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

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

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

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

Coursework:

In your coursework essays you are welcome to give further consideration to any of the topics or authors we discuss in class, but please bear in mind that you are by no means confined to writing about the particular

books we consider. Your essays can engage with any literary authors or theorists you find important, with the sole guidance that you should use them to bring into focus some kind of question (of your own design) about the nature or value of aesthetic experience in the period under consideration. This may include, for example, contemporary writers who place themselves in dialogue with classical precursors—as in Iris Murdoch’s turn to Plato in *The Sovereignty of Good* (and related novels); or Wole Soyinka’s interest in the ancient Greek stage. Also bear in mind that you are not confined to writing about literary texts. You can, if you wish, focus on the public or institutional consequences of debates about aesthetic education: for example, the impact (or lack of it) of Arnoldian thinking on the design of English Literature university courses in the later 19th C.; or the contrasting ways in which educators at Oxford and Cambridge set about framing the significance of literary studies in the 1920s and 1930s. Other topics not covered in the outline, but which certainly relate to the questions the course raises, might include how writers and intellectuals responded to the canon wars in American universities in the 1980s (such as Henry Louis Gates Jr., or Charles Bernstein); or how influential educators of taste form and deform literary reputations (such as Harold Bloom’s advocacy of John Ashbery; or Lionel Trilling’s use of Henry James); or the impact of celebrity and mass media on literary appreciation (consider the different cases of Zadie Smith or Martin Amis); or the interventions made by little magazines (such as *damn you: a magazine of the arts*, published out of Allahabad by Arvind Krishna Mehrotra in the late 1960s, in the midst of the ‘throw out English’ campaign).

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

Course Outline:

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

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

Week 1: Pleasure and Free Play

Main texts:

- Kant, *Critique of Judgment*—sections on pleasure, free play, and aesthetic ideas (on handout);
- Friedrich Schiller, *On the Aesthetic Education of Man* (1795), available online but use the Penguin edition trans. Tribe and Schmidt for more detailed work.

Theme:

Kant brought a new and definitive emphasis to a familiar idea within 18th C. British theorising, namely that aesthetic pleasure is connected not with the realization of any specific cognitive content, but instead with the free play of our mental powers. This seminar will introduce the key ideas alongside Schiller’s enduringly interesting attempt to adapt Kant’s thinking into a theory of aesthetic education, and will point to some of the ways in which later figures (such as Herbert Marcuse and Jacques Ranciere) have in turn responded to Schiller.

Week 2: Judgment and Disinterestedness

Main texts:

- Kant, *Critique of Judgment*—sections on disinterestedness, the ‘universal voice’, *sensus communis*;
- Hannah Arendt, ‘Crisis in Culture’ and ‘Truth in Politics’, in *Between Past and Future* (rev. ed. 1968); *Lectures on Kant’s Political Philosophy* (1982), available [online here](#)
- George Eliot, *Romola* (1863).

Theme:

Another aspect of Kant’s theory which has attracted much attention is the connection he made between judgments of taste, public communicability, and a ‘sensus communis’. Here we consider a different line of response to Kant through political philosophy, especially Hannah Arendt’s attempt to reframe judgments of taste as the basis for imagining community and progress—placing Arendt’s claims in dialogue with George Eliot’s fictional study of moral collapse and political upheaval.

Week 3: Moral Perfectionism

Main texts:

- Matthew Arnold, ‘Culture and its Enemies’ (1867) (republished as ‘Sweetness and Light’, ch.1 in *Culture and Anarchy* (1869))
- Friedrich Nietzsche, *Thus Spoke Zarathustra* (1885)—available online via Project Gutenberg, but use R.J. Hollingdale’s translations for more detailed work
- Henry James, *The Golden Bowl* (1904).

Theme:

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

Week 4: The Clarification of Emotion

Main texts:

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

Theme:

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

Week 5: Unforgetting the Present

Main texts:

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

Theme:

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

Week 6: Bad Education

Main texts:

- Lee Edelman, 'Learning Nothing', ch.2 in *Bad Education* (2022)
- J.M. Coetzee, *The Schooldays of Jesus* (2016)
- Ben Lerner, *The Topeka School* (2019)

Theme:

This final seminar will consider examples of and ideas about miseducation, or the failure of aesthetic education—from Edelman's provocative essay on Almodóvar's *La Mala educación* (2004), which repudiates Schiller's legacy, to recent fiction by Coetzee and Ben Lerner which reflects on the dynamics of educational failure. Coetzee's *Schooldays of Jesus* is part of a trilogy (including *The Childhood of Jesus* (2013) and *The Death of Jesus* (2019) which reflects interestingly and in a much broader way on the themes of this tradition as a whole, so would be useful to read if you have time.

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

- Stephen Acreman, *Political Theory and the Enlarged Mentality* (2018)
- Amanda Anderson, *The Powers of Distance: Cosmopolitanism and the Cultivation of Detachment* (2001)
- Michael Bell, *Open Secrets: Literature, Education and Authority* (2007)
- Noël Carroll, 'Aesthetics and the Educative Powers of Art,' in Randall Curren, *A Companion to the Philosophy of Education* (Oxford, 2003); *Philosophy of Art: A Contemporary Introduction* (1999)
- Stanley Cavell, *Conditions Handsome and Unhandsome: the Constitution of Emersonian Perfectionism* (1990); *Cities of Words: Pedagogical Letters on a Register of the Moral Life* (2005)
- Kandace Chuh, *The Difference Aesthetics Makes* (2019)
- Michel Chaouli, *Thinking with Kant's Critique of Judgment* (2017)
- Michael Clune, *A Defense of Judgment* (2021)
- Thomas Docherty, *Aesthetic Democracy* (2006)
- Rita Felski, *The Limits of Critique* (2015)
- Luc Ferry, *Homo Aestheticus: The Invention of Taste in the Democratic Age* (trans. 1993)
- Jennifer Gossetti-Ferencei, *The Life of Imagination* (2019)
- Pierre Hadot, *Philosophy as a Way of Life*, ed. Arnold Davidson (1995)
- Jennifer Herdt, *Forming Humanity: Redeeming the German Bildung Tradition* (2020)
- Frederic Jameson, *Marxism and Form* (1971)—see the chapter 'Marcuse and Schiller', pp.83-116.

- Paul de Man, *Aesthetic Ideology* (1996)
- Peter D. McDonald, *Artefacts of Writing: Ideas of the State and Communities of Letters from Matthew Arnold to Xu Bing* (2017)
- Francis Mulhern, *Culture / Metaculture* (2000)
- Sianne Ngai, *Our Aesthetic Categories* (2012)
- Joseph North, *Literary Criticism: A Concise Political History* (2017)
- Martha Nussbaum, *Love's Knowledge* (1989); *Upheavals of Thought* (2001)
- Gary Peters, *Irony and Singularity: Aesthetic Education from Kant to Levinas* (2005)
- Jacques Ranciere, *Aesthetics and its Discontents* (2004); *The Ignorant Schoolmaster* (1987)
- Marc Redfield, *Phantom Formations: Aesthetic Ideology and the Bildungsroman* (1996)
- D.N. Rodowick, *An Education in Judgement* (2021)
- Elaine Scarry, *On Beauty and Being Just* (1999)
- Barbara Hernstein Smith, *Contingencies of Value* (1991)
- Gayatri Chakravorty Spivak, *Aesthetic Education in an Era of Globalization* (2012)
- George Steiner, *The Lessons of the Masters* (2003)
- Linda Zerilli, *A Democratic Theory of Judgement* (2016)

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

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

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

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

Week 1: Blitz Modernism

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

Seminar reading:

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

Useful secondary reading:

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

Week 2: The Uses of Literacy

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

Seminar reading:

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

Useful secondary reading:

- Kenneth Allsop, *The Angry Decade: A Survey of the Cultural Revolt of the Nineteen-Fifties* (Peter Owen, 1958).
- Alan Sinfield, *Literature, Politics, and Culture in Postwar Britain*, rev. edn. (Continuum, 2004).
- Humphrey Carpenter, *The Angry Young Men: A Literary Comedy of the 1950s* (Allen Lane, 2002).
- Sue Owen, 'The Abuse of Literacy and the Feeling Heart: The Trials of Richard Hoggart', *Cambridge Quarterly* 34, 2 (2005): 147-76.
- Peter Kalliney, *Cities of Affluence and Anger: A Literary Geography of Modern Englishness* (U of Virginia P, 2006).
- Nick Bentley, "'New Elizabethans": The Representation of Youth Subcultures in 1950s British Fiction', *Literature & History* 19, 1 (April 2010): 16-33.
- Alice Ferrebe, *Literature of the 1950s: Good, Brave Causes* (Edinburgh UP, 2012)

Week 3: The Gentility Principle

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

Seminar reading:

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

Useful secondary reading:

- A. Alvarez, 'The New Poetry, or Beyond the Gentility Principle', *The New Poetry* (Penguin, 1962), 17-28.
- Blake Morrison, *The Movement: English Poetry and Fiction of the 1950s* (Oxford UP, 1980).
- Patrick Wright, *On Living in an Old Country: The National Past in Contemporary Britain* (Verso, 1985).
- Robert Sheppard, *The Poetry of Saying: British Poetry and its Discontents, 1950-2000* (Liverpool UP, 2005), 20-34.
- Zachary Leader, ed., *The Movement Reconsidered: Essays on Larkin, Amis, Gunn, Davie, and Their Contemporaries* (Oxford UP, 2009).
- Praseeda Gopinath, *Scarecrows of Chivalry: English Masculinities after Empire* (U of Virginia P, 2013).
- Allan Hepburn, *A Grain of Faith: Religion in Mid-Century British Literature* (Oxford UP, 2018).

Week 4: Watching the English

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

Seminar reading:

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

Useful secondary reading:

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

Week 5: Fantasies of the Human Species

Small wonder that the atomic age should also have been a golden age for disaster fiction. Bodysnatching aliens, monstrous triffids, and encroaching climatic catastrophes are among the iconic menaces of the time. We'll be discussing two somewhat unusual 1950s variants on the classic sci-fi theme of civilisational collapse. William Golding's *The Inheritors* imagines, as if from their own point of view, a human species whose world we ended; John Wyndham's *The Midwich Cuckoos* imagines a potential master-species who could be the inheritors of our own world. How do these necessarily fantastical works reflect the concerns of their own age? Where do they intersect with the more realist-minded works on the reading list, and what does fantasy allow these writers to do that their contemporaries' realisms cannot?

Seminar reading:

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

Useful secondary reading:

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

Week 6: Administered personhood and the avant-garde novel

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

Seminar reading:

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

Useful secondary reading:

- Natalie Ferris, "'I think I preferred it abstract": Christine Brooke-Rose and Visuality in the New Novel', *Textual Practice* 32, 2 (2018): 225-44.
- Adam Guy, *The Nouveau Roman and Writing in Britain after Modernism* (Oxford UP, 2019).
- Kaye Mitchell and Nonia Williams, ed., *British Avant-Garde Fiction of the 1960s* (Edinburgh UP, 2019).
- Julia Jordan, *Late Modernism and the Avant-Garde British Novel* (Oxford UP, 2020).
- Patrick Burley, 'Whiteness, Displacement, and the Postimperial Imaginary in Christine Brooke-Rose's *Out*', *Modern Fiction Studies* 66, 2 (2020): 371-95.
- Francis Booth, *Among those Left: The British Experimental Novel, 1940-1980* (Dalkey Archive Press, 2020).
- Carole Sweeney, *Vagabond Fictions: Gender and Experiment in British Women's Writing, 1945-1970* (Edinburgh UP, 2020).
- Christopher Webb, *Useless Activity: Work, Leisure, and British Avant-Garde Fiction, 1960-1975* (Liverpool UP, 2022).

Beckett's Poetics of Ignorance

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

This seminar examines Samuel Beckett's works as part of a continuum, an oeuvre in motion. Time is an important element in the development of Beckett's poetics. Here, chronology does not mean a deceptively linear succession of works, but rather the logic of time, which includes creative concurrence. It is often the simultaneity of writing projects (or in Beckett's case also the concurrence of writing, self-translating, and directing his plays) that determined the impact of one work on another. The notion of 'poetics' is taken in its broad, etymological sense (from Gr. 'poiein', 'to make') to try and find answers to the question: How did Beckett make his works? Students are invited to explore and make use of the online editions of the Beckett Digital Manuscript Project (www.beckettarchive.org), freely accessible through SOLO.

Week 1: 'on the nothing new' – Introduction

The starting point is Beckett's initial pursuit of knowledge and the gradual process of his changing attitude towards knowledge and erudition. Beckett once admitted to Jake Schwartz that his thirst for knowledge was so unquenchable that he used to study the encyclopedia. While his early style was overabundant, inspired by James Joyce, he did already start conceptualizing what he called an 'aesthetic of inaudibilities' in his first novel. Beckett's initial fascination with encyclopedism gradually changes into a realisation of the futility of this endeavour and even into a poetics of 'ignorance', as he called it – fully aware, of course, that in order to undo this knowledge he had to acquire it in the first place.

Primary Texts:

- Samuel Beckett, 'Dante and the Lobster', in: *More Pricks Than Kicks*, ed. Cassandra Nelson (London: Faber and Faber, 2010).
- Samuel Beckett, *Murphy*, ed. J.C.C. Mays (London: Faber and Faber, 2009).

Optional Secondary Reading:

- Chris Ackerley, *Demented Particulars* (Edinburgh: Edinburgh University Press, 2010).
- Samuel Beckett, *Disjecta* (London: John Calder, 1983).
- Olga Beloborodova et al., ed., *Beckett and Modernism* (Cham: Palgrave Macmillan, 2018).
- Matthew Feldman, *Beckett's Books* (London: Continuum, 2006).
- Steven Matthews and Matthew Feldman, with David Addyman, eds., *Samuel Beckett's 'Philosophy Notes'* (Oxford: Oxford University Press, 2020).
- Dirk Van Hulle and Mark Nixon, *Samuel Beckett's Library* (Cambridge: Cambridge University Press, 2013).

Week 2: 'Finished' – The Art of Self-Correction

The second half of the 1940s was undoubtedly Beckett's most creative period. The manuscripts show how smoothly the writing went, compared to earlier and later works. But even so, the creative process is characterised just as much by *decomposition* as by *composition* and *recomposition*, or as Molloy, one of Beckett's M-characters, puts it: 'It is in the tranquility of decomposition that I remember the long confused emotion which was my life'. Part of this 'decomposing' strategy consists in excision. In this class, we investigate how Beckett gives shape to the 'integrity of incoherence', how he gradually discovers the art of 'self-correction', reflected in the figure of speech called 'epanorthosis', and how self-translation plays a role in this process.

Primary Texts:

- Samuel Beckett, *Molloy*, ed. Shane Weller (London: Faber and Faber, 2009).
- Samuel Beckett, *Malone Dies*, ed. Peter Boxall (London: Faber and Faber, 2009).
- Samuel Beckett, *The Unnamable*, ed. Steven Connor (London: Faber and Faber, 2010).

Optional Secondary Reading:

- John Bolin, *Beckett and the Modern Novel* (Cambridge: Cambridge University Press, 2013).
- José Francisco Fernández and Mar Garre García, eds., *Samuel Beckett and Translation* (Edinburgh: Edinburgh University Press, 2021).
- Daniel Katz, *Saying I No More: Subjectivity and Consciousness in the Prose of Samuel Beckett* (Northwestern University Press, 1999).

Week 3: 'It's finished' – Staging Lessness

Early on, Beckett compared language to a veil in which he intended to bore holes. Also in his dramatic works, he continuously explored new ways of giving shape to this aesthetic objective, creating textual surfaces that are fragmented, punctured by pauses, moments of amnesia, inaudibilities, silences.

Primary Texts:

- Samuel Beckett, *Endgame, Happy Days, Krapp's Last Tape, Play, Come and Go*, in: *The Complete Dramatic Works* (London: Faber and Faber, 2006).
- Samuel Beckett, 'Sans' / 'Lessness' (<http://www.end-lessness.co.uk/player/>)

Optional Secondary Reading:

- Rosemary Pountney, *Theatre of Shadows: Samuel Beckett's Drama 1956–1976* (Gerrards Cross: Colin Smythe, 1988).
- S. E. Gontarski, *The Intent of Undoing* (Bloomington: Indiana UP, 1985).
- James Little, *Samuel Beckett in Confinement: The Politics of Closed Space* (London: Bloomsbury, 2020).

Week 4: 'Nearly finished' – Experimenting with Media

Working for and in other media implied more emphasis on the sociology of writing, which also had an impact on Beckett's writing for the stage. During the genesis of *Play*, he explicitly stated that he could no longer prepare any dramatic text for publication before he had worked on it with actors on stage. Similarly, writing *Film* turned out to be an even more collaborative enterprise. Even in this very visual project, the aesthetic of inaudibilities continues to play a role, as it does in the radio plays and the TV plays Beckett writes for the BBC and other broadcasting companies.

Primary Texts:

- Samuel Beckett, *All That Fall, Embers, Rough for Radio II, Film, Eh Joe, Quad*, in: *The Complete Dramatic Works* (London: Faber and Faber, 2006).

Optional Secondary Reading and Online Resources:

- Galina Kiryushina, Einat Adar, Mark Nixon, eds., *Samuel Beckett and Technology* (Edinburgh: Edinburgh University Press, 2021).
- Balazs Rapcsak et al., eds., *Beckett and Media* (Manchester: Manchester University Press, 2022).
- David Addyman et al., ed., *Samuel Beckett and BBC Radio: A Reassessment* (London and New York: Palgrave Macmillan, 2017).
- Jonathan Bignell, *Beckett on Screen: The Television Plays* (Manchester: Manchester UP, 2012).
- Graley Herren, *Samuel Beckett's Plays on Film and Television* (London and New York: Palgrave Macmillan, 2007).

- Clas Ziliacus, *Beckett and Broadcasting: A Study of the Works of Samuel Beckett for and in Radio and Television* (Åbo: Åbo Akademi, 1976).
- *All That Fall*: <https://fb.watch/koJzEl32ah/>
- *Embers*: <https://www.youtube.com/watch?v=hRFSAHMaX8U&t=758s>
- *Eh Joe*: <https://www.youtube.com/watch?v=SdWxml9BwgA>
- *Quad*: <https://www.youtube.com/watch?v=4ZDRfnlCq9M>
- *Film*: <https://www.youtube.com/watch?v=BSnv6haPadM&t=367s>

Week 5: 'It must be nearly finished' – Continuous Incompletion

In his late prose, Beckett continues giving shape to what he had called an 'aesthetic of inaudibilities' in his first novel. The main difference is that, in *Dream of Fair to Middling Women*, he was writing *about* this aesthetic, whereas now he makes his language *enact* it. While Voltaire's refutation of Leibniz's optimism (the idea that this is the best of all possible worlds) had led to the coinage of the term 'pessimism', Beckett had coined the neologism 'pejorism' as a counter-narrative to 'meliorism'. Starting from phrases like Shakespeare's 'The worst is not so long as one can say, This is the worst', Beckett's late work moves 'worstward', confident that it can always get worse.

Primary Texts:

- Samuel Beckett, *A Piece of Monologue*, in: *The Complete Dramatic Works* (London: Faber and Faber, 2006).
- Samuel Beckett, *Company, Worstward Ho, Stirrings Still, what is the word*, in: Samuel Beckett, *Company, Ill Seen Ill Said, Worstward Ho, Stirrings Still* (London: Faber and Faber, 2009).

Optional Secondary Reading:

- James Brophy and William Davies, ed., *Samuel Beckett's Poetry* (Cambridge: Cambridge University Press, 2023).
- James Knowlson and John Pilling, *Frescoes of the Skull: The Later Prose and Drama of Samuel Beckett* (London: John Calder, 1979).

Week 6: Workshop

The final seminar will take the form of a workshop in which all students will have the chance to present and discuss their emerging ideas and planned topics for their C-Course essay, for group discussion and feedback.

Suggested Further Reading

Rather than providing an extensive list of further reading, we would encourage students keen to prepare for the course to read further into the primary and secondary texts listed above, beyond the extracts that we will examine and discuss in class, and to read the entries from

- Daniel Albright, *Beckett and Aesthetics* (Cambridge: Cambridge University Press, 2003).
- Samuel Beckett, *The Letters of Samuel Beckett*, 4 vols., eds. George Craig, Martha Dow Fehsenfeld, Dan Gunn, Lois More Overbeck (Cambridge: Cambridge University Press, 2009–2016).
- Olga Beloborodova, *Postcognitivist Beckett* (Cambridge: Cambridge University Press, 2020).
- Ruby Cohn, *A Beckett Canon* (Ann Arbor: University of Michigan Press, 2001).
- S. E. Gontarski, *A Companion to Samuel Beckett* (Oxford: Wiley-Blackwell, 2010).
- James Knowlson, *Damned to Fame: The Life of Samuel Beckett* (London: Bloomsbury, 1996).
- Tim Lawrence, *Samuel Beckett's Critical Aesthetics* (Cham: Palgrave Macmillan, 2018).
- Brigitte Le Juez, *Beckett before Beckett*, trans. Ros Schwartz (London: Souvenir Press, 2009).
- Emilie Morin, *Beckett's Political Imagination* (Cambridge: Cambridge University Press, 2017).
- John Pilling, *A Samuel Beckett Chronology* (Houndmills, Basingstoke: Palgrave Macmillan, 2006).
- Jean-Michel Rabaté, *The New Beckett Studies* (Cambridge: Cambridge University Press, 2019).

- Anthony Uhlmann, *Samuel Beckett in Context* (Cambridge: Cambridge University Press, 2013).
- Dirk Van Hulle, ed., *The New Cambridge Companion to Samuel Beckett* (Cambridge: Cambridge University Press, 2015).
- Shane Weller, *Language and Negativity in European Modernism* (Cambridge: Cambridge University Press, 2018).
- Andy Wimbush, *Still: Samuel Beckett's Quietism* (Stuttgart: ibidem-Verlag; 2020).

Hilary Term C-Courses

Old Norse Literature

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

This course is designed to be flexible enough to meet two needs. On the one hand, beginners in Old Norse will be introduced to a varied range of Old Norse-Icelandic prose and poetry, and be able to set these texts in their historical and cultural contexts. On the other, those who have already studied some Old Norse will be able to focus on texts directly relevant or complementary to their own interests and expertise.

There will be language classes in Old Norse, and a series of introductory classes on the literature, in Michaelmas Term 2022. These classes are mandatory for anyone who wishes to do the option in Hilary Term but has not done any Old Norse at undergraduate level. Prospective students are very welcome to contact Siân Grønlie with any queries.

