FACULTY OF
ENGLISH LANGUAGE AND LITERATURE

M.St./M.Phil. English
Course Details
2017-18

Further programme information is available in the M.St./M.Phil. Handbook
v6
## Contents

### Introduction To The M.St. In English Literature By Period, English and American and the M.St. in World Literatures in English
- A-Course: Literature, Contexts and Approaches  
- B-Course: Research Skills  
- C-Course: Special Options  
- Assessment  
- Dissertation  

### Introduction To The M.Phil. In English (Medieval Studies)
- Second Year Assessment  

### Strand-Specific Course Descriptions

#### M.St. In English, 650-1550 / First Year M.Phil.
- A-Course (Professor Andy Orchard and Dr Laura Ashe)  
- B-Course: Course in Transcription, Palaeography, Codicology and the History of the Book

#### M.St. In English Literature, 1550-1700
- A-Course: Literature: Contexts and Approaches, 1550-1700  
- B-Course: Material Texts – Michaelmas Term - 1550-1700  
- Hilary Term B-Course: Early Modern Textual Cultures: Writing, Circulating, Reading

#### M.St. in English Literature, 1700-1830
- A-Course – 1700-1830 - Michaelmas Term  
- B-Course Material Texts - 1700-1830 - Michaelmas Term  
  - B-Course - Textual Cultures 1700-1830 - Hilary Term

#### M.St. in English Literature, 1830-1914
- A - Course – Michaelmas Term  
- B Course: Material Texts, 1830–1914 - Michaelmas Term  
- B Course: Bibliography, Theories of Text, History of the Book, Manuscript Studies 1830–1914 – Hilary Term

#### M.St. in English Literature, 1900-Present
- A-Course – Literature, Context and Approaches  
- B Course: 1900-present - Michaelmas Term  
- Hilary Term B-Course

#### M.St. in English and American Studies

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

- B-Course, Post-1550
  - Material Texts Post-1900 Michaelmas Term  
  - B-Course: Post-1550 Transcription Classes Michaelmas Term

2 | Page
### M.St. Strands post-1550 - *(optional)*

### C-Course Descriptions - Michaelmas Term

- Placing Chaucer
- After The Conquest: Reinventing Fiction and History
- The Age of Alfred
- Shakespeare, History and Politics
- Milton and the Philosophers
- Documents of Theatre History
- The Philosophical Poem: Pope, Wordsworth and Tennyson
- Anglo-Italian Romantic Poetry
- Citizens of Nowhere: Literary Cosmopolitanism and the *Fin de Siècle*
- Writing the City
- Trollope
- Late Modernist Poetry in Britain and America
- Fiction in Britain since 1945 – History, Time and Memory
- Post-Colonial Literary Cities
- Prison Writing and the Literary World
- The Black Atlantic in the 1980s

### C-Course Descriptions: Hilary Term

- ‘Seeking into Beholding’: Ways of Reading *Julian of Norwich*
- The Pearl Poet
- Old Norse
- The Supernatural in Early Modern Literature
- The Lettered World
- The Forensic Imagination
- Transformation of the Epic from Milton to Byron
- Objects as Subjects in 18th Century Literature
- Dickens the Novelist
- Victorian Drama
- High Modernism and Children’s Literature
- Contemporary Poetry
- Modernism and Philosophy
- Empire and Nation
- African Literature
- American Fiction Since 2000
- Life Writing
Introduction To The M.St. In English Literature By Period, English and American and the M.St. in World Literatures in English

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.

A-Course: Literature, Contexts and Approaches

For all strands other than 650-1550 (for details of which please see page 7), this will consist of 8 weeks of 2-hour classes, taught in Michaelmas Term. In every strand, attendance is compulsory. There is no formal assessment, but written work and/or oral presentations may be required.

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).

B-Course: Research Skills

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

The B-Course for the 650-1550 strand is described in the ‘Strand Specific Course Descriptions’ section of this booklet.

Post 1550; English and American; World Literatures strand

In Michaelmas, the B-Course is divided into four subcourses: 1550-1700, 1700-1830, 1830-1914, and post-1900, all of which are described in detail later in this booklet. Students should select the B-Course that best fits the period-based or thematic strand of the M.St. into which they have been accepted, or which best suits their research interests.

Strand specific classes on manuscript transcription and palaeography are taught in Michaelmas Term; formal assessment of this element of the B-Course takes the form of class tests. This assessment is pass/fail, and while students must pass in order to proceed with the course, scores on the test will not affect their final degree result. Further details about the examination of the B-Course are provided later in this booklet and in the M.St./M.Phil. Handbook.

In Hilary, students take their strand’s specific B-Course, which is described in the ‘Strand Specific Course Descriptions’ section of this booklet.

Further details about the structure of the B-Course for all strands can be found on page 56.

C-Course: Special Options

These will be taught as 2-hour classes in weeks 1-6 of Michaelmas and Hilary Term. Students must choose one of these options in each term. All C-course options are open to students in all strands.

Students must register their preferred options by 15 September 2017 by email. You will need to list three preferences for each term.

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

Assessment

In Michaelmas Term candidates will be required to submit an essay of 6,000-7,000 words on a topic related to a C-Course studied in that term.

In Hilary Term, candidates will be required to submit 2 essays of 6,000-7,000 words, one on a topic related to the C-Course studied in that term, and another on a topic related to the B-Course.

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

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.

Dissertation

Each student will write a 10-11,000-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.
Introduction To The M.Phil. In English (Medieval Studies)

In their first year candidates for the M.Phil. in English (Medieval Studies) 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.

In the second year candidates must offer three of the following subjects and a dissertation:
1. The History of the Book in Britain before 1550 (Candidates will 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. The Medieval Drama
5. Religious Writing in the Later Middle Ages
6. Medieval Romance
7. Old Norse sagas
8. Old Norse poetry
9. Old Norse special topic (only to be taken by candidates offering either option 7 or 8, or both)
10./11. One or two of the C-Course Special Options as on offer in any strand, as specified by the M.St. English for the year concerned; candidates may not re-take any option for which they have been examined as part of their first year.
12./13./14./15. Relevant options offered by other Faculties as agreed with the M.Phil. Convenors. The teaching and assessment of these options will follow the provisions and requirements as set by the Faculty offering the option.

Second Year Assessment

Students will be required to submit an essay of 6,000-7,000 in Michaelmas Term or Hilary Term (depending on the term in which the course was offered).

Students will write a dissertation of no 13-15,000 words on a subject related to their subject of study.

Each candidate’s choice of subjects shall require the approval the Chairman 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, but the dissertation may incorporate work submitted for the first-year dissertation.
Strand-Specific Course Descriptions

M.St. In English, 650-1550 / First Year M.Phil.

Convenors:
Dr Laura Ashe (laura.ashe@ell.ox.ac.uk)
Professor Andy Orchard (andy.orchard@ell.ox.ac.uk)

This Outline describes the one-year M.St. course, and also the first year of the two-year M.Phil. course.

You must attend the A-Course in Michaelmas and Hilary term, the appropriate B-Course in Michaelmas and Hilary Term and your chosen C-Courses in Michaelmas