Preliminary Reading List

Language:

- E.V.Gordon, *Introduction to Old Norse* (Oxford: Clarendon Press, 1981)
- Michael Barnes, *A New Introduction to Old Norse, Part I Grammar* (London: Viking Society for Northern Research, 1999)

Old Norse-Icelandic literature:

- Heather O'Donoghue, *Old Norse-Icelandic Literature: A Short Introduction* (Blackwell, 2004)
- Preben Meulengracht 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)

Contemplative Worlds, 700-1450

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

This paper focuses on the emerging, interdisciplinary field of contemplative studies. The paper aims to introduce you to cross-cultural and globalizing approaches when studying medieval English ‘contemplative’ writing, a term used in preference to the more fraught ‘mysticism’. We will also interrogate the boundaries of ‘contemplative’ writing, expanding the range of texts and practices that would traditionally be given this label. You will be able to read and discuss all non-English texts in translation. This year, the paper will focus on Christian and Islamic texts. But you will also encounter other traditions that may interest you, including (for example) Buddhist treatises on visualization; the Jewish Kabbalah; Daoist apophatic meditations; and Hindu bhakti texts.

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

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

Our paper will be structured as follows:

Week 1: What is ‘contemplative’ writing?

Week 2: Sensory Encounters

Week 3: Asceticism and Reclusion

Week 4: Ecstasy and Rapture

Week 5: Annihilation

Week 6: Presentations

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

Week 1: What is ‘contemplative’ writing?

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

Primary texts:

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

- *Ancrene Wisse*, ed. Bella Millett (Oxford: Oxford University Press, 2005), EETS O.S. 325, volume 1. This edition matches by page number with Millett's translation, *A Guide for Anchoresses* (Exeter: Exeter University Press, 2009). Another helpful edition is *Ancrene Wisse*, ed. Robert Hasenfratz (Kalamazoo, MI: Medieval Institute Publications, 2000), available online: <http://www.lib.rochester.edu/camelot/teams/hasenfratz.htm>
- As *Ancrene Wisse* is also quite long, you may find it helpful to focus initially on Part One, Part Three, and Part Seven.
- *The Cloud of Unknowing* is available in a number of editions. The most accessible is: *The Cloud of Unknowing*, ed. Patrick J. Gallacher (Kalamazoo, MI: Medieval Institute Publications, 1997). Available online: <http://d.lib.rochester.edu/teams/publication/gallacher-the-cloud-of-unknowing>
- To help yourself navigate around this text, you may find it helpful to focus initially on chapters 1-9, 16-22, 35-37, 50-52, and 70-75.

Suggested (initial) secondary reading for Week 1:

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

Week 2: Sensory Encounters

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

Primary:

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

Suggested (initial) secondary reading for Week 2:

- Lourdes María Alvarez, 'The Mystical Language of Daily Life: Vernacular Sufi Poetry and the Songs of Abu Al-Hasan Al-Shushtari', *Exemplaria* 17 (2005), 1-32.
- Rachel Fulton, "'Taste and see that the Lord is sweet" (Ps.33:9): the Flavour of God in the Monastic West', *The Journal of Religion* 86.2 (2006), 169-204.
- Vincent Gillespie, 'The Senses in Literature: The Textures of Perception', in *A Cultural History of the Senses in the Middle Ages*, ed. Richard G. Newhauser (London: Bloomsbury, 2014), pp. 153-73.
- Denis Renevey, *Language, Self and Love: Hermeneutics in the Writings of Richard Rolle and the Commentaries on the Song of Songs* (Cardiff: University of Wales Press, 2001)
- Elizabeth Saxon, 'Art and the Eucharist: Early Christian to ca. 800', in *A Companion to the Eucharist in the Middle Ages*, ed. Ian Levy, Gary Macy, and Kristen Van Ausdall (Leiden: Brill, 2012), pp. 93-159.

Week 3: Asceticism and Reclusion

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

Primary:

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

Suggested (initial) secondary reading for Week 3:

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

Week 4: Ecstasy and Rapture

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

Primary texts:

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

Suggested (initial) secondary reading for Week 4:

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

Week 5: Annihilation

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

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

Suggested (initial) secondary reading for week 5:

- Henry Corbin, *Alone with the Alone: Creative Imagination in the Sufism of Ibn 'Arabi* (Princeton, NJ: Princeton University Press, 1998)

- Vincent Gillespie with Maggie Ross, 'The Apophatic Image: the Poetics of Effacement in Julian of Norwich', in *Looking in Holy Books: Essays on Late Medieval Religious Writing in England* (Turnhout: Brepols, 2011), pp. 277-305.
- Moshe Idel and Bernard McGinn, eds, *Mystical Union in Judaism, Christianity, and Islam: An Ecumenical Dialogue*, ed. (1996; repr. London: Bloomsbury Publishing, 2016)—especially essays by Louis Dupré, Bernard McGinn, and Michael Sells.
- Ayoush Lazikani, 'Encompassment in Love: Rabi'a of Basra in Dialogue with Julian of Norwich', *Journal of Medieval Religious Cultures* 46.2 (2020), 115-136.
- Liz Herbert McAvoy, ed. *A Companion to Julian of Norwich*, ed. Liz Herbert McAvoy (Cambridge: D. S. Brewer, 2008)—any essays that interest you.
- Michael G. Sargent, 'Marguerite Porete', in *Medieval Holy Women in the Christian Tradition*, ed. A.J. Minnis and Rosalynn Voaden (Turnhout: Brepols, 2010), pp. 291-309

Week 6: Presentations

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

You may also find the following online resources helpful:

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

Locating Medieval Narratives: Space, Place, and Travel in Middle English Literature

Course Convenor: Dr Laura Varnam (laura.varnam@univ.ox.ac.uk)

From Chaucer's pilgrims telling tales on their way to Canterbury to Margery Kempe's journeys there and back again, medieval texts, characters, and readers are fascinated by, and heavily invested in, the relationship between narrative and setting- real and imagined, architectural and otherworldly. This course will explore a wide range of Middle English texts in different genres to think about the representation and function of key medieval locations, including the built environment and the city (i.e. churches, castles), the natural world (the forest, the sea), spaces of visionary or imaginative travel (from dream visions to otherworlds), and places of travel and encounter with marginalised groups. The course is deliberately interdisciplinary and encourages student to explore approaches from art, architecture, history, material culture studies, and literary studies, and the seminars will also introduce popular theoretical engagements with the Middle Ages (including Lefebvre's *Production of Space*, Foucault's heterotopia, and de Certeau's distinction between space and place). We will also be alert to the ways in which we encounter the Middle Ages in the present day through academic study and critical readings, and through medievalisms, including creative adaptations and retellings.

Seminars in weeks 1-5 will explore the following broad topics:

Week 1: Introduction and Orientation: Encountering and Navigating the Medieval Past

- *St Erkenwald*
- Thomas Hoccleve's *La Male Regle*
- Chaucer's *General Prologue to the Canterbury Tales* and *House of Fame*
- *The Canterbury Interlude*

Week 2: Inside and Out: Court, Castle, Bedroom, Forest, Coast... Whale?

- *Sir Gawain and the Green Knight*
- *Patience*
- *The Awntyrs off Arthur*
- Chaucer's *The Franklin's Tale*

Week 3: Home and Away: Pilgrimage and Travel

- *The Book of Margery Kempe*
- Bale and Sobceki's *Medieval English Travel: A Critical Anthology*

Week 4: Race, Place, and Religion

- Mandeville's *Travels*
- Chaucer's *Prioress's Tale* and *Man of Law's Tale*

Week 5: Otherworlds and Visionary Spaces

- *Sir Orfeo*
- *Pearl*
- Julian of Norwich's *Revelations*

In **week 6**, students will give **presentations** on their chosen research areas (which may be related to the topics for their essays).

Students will read the texts listed above for in-depth discussion in the seminars (weekly handouts will signpost key areas of focus) but you are welcome to bring additional materials according to your interests.

Suggestions might include:

- fabliau texts for thinking about urban/domestic space (Chaucer's *Miller's Tale*, *Reeve's Tale*; *The Wright's Chaste Wife*)
- additional romances (*Emaré*, *The Squire of Low Degree*)
- dream visions (Chaucer's *Parliament of Fowls* and *The Book of the Duchess*; *The Isle of Ladies*)
- or considerations of other types of built/natural environments (gardens- Chaucer's *Merchant's Tale*; gender and conduct in space- *How the Good Wife Taught her Daughter*; the church and sacred space- literature of pastoral care).

Throughout the course we will be thinking about the **language** of space, place, travel, geography, and the built environment. You'll need to familiar yourselves with the **Middle English Dictionary (MED)**:

<https://quod.lib.umich.edu/m/middle-english-dictionary/dictionary>

I would encourage you to keep a running note of key terms, words, and locations that interest you.

I will aim to run two **reading group sessions** during the course. The first will read **Chaucer's *Miller's Tale*** aloud (to practice your Middle English) and the second will be on a **medievalism text** that we will choose together.

Options include:

- Patience Agbabi's poetry collection inspired by Chaucer
- *Telling Tales*; Zadie Smith's rewriting of *The Wife of Bath* in her play *The Wife of Willesden*;
- Matthew Kneale's novel *Pilgrims*, featuring Margery Kempe as Matilda Froome
- Matthew Francis's poetry collection *Mandeville*
- and Victoria MacKenzie's novel which retells the meeting of Margery Kempe and Julian of Norwich, *For Thy Great Pain Have Mercy On My Little Pain*.

Reading list:

Focused/text-specific reading lists will also be provided on a weekly basis.

Primary Texts and Translations

Most of the texts listed above are available in the first instance online via the TEAMS Middle English text website: <https://d.lib.rochester.edu/teams/text-online>

All of the Chaucer texts are available in *The Riverside Chaucer*, ed. Benson et. al. (Oxford University Press).

Texts (and translations) to look at in hard copy:

- Andrew, Malcolm, and Ronald Waldron, *The Poems of the Pearl Manuscript: Pearl, Cleanness, Patience, Sir Gawain and the Green Knight* (Exeter University Press, 2007 revised edition, with translations) [TEAMS has an edition of *Pearl*, ed. Sarah Stanbury]
- Bale, Anthony, and Sebastian Sobceki, *Medieval English Travel: A Critical Anthology* (Oxford University Press, 2019) [Part 1 essays and Part 2 anthology of texts]
- *John Mandeville: Book of Marvels and Travels*, trans. Anthony Bale (Oxford World's Classics, 2012) [The TEAMS edition of Mandeville is ed. Kohanski and Benson]
- *St Erkenwald*, ed. Ruth Morse (Brewer, 1975)

- Watson, Nicholas, and Jacqueline Jenkins, eds, *The Writings of Julian of Norwich* (Pennsylvania State University Press, 2005) [TEAMS edn. is ed. by Crampton]
- Windeatt, B.A., *The Book of Margery Kempe* (Pearson, 2000) [see the translation by Anthony Bale for Oxford World's Classics; TEAMS edn. ed. by Lynn Staley]

Secondary Reading

(Places to start- this list is by no means exhaustive! Begin with the Turner and Treharne *Handbooks* for useful pathways into the topics and themes)

- Ameen, Lieven, *The Routledge Companion to Literary Urban Studies* (Routledge, 2023)
- Bailey, Anne, 'The Problematic Pilgrim: Rethinking Margery's Pilgrim Identity in *The Book of Margery Kempe*', *Chaucer Review*, 55.2 (2020), 171-96
- Bailey, Hannah, Karl Kinsella and Daniel Thomas, eds., *Architectural Representation in Medieval Textual and Material Culture* (ARC Humanities, 2023)
 - - 'Architectural Representation in Medieval England', special issue of *Leeds Studies in English*, 48 (2017) [incl. Varnam on *Handlyng Synne* and the church]
- Bale, Anthony, *Feeling Persecuted: Christians, Jews, and Images of Violence in the Middle Ages* (Reaktion, 2010)
- Blut, Victoria, Diane Heath and Einat Klafter, *Gender in Medieval Places, Spaces, and Thresholds* (Institute of Historical Research, 2019)
- Byrne, Aisling, *Otherworlds: Fantasy and History in Medieval Literature* (Oxford University Press, 2016)
- Cartlidge, Neil, 'Sir Orfeo in the Otherworld: Courting Chaos?', *Studies in the Age of Chaucer*, 26 (2004), 195-226
- Clarke, Catherine A. M., *Medieval Cityscapes Today* (ARC Humanities Press, 2019)
 - -ed. *The St Thomas Way and the Medieval March of Wales: Exploring Place, Heritage, Pilgrimage* (ARC Humanities Press, 2020)
 - -ed. *Mapping the Medieval City: Space, Place, and Identity in Chester c1200-1500* (University of Wales Press, 2010)
- Dinshaw, Carolyn, *How Soon is Now? Medieval Texts, Amateur Readers, and the Queerness of Time* (Duke University Press, 2012) [esp. introduction, chapter 2 on Mandeville, and chapter 2 on Margery Kempe]
- Dyas, Dee, *The Dynamics of Pilgrimage: Christianity, Holy Places, and Sensory Experience* (Routledge, 2020)
 - -*Pilgrimage in Medieval English Literature, 700-1500* (DR Brewer, 2001)
- *Encyclopedia of Medieval Pilgrimage*, ed. Larissa Taylor et. al. (Brill, 2010)
- Evans, Ruth, 'Chaucer in Cyberspace: Medieval Technologies of Memory and *The House of Fame*', *Studies in the Age of Chaucer*, 23 (2001), 43-69
- Flannery, Mary, and Carrie Griffin, *Spaces for Reading in Later Medieval England* (Palgrave Macmillan, 2016)
- French, Katherine L., *A Cultural History of the Home in the Medieval Age* (Bloomsbury Academic, 2021)
- French, Katherine L., *The Good Women of the Parish: Gender and Religion After the Black Death* (University of Pennsylvania Press, 2013)
 - -*The People of the Parish: Community Life in a Late Medieval English Diocese* (University of Pennsylvania Press, 2012)
- Fugelso, Karl, ed. (with Davies and Salih), *Studies in Medievalism XXV: Medievalism and Modernity* (Boydell and Brewer, 2016), [section II Medievalist Visions]

- Goldie, Matthew Boyd, *Scribes of Space: Place in Middle English Literature and Late Medieval Science* (Cornell University Press, 2019)
- Goodman, Anthony, *Margery Kempe and her World* (Pearson, 2002)
- Hanawalt, Barbara and Michal Kobiak, eds., *Medieval Practices of Space* (University of Minnesota Press, 2000)
- Hiatt, Alfred, *Dislocations: Maps, Classical Tradition, and Spatial Play in the European Middle Ages* (PIMS, 2020)
 - -'Middle Age of the Globe', in *Conceptualizing the World: An Exploration across Disciplines*, ed. Helge Jordheim and Erling Sandmo (Berghahn Books, 2018), 255-73
- Howes, Laura, 'Narrative Time and Literary Landscapes in Middle English Poetry', in *Inventing Medieval Landscapes: Senses of Place in Western Europe*, ed. John Howe and Michael Wolfe (University Press of Florida, 2002), 192-207
- Hsy, Jonathan, *Antiracist Medievalisms: From 'Yellow Peril' to Black Lives Matter* (Arc Humanities Press, 2021)
 - -*Trading Tongues: Merchants, Multilingualism, and Medieval Literature* (Ohio State University Press, 2013)
- Kalas, Laura, and Laura Varnam, *Encountering The Book of Margery Kempe* (Manchester University Press, 2021) [esp. introduction theorising 'encounter' and chapters by Watt, Maddock, Bale and Giosuè, Kim, Kalas, Salih, and Williams]
- Kowaleski, Maryanne and PJP Goldberg, *Medieval Domesticity: Home, Housing, and Household in Medieval England* (Cambridge University Press, 2008)
- Leitch, Megan G., *Sleep and its Spaces in Middle English Literature: Emotions, Ethics, Dreams* (Manchester University Press, 2021)
- Lilley, Keith D., *City and Cosmos: The Medieval World in Urban Form* (Reaktion, 2009)
 - -ed., *Mapping Medieval Geographies: Geographical Encounters in the Latin West and Beyond, 300-1600* (Cambridge University Press, 2014)
- *Mapping Margery Kempe* website: <https://college.holycross.edu/projects/kempe/>
- McAvoy, Liz Herbert, *The Enclosed Garden and the Medieval Religious Imaginary* (DS Brewer, 2021)
 - -ed., *A Companion to Julian of Norwich* (Boydell and Brewer, 2008) [esp. essays by Gunn, Jones, Robertson, and Miles]
- *Medieval Travel Writing* database via SOLO (Adam Matthew Digital)
- Morgan, Hollie L. S., *Beds and Chambers in Late Medieval England: Readings, Representations, and Realities* (Boydell and Brewer, 2017)
- Nuttall, Jenni, and David Watt, *Thomas Hoccleve: New Approaches* (Brewer, 2022) [esp. Hickey on walking]
- Prendergast, Thomas, and Stephanie Trigg, *Affective Medievalism: Love, Abjection, and Discontent* (Manchester University Press, 2018) [esp. chapter 1 'Space of Time and the Medievalist Imaginary']
- Price, Basil Arnould, Jane Elizabeth Bonsall, Meagan Khoury, *Medieval Mobilities: Gendered Bodies, Spaces, and Movements* (Palgrave Macmillan, 2023)
- Radulescu, Raluca and Sif Rikhardsdottir, *The Routledge Companion to Medieval English Literature* (Routledge, 2023) [esp. essays by Strakhov, Perry, Goldie, Warren, Steel, and Matthews]
- Raguin, Virginia, and Sarah Stanbury, *Women's Space: Patronage, Place, and Gender in the Medieval Church* (State University of New York Press, 2005)
- Rudd, Gillian, *Greenery: Ecocritical Readings of Late Medieval English Literature* (Manchester University Press, 2007)
- Saunders, Corinne J., *The Forest of Medieval Romance: Arvenus, Broceliande, Arden* (DS Brewer, 1993)
- Stanbury, Sarah, *Seeing the Gawain-Poet: Description and the Act of Perception* (University of Pennsylvania Press, 1991)
- Strohm, Paul, *Theory and the Premodern Text* (University of Minnesota Press, 2000) [esp. Part I on Space, Symbolization, and Social Practice, incl. Hoccleve in Three London Itineraries]

- Sturges, Robert, 'The Pardoner in Canterbury: Class, Gender, and Urban Space in "The Prologue to the *Tale of Beryn*"', *College Literature*, 33 (2006), 52-76.
- *Treharne, Elaine, et. al, *The Oxford Handbook of Medieval Literature in English* (Oxford University Press, 2010) [esp. Part 6 on Literary Place, Space, and Time, and Part 7 on Literary Journeys]
- Trigg, Stephanie, 'Medievalism and Theories of Temporality', in *The Cambridge Companion to Medievalism*, ed. Louise D'Arcens (Cambridge University Press, 2016), 196-209
- *Turner, Marion, *A Handbook of Middle English Studies* (Blackwells, 2013) [esp. essays in Part 3: Politics and Places- church, city, margins, ecology, nation, postcolonialism, Global Middle Ages; and in Part 1: Selfhood and Community- memory, gender, public interiorities, race]
- Varnam, Laura, *The Church as Sacred Space in Middle English Literature and Culture* (Manchester University Press, 2018) [esp. introduction on *The Canterbury Interlude* and theories of space]
 - -'Sacred Space, Memory, and Materiality in *St Erkenwald*', in *Old St Paul's and Culture*, ed. Shany Altman and Jonathan Buckner (Palgrave Macmillan, 2021), pp.73-95
 - - 'The Importance of St Margaret's Church in *The Book of Margery Kempe: A Sacred Place and an Exemplary Parishioner*', *Nottingham Medieval Studies*, 61 (2017), 197-243.
- Wallace, David, *Europe: A Literary History, 1348-1418* (Oxford University Press, 2016)
- Webb, Diana, *Medieval European Pilgrimage, c700-1500* (Palgrave Macmillan, 2002)
- Weber, Ben, 'Smothe and plain and al grene: *Sir Orfeo's Flat Fairyland*', *Notes and Queries*, n.s. 58.1 (2011), 24-28
- Weber, Elka, *Traveling through Text: Message and Method in Late Medieval Pilgrimage Accounts* (Routledge, 2005)
- Weiss, Julian, and Sarah Salih, *Locating the Middle Ages: The Spaces and Places of Medieval Culture* (King's College London Medieval Studies, 2012) [esp. essay by Francis on his Mandeville adaptation]
- Whitehead, Christiania, *Castles of the Mind: A Study of Medieval Architectural Allegory* (Cardiff University Press, 2003)
- Whitaker, Cord J., *Black Metaphors: How Modern Racism Emerged from Medieval Race-Thinking* (University of Pennsylvania Press, 2019)
- Woods, William F., *Chaucerian Spaces: Spatial Poetics in Chaucer's Opening Tales* (State University of New York Press, 2008)
- Yeager, Suzanne M., 'Medieval Pilgrimage as Heterotopia', *Journal of Medieval and Early Modern Studies*, 50.2 (2020), 233-68

Theoretical Approaches

After you've read the chapters in Turner and Treharne above, start with Cassidy-Welch and the introduction to Varnam, *The Church as Sacred Space* (2018) for ways of putting the theories below into conversation with medieval texts.

- *Cassidy-Welch, Megan, 'Space and Place in Medieval Contexts', *Parergon*, 27.2 (2010), 1-12
- Carruthers, Mary, *The Book of Memory: A Study of Memory in Medieval Culture* (Cambridge University Press, 1990)
 - -*The Craft of Thought: Meditation, Rhetoric, and the Making of Images 400-1200* (Cambridge University Press, 1998)
- de Certeau, Michel, *The Practice of Everyday Life*, trans. Steven Rendall (University of California Press, 1988)
- Foucault, Michel, 'Of other spaces', trans. Jay Miskowiec, *Diacritics* 18 (1986), 22-7
- Hornstein, Shelley, *Losing Site: Architecture, Memory, and Place* (Ashgate, 2011)
- Lefebvre, Henri, *The Production of Space*, trans. Donald Nicholson Smith (Blackwells, 1991)
- Massey, Doreen B, *For Space* (Thousand Oaks, California, 2005)
 - -*Space, Place, and Gender* (University of Minnesota Press, 1999)

- Trigg, Dylan, *The Memory of Place: A Phenomenology of the Uncanny* (Ohio University Press, 2011)
- Tuan, Yi-Fu, *Space and Place: The Perspective of Experience* (University of Minnesota Press, 1977)
 - - *Topophilia: A Study of Environmental Perception, Attitudes, and Values* (Columbia University Press, 1990)
- *Varnam, Laura, *The Church as Sacred Space in Middle English Literature and Culture* (Manchester University Press, 2018) [esp. introduction on *The Canterbury Interlude* and theories of space]
- West-Pavlov, Russell, *Spaces of Fiction / Fictions of Space: Postcolonial Place and Literary DeiXis* (Palgrave Macmillan, 2010)

Matter and Materialism in Old English Literature

Course Convenor: Dr Rachel Burns (rachel.burns@ell.ox.ac.uk)

The object-world of Old English literature is rich with lively things: rings that test loyalty and roods that declare faith; masonry that crumbles and metals that resist decay; livestock, limbs and letters that assert themselves as sacred signs. On this course, we will encounter and examine the role and representation of material things across a wide range of Old English verse and prose texts, including the *Riddles* of the Exeter Book, heroic poetry from *Beowulf* to *The Battle of Maldon*, inscribed objects like the Ruthwell Cross and Franks Casket, the historical records of the *Anglo-Saxon Chronicle*, Alfredian translations, and Ælfric's *Lives of Saints*.

This course invites students to explore materialism and the material in the earliest English literature. Following recent scholarship, we will use the term 'materialism' to refer to perceptions of material substance in any culture or time period. We will bring New Materialist and associated materialist theories (including Thing Theory) to bear upon Old English texts, critiquing our own method as we do so. We will also situate our material in contemporary medieval theories and beliefs about matter. Ultimately, students will be invited to investigate the representation of things in Old English literature, the way that matter participates in narrative and cultural processes, and the fundamental beliefs about the material world which informed the approaches of poets, chroniclers, translators and other authors.

Our focus will be on Old English literature, in both verse and prose, composed in the period c. 650–1100. Students require no prior knowledge of Old English, and in class we will work from translations paired with the original texts. It is nevertheless recommended that all students on this course, and especially those new to the study of Old English, attend the English Faculty's graduate Old English language classes. Students will have the opportunity to expand their knowledge of Old English language and style, whatever their current level. We will also encounter Latin texts (in translation paired with original texts), and you will have the opportunity to study relevant Latin materials in your written work. Once again, no prior familiarity with Latin is required.

This course is made up of six classes; below you will find an outline for each of these sessions, with preliminary reading lists. I will supply further reading throughout the term, and you are strongly encouraged to read beyond what is recommended, finding material that aligns with your own interests. The following recent publications in the area of early medieval materialism are strongly recommended as general reading:

- Bildhauer, Bettina. *Medieval Things: Agency, Materiality, and Narratives of Objects in Medieval German Literature and Beyond* (Columbus: Ohio State University Press, 2020)
- Burns, Rachel A. 'Spirits and Skins: the scepheard of Exeter Book Riddle 13 and Holy Labour', *Review of English Studies* 73 (2022), 429–441
- Faulkner, Amy. *Wealth and the Material World in the Old English Alfredian Corpus* (Cambridge: D. S. Brewer, 2023)
- Fay, Jacqueline A. *Materializing Englishness in Early Medieval Texts* (Oxford: Oxford University Press, 2022)
- Paz, James. *Nonhuman Voices in Anglo-Saxon Literature and Material Culture* (Manchester: Manchester University Press, 2017)

Week 1: Introduction to materialism

(a) We will begin the course with an introduction to materialist thought from the late 20th century to the present day, with particular attention to the development of Thing Theory at the turn of the century, and New Materialisms across the early 21st century.

(b) In the second part of the class, we will immerse ourselves in theoretical perspectives on matter which were current during the early medieval period in England. Students will give short presentations on several key areas of thought pertaining to materiality, and background reading will be suggested for each area.

Critical theory

- Appadurai, Arjun. *The Social Life of Things: Commodities in Cultural Perspective* (Cambridge: Cambridge University Press, 1986)
- Bennet, Jane. *Vibrant Matter: A Political Ecology of Things* (Durham, 2010)
- Brown, Bill. 'Thing Theory', *Critical Inquiry* 28 (2001) 1–22
- Coole, Diana and Samantha Frost. 'Introducing the New Materialisms', in *New Materialisms Ontology, Agency, and Politics* (Durham [NC]: Duke University Press, 2010), pp. 1–43
- Latour, Bruno. *We Have Never Been Modern* (Cambridge, Massachusetts: Harvard University Press, 1993)
- Oppermann, Serpil. 'New Materialism and the Nonhuman Story', in eds Jeffrey Cohen and Stephanie Foote, *The Cambridge Companion to Environmental Humanities* (2021), pp. 258–72
- Robertson, Kellie. 'Medieval Things: Materiality, Historicism, and the Premodern Object', *Literature Compass* 5 (2008) 1060–80

Medieval materialism**Primary texts**

- Augustine of Hippo. *Confessions* (Harmondsworth: Penguin, 1961)
- Baker, Peter. 'Byrhtferth of Ramsey: *De concordia mensium atque elementorum*' <<http://web.archive.org/web/19961025235309/http://www.engl.virginia.edu/OE/Editions/Decon.pdf>>
- Bede. *Bede: On the Nature of Things and On Times*, trans. Calvin B. Kendall and Faith Wallis (Liverpool: Liverpool University Press, 2010)
- Crawford, S. J. *The Old English Version of The Heptateuch* (Oxford: Published for the Early English Text Society by Oxford University Press)
- Irvine, Susan and Malcolm Godden, eds. *The Old English Boethius: With Verse Prologues and Epilogues Associated with King Alfred* (Cambridge, Massachusetts: Harvard University Press, 2012)
- Isidore of Seville. *The Etymologies of Isidore of Seville*, eds Stephen A. Barney, W. J. Lewis, J. A. Beach and Oliver Berghof (Cambridge: Cambridge University Press, 2006)

Secondary texts

- Ahern, Eoghan. *Bede and the Cosmos: Theology and Nature in the Eighth Century* (London: Routledge, 2020)
- Anlezark, Daniel. 'The Anglo-Saxon World View', in *The Cambridge Companion to Old English Literature*, 2nd edn, eds Malcolm Godden and Michael Lapidge (Cambridge: Cambridge University Press, 2013), pp. 66–81
- Nunziato, Joshua. 'Created to Confess: St. Augustine on Being Material', *Modern Theology* 32 (2016), 361–83
- Wallis, Faith. 'Isidore of Seville and Science', in *A Companion to Isidore of Seville*, eds Andrew Fear and Jamie Wood (Leiden: Brill, 2019), pp. 182–221

Week 2: Creation narratives

Matter begins with Creation. This week, we will examine texts which retell, praise or meditate upon God's creative act, as laid down in the biblical Book of Genesis, or as encountered in the phenomenal world.

Primary Texts

- Augustine of Hippo. *Confessions* (Harmondsworth: Penguin, 1961) [especially Books XII and XIII]
- Exeter *Riddles* 40, 66 and 94 and Aldhelm *Enigma* 100 (*De creatura*), in Andy Orchard, *The Old English and Anglo-Latin Riddle Tradition* (Cambridge, Massachusetts: Harvard University Press, 2021)
- *Caedmon's Hymn* in Christopher A. Jones, *Old English Shorter Poems, Volume I: Religious and Didactic* (Cambridge, Massachusetts: Harvard University Press, 2012)

- Marsden, Richard, ed. *The Old English Heptateuch and Ælfric's 'Libellus de Veteri Testamento et Novo'*, 2 vols, EETS os 330 (Oxford, 2008)

Secondary Texts

- Orchard, Andy. *Commentary on The Old English and Anglo-Latin Riddle Tradition* (Cambridge, Massachusetts: Harvard University Press, 2021)
- Sebo, Erin. 'The Creation Riddle and Anglo-Saxon Cosmology', in *The Anglo-Saxons: The World Through Their Eyes*, eds Gale R. Owen-Crocker and Brian W. Schneider (Oxford: Archaeopress, 2014), pp. 149–56
- Knuuttila, Simo. 'Time and creation in Augustine', in eds David Vincent Meconi and Eleonore Stump, *The Cambridge Companion to Augustine* (Cambridge: Cambridge University Press, 2014), pp. 81–97
- Wehlau, Ruth. *The Riddle of Creation: Metaphor Structures in Old English Poetry* (New York, 1997)

Week 3: Human-thing relations

This week we will encounter texts which feature the voices of objects who in some way acknowledge their human creator, user or owner and/or address their own material composition. Through a comparative reading of these poems, we will build up a picture of how human-nonhuman relationships were conceived, and how voiced objects engage with their own materiality.

- Exeter Riddles 12, 14, 26, 60, in Andy Orchard, *The Old English and Anglo-Latin Riddle Tradition* (Cambridge, Massachusetts: Harvard University Press, 2021)
- Swanton, Michael, ed, *Dream of the Rood* (Manchester: Manchester University Press, 1970) Thureth, OE shorter poems [translation in Treharne, Elaine, *Old and Middle English, c.890-c.1450: An Anthology*, 3rd edition (Chichester: Wiley-Blackwell, 2010)
- The Ædwen Brooch: https://www.britishmuseum.org/collection/object/H_1951-1011-1
- The Franks Casket: https://www.britishmuseum.org/collection/object/H_1867-0120-1

Secondary Texts

- Ronalds, Craig, and Margaret Clunies Ross. 'Thureth: A neglected Old English Poem and its History in Anglo-Saxon Scholarship', *Notes and Queries* 48 (2011), 359–70
- Karkov, Catherine. *The Art of Anglo-Saxon England* (Woodbridge: Boydell Press, 2016) [especially Chapter 4]
- Page, R. I. *An Introduction to English Runes* (London: Methuen, 1973)
- Salvador-Bello, Mercedes. *Isidorean Order: The Exeter Book Riddles and Medieval Latin Enigmata* (Morgantown: West Virginia University Press, 2015)
- Murphy, Patrick. *Unriddling the Exeter Riddles* (University Park, Pa.: Pennsylvania State University Press, 2011)
- Wesbter, Leslie. *The Franks Casket* (London: British Museum, 2012)

Week 4: Appearance and reality

Things are not always as they seem, and the material world has the potential to embody spiritual danger by luring humans towards an improper usage of things. This week, we will explore the potential for objects to delude and deceive, and to evade attempts at control by human possessors.

Primary texts

- The Old English Physiologus poems (*The Whale, The Panther and The Partridge*) in Robert E. Bjork, ed, *Old English Shorter Poems, Volume II: Wisdom and Lyric* (Cambridge, Massachusetts: Harvard University Press, 2014)
- Boniface *Enigma* 18 (*Vana gloria, iactantia*), in Andy Orchard, *The Old English and Anglo-Latin Riddle Tradition* (Cambridge, Massachusetts: Harvard University Press, 2021)

- *Beowulf*, especially the Finnsburg episode and surrounding gift-giving episodes (lines 1020-1232a), in R. D. Fulk, Robert E. Bjork and John D. Niles, eds. *Klaeber's Beowulf: Fourth Edition* (Toronto: University of Toronto Press, 2009) [translation: Liuzza, Roy, trans. *Beowulf: Second Edition* (Toronto: Broadview, 2013)]
- Annal 876[875] of the *Anglo-Saxon Chronicle* A-text, in Michael Swanton, *The Anglo-Saxon Chronicle* (Routledge, New York, 1998), p. 74
- Asser, John. *Alfred the Great: Asser's Life of King Alfred and Other Contemporary Sources*, eds Simon Keynes and Michael Lapidge (Harmondsworth: Penguin Books, 1983)

Secondary Texts

- Brunning, Sue. *The Sword in Early Medieval Northern Europe* (Woodbridge: The Boydell Press, 2019)
- Davidson, Hilda Ellis. *The Sword in Anglo-Saxon England: Its Archaeology and Literature* (Oxford: Clarendon Press, 1962)
- DeAngelo, Jeremy. 'Discretio spirituum and *The Whale*', *ASE* 42 (2013), 271–89
- Hoek, Michaëlle C. 'Anglo-Saxon Innovation and the Use of the Senses in the Old English *Physiologus* Poems', *Studia Neophilologica* 69 (1997), 1–10
- Irvine, Susan. 'The Anglo-Saxon Chronicle', in *A Companion to Alfred the Great*, Brill's Companions to the Christian Tradition 58, eds. Nicole Guenther Discenza and Paul E. Szarmach (Leiden: Brill, 2014), pp. 344–67

Week 5: Treasure troves

Weapons, jewels and rings are stacked high in Old English heroic verse, and exist in a state of constant motion—won, looted, gifted, hoarded, buried and unearthed. In this class, we will explore the varied uses (and uselessness) of treasure in a range of verse and prose texts, while considering the intersection of traditional Germanic imagery and Christian material ethics.

Primary texts

- *Beowulf* and *Judith*, in R. D. Fulk, ed. and trans., *The Beowulf Manuscript: Complete Texts and 'The Fight at Finnsburg'*, *Dumbarton Oaks Medieval Library* 3 (Cambridge MA: Harvard University Press, 2010).
- Lucas, Peter J., ed. *Exodus* (London, 1977)
- Irvine, Susan, and Malcolm Godden, eds. *The Old English Boethius: With Verse Prologues and Epilogues Associated with King Alfred* (Cambridge, MA: Harvard University Press, 2012)

Secondary Texts

- Baker, Peter. *Honour, Exchange and Violence in Beowulf* (Cambridge: D. S. Brewer, 2013)
- Faulkner, Amy. *Wealth and the Material World in the Old English Alfredian Corpus* (Cambridge: D. S. Brewer, 2023)
- Faulkner, Amy. 'Death and Treasure in *Exodus* and *Beowulf*', *English Studies* 7 (2020) 785–801
- Fern, Chris, Tania Dickinson, Leslie Webster. *The Staffordshire Hoard: An Anglo-Saxon Treasure* (London: Society of Antiquaries of London, 2019)
- Leneghan, Francis. 'Dishonouring the Dead: *Beowulf* and the Staffordshire Hoard', *Quaestio Insularis* 21 (2020), 1–32
- Tyler, Elizabeth. *Old English Poetics: The Aesthetics of the Familiar in Anglo-Saxon England* (York: York Medieval Press, 2006)
- Webster, Leslie. 'Archaeology and *Beowulf*', in eds Bruce Mitchell and Fred C. Robinson, *Beowulf: An Edition* (Oxford: Wiley, 1998), pp. 183–94

Week 6: Bodies as things

Maurice Merleau-Ponty writes that the “body is a thing among things [...] caught in the fabric of the world”. In this class, we will examine moments when the material of the human body comes under pressure and into focus, when the body becomes ‘thingly’, acting as a sign. Signifying bodies may be moderated by such identity aspects as gender, sanctity or disability. The broken flesh, human relics and medical interventions of Old English literature offer fertile ground for considering the boundaries of the body’s matter.

Primary texts

- Soul and body poems in Christopher A. Jones, *Old English Shorter Poems, Volume I: Religious and Didactic* (Cambridge, Massachusetts: Harvard University Press, 2012)
- The *Lives* of St Edmund and St Æthelthryth, among others, in Mary Clayton and Juliet Mullins, ed. and trans. *Old English Lives of Saints: Ælfric*, 3 vols (Harvard, 2019).
- D’Aronco, M. A. and John D. Niles, ed. and trans. *Medical Writings from Early Medieval England* (Cambridge MA: Harvard University Press, 2023)
- Pettit, E. *Anglo-Saxon Remedies, Charms, and Prayers from British Library MS Harley 585: The ‘Lacnunga’*, 2 vols (Lewiston and Lampeter, 2001)

Secondary texts

- Batten, Caroline R. ‘The Style of the Old English Metrical Charms’, *Review of English Studies* 72 (2021), 421–40
- Godden, Richard H. and Asa Mittman. ‘Embodied Difference: Monstrosity, Disability, and the Posthuman’, in *Monstrosity, Disability, and the Posthuman in the Medieval and Early Modern World* (Cham, Switzerland: Palgrave Macmillan, 2019), pp. 3–31
- Horner, Shari. *The Discourse of Enclosure: Representing Women in Old English Literature* (Albany: State University of New York Press, 2001)
- Kesling, Emily. *Medical Texts in Anglo-Saxon Literary Culture* (Woodbridge: D. S. Brewer, 2020)
- Lees, Clare. ‘Engendering Religious Desire: Sex, Knowledge, and Christian Identity in Anglo-Saxon England’, *Journal of Medieval and Early Modern Studies* 27 (1997), 17–46
- Riyeff, Jacob. ‘Dualism in Old English Literature: The Body-and-Soul Theme and Vercelli Homily IV’, *Studies in Philology* 112 (2015), 453–68

Early Modern Women in Print (1550-1700)

Course Convenor: Dr Amy Lidster (amy.lidster@ell.ox.ac.uk)

Within the burgeoning marketplace of print during the sixteenth and seventeenth centuries, women took on diverse and significant roles as writers, readers, dedicatees, and stationers. This course has two main aims: to examine the work of women in print – predominantly, but by no means exclusively, as writers; and to use this focus to explore key critical issues relating to the economies, exchanges, and ‘authorities’ of print publication. We’ll look at the contributions of a variety of women – from aristocratic writers and dedicatees, including Mary Herbert, Countess of Pembroke, to the work of non-elite, ‘middling’ sorts, such as Isabella Whitney, Aemilia Lanyer, and stationers Joan Broome and Margaret Trundle. Works studied on this course include religious verse, drama, historical writing, prose fiction, and pamphlets, which highlight the ‘investment’ of women in a diverse range of texts, some of which – such as historical verse – are often overlooked. We will ask what it means to be a woman in print and will consider the usefulness of the term ‘professional’, as well as pressing questions about who controlled and oversaw the transmission of texts, who profited from their sale, and how patronage could be repurposed in the print market. This course will not, however, look at women’s contributions (artificially) in isolation, but will position them within vibrant networks of exchange and readership, involving a range of individuals, influences, and texts.

In this course, we will pay close attention to the materiality of texts and their construction as books, and we will draw on the Bodleian’s special collections throughout. We will consider how texts are shaped through their *mise en page*, selection and presentation of paratexts, and their format – from the folio design of Mary Wroth’s *Urania* (1621) to the duodecimo volume of Dorothy Leigh’s *Mother’s Blessing* (1616, and reprinted almost two dozen times). We will ask how these printed books help to construct ideas of the author and/or translator (a related, overlapping, and yet distinctive term), and how women’s texts are affected by strategies of attribution (including the use of pseudonyms) and anonymity. While we will not lose sight of manuscript production, which will be a regular point of comparison, a crucial issue for this course is the ‘presence’ of women within printed texts and how we can recover evidence about their involvement in print publication, the kinds of collaborations or exchanges that took place between writers and stationers, and the impact of the trade on the development of women’s writing.

A term plan and reading list are outlined below. Annotated reading lists and question prompts will be provided before the course starts.

Assessment:

Assessment will take the form of an essay (5000-6000 words) on a topic of your choice. There will be opportunities to discuss the selection of essay topics, including a 1:1 meeting during the term. You will also be given guidance to help you draw on the Bodleian’s special collections and early materials when selecting texts and textual networks to explore for this essay.

Week 1: Women in the Book Trade: Contexts and Paratexts

Core primary reading:

- Isabella Whitney, *Copy of a Letter to her Unconstant Lover* (1567) and *A Sweet Nosegay* (1573)
- John Lyly, *Endymion* (1591), including ‘The Printer to the Reader’, probably by Joan Broome

Plus a presentation on a short text of your choice from a selection provided as preliminary reading over the vacation.

Required secondary texts:

- Bell, Maureen, ‘Women Writing and Women Written’, in *The Cambridge History of the Book in Britain, Volume IV 1557-1695*, ed. by John Barnard and D.F. McKenzie with Maureen Bell (Cambridge: Cambridge University Press, 2002), pp. 431-452

- Melnikoff, Kirk, 'Isabella Whitney amongst the stalls of Richard Jones in *Women's Labour and the History of the Book in Early Modern England*, ed. by Valerie Wayne (London: Arden Shakespeare, 2020), pp.145–162.
- Smith, Helen, "'Print[ing] Your Royal Father Off': Early Modern Female Stationers and the Gendering of the British Book Trades", *Text* 15 (2003), 163–86

Suggested secondary texts:

- Bell, Maureen, 'Women in the Early English Book Trade 1557–1700', *Leipziger Jahrbuch zur Buchgeschichte*, 6 (1996), 13–45
- Lamb, Mary Ellen, 'Isabella Whitney and Reading Humanism', in *Women's Bookscapes in Early Modern Britain: Reading, Ownership, Circulation*, ed. by Micheline White and Elizabeth Sauer (Ann Arbor: University of Michigan Press, 2018), 43–58
- O'Callaghan, Michelle, "'My Printer must, haue somewhat to his share": Isabella Whitney, Richard Jones, and Crafting Books', *Women's Writing*, 26:1 (2019), 15–34
- Sheehy, Felicity, 'Reading Isabella Whitney Reader', *Studies in Philology*, 118:3 (2021), 491–520

Week 2: Writing Histories

Core primary reading:

- Anne Dowriche, *The French Historie* (1589)
- Anne Lock, 'A Meditation of a Penitent Sinner' in *Sermons of John Calvin* (1560)
- Christopher Marlowe, *The Jew of Malta* (performed c.1589-90; printed 1633)

Required secondary texts:

- Beilin, Elaine, "'Some Freely Spake Their Minde": Resistance in Anne Dowriche's *French Historie*', in *Women, Writing, and the Reproduction of Culture in Tudor and Stuart Britain*, ed. by Mary Burke, Jane Donawerth, Linda Dove, and Karen Nelson (Syracuse, NY: Syracuse University Press, 2000), pp.119–40
- Martin, Randall, 'Anne Dowriche's *The French History*, Christopher Marlowe, and Machiavellian Agency', *SEL, 1500-1900*, 39:1 (1999), 69–87

Suggested secondary texts:

- Beilin, Elaine, 'Writing Public Poetry: Humanism and the Woman Writer', *Modern Language Quarterly*, 51:2 (1990), 249–72
- White, Micheline, 'Women Writers and Literary-Religious Circles in the Elizabethan West Country': Anne Dowriche, Anne Lock Prowse, Anne Lock Moyle, Ursula Fulford, and Elizabeth Rous', *Modern Philology*, 103:2 (2005), 187–214

Week 3: Translation and Dramatic Authorship

Core primary reading:

- Mary Sidney Herbert, Countess of Pembroke, *Antonius* (1592)
- Samuel Daniel, *Cleopatra* (1594)
- Thomas Kyd, *Cornelia* (1594)
- Elizabeth Cary, *Tragedy of Mariam* (1613)

Required secondary texts:

- Belle, Marie-Alice and Line Cottagnies (eds.), *Robert Garnier in Elizabethan England: Mary Sidney's 'Antonius' and Thomas Kyd's 'Cornelia'* (Cambridge: Modern Humanities Research Association, 2017) [see introduction, plus the critical editions included here]
- Gajowski, Evelyn, 'Intersecting Discourses of Race and Gender in Elizabeth Cary's *The Tragedy of Mariam*', *Early Modern Literary Studies*, 27 (2017)
- Kewes, Paulina, "'A Fit Memorial for the Times to Come...": Admonition and Topical Application in Mary Sidney's *Antonius* and Samuel Daniel's *Cleopatra*', *Review of English Studies*, 63:259 (2012), 243–64

Suggested secondary texts:

- Alfar, Cristina León, 'Elizabeth Cary's Female Trinity: Breaking Custom with Mosaic Law in *The Tragedy of Mariam*', *Early Modern Women: An Interdisciplinary Journal*, 3 (2008), 61-103
- Arshad, Yasmin, *Imagining Cleopatra: Performing Gender and Power in Early Modern England* (London: Bloomsbury Arden, 2019)
- Ferguson, Margaret W., 'Allegories of Imperial Subjection: Literacy as Equivocation in Elizabeth Cary's *Tragedy of Mariam*', in *Elizabeth Cary*, ed. by Karen Raber (Surrey: Ashgate, 2009)
- Shell, Alison, 'Elizabeth Cary's Historical Conscience: *The Tragedy of Mariam* and Thomas Lodge's *Josephus*', in *The Literary Career and Legacy of Elizabeth Cary* (New York: Palgrave Macmillan, 2007)
- Wray, Ramona, 'Performing Mariam,' *Early Theatre* 18.2 (2015), pp. 149-66

Week 4: Religious Verse and Communities**Core primary reading:**

- Aemilia Lanyer, *Salve Deus Rex Judaeorum* (1611)
- Selections from Mary Sidney Herbert and Philip Sidney, Sidney Psalter; see also the [digitized version](#) held at Trinity College Cambridge
- Paratexts and extracts from the King James Bible (1611)
- Selections from Dorothy Leigh, *The Mother's Blessing* (1616)

Required secondary texts:

- Lewalski, Barbara K., 'Imagining Female Community: Aemilia Lanyer's Poems' in *Writing Women in Jacobean England* (Cambridge, Mass. and London: Harvard University Press, 1993), pp.212-41
- McCarthy, Erin A., 'Speculation and Multiple Dedications in *Salve Deus Rex Judaeorum*', *Studies in English Literature 1500-1900*, 55:1 (2015), 45-72

Suggested secondary texts:

- Coles, Kimberly Anne, *Religion, Reform, and Women's Writing in Early Modern England* (Cambridge: Cambridge University Press, 2008)
- Longfellow, Erica, *Women and Religious Writing in Early Modern England* (Cambridge: Cambridge University Press, 2004)
- Pearson, Jacqueline, 'Women Writers and Women Readers: The Case of Aemilia Lanyer', in *Voicing Women: Gender and Sexuality in Early Modern Writing*, ed. by Kate Chedgzoy, Melanie Hansen, and Suzanne Trill (Keele University Press, 1996) pp.45-54

Week 5: Pamphlets, Plays, and the *querelle des femmes***Core primary reading:**

- Joseph Swetnam, *Araignment of Lewd, Idle, Froward, and Unconstant Women* (1615)
- Rachel Speght, *A Mouzell for Melastomus* (1617)
- Esther Sowernam, *Ester Hath Hang'd Haman* (1617)
- Constantia Munda, *The Worming of a Madde Dogge* (1617)
- Anon, *Swetnam the Woman-Hater Arraigned by Women* (performed at the Red Bull Theatre, printed in 1620)
- William Gouge, *Of Domesticall Duties* (1622), see treatises 1 to 3
- 'The unnatural wife', ballad published by Margery Trundle

Required secondary texts:

- Boleyn, Deirdre, "'Because Women are not Women, Rather Might be a Fit Subject of an Ingenious Satyrist": Constantia Munda's *The Worming of a Mad Dogge* (1617)', *Prose Studies*, 32:1 (2010), 38-56
- Hoenselaars, Ton, 'Joseph Swetnam, alias Misogynos, and His Women Readers', in *L'Auteur et son public au temps de la Renaissance*, ed. by M.T. Jones-Davies (Paris: Klincksieck, 1998), 165-89

- Jones, Ann Rosalind, 'From Polemical Prose to the Red Bull: The Swetnam Controversy in Women-Voiced Pamphlets and the Public Theatre', in *The Project of Prose in Early Modern Europe and the New World* (Cambridge: Cambridge University Press, 1997), 122-37

Suggested secondary texts:

- Lewalski, Barbara K., 'Female Text, Male Reader Response: Contemporary Marginalia in Rachael Speght's *A Mouzell for Melastomus*', in *Representing Women in Renaissance England*, ed. by Claude Summers and Ted-Larry Pebworth (Columbia, MO: University of Missouri Press, 1997)
- Luckyj, Christina, 'A *Mouzell for Melastomus* in Context: Rereading the Swetnam-Speght Debate', *English Literary Renaissance*, 40:1 (2010), 113-31
- Righetti, Beatrice, 'How Women Wrote about Themselves: A Corpus-Informed Comparison of Women Writers' Defences in Sixteenth- and Seventeenth-Century England', *NJES: Nordic Journal of English Studies*, 19:2 (2020), 42-73

Week 6: Natural Philosophy, 'Authority', and the Imagination

Core primary reading:

- Margaret Cavendish, *The Description of a New World called The Blazing World* (1668) and the preface to *Observations on Experimental Philosophy* (1666)
- Abraham Cowley, 'To the Royal Society' (printed 1667)
- Selections from Robert Hooke's *Micrographia* (printed 1665)

Required secondary texts:

- Blake, Liza, "[Pounced Corrections in Oxford copies of Cavendish's *Philosophical and Physical Opinions*: or, *Margaret Cavendish's Glitter Pen*](#)," *New College Notes* 10 (2018), no. 6: 1–11.
- Chico, Tita, 'Eighteenth-Century Science and the Literary Imagination', in *A Companion to British Literature*, ed. by Robert DeMaria Jr., Heesok Chang, and Samantha Zacher (Wiley Blackwell, 2014), 143-58
- Duxfield, Andrew, 'Material and Political Nature in Margaret Cavendish's *The Unnatural Tragedy* and *The Blazing World*', in *A Companion to the Cavendishes*, ed. by Lisa Hopkins and Tom Rutter (Arc Humanities Press, 2020), 273-288

Suggested secondary texts:

- Hutton, Sarah, 'In Dialogue with Thomas Hobbes: Margaret Cavendish's Natural Philosophy', in *Margaret Cavendish*, ed. by Sara Mendelson (Farnham: Ashgate, 2009), 197-208
- Lilley, Kate, 'Blazing Worlds: Seventeenth-Century Women's Utopian Writing', in *Women, Texts, and Histories, 1575-1760*, ed. by Clare Brant and Diane Purkiss (Routledge, 1992), 101-32
- See also the *Digital Cavendish*: <http://digitalcavendish.org>

General reading:

- Barnard, John and D.F. McKenzie (eds.) with Maureen Bell, *The Cambridge History of the Book in Britain, Volume IV 1557-1695* (Cambridge: Cambridge University Press, 2002)
- Bell, Maureen, George Parfitt, and Simon Shepherd, *A Biographical Dictionary of English Women Writers, 1580-1720* (Boston: G.K. Hall, 1990)
- Brant, Clare and Diane Purkiss (eds.), *Women, Texts, and Histories, 1575-1760* (Routledge, 1992)
- Burke, Mary, Jane Donawerth, Linda Dove, and Karen Nelson (eds.), *Women, Writing, and the Reproduction of Culture in Tudor and Stuart Britain* (Syracuse, NY: Syracuse University Press, 2000)
- Chedzoy, Kate, Melanie Hansen, and Suzanne Trill (eds.), *Voicing Women: Gender and Sexuality in Early Modern Writing* (Keele University Press, 1996)
- Clarke, Danielle and Elizabeth Clarke (eds.), *'The Double Voice': Gendered Writing in Early Modern England* (Basingstoke: Macmillan, 2000)
- Ezell, Margaret, *Social Authorship and the Advent of Print* (Baltimore: John Hopkins University Press, 1999)

- Mendelson, Sara and Patricia Crawford, *Women in Early Modern England, 1550-1720* (Oxford: Clarendon Press, 1998)
- Knoppers, Laura Lunger (ed.), *The Cambridge Companion to Early Modern Women's Writing* (Cambridge: Cambridge University Press, 2010)
- Krontiris, Tina, *Oppositional Voices: Women as Writers and Translators of Literature in the English Renaissance* (London and New York: Routledge, 1992)
- Lesser, Zachary, *Renaissance Drama and the Politics of Publication* (Cambridge: Cambridge University Press, 2004)
- McDowell, Paula, *The Women of Grub Street, Press, Politics, and Gender in the London Literary Marketplace 1678-1730* (Oxford: Clarendon Press, 1998)
- McKenzie, D.F., 'Speech – Manuscript – Print', in *Making Meaning: "Printers of the Mind" and Other Essays*, ed. by Peter D. McDonald and Michael F. Suarez, S.J. (Amherst; Boston: University of Massachusetts Press, 2002), pp.237-58
- McManus, Clare (ed.), *Women and Culture at the Courts of the Stuart Queens* (Palgrave Macmillan, 2003)
- Pender, Patricia and Rosalind Smith (eds.), *Material Cultures of Early Modern Women's Writing* (Palgrave, 2014)
- Richards, Jennifer, *Voices and Books in the English Renaissance: A New History of Reading* (Oxford: Oxford University Press, 2019)
- Salzman, Paul, *Reading Early Modern Women's Writing* (Oxford: Oxford University Press, 2006)
- Smith, Helen, '*Grossly Material Things*': *Women and Book Production in Early Modern England* (Oxford: Oxford University Press, 2012)
- Smith, Helen and Louise Wilson (eds.), *Renaissance Paratexts* (Cambridge: Cambridge University Press, 2011)
- Stevenson, Jane and Peter Davidson (eds.), *Early Modern Women Poets: An Anthology* (Oxford: Oxford University Press, 2001)
- Wall, Wendy, *The Imprint of Gender: Authorship and Publication in the English Renaissance* (Cornell University Press, 1993)
- Wayne, Valerie (ed.), *Women's Labour and the History of the Book in Early Modern England* (London: Arden Shakespeare, 2020)

Literature and the Supernatural

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

Questions

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

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

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

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

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

Outline

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

The Reading List

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

General Reading

A tip: very old history books, like Walter Notestein or Ewen often have more interesting and neglected sources than recent historical books, which tend to be micro-historical. The same is often true of older journal articles. A further piece of advice: we will be discussing ballads, “folklore” and folktales as part of the course, and examining the way the early modern period witnesses the first efforts at collecting these. One of the ongoing themes of our conversations will be the problematic apparent commonality of interest between a popular culture of supernatural tale bearing and a literate culture that at times reads that popular culture as a kind of moving joke.

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

Starting points

Big surveys obviously date fast...

- *The Cambridge History of Magic and Witchcraft in the West: From Antiquity to the Present*, <https://www.cambridge.org/core/books/cambridge-history-of-magic-and-witchcraft-in-the-west/B8DC7ADF904226E02D273823024A2032>, part IV.
- Copenhaver, Brian. *The Book of Magic: From Antiquity to the Enlightenment*
- Ginzburg, Carlo. *The night battles: witchcraft & agrarian cults in the sixteenth & seventeenth centuries*, New York : Routledge, <https://solo.bodleian.ox.ac.uk/permalink/f/n28kah/oxfaleph001084568>.
- Hutton, Ronald. *The Witch: a history of fear, from ancient times to the present*. 2018, New Haven, Yale University Press.
- Hutton, Ronald. *Queens of the wild: pagan goddesses in Christian Europe*. 2022, New Haven, Yale University Press.
- Levack, Brian P., editor. *The Oxford handbook of witchcraft in early modern Europe and colonial America*. 2013, Oxford University Press, <https://solo.bodleian.ox.ac.uk/permalink/f/n28kah/oxfaleph019645626>.
- Thomas, Keith. *Religion and the Decline of Magic*. 1971, London, Penguin. This game old warhorse has taken a beating, but is still insanely comprehensive and thus eminently useful. Again, the ideas are less valuable than the factual content and source synopsis. Only deals with print sources.

Resources

- Briggs, Katherine. *Dictionary of British Folktales*, in 4 volumes, Routledge, 1970. There’s a selected edition, *British Folktales*, also published by Routledge.
- Gibson, Marion. *Early Modern Witchcraft*, 2001. Compendium of principal Elizabethan and Jacobean trial pamphlets. Very useful. Gibson’s book tries to talk about the pamphlet genre exerting its own pressures on narrative, but is over-vehement. See also *Witchcraft in England 1558-1618*. ed. Barbara Rosen, Amherst, University of Massachusetts Press, 1991. Pamphlet compendium like Gibson.
- Scot, Reginald. *The Discoverie of Witchcraft*, 1584, <https://solo.bodleian.ox.ac.uk/permalink/f/10tg26t/oxfaleph020433499>
- York depositions: *Depositions from York Castle*. ed. James Raine, Surtees Society, vol. 40 (1860). The famous and important trial records form the Northern Circuit, the only longish run of assize depositions we possess.
- Pitcairn. *Ancient Criminal Trials in Scotland*, ed. Robert Pitcairn, vol. 3, pt 2, (Edinburgh: 1833). Warning: this is frustrating to use, but the Scottish trials are key for Shakespeare especially. However,

you can't just skim it hastily; the print is tiny and there's not much of an index and you have to go to the Law Library... allow plenty of time.

- *The miscellany of the Spalding club*, by John Stuart, Spalding Club, Aberdeen, <https://archive.org/details/miscellanyspald00abergoog>.
- HMC. A database of MSS in British record offices. Try searching under 'witchcraft'.

Week 1: Witches

- *The witch of Edmonton, Sophonisba, Othello... Three Jacobean Witchcraft Plays*, ed. Sedge and Corbin in a three-for-two deal.

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

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

Is blackness significant for trial witches?

Week 2: Fairies

- Spenser, *The Faerie Queene*, I, ix, 13
- *Midsummer Night's Dream*
- Enchanter scenes in *The Wisdom of Dr Dodypoll*
- *Macbeth*
- Reginald Scot, *Discoverie of Witchcraft*

Everyone to bring a fairy poem composed or published between 1550 and 1660: use Ibo and literature online to find these

- Mary Ellen Lamb, 'Taken by the fairies: fairy practices and the production of popular culture in *A Midsummer Night's Dream*,' *Shakespeare Quarterly*, 51, 2000, 277-312.
- Wendy Wall, 'Why does Puck sweep? Shakespearean fairies and the politics of cleaning,' in *Staging Domesticity: Household Work and English Identity in Early Modern drama*, Cambridge, Cambridge University Press, 2002, pp. 94-126.

Week 3: Devils and hell

- *The Merry Devil of Edmonton*
- *King Lear*
- Bunyan's *Grace Abounding to the Chief of Sinners*
- *Paradise Lost* Books I and II
- Peter Marshall, *Invisible Worlds: Death, religion and the supernatural in England, 1500-1700*
- perhaps also Eamon Duffy, *The Stripping of the Altars Traditional Religion in England, C.1400-C.1580*
- Stuart Clark, *Thinking with Demons*
<https://solo.bodleian.ox.ac.uk/permalink/f/n28kah/oxfaleph019320168>

Week 4: Ghosts

- *The Spanish Tragedy*
- *Hamlet*
- John Donne, 'The Apparition'
- *Antonio's Revenge*.

- Owen Davies, *The Haunted: A Social History of Ghosts*
<https://link.springer.com/book/10.1057/9780230273948>
- Sasha Handley, *Visions of an Unseen World: Ghost Beliefs and Ghost Stories in Eighteenth Century England*, introduction. <https://www.cambridge.org/core/books/abs/visions-of-an-unseen-world/introduction-the-ghosts-of-early-modern-england/B1FC6D7C79EC8798C7751BE112D2E8E4>

Week 5: Magicians

- *The Birth of Merlin*
- *Dr Faustus*
- *Faerie Queene* Book I (Archimago to get a handle on magic and antipopery)
- *The Tempest*

- Todd Borlik, Caliban and the fen demons of Lincolnshire: the Englishness of Shakespeare's *Tempest*, <https://www.tandfonline.com/doi/abs/10.1080/17450918.2012.705882>
- Sebane, John. *Renaissance Magic and the Return of the Golden Age*, 1992. Also has a fine bibliography.

Milton and the Philosophers

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

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

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

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

Recommended Texts

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

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

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

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

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

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

Primary Reading

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

Suggested Reading

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

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

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

Class Discussions on the 'origins' of the Fall: one part of the class will present on and engage in a critique of John S. Tanner, "'Say First What Cause,'" *PMLA* 103.1 (1988): 1-45 (available through JSTOR), while the other half of the class will examine and assess William Poole's account in chapter 1: "Causality of Wickedness," in *Idea of the Fall* [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

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

Focus Question: To what extent do you agree with 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, 6.731-33, in *Greek and Roman Aesthetics*, tr. and ed. Oleg V. Bychkov and Anne Sheppard (Cambridge, 2010), pp.185-200 [also available for distribution via email].
- Peter Dear, 'The Meanings of Experience', in *The Cambridge History of Science: Vol. 3, Early Modern Science*, ed. Katharine Park and Lorraine Daston (Cambridge UP, 2003) pp.106-31.
- Maggie Kilgour, *Milton and the Metamorphosis of Ovid* (Oxford UP, 2012) pp.229-72.
- Michael Schoenfeldt, "'Commotion Strange": Passion in *Paradise Lost*', in *Reading the Early Modern Passions: Essays in the Cultural History of Emotion*, ed. Gail Kern Paster, Katherine Rowe, and Mary Floyd-Wilson (Philadelphia, PA: University of PA Press, 2004) pp.43-68.
- Harold Skulsky, Chapter 3 ('The Creator Defended'), in *Milton and the Death of Man*, pp. 114-171.

Suggested Reading

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

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

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

Primary Reading

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

Please also read:

- Augustine, *City of God*, bk. xiii, ch. 5, 6, 8, 9, 10, 11, 12, 14-15, 16; bk xiv, chapters 1-9, 11, 15-19, 21 (and reread) 24 and 26; and bk. xxii, ch. 30; and also Augustine, 'On Free Choice of the Will' 2.11.31-16.43, in *Greek and Roman Aesthetics*, tr. and ed. Oleg V. Bychkov and Anne Sheppard (Cambridge, 2010) pp.227-30.
- Lucretius, *DRN*, ii. 251-443.
- Warren Chernaik, *Milton and the Burden of Freedom* (Cambridge UP, 2017) chapter 3 ("Providence Thir Guide": Providence in Milton'), pp.39-60; chapter 6 ('Monarchy and Servitude: The Politics of *Paradise Lost*'), pp.124-42; and chapter 7 ('God's Just Yoke: Power and Justice in *Paradise Lost*') pp.143-71.
- Filippo Falcone, *Milton's Inward Liberty* (James Clarke & Co Ltd, 2014), chapter 4 ('Satan's inward prison') and chapter 5 ('Christian liberty in Adam and Eve').
- Benjamin Meyers, chapter 1 ('The Theology of Freedom: A Short History'), in *Milton's Theology of Freedom* (Berlin/Boston: De Gruyter, 2006) pp.15-52 and chapter 2 ('The Satanic Theology of Freedom') pp.53-71. [Also available on ProQuest ebrary].
- Feisal G. Mohamad, *Sovereignty: Seventeenth-Century England and the Making of the Modern Political Imaginary* (Oxford: OUP, 2020)—the third part, especially.

Suggested Reading

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

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

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

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

Please also read:

- Warren Chernaik, *Burden of Freedom*, chapter 8, pp.181-205.
- Phillip Donnelly, *Scriptural Reasoning*, chapter 10 ('*Samson Agonistes* as personal drama'), pp.201-27.
- Stephen Fallon, *Milton's Peculiar Grace*, chapter 9 ("I as All Others": *Paradise Regained* and *Samson Agonistes*'), pp.237-64.
- Noam Reisner, *Milton and the Ineffable*, chapter 5 ('*Paradise Regained* and *Samson Agonistes*: the ineffable self'), pp.234-81.

Suggested Reading

Please see the bibliography handed out in class

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

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

English Poetry and the Rise of Criticism, 1745-1800

Course Convenor: Dr Timothy Michael (timothy.michael@ell.ox.ac.uk)

The purpose of this seminar is to think about the mutually constitutive relationship between poetry and criticism in the period between the second Jacobite rebellion and the publication of the Preface to the *Lyrical Ballads*. This is the period in which English literary criticism becomes a recognizable and institutionalized intellectual discipline; it is also a period which, despite its undeserved reputation as a fallow, transitional period between the Augustans and the Romantics, produced important poetry in its own right (often in the form of criticism-in-verse). Students will become acquainted with the broader landscape of literary criticism in the period and with a handful of major critical/theoretical works, which we will study in greater detail. They will be encouraged to construct their own narrative of how English poetry and criticism relate to each other at this time.

Background Reading

These works will introduce you to the history of criticism in the period. Please read as much as you can over the vacation. Works marked with an asterisk (here and in the schedule below) are strongly recommended.

- *The Cambridge History of Literary Criticism, Vol. IV: The Eighteenth Century (read as much as you can, according to your own interests)
- *Eighteenth-Century Critical Essays, ed. Elledge, Vol. II
- **Literary Criticism in England, 1660-1800*, ed. Chapman (a useful anthology of C18 critical writing)
- Saintsbury, George. *A History of English Criticism*
- *Wellek, Rene. *A History of Modern Criticism, 1750-1950*, Vol. I (especially good on the European context)
- Wimsatt and Brooks, *Literary Criticism: A Short History*

Week 1: On the Poetical Character (1745-60)

Poetry

- *Akenside, 'The Pleasures of the Imagination' (1744)
- *Collins, *Odes* (1746), especially 'Ode on the Poetical Character'
- Gray, 'Ode on a Distant Prospect of Eton College' (1747), 'Ode on the Death of a Favorite Cat' (1748), 'Elegy Written in a Country Churchyard' (1751), *'The Progress of Poesy' (1754), *'The Bard' (1757)
- Johnson, 'The Vanity of Human Wishes' (1749)
- Leapor, *Poems upon Several Occasions* (1748)

Criticism

- Blackwell, *Letters on Mythology* (1748)
- Burke, *A Philosophical Enquiry into [...] the Sublime and Beautiful* (1757)
- Hume, 'Of Tragedy' (1757), 'Of the Standard of Taste' (1757)
- Johnson, *Preface to A Dictionary of the English Language* (1755)
- *Gerard, *Essay on Taste* (1759)
- *Goldsmith, *An Enquiry into the Present State of Polite Learning in Europe* (1759)
- *Young, *Conjectures on Original Composition* (1759)
- *Warton, *An Essay on the Genius and Writings of Pope* (1756-82)

Week 2: The Elements of Criticism (1760-70)

Poetry

- Churchill, *The Rosciad* (1761)
- ———. *The Ghost* (1762)
- *———. *The Author* (1763)
- ———. The Prophecy of Famine: A Scots Pastoral (1763)
- Goldsmith, 'The Deserted Village' (1770)
- *Percy, *Reliques of Ancient English Poetry* (1765)
- Smart, 'Jubilate Agno' (1759-63), *A Song to David*' (1763)

Criticism

- *Hurd, *Lectures on Chivalry and Romance* (1762)
- *———. *Dissertation I. On the Idea of Universal Poetry* (1766)
- Johnson, *Preface to Shakespeare* (1765)
- *Kames, *The Elements of Criticism* (1762)
- *Gibbon, *An Essay on the Study of Literature* (1764)
- Priestley, *Course of Lectures on Oratory and Criticism* (1762)
- *Smith, *Lectures on Rhetoric and Belles Lettres* (1762-63)
- Whitehead, *A Charge to the Poets* (1762)

Week 3: Genius and Imitation (1770-80)

Poetry

- Barbauld, *Poems* (1773)
- Beattie, *The Minstrel* (1771-75)
- Chatterton, *Poems*, supposed to have been written at Bristol, by Thomas Rowley, and others (1777)

Criticism

- Beattie, *Essays on Poetry and Music* (1778)
- Campbell, *The Philosophy of Rhetoric* (1776)
- *Jones, *Essay on the Poetry of the Eastern Nations* (1777)
- *———. *Essay on the Arts Commonly Called Imitative* (1777)
- *Gerard, *An Essay on Genius* (1774)
- Goldsmith, *Essay on the Theatre* (1773)
- Johnson, *Lives of the Poets* (1779-1781), esp. lives of Cowley, Milton, Dryden, Pope, Gray
- Reynolds, *Discourses III, VI, VII, and XIII* (1774-86)
- Warton, *History of English Poetry* (1774-81)

Week 4: Rhetoric and Belles Lettres (1780-90)

Poetry

- Burns, *Poems and Songs* (1786-96)
- Crabbe, *The Village* (1783)
- Cowper, *The Task* (1785)
- Johnson, 'On the Death of Dr Robert Levet' (1783)
- Smith, *Elegaic Sonnets* (1784)
- Yearsley, *Poems, on Several Occasions* (1785)

Criticism

- Beattie, *Dissertations Moral and Critical* (1783)
- *Blair, *Lectures on Rhetoric and Belles Lettres* (1785)
- Harris, *Philological Inquiries* (1781)
- Hayley, *Essays on Epic Poetry* (1782)
- Heron, *Letters of Literature* (1785)
- *Lowth, *Lectures on the Sacred Poetry of the Hebrews* (1787)

Week 5: From Taste to Tintern (1790-1800)**Poetry**

- Baillie, *Poems* (1790)
- Blake, *Songs of Innocence* and *Songs of Experience* (1794), 'The Marriage of Heaven and Hell' (1790-93)
- Wordsworth and Coleridge, *Lyrical Ballads* (1798)
- Yearsley, *The Rural Lyre* (1796)

Criticism

- *Alison, *Essays on the Nature and Principles of Taste* (1790)
- Alves, *Sketches of a History of Literature* (1794)
- Godwin, *The Enquirer* (1797), especially 'On English Style'
- Price, *An Essay on the Picturesque as Compared with the Sublime and Beautiful* (1794)
- Whiter, *A Specimen of a Commentary on Shakespeare* (1794)
- *Wordsworth and Coleridge, *Preface to the Lyrical Ballads* (1800)

Further Reading

- Aarsleff, *The Study of Language in England, 1780-1860* (1967)
- Bate, *From Classic to Romantic: Premises of Taste in Eighteenth-Century England* (1946)
- Bateson, *English Poetry and the English Language: An Experiment in Literary History* (1934)
- Cohen, *Sensible Words: Linguistic Practice in England, 1640-1785* (1977)
- Crawford, *The Scottish Invention of English Literature* (1998)
- Domsch, *The Emergence of Literary Criticism in Eighteenth-Century Britain* (2014)
- Engell, *Forming the Critical Mind: Dryden to Coleridge* (1989)
- Graff, *Professing Literature* (1987)
- Guillory, *Professing Criticism: Essays on the Organization of Literary Study* (2023)
- Hohendahl, *The Institution of Criticism* (1982)
- Hudson, *Writing and European Thought* (1995)
- Land, *From Signs to Propositions: The Concept of Form in Eighteenth-Century Semantic Theory* (1974)
- Morrissey, *The Constitution of Literature* (2008)

Stuff Matters: material culture and literature in the long eighteenth century

Course Convenors: Professor Abigail Williams and Dr Jim Harris (abigail.williams@ell.ox.ac.uk and jim.harris@ashmus.ox.ac.uk)

In important ways, the eighteenth century was the century of the thing. There was a surfeit of new goods: more accessible, and better-quality objects, ingredients, fabrics derived from global and national manufacture. Philosophers, artists, scientists, and cultural commentators of all sorts paid new attention to the changing material details of everyday life. This course will use an object-based approach to unpack some of these developments. We will consider a range of eighteenth-century texts, and the ways in which both objects and literary works frame the intellectual, cultural and economic issues of this period. The course will draw on the interdisciplinary expertise of Prof. Abigail Williams (eighteenth-century English literature) and Dr Jim Harris (art history, teaching curator within the Ashmolean). Working with objects, texts and images from the Ashmolean Museum, students will be encouraged to examine the significance of material culture within literary forms, and to look at the ways in which thinking through objects enables us to reconsider the role of space, politics, gender, status, class and consumption within the literature of the period. The course will be divided into 6 thematic seminars, where the study of text and object will be integrated in the exploration of some key issues: consumerism and the domestic space; global exchange; classical pasts; the gothic and imagined antiquity; non elite and everyday life and culture; discovery and retrieval.

The six sessions will be co-taught in the Ashmolean Museum drawing on relevant collections and handling objects.

Structure of the course

Week 1: Reading the room

In this first class, we will open up the idea of polite consumption and object culture in this period. What do the commodities on the table on the table tell us about the worlds they come from?

- **Objects:**
 - Ivory and tortoiseshell tea caddy, c.1780-90 (WA2016.31)
 - Porcelain teapot in Kakiemon style, Chelsea, c.1755 (WA1968.475)
- **Texts:**
 - Alexander Pope, *The Rape of the Lock*
 - Laurence Sterne, 'The Snuffbox', from *A Sentimental Journey*
 - Lynn Festa, *Sentimental Figures of Empire in Eighteenth-Century Britain and France* (2006)
 - James Symonds, *James Table Settings: The Material Culture and Social Context of Dining AD 1700-1900* (2010).
 - Ann Bermingham and John Brewer (eds), *The Consumption of Culture, 1600-1800: Image, Object, Text* (1997) especially chapters by Lovell, Wilson, Klein and Bermingham.

Week 2: luxury and global trade.

This week we will explore the ways in which the new trade in objects from around the world exposed tensions in the concept of luxury and consumerism in modern Britain.

- **Objects:**
 - Personification of *Asia*, Chelsea porcelain factory, c.1750 (WA1951.51.18)
 - Re-decorated porcelain coffee cup, China/London, c.1740 (WA1999.510)
 - Paul de Lamerie, *Coffee Pot*, silver, 1737-38 (WA1946.70)

- **Texts:**
- Selection from James Thomson, *The Seasons*
- Selected essays, Joseph Addison and Richard Steele, *The Spectator*
- Mary Wortley Montagu, Selection from Turkish Embassy Letters and ‘Constantinople’
- Elizabeth Kowaleski-Wallace, *Consuming Subjects: British Women and Consumer Culture in the Eighteenth Century* (1996)
- Christopher Berry, *The Idea of Luxury* (1994)
- Maxine Berg and Elizabeth Eger, *Luxury in the Eighteenth Century: debates, desires and delectable goods* (2003)

Week 3: Fashioning the classical past.

This week we will explore the impact of classical culture and aesthetics on writing and self-presentation in this period.

- **Objects:**
- Giovanni Battista Piranesi *Vasi, candelabri, cippi, sarcofagi, tripodi, lucerne ed ornamenti antichi*, pub.1778 (WA1924.9.435)
- Giovanni Battista Piranesi, *Candelabrum incorporating antique fragments*, c.1770 (ANMichaelis.241)
- William Hogarth, *Marriage a la Mode*, pl.II, *The Tête à Tête*, pub.1745 (WA.OA1914)
- **Texts:**
- Alexander Pope, ‘To Burlington’
- Lady Mary Wortley Montagu, ‘An Epistle to Lord Bathurst’
- Aphra Behn, ‘Oenone to Paris’
- Joseph M Levine, chapters from *The Battle of the Books*
- F Loughlin, F., & A Johnston, A. (Eds.). *Antiquity and enlightenment culture: New approaches and perspectives* (2020)
- David Hopkins, *Conversing with antiquity: English poets and the classics, from Shakespeare to Pope* (2010)
- M L Kete, ‘Phillis Wheatley and the political work of ekphrasis’ in K. P. Van Anglen & J. Engell (Eds.), *The call of classical literature in the romantic age* (pp. 53–79). (2017)

Week 4: Going Native.

What did it really mean to be ‘British’ and what versions of the past did that enable?

- **Objects:**
- Nathaniel Plymer, *Portrait of Sophia Schutz in a gold and tortoiseshell box*, c.1794 (WA1962.55.9)
- William Hogarth, *Masquerades and Operas*, engraving, pub.1723 (WA1863.6144)
- **Texts:**
- Clara Reeve, *The Old English Baron*
- Thomas Gray ‘The Bard’
- Thomas Percy, selection from *Reliques of Ancient English Poetry*
- Janowitz, Anne, *England’s Ruins: Poetic Purpose and the National Landscape* (1990)
- Richard Terry, *Poetry and the Making of the English Literary Past* (2001)

Week 5: Ordinary or extraordinary.

This week we will explore the representation of demotic and non-elite material culture in the writings of the period.

- **Objects:**
- Thomas Wheildon, *Pineapple bowl*, earthenware moulded and glazed, c.1760 (WA1966.9)
- Liverpool Porcelain Factory, *Tea Jar*, earthenware, slab built, painted and glazed, c.1760 (WA1967.45.32)
- **Texts:**
- Mary Leapor 'Crumble Hall'
- Daniel Defoe, *Moll Flanders*
- David Fairer, *English Poetry of the Eighteenth Century 1700-1789* (2003), chapter 5, 8 and 9.
- Morag Schiach, *Discourse on popular culture : class, gender and history in cultural analysis, 1730 to the present* (1989)
- Jennifer Batt, *Class, Patronage and Poetry in Hanoverian England* (2020)

Week 6: Lost and found.

Recent work on material culture in the period has focussed on what is not preserved intact but found and retrieved. What does this shift tell us about how we view the world of things, both then and now?

- **Objects:**
- Francis Douce's Scrapbook of cuttings, printed ephemera, broadside ballads etc (WA2003.Douce.5975)
- Roman carnelian intaglio, remounted in silver in the 18th century, with Jupiter enthroned between Castor and Pollux (AN1892.1550)
- **Texts:**
- James Macpherson, *Fragments Of Ancient Poetry*
- It narratives taken from *British It Narratives 1750-1830*, ed Mark Blackwell, Liz Bellamy etc
- Susan Stewart, *The Ruins Lesson: Meaning and Material in Western Culture* (2020). Focus on Introduction and Chapter 2
- Crystal B. Lake, *Artifacts: How We Think and Write about Found Objects* (2020)
- Kate Smith, 'Lost Things and the Making of Material Cultures in Eighteenth-Century London', *Journal of Social History*, Volume 55, Issue 4, Summer 2022, Pages 875–898, <https://doi.org/10.1093/jsh/shab061>

READING LIST ON MATERIAL CULTURE IN THE EIGHTEENTH CENTURY

- Batchelor, Jennie, and Kaplan, Cora, *Women and Material Culture 1660-1830* (2007)
- Berg, Maxine, and Helen Clifford, *Consumers and luxury: consumer culture in Europe 1650-1850* (1999)
- Blackwell, Mark, ed, *The Secret Life of Things: Animals, Objects, and It-Narratives in Eighteenth-Century England*
- Brewer, John, 'Commercialisation and politics', in N. McKendrick, J. Brewer and J. H. Plumb, *The Birth of a Consumer Society: the commercialisation of eighteenth-century England* (1982)
- Daunton Martin, and Hilton M (eds), *The Politics of Consumption: material culture and citizenship in Europe and America* (2001), especially chapters 1 and 2
- De Grazia and E Furlough (eds), *The Sex of Things: gender and consumption in historical perspective* (1996), especially Part I: Changing consumption regimes

- Dyer, S. and Wigston Smith, C., eds. (2020). *Material Literacy in Eighteenth-Century Britain: A Nation of Makers*. London and New York: Bloomsbury.
- Ellis, M (2010) *Tea and the Tea-Table in Eighteenth-Century England*.
- Findlen, Paula, ed. *Early Modern Things: Objects and their Histories, 1500-1800*, Routledge 2021
- Gosden, Chris, and Y. Marshall (1999). "The Cultural Biography of Objects." *World Archaeology* 31(2): 169-178.
- Harvey, Karen *History and Material Culture: A Student's Guide to Approaching Alternative Sources* (Routledge 2012)
- Holloway, S. (2019). *The Game of Love in Georgian England: Courtship, Emotions, and Material Culture*. Oxford: Oxford University Press
- Jung, Sandro *Eighteenth-Century Illustration and Literary Material Culture*
- Lupton, Tina, "The Knowing Book: Authors, It-Narratives, and Objectification in the Eighteenth Century" *NOVEL: a Forum on Fiction*. 39.3, Summer 2006. 402-420
- Park, Julie, *The Self and It: Novel Objects in Eighteenth-Century England* (Stanford, 2010)
- Rabb, Melinda (2019). *Miniature and the English Imagination: Literature, Cognition, and Small-Scale Culture, 1650–1765*. Cambridge: Cambridge University Press.
- Solkin, David, *Painting for Money: The Visual Arts and the Public Sphere in Eighteenth-Century England* (New Haven and London, 1993).
- Trentmann, Frank (ed) *The Oxford Handbook of the History of Consumption* (2012)
- Wigston Smith, C. (2013). *Women, Work and Clothes in the Eighteenth-Century Novel*. Cambridge: Cambridge University Press.

Victorian Futures

Course Convenor: Professor Helen Small (helen.small@pmb.ox.ac.uk)

To imagine the future is—arguably—an inherently critical act. Even at its most trivial or fanciful it involves taking stock of how the conditions of a time yet to come (and more or less far away) might differ from those that hold in the present. At moments of political or social difficulty, like the one we are passing through now, such acts of imaginative projection are likely to become invested with strong emotion: a desire for things to be otherwise, a fear that they may not be, and might credibly be worse. One of the functions of art and literature, then, is to conceive in imaginative detail of what a future scenario, extrapolated from present conditions, or attempting to rethink them more radically, could look like: what political or social parameters might be in place, what it would feel like for an individual to inhabit the changed circumstances of life. This course will be an opportunity to consider a range of Victorian writing about the future in the light of larger conceptual questions that have a bearing on all writing about the future. It will, accordingly, mix consideration of 19th-century fiction, its historical circumstances and technologies, with twentieth-century and more recent theoretical writings. There will be an opportunity for students to determine the focus of reading in the final week.

Week 1:

- Fredric Jameson, *Archaeologies of the Future* (extract)
- Jenny Anderson and Sandra Kemp (eds), *Futures* (Introduction)
- extracts from Mary Shelley, *The Last Man* (1826); Charles Dickens, *A Christmas Carol* (1843)
- Edward Bulwer-Lytton, *The Coming Race* (1871)
- Elizabeth T. Corbett, 'A Glance into the Future; or, The World in the Twenty-Ninth Century' (1879)
- E. Nesbit, *The Story of the Amulet* (1906)

Week 2:

- George Eliot, *Daniel Deronda* (1876)
- 'Shadows of the Coming Race' and 'The Modern Hep! Hep! Help!', from *Impressions of Theophrastus Such*, 1878)
- Ernst Kapp, extract from *Elements of a Philosophy of Technology* (1878)

Week 3: Dystopias

- Jules Verne, *Paris in the Twentieth Century* (written 1863; pubd 1994)
- Anthony Trollope, *The Fixed Period* (1881-2)
- H. G. Wells, *War of the Worlds* (1897)
- extract from Joshua Kotin, *Utopias of One* (2018)

Week 4: Utopias

- William Morris, *News from Nowhere* (1890)
- Charlotte Perkins Gilman, *Herland* (1915)
- Extract from Ernst Bloch, 'The Wish-Landscape Perspective in Aesthetics' (1959)
- Catherine Malabou, *The Future of Hegel* (2005)
- Susan McManus, 'Fabricating the Future: Becoming Bloch's Utopians', *Utopian Studies* 14.2 (2003), 1-22;
- Extract from Matthew Beaumont, *Utopia, Ltd* (2005)

Week 5: Gaming the Future

- extracts from Honoré de Balzac, *La Peau de Chagrin* (1831)
- W. M. Thackeray, *Vanity Fair* (1847-8)
- Charles Dickens, *Our Mutual Friend* (1865)

- Thomas Hardy, *Tess of the d'Urbervilles* (1891)
- Andrew Ross, *Bird on Fire* (2012), Ch. 1: Gambling at the Water Table
- Alyssa Bellows, 'Dickens's Gamers: Social Thinking in Victorian Gaming and Social Systems', *Victorian Literature and Culture* 47.2 (2019), 347-76
- extract from Astrid Ensslin, *Literary Gaming* (2014)

Week 6: student choice

For discussion in a group meeting at end of Michaelmas Term. Possibilities include: environmental futures (extracting the Ross text from week 5 and matching it with other texts); the future of race (including feminist Afrofuturism—Janelle Monáe and others); AI futures.

Bibliographic sources to help in locating further Victorian texts:

- UPenn, 'A Celebration of Women Writers: Pre-1950 Utopias and Science Fiction by Women An Annotated Reading List of Online Editions'
<https://digital.library.upenn.edu/women/collections/utopias/utopias.html>
- Darko Suvin, *Victorian Science Fiction in the UK: The Discourses of Knowledge and of Power* (Boston: G.K. Hall, 1983)—v useful bibliographic section
- John Carey, *The Faber Book of Utopias* (1999)

Beastly Victorians

Course Convenor: Dr David Barnes

Animals were key to the way the Victorians understood themselves. Scientific discourses – the insights of Darwin, Wallace and others – made the connections between human and non-human animals central to questions of culture, of course. But animal presences made themselves felt in a number of other ways. Animals haunted the edges of the vast, expanding metropolises of the Victorian age; dogs, horses and a dinosaur appear from the mud and fog of London in the opening pages of Charles Dickens's *Bleak House* (1853), for example. Animals became the focus of a compassion and sympathy which paralleled philanthropic concerns for human victims of society's ruthlessness and cruelty. In 1860, Mary Tealby founded the 'Temporary Home for Lost and Starving Dogs' (later Battersea Dog's Home), and two years later Dickens would write up the endeavour in *All the Year Round*. In 1877, Anna Sewell's novel *Black Beauty* became the focus of efforts to prevent cruel practices such as the horse's bearing rein. But Sewell's novel, narrated by an elderly horse, borrowed much of its moral fervour from abolitionist discourses in the antebellum United States, echoing the structure and language of Harriet Beecher Stowe's *Uncle Tom's Cabin*. Animals often represented a challenge to the order and hierarchy of Victorian society – and from the central place of animals in Lewis Carroll's Alice books to their role in the fantastical horrors of fin-de-siècle popular fiction, nonhuman presences subvert, delight, disturb and perplex. In this six-week option, we will explore the ways in which scientific, political and societal discourses on human uniqueness, order, and the boundaries of 'civilisation' are explored in the literature of the period.

Week 1: Looking at Animals: Scientific Discourses.

- Charles Darwin, *Voyage of the Beagle* (1839), *On the Origin of Species*, first edition (1859), especially Chapter Three, Four, Seven, Ten and Thirteen.
- Alfred Russel Wallace, *The Malay Archipelago* (1869).

Week 2: Dickens's Beasts.

- *Bleak House* (1853)
- 'Two Dog Shows' (1862)
- extracts from *David Copperfield* (1850)
- *Little Dorrit* (1857)

Week 3: Animals, Children, and Nonsense in the 1860s.

- Lewis Carroll, *Alice's Adventures in Wonderland* (1865)
- Charles Kingsley, *The Water Babies* (1863)
- Thomas Henry Huxley, *Man's Place in Nature* (1863)
- 'Has a Frog a Soul?' (1870)

Week 4: Social Change and the Animal Bildungsroman.

- Anna Sewell, *Black Beauty* (1877)
- Extracts from Harriet Beecher Stowe, *Uncle Tom's Cabin* (1852).

Week 5: Animals, Empire and Fantastic Fiction.

- H.G. Wells, *The Island of Doctor Moreau* (1896)
- 'Empire of the Ants' (1905).
- Richard Marsh, *The Beetle* (1897)

Week 6: Edwardian Animals, ‘Civilisation’ and Children’s Literature.

- Beatrix Potter, ‘The Tale of Peter Rabbit’ (1902)
- ‘The Tale of Mrs Tiggy Winkle’ (1905)
- ‘The Tale of Jemima Puddle-Duck’ (1908)
- ‘The Tale of Samuel Whiskers’ (1908)
- Kenneth Grahame, *The Wind in the Willows* (1908).

Primary Reading

I have starred the essential reading. With some of the longer texts, I have indicated which chapters to focus on; you do not need to read the whole book in these cases.

- Charles Darwin, *On the Origin of Species* (1859)*, first edition. Chapters Three, Four, Seven, Ten and Thirteen. If you can get hold of the *Annotated Origin*, ed. James Costa (Belknap), that will be useful, or the first edition is available online here <http://darwin-online.org.uk/content/frameset?viewtype=text&itemID=F373&pageseq=1>.
- ---*Voyage of the Beagle* (1839). Penguin edition.
- Alfred Russel Wallace, *The Malay Archipelago* (1869)*. Penguin edition.
- Charles Dickens, *Bleak House* (1853)*. Penguin or Oxford editions.
- ---‘Two Dog Shows’ (1862)*. Available online
- ----*David Copperfield* (1850)*. Chapters III, IV, V and XIII. Penguin or Oxford editions.
- Lewis Carroll, *Alice’s Adventures in Wonderland* (1865)*. Penguin edition.
- Charles Kingsley, *The Water Babies* (1863)*. Penguin edition.
- Thomas Henry Huxley, *Man’s Place in Nature* (1863)*. Chapters I and II.
- ---‘Has a Frog a Soul?’ (1870). Available online here <http://aleph0.clarku.edu/huxley/Mss/FROG.html>.
- Anna Sewall, *Black Beauty* (1877)*. Various editions available, including Wordsworth classics.
- H.G. Wells, *The Island of Doctor Moreau* (1896)*. Penguin edition.
- ---‘Empire of the Ants’ (1905)*. Available via Project Gutenberg here <http://gutenberg.net.au/ebooks06/0609221h.html#c3>
- ---- ‘Zoological Retrogression’ (1891)*. Available in the appendix to *The Time Machine*, ed. Roger Luckhurst (Oxford, 2017).
- Richard Marsh, *The Beetle* (1897)*. Broadview edition.
- Beatrix Potter, ‘The Tale of Peter Rabbit’* (1902). Various editions available.
- ----‘The Tale of Mrs Tiggy Winkle’ (1905)*.
- ----‘The Tale of Jemima Puddle-Duck’ (1908)
- ----‘The Tale of Samuel Whiskers’ (1908).*
- Kenneth Grahame, *The Wind in the Willows* (1908)*. Penguin edition.

Secondary Reading (Selected; there may well be other critical texts that come up week by week)

- Abberley, Will. *Mimicry and Display in Victorian Literary Culture: Nature, Science and the Nineteenth-Century Imagination* (Cambridge: Cambridge University Press, 2020).
- Amigoni, David. *Colonies, Cults and Evolution: Literature, Science and Culture in Nineteenth-Century Writing* (Cambridge: Cambridge University Press, 2007).
- Beer, Gillian. *Darwin’s Plots: Evolutionary Narrative in Darwin, George Eliot and Nineteenth-Century Fiction* (Cambridge: Cambridge University Press, 1983).
- Carroll, Joseph. *Literary Darwinism: Evolution, Human Nature, and Literature* (New York: Routledge, 2004).
- Clark, J. F. M. *Bugs and the Victorians* (New Haven: Yale University Press, 2009).
- Dawson, Gowan. *Darwin, Literature and Victorian Respectability* (Cambridge: Cambridge University Press, 2007).
- Dingley, Robert. ‘A Horse of a Different Color: *Black Beauty* and the Pressures of Indebtedness’. *Victorian Literature and Culture* 25.2 (1997), pp.241-251.

- Dorré, Gina M. *Victorian Fiction and the Cult of the Horse* (London: Routledge, 2016).
- Holmes, John. *Darwin's Bards: British and American Poetry in the Age of Evolution* (Edinburgh: Edinburgh University Press, 2009).
- Levine, George. *Darwin and the Novelists: Patterns of Science in Victorian Fiction* (Cambridge, MA: Harvard University Press, 1988).
- McShane, Clay, and Joel A. Tarr. *The Horse in the City: Living Machines in the Nineteenth Century* (Baltimore: Johns Hopkins University Press, 2007).
- Mazzeno, Laurence W., and Ronald D. Morrison, ed. *Animals in Victorian Literature: Context for Criticism* (London: Palgrave Macmillan, 2017).
- Morton, Peter. *The Vital Science: Biology and the Literary Imagination, 1860-1900* (London: Allen & Unwin, 1984).
- Richter, Virginia. *Literature After Darwin: Human Beasts in Western Fiction, 1859-1939* (Basingstoke: Palgrave Macmillan, 2011).
- Ritvo, Harriet. *The Animal Estate: The English and Other Creatures in the Victorian Age* (Cambridge, Mass.: Harvard University Press, 1987).
- Shuttleworth, Sally. *George Eliot and Nineteenth-Century Science: The Make-Believe of a Beginning* (Cambridge: Cambridge University Press, 1984).

Intensity in Art and Life

Course Convenor: Dr Nicholas Gaskill (nicholas.gaskill@ell.ox.ac.uk)

Intensity is one of our most ready-to-hand words for describing aesthetic experience, a term more at home in our colloquial appraisals of art than venerable categories like ‘sublime’ or even ‘beautiful’. But what does it mean? Does it refer to a formal characteristic, an aspect of artistic subject matter, or both? When did writers and critics start describing artworks or aesthetic experiences as ‘intense’, and how has the valence of that evaluation changed over time? When is it a virtue, and when a liability? How has intensity been coded in gendered and racialized ways, and how has that coding informed the theory and practice of writing poems and narratives?

This course proposes that since the early nineteenth century intensity has been a central category for thinking not just about particular artistic effects but also, and more especially, about the relation between art and life. Tracking how the meaning and valence of intensity has changed over time—how, for instance, it has gone from an aesthetic virtue to something much more ambivalent—will help us to understand broader changes in how writers think about the work of representation and the aims of literature.

We will proceed chronologically through a range of poets and fiction-writers. We will also read critics and theorists to gain a variety of perspectives on how to understand intensity as an aesthetic and ethical ideal, a cultural phenomenon, and a critical resource. The course will appeal to anyone interested in the relationship between writing and experience, aesthetics, or the historical roots of contemporary trends in U.S. literature.

I will distribute a bibliography of relevant critical works before the beginning of term.

Week 1: Edgar Allan Poe and the Origins of Intensity

‘Intensity’ enters the aesthetic lexicon with the Romantics, and finds its first influential expression in U.S. literature in the work of Edgar Allan Poe. Our task this week is twofold: first, to use Poe as an early example of how aesthetic intensity was praised and practiced; second, to read critics who offer theoretical tools for how we might discuss intensity as an aesthetic concept.

- Edgar Allan Poe, ‘The Philosophy of Composition’, review of Hawthorn’s *Twice-Told Tales*, ‘The Raven’, ‘The Bells’, ‘Berenice’, ‘The Fall of the House of Usher’, ‘The Man of the Crowd’, ‘The Tell-Tale Heart’, ‘The Imp of the Perverse’, ‘The Murders in the Rue Morgue’
 - Lord Byron, *Childe Harold’s Pilgrimage*, Canto the Third (1816): focus on stanzas 1-7, but read as much as you are able.
 - Samuel Taylor Coleridge, *Biographia Literaria* (1817), chapter VII.
- Charles Altieri, *The Particulars of Rapture: An Aesthetics of the Affects* (Berkeley, CA: U of California P, 2003), chapters 1 and 6 (especially pp. 186-94).
- Sianne Ngai, *Our Aesthetic Categories: Zany, Cute, Interesting* (Harvard UP, 2012), at least the introduction and afterward.

Week 2: The Quest for Intensity at the End of the Nineteenth Century

Invocations of ‘intensity’ increased at the end of the nineteenth century, both in reference to art and in reference to life experiences felt to be especially meaningful, those moments when one ‘feels most alive’. Within this context, intensity became a way to think about (a) the relation between art and life and (b) the value of art, as a source of intensely meaningful experiences. How does this quest after intensity shape the period’s literature and aesthetic theory? What is ‘intensity’ for Henry James and John Dewey, and how does it

appear across Stephen Crane's journalism and fiction? Is there a difference in 'intensity' between the fiction and nonfiction? If so, how would you characterize it?

- Stephen Crane: *New York Sketches (1892-94)* ('The Broken-Down Van', 'An Experiment in Misery', 'The Men in the Storm', 'The Fire', 'When a Man Falls, a Crowd Gathers'); *Maggie: A Girl of the Streets (1893)*, chs. 1-5; *The Black Riders and Other Lines (1895)*, focus on poems I-XIV, XXIV, XLVI; 'The Blue Hotel' (1898); 'Stephen Crane's Own Story' and 'The Open Boat' (1898); *The Monster (1899)*
 - All of these are available in Stephen Crane, *Prose and Poetry* (Library of America)
- Henry James, *The Art of the Novel: Critical Prefaces (1907-09)*: read the prefaces to *Roderick Hudson*, *The American*, *The Princess Casamassima*, and *What Maisie Knew*.
- John Dewey, *Art as Experience (1934)*, chapters 1-3, 8.

Week 3: Modernist Poetry and the Feeling of Life

This week we'll be asking how modernist poets reformulated the relation between writing and experience through a philosophical understanding of intensity as a term for the qualitative feeling of life, as opposed to the quantitative measuring of phenomena. 'Intensity,' in this context, comes to provide a way of distinguishing the relative values of the arts and the sciences. How does the understanding of qualitative experience developed by Bergson and elaborated by Hulme illuminate—or not—the experiments in poetry associated with Imagism and its aftermath? Is there a modernist version of intensity that differs from those we've already seen? How might our understanding of poetic intensity shift if we place our emphasis on the poems rather than the critical explanations, or on Moore and Williams instead of Pound and Hulme?

- Henri Bergson, *Time and Free Will (1889)*, chapters 1-2 and conclusion; *Matter and Memory (1896)*, chapter 1 and 'Summary and conclusion'
- T. E. Hulme, *Speculations: Essays on Humanism and the Philosophy of Art (1924)*, 'Romanticism and Classicism', 'The Philosophy of Intensive Manifolds'
 - Poems: 'Autumn', 'Above the Dock', 'Conversion', 'The Sunset', 'Images'
- Ezra Pound, 'Vorticism', in *Fortnightly Review* (September 1914)
- William Carlos Williams, *Spring and All (1923)*
- Marianne Moore, 'A Talisman', 'You Are Like the Realistic Product of an Idealistic Search for Gold at the Foot of the Rainbow', 'The Fish', 'Poetry', 'Pedantic Literalist', 'Picking and Choosing', 'When I Buy Pictures', 'To a Steamroller', 'To a Snail' and as much of *Selected Poems (1935)* as you can.

Week 4: Intensity Underground

We have already seen examples of intensity being imaginatively aligned with so-called 'primitive' phenomena and peoples. This week we'll look at how African American writers responded to that set of imaginative links in their aesthetic experiments with intensity. What aspects of the writers we've considered so far seem most relevant in making sense of Hurston, Wright, and Ellison? What perspective do this week's authors give us on the conversations about form, aesthetics, and the relation between art and life we've had in previous weeks?

- Zora Neale Hurston, 'How It Feels to Be Colored Me' (1928)
- Richard Wright, 'Big Boy Leaves Home' from *Uncle Tom's Children (1938)*
- Ralph Ellison, *Invisible Man (1952)* and 'The World and the Jug' (1963, 1964)

Week 5: Postmodernism and 'A Whole New Type of Emotional Ground Tone'

In his influential essay on postmodernism, Fredric Jameson proposed that in the late twentieth century a new 'emotional ground tone' had emerged that he called, borrowing from Jean-François Lyotard, 'intensities.' This

week we'll consider the pivotal role that intensity has played in theories of postmodernism. What does Jameson mean by 'intensities'? How does it relate to earlier understandings, and what changes when the key term is not intensity but intensities, in the plural? To what are 'intensities' opposed in late-twentieth-century thought? How do the poets we'll discuss this week modify the aesthetics of intensity they inherit from modernism? How do they reconfigure the relation between art and life in their writing?

- Lyn Hejinian, *My Life* and *My Life in the Nineties* (1980, 1987, 2002), and, from *The Language of Inquiry* (U of California P, 2000), 'A Thought is the Bride of What Thinking' and 'Two Stein Talks'
- Fredric Jameson, 'Culture', in *Postmodernism, or, the Cultural Logic of Late Capitalism* (Duke 1990)
- Brian Massumi, 'The Autonomy of Affect', in *Parables for the Virtual: Movement, Affect, Sensation* (Duke 2002)
- Jeffrey T. Nealon, *Post-Postmodernism, or, the Cultural Logic of Just-in-Time Capitalism* (Stanford 2012), chapter 1, 'Post-Postmodernism,' and chapter 7, 'Literature'; and *Fates of the Performative: From the Linguistic Turn to the New Materialism* (Minnesota 2021), chapter 6, 'Literary RealFeel: Banality, Fatality, and Meaning in Kenneth Goldsmith's *The Weather*'
 - If you have time, I also encourage you to read around in the poets discussed in the critical works for this week: Gertrude Stein, Bob Perelman, and Kenneth Goldsmith.

Week 6: Intensity Now

Intensity entered the aesthetic lexicon as a term of praise, something worth striving for—perhaps, even, the reason for art. Now, in colloquial aesthetic judgments, 'intense' tends to suggest a far more ambivalent response: it issues a warning as much as a recommendation. What accounts for this shift? Does it point to a changed understanding of the relation between writing and experience, especially when it comes to difficult, sensitive, or traumatic material? We'll investigate these questions through two novels associated with autofiction (a contemporary twist on the blurred line between life and art). As you read, think about how intensity is narrated, valued, and used in these novels. Can we generalize about intensity in the twenty-first century by elaborating how Kraus and Heti organize their novels, for instance in how they engage non-novelistic modes (theater, the essay)?

- Kathy Acker, excerpt from *Don Quixote: Which Was a Dream* (1986) included in *The Essential Acker*, ed. Amy Scholder and Dennis Cooper (Grove Press, 2002).
- Chris Kraus, *I Love Dick* [1997] (London: Serpent's Tale, 2016).
- Sheila Heti, *How Should a Person Be?* (2010)

Modernism and Philosophy

Course Convenor: Professor David Dwan (david.dwan@ell.ox.ac.uk)

In 1898 W. B. Yeats announced that the artist ‘must be philosophical above everything, even about the arts.’ Modernists may not have directly followed the advice, but they often lived up to it. This course studies the reasons for this philosophical turn, while also examining an anti-philosophical strand within modernism – and arguably within modern philosophy itself. We shall consider some of the moral and epistemological debates that may have influenced modernist writers or might at least enhance our interpretation of their work. We will also consider the ways in which literature often seems to exceed or bewilder a philosophical method. The type of philosophy considered will be fairly catholic, but Hegel, Nietzsche, Russell, Heidegger and Adorno will be recurrent figures. Writers studied on the course will include Eliot, Joyce, Lewis, Stein, Stevens and Woolf.

Week 1: Introduction

‘It is self-evident that nothing, concerning art is self-evident anymore, not its inner life, not its relation to the world, not even its right to exist.’ (Adorno). We shall consider this question in an effort to determine how it may account for modernism’s philosophical turn.

Primary Texts:

- Hegel, ‘Introduction’, *Aesthetics*, trans. T. M. Knox, 2 vols. (Oxford, 1975), vol. 1, 1-105 (focus on Section 7: ‘Historical Deduction’)
- Theodor Adorno, *Aesthetic Theory*, trans. Robert Hullot-Kentor (London, 1997), 1-8
- Marinetti, ‘On The Founding and Manifesto of Futurism’ (1909)
- Wyndham Lewis ‘Blast 1’ (1914) and ‘Blast 2’ (1915)
- Tristan Tzara, ‘Dada Manifesto’ (1918)

Recommended Reading:

- Roger Pippin, *After the Beautiful: Hegel and the Philosophy of Pictorial Modernism* (Chicago, 2013)
- See too *Modernism as a Philosophical Problem* (Oxford, 1991)
- Jürgen Habermas, *The Philosophical Discourse of Modernity*, trans. Frederick G. Lawrence (Oxford, 1990)
- Peter Bürger, *Theory of the Avant-Garde*, trans. Michael Shaw (Manchester, 1984)

Week 2: The Universe is Very Clever

Eliot was one of the few modernists to receive formal philosophical training – indeed, his mother proclaimed to have ‘absolute faith in his Philosophy but not in [his] *vers libres*’. In this session, we will study the impact of this training on Eliot’s early poetry and criticism – exploring his misgivings about modern conceptions of subjectivity, his mixed feelings about emotion, his attraction to scepticism and his yearning for some kind of metaphysical unity.

Primary Texts:

- ‘Portrait of a Lady,’ ‘Preludes,’ ‘Mr Apollinax,’ ‘Hysteria,’ ‘The Waste Land.’
- Please try to read some of his PhD thesis – hard going, but it gives a good sense of his philosophical training (This can be found in the *Complete Prose, Volume 1* – available online through solo).
- Have a look too at ‘Tradition and the Individual Talent’ and his notorious discussion of ‘Hamlet.’

Recommended Reading:

- William Skaff, *The Philosophy of T. S. Eliot: From Skepticism to A Surrealist Poetic, 1909-1927* (Philadelphia, 1986), 154-47
- Richard Shusterman, *T. S. Eliot and the Philosophy of Criticism* (London, 1988); Donald Childs, *Philosophy to Poetry: T. S. Eliot’s Study of Knowledge and Experience* (London, 2001)
- Megan Quigley, *Modern Fiction and Vagueness: Philosophy Form and Language* (Cambridge: Cambridge UP, 2015), chap. 4

- G. Brazeal, 'The Alleged Pragmatism of T. S. Eliot,' *Philosophy and Literature*, 30.1 (2005): 248-64
- Jeffrey Blevins, 'Absolutism, Relativism, Atomism: The "small theories" of T.S. Eliot,' *Journal of Modern Literature*, 40.2 (2017): 94-111.

Week 3: Übermensch

'Nietzsche's books are full of seductions and sugar-plums [. . .] and have made an Over-man of every vulgarly energetic grocer in Europe' (Wyndham Lewis). In this class we shall consider Nietzsche's influence on modernism and the extent to which he can be regarded as one of its early theorists or practitioners.

Primary Texts:

- Friedrich Nietzsche, *Beyond Good and Evil*, ed. Rolf-Peter Horstman and Judith Norman (Cambridge, 1992); 1-43
- Friedrich Nietzsche, *On the Genealogy of Morality*, ed. Keith Ansell-Pearson (Oxford, 1994), Essays I & II
- Wyndham Lewis, *Tarr*, ed. Scott Klein (Oxford, 2010)
- James Joyce, *Portrait of the Artist as a Young Man*, ed. Seamus Deane (London, 1992)
- Mina Loy, 'Feminist Manifesto'

Recommended Texts:

- John Burt Foster, *Heirs to Dionysus* (Princeton, 1981)
- Shane Weller, *Modernism and Nihilism* (London, 2010), chap. 2
- Scott Klein, *The Fictions of James Joyce and Wyndham Lewis: Monsters of Design and Nature* (Cambridge, 1994)
- Sam Slote, *Joyce's Nietzschean Ethics* (New York, 2013)
- Anne Fernihough, *Freewomen and Supermen: Edwardian Radicals and Literary Modernism* (Oxford, 2013)
- Jean-Michel Rabaté, *The Pathos of Distance: Affects of the Moderns* (London, 2016), chap. 3

Week 4: In Search of Ordinariness

'Does what is ordinary always make the impression of ordinariness?' (Wittgenstein). In this session we will explore concepts of the ordinary, the everyday, and the pre-theoretical in literature and philosophy.

Primary Texts:

- Gertrude Stein, 'Tender Buttons'
- William Carlos Williams, 'This is Just to Say', 'The Red Wheelbarrow'
- Wallace Stevens, 'Of the Surface of Things', 'The Man Whose Pharynx Was Bad,' 'An Ordinary Evening in New Haven'
- Martin Heidegger, *Being and Time*, trans. John Macquarrie and Edward Robinson (Oxford, 1978) 163-169; 381-423
- Ludwig Wittgenstein, *Philosophical Investigations*, 3rd ed. (Oxford, 2001), investigation no. 97-137

Recommended Texts:

- Marjorie Perloff, *Wittgenstein's Ladder: Poetic Language and the Strangeness of the Ordinary* (Chicago, 1996)
- Toril Moi, *Revolution of the Ordinary* (Chicago, 2017)
- Liesl Olson, *Modernism and the Ordinary* (Oxford, 2009)
- Bryony Randall, *Modernism, Daily Time, and Everyday Life* (Cambridge: 2011)
- Lorraine Sim, *The Patterns of Ordinary Experience* (Ashgate, 2010).

Week 5: The Grammar of Doubt

'No, no, nothing is proved, nothing is known' (Woolf – 'The Mark on the Wall'). Here the aim will be to examine the extent to which Woolf can be regarded as a sceptic about knowledge, while also considering the broader role of doubt in her work.

Primary Texts:

- Virginia Woolf, 'The Mark on the Wall,' *To the Lighthouse, The Waves*
- Ludwig Wittgenstein, *On Certainty*, ed. G. E. M. Anscombe and G. H. von Wright (London, 2001) – first 20 pages;
- Bertrand Russell, 'Introduction: On the Value of Scepticism,' *Sceptical Essays* (London, 1928, repr. 2004).

Recommended Texts:

- Ann Banfield, *The Phantom Table: Woolf, Fry, Russell and the Epistemology of Modernism* (Cambridge, 2008)
- Megan Quigley, *Modernist Fiction and Vagueness: Philosophy, Form and Language* (Cambridge, 2015), chap. 2.

Week 6: Negative Thinking

'All contemplation can do is no more than patiently trace the ambiguity of melancholy in ever new configurations' (Adorno). This week we will focus on Adorno, considering to what extent he articulates a coherent or satisfying philosophy of modernism.

Primary Texts:

- Adorno and Horkheimer, *Dialectic of the Enlightenment*, trans. John Cumming (London, 1973), chap. 1;
- *Minima Moralia: Reflections on a Damaged Life*, trans. J. E. N. Jephcott (London: 2005)
- Adorno, 'Trying to Understand *Endgame*', *New German Critique*, 26 (1982): 119-150

Recommended Texts:

- Jay Bernstein, *Adorno: Disenchantment and Ethics* (Cambridge, 2011)
- Jürgen Habermas, *The Philosophical Discourse of Modernity*, chap. 5
- Raymond Geuss, *Outside Ethics* (Princeton, 2005), chap. 10
- Geuss, 'Suffering and Knowledge in Adorno,' *Constellations*, 12.1 (2005), 3-20

Some General Reading

- Theodor Adorno, *Aesthetic Theory*, trans. Robert Hullot-Kentor (Athlone, 1997)
- Ann Banfield, *The Phantom Table: Woolf, Fry, Russell and the Epistemology of Modernism* (Cambridge, 2008)
- Peter Bürger, *Theory of the Avant-Garde*, trans. Michael Shaw (Manchester, 1984)
- Greg Chase, *Wittgenstein and Modernist Fiction* (London and New York, 2022)
- Arthur Danto, *The Philosophical Disenfranchisement of Art* (New York, 1986)
- Richard Eldridge (ed.), *The Oxford Handbook of Literature and Philosophy* (Oxford, 2009)
- Ana Falcato and Antonio Cardiello, *Philosophy in the Condition of Modernism* (London, 2018)
- John Gibson and Wolfgang Heumer (ed.), *The Literary Wittgenstein* (London, 2004)
- Jürgen Habermas, *The Philosophical Discourse of Modernity*, trans. Frederick G. Lawrence (Oxford, 1990)
- Garry Hagberg and Walter Jost (eds.), *A Companion to the Philosophy of Literature* (Oxford, 2015)
- Henri Lefebvre, *Critique of Everyday Life. Vol. 3: From Modernity to Modernism* (London, 2008).

- Anat Matar, *Modernism and the Language of Philosophy* (London, 2006).
- Alexander Nehamas, *Only a Promise of Happiness: The Place of Beauty in the World* (Princeton, 2007)
- Martha Nussbaum, *Love's Knowledge: Essays on Philosophy and Literature* (Oxford, 1992)
- Peter Osborne, 'Modernism and Philosophy' in *The Oxford Handbook of Modernisms* (Oxford: Oxford University Press, 2012).
- Marjorie Perloff, *Wittgenstein's Ladder: Poetic Language and the Strangeness of the Ordinary* (Chicago, 1996).
- Roger Pippin, *After the Beautiful: Hegel and the Philosophy of Pictorial Modernism* (Chicago, 2013)
- Roger Pippin, *Modernism as a Philosophical Problem* (Oxford, 1991)
- Megan Quigley, *Modernist Fiction and Vagueness: Philosophy, Form and Language* (Cambridge, 2015)
- Jean-Michel Rabaté, *The Pathos of Distance: Affects of the Moderns* (London, 2016)
- Lisi Schoenbach, *Pragmatic Modernism* (Oxford, 2012)
- Philip Weinstein, *Unknowing: The Work of Modernist Fiction* (Ithaca: Cornell University Press, 2005).
- Shane Weller, *Modernism and Nihilism* (London, 2010)
- Karen Zumhagen-Yekplé, *A Different Order of Difficulty: Literature after Wittgenstein* (Chicago, 2020)

Young, Old and In Between: Age and Subjectivity in Modern African American Literature

Course Convenor: Dr Nicole King (nicole.king@exeter.ox.ac.uk)

To make a claim on age-based subjectivity is a fundamental facet of the oppositional and often radical project of African American writing. In this module, we focus on the figure of the child, the adolescent, and the adult in modern African American Literature. Tracing the intertwined experiences of age within and across texts written since the 1940s enables an understanding of key developments in African American literary production. We will consider Robin Bernstein's theorization of 'racial innocence' alongside Habiba Ibrahim's notion of black age as dialectically structured through 'liberal humanist dispossession' and 'black cultural, political and historical reclamation' to ascertain the considerable but often overlooked political and cultural import of age as an analytic category for African American literature. The black literary imaginings of childhood, adolescence and adulthood penned in the World War II period to the present tell a tale of racial dissent and debate as well as one of extraordinary creativity. Key questions we will address in our weekly discussions include, how are children and young people positioned in the literature as political and cultural vectors of change? What does it mean to claim black adulthood when the route to black maturity is consistently closed off through regimes of white power? How do non-realist and speculative fictions address these concerns differently from realist fiction? That is, how do authors use form and genre to re-configure and reorient concepts of blackness and age away from histories of subjugation and social death, constituted through structures of racial capital and liberal humanism and toward new concepts of 'race,' 'age' and 'subjectivity'? How and to what extent are our texts in conversation with one another and/or with other texts. Students will help to shape our seminars by preparing oral presentations and responses, discussion questions, and position papers.

Our course will be structured as follows:

- Week 1 Toni Morrison: Young, Old and In Between
- Week 2 Girlhood and the Making of Radical Subjectivities
- Week 3 Masculinities, World-making, Story-telling
- Week 4 Making Generations: New narratives of slavery
- Week 5 Narratives of Incarceration and Age
- Week 6 Blackness, Age and the Non-fiction Essay

You will receive formative feedback by submitting a 500-word statement of your interests, plus a rough outline and preliminary bibliography (by end of Week 3), and a draft 5,000-word essay (by end of Week 5).

Preparatory Reading

Those wishing to take the course should try to read some of the key primary texts ahead of Hilary Term. The five items listed below provide a helpful critical and historical framing for our key areas of enquiry; read them all, or as many as you can, before the start of the term.

- Spillers, Hortense, (1987). 'Mama's Baby, Papa's Maybe: An American Grammar Book' *Diacritics*, 17 (2), pp. 65–81
- Bernstein, R., *Racial Innocence* ('Introduction' pp. 1-29)
- Ibrahim, Habiba. (2021) *Black Age: Oceanic Lifespans and the Time of Black Life* ('Introduction' pp. 1-42)
- Edelstein, Sari, and Melanie Dawson, 'Introduction: Critical Approaches to Age in American Literature', *Studies in American Fiction*, 46.2 (2019), 159–67.
- Epstein, Rebecca et al. *Girlhood Interrupted: The Erasure of Black Girls' Childhood*. Georgetown Law Center on Poverty and Inequality, 2017.

Week 1: Toni Morrison: Young, Old and In Between

This week we will read three early Toni Morrison texts, plus a fourth of your own individual choosing. Morrison consistently addresses and reformulates ideas of age within her representations of American and African American culture.

Primary texts:

- *The Bluest Eye* (1970)
- *Sula* (1974)
- 'Recitatif' (1983)
- plus, any one of Morrison's other novels, including but not limited to *Beloved*, *Song of Solomon*, *Jazz*, and *God Bless the Child*).

Week 2: Girlhood and the Making of Radical Subjectivities

This week we will investigate how black literary girlhood and womanhood are variously shaped through counterpoint and opposition to articulate modes of radical subjectivity.

Primary texts:

- Brooks, Gwendolyn, *Maud Martha* (1951)
- Petry, Ann, 'Miss Muriel' (1971) in Petry, Ann, *Miss Muriel and Other Stories* (2017)
- Lee, Andrea, *Sarah Phillips* (1984)
- Bambara, Toni Cade 'Raymond's Run,' 'Happy Birthday' and 'The Lesson' in Bambara, Toni Cade, *Gorilla, My Love* (1972)

Week 3: Masculinities, World-making, Story-telling

This week we will look closely at the structuring and representation of black masculinity as something that requires a delineation first of boyhood and then a careful negotiation of adolescence, with adulthood figured as an ephemeral presence not easily grasped. The figure of the story-teller links these narratives.

Primary reading:

- Wright 'Big Boy Leaves Home,' (1938)
- Ellison, Ralph, '*Flying Home*' (1944, 1996)
- Baldwin 'Sonny's Blues' (1957)
- Murray, Albert, *Train Whistle Guitar* (1974)

Week 4: Making Generations: New narratives of slavery

This week we will consider modern narratives of slavery (sometimes called 'neo-slave narratives') and examine how age is used to interrogate racial logics and reconstruct forms of racial value.

Primary texts:

- Butler, Octavia, *Kindred* (1979)
- Wideman, John Edgar, 'Fever' in Wideman, John Edgar, *Fever: Twelve Stories* (1989)
- Jones, Edward P., *The Known World* (2003)

Week 5: Narratives of Incarceration and Age

This week we will look at the deformation and re-imagining of age in contexts of incarceration. In their representations of blackness and incarceration, these texts critique notions of liberal humanist subjectivity,

chronological and binary figurations of age, and invite a consideration of speculative concepts of aging and racialised identities.

Primary texts:

- Gaines, Ernest J., *A Lesson Before Dying* (1993)
- Ward, Jesmyn, *Sing, Unburied Sing* (2018)
- Danticat, Edwidge, *Brother I'm Dying* (2008)

Week 6: Blackness, Age and the non-fiction essay

This week presents the opportunity to compare mediations on black age in relation to racism, sexism and capitalism through the comparison of contemporary voices with those from the second half of the twentieth century.

Primary texts:

- Baldwin, James *The Fire Next Time* (Vintage Press, 1962)
- Lorde, Audre, 'Man Child: A Black Lesbian Feminist's Response' (1979)
- hooks, bell. *Bone Black: Memories of Girlhood*. (1996)
- Coates, Ta-Nehesi, *Between the World and Me* (2015)
- Alexander, Elizabeth, *The Trayvon Generation* (2022)

Further Reading

Weekly assignments of directed critical reading will be drawn from the following extended reading list and circulated at the start of the course in 0th week.

Week 1 Further reading:

- Carby, Hazel. *Reconstructing Womanhood: The Emergence of the Afro-American Woman Novelist*. New York: Oxford University Press, 1987.
- Capshaw, Katharine. *Civil Rights Childhood: Picturing Liberation in African American Photobooks*. Minneapolis: University of Minnesota Press, 2014.
- Crawford, Margot Natalie *Black Post-Blackness: The Black Arts Movement and Twenty-First Century Aesthetics* (University of Illinois Press, 2017)
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- Flagel, Nadine. "'It's Almost Like Being There': Speculative Fiction, Slave Narrative, and the Crisis of Representation in Octavia Butler's *Kindred*." *Canadian Review of American Studies* 42.2 (2012): 216-45
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- Beavers, Herman, *Wrestling Angels Into Song: The Fictions of Ernest J. Gaines and James Alan McPherson* (Philadelphia: University of Pennsylvania Press, 1995).
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The New T. S. Eliot Studies

Course Convenor: Dr Hannah Sullivan (hannah.sullivan@new.ox.ac.uk)

‘It was certainly a great surprise to me (but it is always a surprise to find that we learn so little about ourselves from experience, and much of what we learn from experience, being knowledge about ourselves as we were, and not as we are, is not only irrelevant but deludes us into thinking we know ourselves where we don’t) to discover that I recoiled violently from the prospect of marriage, when I came to realise it as possible...’

Letter to Emily Hale, ‘Easter Day’, 1947

T. S. Eliot’s *Collected Poems, 1909-1962* ought to be the most felicitous instantiation of ‘final authorial intention’ in English literature; by the time it was published, Eliot had been his own editor for almost forty years. It is also a fine example of the Poundian principle of ‘dichten = condensare’ in that it omits most of the verse Eliot wrote during his lifetime. For many years, this volume, a small amount of the critical prose (Frank Kermode’s *Selected Essays* for undergraduates; the selected volumes published in his lifetime for graduates), and Valerie Eliot’s selection of the early letters represented, for all except the most specialist readers, ‘what we knew’ about T. S. Eliot.

Of all the Anglo-American modernists, Eliot’s work most urgently solicited close, or intensive reading, and the payoff for its notorious ‘difficulty’ was a comforting graspability in terms of page numbers: Eliot scholars gave conference papers with the expectation that the audience knew most of the quotations already, intimately. Twenty years ago, the critical field of ‘Eliot studies’ looked very different from parallel work on Joyce, Woolf, Pound and other Anglo-American modernists, and it was out of key with the expansionism of what used to be called the ‘new modernist studies’ (for more on this, see Doug Mao and Rebecca Walkowitz, ‘The New Modernist Studies’, *PMLA* 123.3 (2008), 737-748).

But, in the decade since Valerie Eliot’s death, everything has changed. We now have the two-volume Ricks and McCue edition of the *Complete Poems*, the ongoing publication of the complete letters (edited by John Haffenden), and the Johns Hopkins online *Complete Prose*. Selections from Vivienne Eliot’s papers, edited by Ann Pasternak Slater, were published by Faber in 2020. Erica Wagner’s edition of Mary Trevelyan’s memoir *The Pope of Russell Square* was published in 2022. (In both cases, the original documents remain in the Bodleian and may prove profitable subjects for further research.) And, in January 2020, the most notorious archive in modern literary history was finally opened up at Princeton. John Haffenden’s online edition appeared, after some delays, in early 2023: <https://tseliot.com/the-eliot-hale-letters>.

The aim of this course will be first to read widely and analytically in these newly available texts. How do the new materials alter the ‘existing order’ of Eliot studies, to borrow an Eliotic phrase? How might they change our readings of modernism more generally? We will also pay attention to some more general questions in literary studies: the rights and wrongs of editing and its alternative (unedited, facsimile publication, suppression); the importance of bibliographic form in creative meaning; the role of literary estates; genetic criticism and the study of versions.

Preparatory reading

- T. S. Eliot, *Collected Poems 1909-1962* (London: Faber, 2002). The reprinted paperback is the most accessible edition, but an earlier version would also be fine. We will not focus in detail on the plays, but you could also buy *The Complete Poems and Plays* (London: Faber, 2004). Please also read my very short introduction to the poems on the t.s.eliot.com website: <https://tseliot.com/editorials/his-poetry>.
- *The Poems of T. S. Eliot*, ed Christopher Ricks and Jim McCue (London: Faber and Faber, 2015). The two-volume edition is expensive and somewhat unwieldy, but please buy it if you can. (I find the

Kindle edition easier to search in and in some ways more usable.) It is also worth reading Ricks's splenetic response to Megan Quigley's charge that the line 'It's them pills I took...' (*TWL*, 159) is under-annotated in his edition: see 'To Criticize the Critic', *Essays in Criticism*, 69: 4 (October 2019), 467-479. <https://doi.org/10.1093/escrit/cgz021>

- *The Waste Land: A Facsimile and Transcript of the Original Drafts Including the Annotations of Ezra Pound*, ed. Valerie Eliot (New York, 1971).
- If you already have a copy of the Kermode *Selected Essays*, that's fine; otherwise please buy the longer reprinted *Selected Essays* (Eliot's own 1932 selection, with later preface): <https://www.faber.co.uk/9780571197460-selected-essays.html>.
- You should read as widely and critically as possible in the Johns Hopkins *Complete Prose*. Try to compare the experience of reading Eliot's prose here to within a) a selected volume, b) the magazine context of first publication. <https://about.muse.jhu.edu/muse/eliot-prose/>
- Lyndall Gordon, *The Hyacinth Girl* (London: Virago, 2022).
- Anne Pasternak Slater ed., *The Fall of a Sparrow: Vivienne Eliot's Life and Writings* (London: Faber and Faber, 2020).
- Erica Wagner, *Mary and Mr. Eliot: A Sort of Love Story* (London, Faber and Faber, 2022).
- This is a very helpful general bibliography: <https://tseliot.sites.luc.edu/oxford%20bibliography.pdf>
- Rare images of book jackets, photos, and original letters from the Faber archive available here: <https://www.flickr.com/photos/faberandfaber/sets/72157626502278072/>.

Provisional Schedule

Week 1: Early poems and the emerging archive

- T. S. Eliot, poems in *Prufrock and Other Observations*. Please also read the following poems from Ricks and McCue (also collected in the early *Inventions of the March Hare* volume): 'The Triumph of Bullshit', 'Fourth Caprice in Montparnasse', 'The Love Song of St. Sebastian', 'Paysage Triste', 'Afternoon'.
- Letters written to Emily Hale in 1930 (from September – December); 20 Jan. 1931; 16 March 1931; 6 July 1932.
- Sara Fitzgerald, 'Searching for Emily Hale', *The T. S. Eliot Studies Annual*, vol. 3 (2021): 133-136. Project MUSE muse.jhu.edu/article/878389.
- Gabrielle McIntire, 'Love's Errors and Effacements: T. S. Eliot and Emily Hale', *The T. S. Eliot Studies Annual*, vol. 3 (2021): 155-60.

Optional further background reading:

- Karen Christensen, 'Dear Mrs. Eliot', *The Guardian*, 29 June 2005, <<https://www.theguardian.com/books/2005/jan/29/classics.thomasstearnseliot>>
- Jon Trewin's obituary for Valerie, <https://www.theguardian.com/books/2012/nov/12/valerie-eliot>
- Frances Dickey, 'May the Record Speak: The Correspondence of T. S. Eliot and Emily Hale', *Twentieth-Century Literature*, 66.4, December 2020 (431-462).
- Paul Keegan, 'Emily of Fire & Violence', *London Review of Books* 42.20, 20 October, 2020, <<https://www.lrb.co.uk/the-paper/v42/n20/paul-keegan/emily-of-fire-violence>>.

Week 2: 'She compelled my imagination': rereading *Prufrock and Other Observations*

- Images of the first edition are available here. <https://www.bl.uk/collection-items/prufrock-and-other-observations-by-t-s-eliot#>
- Snippets of contemporary reviews available online, <https://tseliot.com/editorials/reception-prufrock-and-other-observations>. Or, better, read the full versions in Michael Grant ed., *T. S. Eliot: The Critical Heritage*, Vol. 1 (New York: Routledge, 1982), 67-95.

- For the early biography, look at Lyndall Gordon's *T. S. Eliot: An Imperfect Life* (New York: Norton, 1999). Mark Jarman's review in *The Hudson Review* 53.1 (Spring, 2000), pp. 145-151 provides a decent summary as well as a somewhat sceptical account of the whole ('what is all this in aid of?'). Ron Bush's wonderfully concise account of Eliot's life, reproduced from the *American National Biography* entry, is online here: <https://www.modernamericanpoetry.org/content/ronald-bush-t-s-eliot-s-life-and-career>.
- Christopher Ricks's 1996 edition of *The Inventions of the March Hare* contains heavily annotated versions of the early drafts of the 'Prufrock' poems, alongside other contemporaneous material. These are republished in Ricks and McCue but get a copy of earlier edition if you can. What differences do you notice?
- Donald Davie remains one of the pithiest but also most searching critics of Eliot. Look at the essays (and be sure to read 'Mr. Eliot') in *Modernist Essays: Yeats, Pound, Eliot*, ed. Clive Wilmer (Manchester: Carcanet, 2004). The book should be available to borrow through openlibrary.org.
- John Mayer's *T. S. Eliot's Silent Voices* (emphasizing 'Coleridgean self-involution'), published by OUP in 1989, and Ron Bush's early *T. S. Eliot: A Study in Character and Style*, published by OUP in 1983, are excellent on the early poems in their own right but also suggestively aware of their own incompleteness.

Key Questions: what was the significance of *Prufrock* as an individual volume/ event? How was it initially received? Would you agree with Donald Davie's assessment that Eliot didn't publish 'a single poem between hard covers which he now needs to blush about reprinting' or do some of the other poems in *The Inventions of the March Hare* notebook seem to you to deserve reading alongside the *Prufrock* volume? (If so, why?) To what extent is Emily Hale present in the volume? When did she and Eliot first meet? How might new knowledge about their early relationship change (for better or worse) our understanding of the book's significance? How experimental is the book formally?

Week 3: *The Waste Land*

Look carefully at the composite text in Ricks and McCue, alongside the facsimile edition of *TWL* published by Valerie Eliot.

- Wayne Koestenbaum, 'The Waste Land: T. S. Eliot's and Ezra Pound's Collaboration on Hysteria', *Twentieth Century Literature* 34.2 (1988): 113-39
- Lawrence Rainey, 'Eliot Among the Typists: Writing *The Waste Land*', *Modernism/modernity* 12.1 (2005): 27-84
- Hugh Kenner, *The Mechanic Muse* (Oxford, 1987), 17-36
- Richard Badenhuisen, *T. S. Eliot and the Art of Collaboration* (Cambridge, 2004).
- Hannah Sullivan, *The Work of Revision* (Harvard, 2013). Chapter on excision and Eliot.

Key Questions: assess the interest or truth of the old quip, 'Pound's greatest poem'. What did Pound do? Why? Why did Eliot let him?

Is David Chinitz right to suggest that '*The Waste Land* would have openly established popular culture as a major intertext of modernist poetry if Pound had not edited out most of Eliot's popular references'? Is it possible to establish this retroactively? Which do you prefer as a way to access the early drafts, the facsimile or the eclectic edition? Why? How modern does *TWL* feel to you now, and why? (NB: we are about as historically distant from *TWL* as Eliot was from Shelley's 'Triumph of Life' during the poem's composition.)

Week 4: Critical Prose

Before class, please compare the contents, text and bibliographic form of *The Sacred Wood* (London: Methuen, 1920), <https://archive.org/stream/sacredwoodessays00eliorich?ref=ol> to:

- a) any subsequent reprinting of the prose in Eliot's lifetime

- b) Frank Kermode's *Selected Prose* (New York: Harcourt Brace, 1975) – for many years, most readers first point of access to the essays, <https://archive.org/details/selectedproseoft00elio>
- c) the same essays – in different surrounds – in the JHU *Complete Prose of T. S. Eliot: The Critical Edition*.

What differences in text or bibliographic code do you notice? What do you understand by the doctrine of 'authorial final intention'? Do you agree with it? What role has it historically played in editing?

I would like to ask for presentations on the prose, which you can work on in pairs, on the following topics: a) Eliot during the 1910s/ at the *Egoist*, b) Eliot at *The Criterion*, c) Eliot as a philosophical and political thinker. Try to compare the newly available material (on your topic) to the essays already heavily republished in Eliot's own lifetime and throughout the 20c. How is our understanding of Eliot's critical project altered by the *Complete Prose*?

Journal images of *The Egoist* are available here: <https://modjourn.org/journal/egoist/>.

Please also read:

- the essays by Timothy Materer, Richard Shusterman, and Peter Dale Scott in *The Cambridge Companion to T. S. Eliot* (Cambridge: CUP, 2004)
- Lawrence Rainey and Louis Menand, 'Introduction' to *The Cambridge History of Literary Criticism, vol. 7: Modernism and the New Criticism*, eds. A. Walton Litz, Menand and Rainey. (Cambridge: CUP, 2008) pp. 1-14
- F. R. Leavis, 'T. S. Eliot as Critic: A Revaluation', *Commentary*, November 1958 < <https://www.commentarymagazine.com/articles/f-leavis/t-s-eliot-stature-as-critica-revaluation>>
- David Chinitz's full study is worth a look, but for a more condensed version of the same argument see his *PMLA* article, 'T. S. Eliot and the Cultural Divide', *PMLA* 110.2 (1995), pp. 236-247, <https://www.jstor.org/stable/462913>.
- Those working on *The Criterion* should read Jason Harding's *The Criterion: Cultural Politics and Periodical Networks in Inter-War Britain* (Oxford: OUP, 2002).

Week 5: *Four Quartets*

- T. S. Eliot, letters to Emily Hale written in 1935 and 1936.
- *Four Quartets*.
- 'The Last Twenty-Five Years of English Poetry' in the JHU *Complete Prose*, Vol. 6, <https://muse.jhu.edu/document/702>
- Roger Bellin, 'The Seduction of Argument and the Danger of Parody in the Four Quartets', *Twentieth Century Literature* 53.4 (2007), 421-441
- Donald Davie, "'The Dry Salvages": A Reconsideration', in *Modernist Essays: Yeats, Pound, Eliot* (Manchester: Carcanet, 2004), 216-227.

What can we learn about the genesis of *Four Quartets* from reading the Hale letters? When did Eliot begin writing 'Burnt Norton'? When did he finish it? Can you find any phrases (even parts of phrases) in the letters which seem to be pre-writing?

What do we learn about the *meaning* of the sequence?

We will also spend some more time discussing John Haffenden's editorial choices and the relative claims of digital-only and printed editions.

Week 6: Presentations

- You will each give a 10-minute presentation on the topic of your final paper.
- A short amount of additional further reading will be set, depending on your interests, loose threads from earlier classes, and any further publications that emerge before the course begins.

Write Black; Write British: Race, Nation, Representation

Course Convenor: Dr Malachi McIntosh (malachi.mcintosh@ell.ox.ac.uk)

Taking its title from Kadija Sesay's groundbreaking 2005 collection, *Write Black, Write British: From Postcolonial to Black British Literature*, and sampling key texts from over 200 years of Black British history, this course explores how Black artists, across generations, have registered and reframed questions of race and nation. Focusing specifically on literary and film texts, and surveying key works of historiography, sociology, theory and policy alongside, the course will assess historical ruptures and continuities in search of evidence of a unifying, transhistorical Black British aesthetic.

Note: Collective screenings for all films will be arranged.
Both primary and secondary readings are mandatory each week.

Essential Pre-Reading

- C. L. Innes, *A History of Black and Asian Writing in Britain*, 2nd edn (Cambridge: Cambridge University Press, 2008)
- Richard Jenkins, *Rethinking Ethnicity*, 2nd edn (London: SAGE, 2008), Chapters 1-4
- Silvio Torres-Saillant, 'One and Divisible: Meditations on Global Blackness', *small axe*, 29 (2009), 4-25

Week 1: Pioneer Writing

Primary Reading

- Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African, Written by Himself* (1789)
- Mary Prince, *The History of Mary Prince, a West Indian Slave: Related by Herself* (1831)

Secondary Reading

- Peter Fryer, *Staying Power: The History of Black People in Britain* (1984), Chapters 1–3
- 'Equiano, Olaudah', and 'Prince, Mary', in David Dabydeen, John Gilmore and Cecily Jones, eds, *The Oxford Companion to Black British History* (2007) [NB – entries in the Companion will be a useful resource for the entire course]
- David Olusoga, 'Too Pure an Air for Slaves' (Chapter 4), *Black and British: A Forgotten History* (2016)

Week 2: Stories of Settlement

Primary Reading

- Buchi Emecheta, *Second-Class Citizen* (1974)
- Beryl Gilroy, *Black Teacher* (1976)
- Samuel Selvon, *The Housing Lark* (1965)

Secondary Reading

- Paul Gilroy, 'The Whisper Wakes, The Shudder Plays': "Race", Nation and Ethnic Absolutism' (Chapter 2), *There Ain't No Black in the Union Jack: The Cultural Politics of Race and Nation* (1987, rev edn. 1992)
- Matthew Mead, 'Empire Windrush: The Cultural Memory of an Imaginary Arrival'. *Journal of Postcolonial Writing*, 45 (2009), pp. 137-49
- Kennetta Hammond Perry, 'Migration Citizenship, and the Boundaries of Belonging' (Chapter 2), *London Is the Place for Me* (Oxford: Oxford University Press, 2015)

Film

- Horace Ové, dir., *Pressure* (1975)

Week 3: Stories of Survival

Primary Reading

- Bernardine Evaristo, *Girl, Woman, Other* (2019)
- Zadie Smith, *NW* (2012)

Secondary Reading

- Stuart Hall, 'Black Diaspora Artists in Britain: Three "Moments" in Post-War History', *History Workshop Journal* 61 (2006), 1-24
- Kobena Mercer, 'Black Art and the Burden of Representation', *Third Text*, 4 (1990), 61-78
- Tracey Reynolds, '(Mis)Representing the Black (Super)Woman', in Heidi Safia Mirza, ed., *Black British Feminism* (1997), pp. 97-112

Film

- Andrew Onwubolu ('Rapman'), dir., *Blue Story* (2019)

Week 4: Historical (re)Visions

Primary Reading

- Jay Bernard, *Surge* (2019)
- Linton Kwesi Johnson, 'Five Nights of Bleeding', 'Time Come', 'It Dread inna Ingran', 'Reggae fi Radni', 'Reggae fi Dada', 'New Craas Massakah', 'Di Great Insohreckshan', 'Beacon of Hope', 'Mekin Histri', 'Mi Revalueshanary Fren', *Selected Poems* (2006)
- Roger Robinson, *A Portable Paradise* (2019)

Film

- John Akomfrah, dir., *The Stuart Hall Project* (2013)

Secondary Reading

- Eva Ulrike Pirker, 'Representations of a Black British History in Britain: An Overview of "Factual" and "Fictional" Genres' (Chapter 2), *Narrative Projections of a Black British History* (2011)

Week 5: The Single Voice?

Primary Reading

- Cush Jumbo, *Josephine and I* (2013)
- debbie tucker green, *Random* (2012)
- Lemn Sissay, *Something Dark* (2017)

Secondary Reading

- A. Dwight Culler, 'Monodrama and the Dramatic Monologue', *PMLA*, 90 (1975), 366-385
- Suzan-Lori Parks, 'An Equation for Black People Onstage', in *The America Play and Other Works* (New York: Theatre Communications Group, 1994)

Week 6: Writing Now

Primary Reading

- Natasha Brown, *Assembly* (2022)
- Caleb Femi, *Poor* (2020), Sections II-IV
- Victoria Adukwei Bulley, *Quiet* (2022)

Secondary Reading

- Akala, 'Born in the 1980s' (Chapter 1), *Natives: Race and Class in the Ruins of Empire* (2018)
- Fred D'Aguiar, 'Against Black British Literature', in *Tibisiri: Caribbean Writers and Critics*, ed. by Maggie Butcher (1989), pp.106-14
- Kevin Quashie, 'The Trouble with Publicness: Toward a Theory of Black Quiet', *African American Review*, 43 (2009), 329-343

Further reading:

- Adewunmi, Bim, 'What We Talk about When We Talk about Tokenism', in Nikesh Shukla, ed., *The Good Immigrant* (London: Unbound, 2016), pp. 208-212.
- Adi, Hakim, ed., *Black British History: New Perspectives* (London: Zed, 2019).
- Arana, R. Victoria. ed., *'Black' British Aesthetics Today* (Newcastle-upon-Tyne: Cambridge Scholars Press, 2007).
- Baker Jnr., Houston A., Manthia Diawara, and Ruth H. Lindeborg, eds, *Black British Cultural Studies: A Reader* (Chicago and London: University of Chicago Press, 1996).
- Brathwaite, Kamau, *History of the Voice: The Development of Nation Language in Anglophone Caribbean Poetry* (London: New Beacon Books Ltd, 1984).
- Bryan, Beverley, Stella Dadzie, and Suzanne Scafe, *Heart of The Race: Black Women's Lives in Britain* (London: Verso, 2018).
- Chambers, Eddie, *Roots and Culture: Cultural Politics in the Making of Black Britain* (London: I.B. Tauris, 2017).
- Dahl, Mary Karen, 'Postcolonial British Theatre: Black Voices at the Centre', *Imperialism and Theatre*, ed. by J. Ellen Gainor (London: Routledge, 1995), pp. 38-55.
- Davies, Carol Boyce, 'Beyond Unicentricity: Transcultural Black Presences', *Research in African Literatures*, 30 (1999), pp. 96-109.
- Donnell, Alison, ed., *Companion to Contemporary Black British Culture* (London: Routledge, 2002).
- Eldridge, Michael, 'The Rise and Fall of Black Britain', *Transition*, 74 (1997), pp. 32-43.
- Evaristo, Bernadine, 'Editorial: The Illusion of Inclusion', *Black Britain: Beyond Definition, Wasafiri*, 25 (2010), 1-6.
- Gill, Owen, and Barbara Jackson, *Adoption and Race: Black, Asian and Mixed Race Children in White Families* (London: Batsford, 1983).
- Gilroy, Paul, 'Art of Darkness: Black Art and the Problem of Belonging to England', *Third Text*, 4 (1990), 45-52.
- ---, *The Black Atlantic: Modernity and Double Consciousness* (London: Verso, 1993).
- ---, *Postcolonial Melancholia* (Chichester: Columbia University Press, 2005).
- ---, *Small Acts: Thoughts on the Politics of Black Cultures* (London: Serpent's Tail, 1993).
- Godiwala, Dimple, ed., *Alternatives within the Mainstream: British Black and Asian Theatre* (Cambridge: Cambridge Scholars Press, 2006).
- Habib, Imtiaz, *Black Lives in the English Archives 1500-1677: Imprints of the Invisible* (Hampshire: Ashgate, 2008).
- Hiro, Dilip, *Black British White British: A History of Race Relations in Britain* (London: Grafton Books, 1971).
- Hirsh, Afua, *Brit(ish): On Race, Identity, Belonging* (London: Jonathan Cape, 2018).
- Jackson, Joseph, "'English Brother or Not": British State-National Critiques and the Moment of Pressure', in Malachi McIntosh, ed., *Beyond Calypos: Re-reading Samuel Selvon* (Kingston: Ian Randle, 2016), pp. 120-34.
- ---, *Writing Black Scotland: Race, Nation, and the Devolution of Black Britain* (Edinburgh: Edinburgh University Press, 2021).
- Killingray, David, ed., *Africans in Britain* (Ilford: Frank Cass and Company, 1994).

- Low, Gail, *Publishing the Postcolonial: Anglophone West African and Caribbean Writing in the UK, 1948-1968* (London: Routledge, 2011).
- Low, Gail, and Marion Wynne-Davies, *A Black British Canon?* (Basingstoke: Palgrave Macmillan, 2006).
- Malik, Sarita and Clive James Nwonka, 'Top Boy: Cultural Verisimilitude and the Allure of Black Criminality for UK Public Service Broadcasting', *Journal of British Cinema and Television*, 14 (2017), 423-44.
- Mason-John, Valerie, ed., *Talking Black: Lesbians of African and Asian Descent Speak Out* (London: Cassell, 1995).
- Matera, Marc, *Black London: The Imperial Metropolis and Decolonization in the Twentieth Century* (London, 2015).
- Mercer, Kobena, *Welcome to the Jungle: New Positions in Black Cultural Studies* (London and New York: Routledge, 1994).
- Morrison, Toni, *Playing in the Dark: Whiteness and the Literary Imagination* (London: Harvard University Press, 1992).
- Nasta, Susheila, and Mark Stein, eds, *The Cambridge History of Black and Asian British Writing* (Cambridge: Cambridge University Press, 2019).
- Osborne, Deirdre, *The Cambridge Companion to British Black and Asian Literature (1945-2010)* (Cambridge: Cambridge University Press, 2016).
- ---, ed., *Hidden Gems: Contemporary Black British Plays* (London: Oberon Books, 2009).
- Owusu, Kwesi, ed., *Black British Culture and Society: A Text Reader* (London: Routledge, 2000).
- Pitcher, Ben, *The Politics of Multiculturalism: Race and Racism in Contemporary Britain* (Houndsmills: Palgrave Macmillan, 2009).
- Pits, Johnny, *Afropean: Notes from Black Europe* (London: Penguin, 2019)
- Procter, James, *Dwelling Places: Postwar Black British Writing* (Manchester and New York: Manchester University Press, 2003).
- ---, ed., *Writing Black Britain 1948-1998: An Interdisciplinary Anthology*, (Manchester and New York: Manchester University Press, 2000).
- Scafe, Suzanne, 'Let Me Tell You How it Really Was': Authority, Legitimacy and Fictive Structures of Reality in Contemporary Black Women's Autobiography', *Changing English*, 17 (2010), 129-139.
- Schwarz, Bill, ed., *West Indian Intellectuals in Britain* (Manchester: Manchester University Press, 2003)
- Sesay, Kadija, ed., *Write Black, Write British: From Post Colonial to Black British Literature*, (Hertford: Hansib Publications Ltd, 2005).
- Sivanandan, A., *A Different Hunger: Writings on Black Resistance* (London: Pluto Press, 1982).
- Stein, Mark, *Black British Literature: Novels of Transformation* (Columbus: The Ohio State University Press, 2004).
- Smith, Anna Deavere, 'Black "Plays"', *Theatre Journal*, 57 (2005), pp. 570-576.
- Torres-Saillant, Silvio, 'One and Divisible: Meditations on Global Blackness', *Small Axe*, 13 (2009), pp. 4-25.
- Ugwu, Catherine, ed., *Let's Get It On: The Politics of Black Performance* (London: ICA, 1995).
- Waters, Rob, *Thinking Black: Britain, 1964-1985* (Berkeley: University of California Press, 2018).
- Wilderson III, Frank B., *Afropessimism* (New York: Liveright Publishing, 2020).
- Williams, Bronwyn T., "'A State of Perpetual Wandering": Diaspora and Black British Writers', *Jouvert: A Journal of Postcolonial Studies*, 3 (1999)
<<https://www.postcolonialweb.org/diasporas/williams1c.html>> [accessed 10 May 2023]
- Wills, Clair, *Lovers and Strangers: An Immigrant History of Post-war Britain* (London: Penguin, 2018).

Energising World Literature

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

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

Week 1: Fossil Forms

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

Core Reading:

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

Optional Reading:

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

Week 2: Energy Futures

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

Core Reading:

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

Optional Reading:

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

Week 3: Metabolic Rifts

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

Core Reading:

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

Optional Reading:

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

Week 4: Speculative Circulation

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

Core Reading:

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

Optional Reading & watching:

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

Week 5: Petro-Critical Realism

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

Core Reading:

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

Optional Reading & watching:

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

Week 6:

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

Core Reading:

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

Optional Reading & watching:

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

Week 7 and 8 : Essay

Silences: James to Now

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

Overview

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

In this course we will be considering:

- the ethics and logistics of silence on the part of authors, texts and critics;
- silence as oppression, silence as power;
- silence and disaster;
- quiet quitting;
- silent regions of the mind, silence and psychoanalysis;
- silence and the divine, with reference to different world religions.

NB: we will take silence, not only as our subject, but as part of our research methodology and as a learning tool: be prepared to experience silences during the seminars. An asterisk in the list below indicates that the text will be supplied.

Week 1: Right to Remain Silent

Seminar Reading

- Henry James, *Washington Square* (1880)
- Raymond Antrobus, “Deaf School” by Ted Hughes’ (7 September 2018) <http://www.raymondantrobus.com/essays/2018/9/7/deaf-school-by-ted-hughes;>
- *____, “Deaf School” by Ted Hughes’, *The Perseverance* (London: Penned in the Margins, 2018), 39-40
- Judith Butler, ‘Values of Difficulty’, *Just Being Difficult: Academic Writing in the Public Arena*, ed. Jonathan Culler and Kevin Lamb (Stanford, CA: Stanford University Press, 2003), 199-215
- Dorothy Hale, chapter 5 of *The Novel and the New Ethics* (Stanford, CA: Stanford University Press, 2020)

Further Reading

- Rita Felski, *The Limits of Critique* (Chicago, IL: University of Chicago Press, 2015)
- Iain McGilchrist, *Against Criticism* (London: Faber and Faber, 1982)

Week 2: Silence = Power

Seminar Reading

- Tillie Olsen, *Silences* (1978)
- Victoria Adukwei Bulley, *Quiet* (London: Faber & Faber, 2022)

- Gayatri Chakravorty Spivak, 'Can the Subaltern Speak?' (1988)
- Xavière Gauthier, 'Is There Such a Thing as Women's Writing?', trans. Marilyn A. August, *New French Feminisms: An Anthology*, ed. by Elaine Marks and Isabelle de Courtivron (New York, NY: Schocken, 1980/1981), 161-4

Further Reading

- Michelle Cliff, 'The Resonance of Interruption', *Chrysalis: A Magazine of Women's Culture* 8 (1979), 29-37
- _____, 'Notes on Speechlessness', *Sinister Wisdom* 5 (Winter 1978), <http://www.sinisterwisdom.org/sites/default/files/Sinister%20Wisdom%205.pdf>
- Susan Gubar, 'The "Blank Page"' and the Issue of Female Creativity', *Critical Inquiry* (Winter 1981), 243-64
- Barbara Johnson, 'Muteness Envy', *The Barbara Johnson Reader: The Surprise of Otherness*, ed. Melissa Feuerstein, Bill Johnson González, Lili Porten and Keja Valens (Durham, NC: Duke University Press, 2014), 200-16
- P. Joplin (Klindienst), 'The Voice of the Shuttle Is Ours', *Stanford Literature Review* 1.1 (1984), 35-64
- Audre Lorde, 'The Transformation of Silence into Language and Action', *Your Silence Will Not Protect You* (London: Silver Press, 2017), 1-6
- Kevin Quashie, *The Sovereignty of Quiet: Beyond Resistance in Black Culture* (Rutgers University Press, 2012)
- Joanna Russ, *How to Suppress Women's Writing* (University of Texas Press, 1983)

Week 3: Silence and the Disaster

Seminar Reading

- Rachel Carson, chapters 1 & 2 from *Silent Spring* (1962)
- *Karen McCarthy Woolf, 'Systems of Erasure' (2018), *Unwritten: Caribbean Poems after the First World War*, ed. Karen McCarthy Woolf (Rugby: Nine Arches Press, 2018), 115-22
- Klaus Hofmann, 'Poetry after Auschwitz—Adorno's Dictum', *German Life and Letters* 58.2 (April 2005), 182-94
- Susan Sontag, 'The Aesthetics of Silence' (1969), *Styles of Radical Will* (London: Penguin, 1969/ 2009), 3-34
- George Steiner, 'Silence and the Poet' (1966), *Language and Silence: Essays 1958-1966* (Harmondsworth: Penguin, 1969), 57-76

Further Reading

- Maurice Blanchot, *L'écriture du désastre* (Paris: Gallimard, 1980) / *The Writing of the Disaster*, trans. Anne Smock (Lincoln, NE: University of Nebraska Press, 1986)
- Cathy Caruth, *Unclaimed Experience: Trauma, Narrative, and History* (Baltimore, MD: Johns Hopkins University Press, 1996),
- Kate McLoughlin, chapter 5 of *Authoring War: The Literary Representation of War from the Iliad to Iraq* (Cambridge: Cambridge University Press, 2011)
- Gene Ray, *Terror and the Sublime in Art and Critical Theory. From Auschwitz to Hiroshima to September 11* (Basingstoke: Palgrave Macmillan, 2005)
- Michael Rothberg, *Traumatic Realism. The Demands of Holocaust Representation* (Minneapolis, MN: University of Minnesota Press, 2000)
- Elaine Scarry, *The Body in Pain. The Making and Unmaking of the World* (Oxford: Oxford University Press, 1985)

- Thomas Trezise, 'Unspeakable', *Yale Journal of Criticism* 14.1 (2001), 39-66

Week 4: Quiet Life

Seminar Reading

- Sarah Maitland, *A Book of Silence* (London: Granta, 2009)
- Jenny Odell, *How To Do Nothing* (New York, NY: Melville House, 2019)

Further Reading

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

Week 5: Mind Silence

Seminar Reading

- John Sinjohn, pseud. John Galsworthy, 'The Silence', *A Man of Devon* (Edinburgh: William Blackwood, 1901), 187-233
- Joseph Conrad, *The Secret Sharer* (1910)
- Sarah Kane, *4.48 Psychosis* (2000)

Further Reading

- Aleksandar Dimitrijević and Michael B. Buchholz, eds., *Silence and Silencing in Psychoanalysis: Cultural, Clinical, and Research Perspectives* (London: Routledge, 2021)
- Sigmund Freud, 'The Ego and the Id', *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, trans. under the general editorship of James Strachey, in collaboration with Anna Freud, assisted by Alix Strachey and Alan Tyson (London: The Hogarth Press and the Institute of Psycho-Analysis, 1953-74), 4.12-66
- Carl Jung, 'The Structure of the Unconscious', *The Collected Works of C. G. Jung*, trans. R. F. C. Hull, ed. Herbert Read, Michael Fordham, Gerhard Adler and William McGuire, 20 vols. (London: Routledge & Kegan Paul, 1953-79), 7.9-119, sec. 5

Week 6: Silence and the Divine

Seminar Reading

- T. S. Eliot, *The Waste Land* (1922), *Four Quartets* (1936-42)
- *Dom Sylvester Houédard, extracts from *Notes from the Cosmic Typewriter: The Life and Work of Dom Sylvester Houédard*, edited by Nicola Simpson (London: Occasional Papers, 2012)

Further Reading

- Helena Petrovna Blavatsky, *The Voice of the Silence* (1889)
- Andrew Hunt and Nicola Simpson, eds. *Dom Sylvester Houédard* (London: Ridinghouse / Richard Saltoun, 2017)
- Cleo McNelly Kearns, *T. S. Eliot and Indic Traditions: A Study in Poetry and Belief* (Cambridge: Cambridge University Press, 1987)
- W. David Soud, *Divine Cartographies: God, History, and Poiesis in W. B. Yeats, David Jones, and T. S. Eliot* (Oxford: Oxford University Press, 1988)
- Evelyn Underhill, *Mysticism* (1911)

General Reading

- Steven L Bindeman, *Silence in Philosophy, Literature and Art* (Brill, 2017)
- Sanford Budick and Wolfgang Iser, eds., *Languages of the Unsayable* (Stanford University Press, 1987)
- John Cage, *Silence: Lectures and Writings* (Wesleyan University Press, 1961)
- Alain Corbin, *A History of Silence* (Polity, 2018)
- Michal Ephratt, 'The Functions of Silence', *Journal of Pragmatics* 40.11 (2008), 1909-1938
- Thomas Gould, *Silence in Modern Literature and Philosophy* (Palgrave, 2018)
- Adam Jaworski, *The Power of Silence* (Sage, 1993)
- Elisabeth Loevlie, *Literary Silences in Pascal, Rousseau, and Beckett* (Oxford University Press, 2003)
- Max Picard, *The World of Silence* (1952)
- Mark C. Taylor, *Seeing Silence* (University of Chicago Press, 2020)
- Leona Toker, *Eloquent Reticence: Withholding Information in Fictional Narrative* (University Press of Kentucky, 2014)

Literature and Artificiality from Modernism to the Present

Course Convenor: Professor Peter Boxall

How do we establish the distinction between the artificial and the real? How does the development of new information technologies over the course of the twentieth and twenty-first centuries influence our capacity to identify and enforce that distinction? What role does literature – itself a form of artifice – have to play in making such a distinction thinkable?

This course poses these questions in relation to the history of literary expression from modernism to the contemporary moment. It addresses key writers who have examined and transformed our understanding of the relation between art, reality and the artificial (from Henry James and Virginia Woolf, to Elizabeth Bowen and James Baldwin, to Kazuo Ishiguro and Claire-Louise Bennett). In doing so, it explores the process by which literary writing employs modes of artifice to produce new forms of truth. At a time when the boundary between the artificial and the real has never been more dangerously porous, this course suggests that literary form harbours a means of thinking that boundary anew.

The below list suggests some preparatory reading, and the main texts for each week (these are subject to change). A fuller reading list will follow.

- Plato, *Republic*, *Ion*
- Thomas More, *Utopia*
- Francis Bacon, *New Atlantis*
- Margaret Cavendish, *The Blazing World*
- Erich Auerbach, *Mimesis*
- Friedrich Kittler, *Gramophone, Film, Typewriter*
- Elaine Scarry, *On Beauty*
- Bernard Stiegler, *Technics and Time*

Week 1: Realism, artificiality, art

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

Week 2: Modernism, artifice and artificiality

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

Week 3: The erotics of artifice.

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

Week 4: Devised devisers: Artificiality and auto-deconstruction

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

Week 5: Fiction and prosthesis

- Henry James, 'Glasses'
- Christine Brook Rose, 'The Foot'
- Raymond Carver, 'Viewfinder'

- Angela Carter, 'The Bloody Chamber'
- Richard Powers, 'The Seventh Event'
- Don DeLillo, 'Midnight in Dostoevsky', 'The Starveling'

Week 6: Artificial people

- Kazuo Ishiguro, *Klara and the Sun*
- Claire-Louise Bennett, *Checkout 19*

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

- Roberto Rossellini, dir., *Rome, Open City*
- Akira Kurosawa, dir., *Ikiru*
- Ingmar Bergman, dir., *Persona*
- Harold Ramis, dir., *Groundhog Day*
- David Lynch, dir., *Mulholland Drive*
- Charlotte Wells, dir., *Aftersun*

OPTIONAL MODULES

Practical Printing Workshop for Postgraduate Students

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. Through exercises in examining materials and practical making, students will acquire skills in describing and understanding the materials and methods of books made in the hand-press period, learning to see ‘the book’ from the point of view of the craftspeople who put together the material object.

Places on this course are limited, and precedence for the initial long course will be given to students on the 1550-1700 strand. Additional, shorter workshops may also be arranged and places will be allocated, as capacity allows, to students of all strands. More details will be provided for this workshop as and when arrangements are finalised.

Latin for Beginners (Medievalists and Early Modernists)

The English Faculty will offer an introductory Latin course for graduate students of medieval and early modern English literature. This will be in the format of a weekly Latin grammar class taught in Michaelmas and Hilary Terms (October-March) by Dr Antonina Kalinina. Class size is limited to 20 and students will need to enrol formally. Students interested in taking Dr Kalinina’s course should indicate their interest via the online sign-up form, where they are asked to briefly outline how learning Latin would be of benefit to them in their research. Students will be informed at their M.St. strand induction (or, for PGR students, by the Director of Doctoral Studies) as to whether they have a place in the class, along with details of timetabling, location, etc. early in Michaelmas Term.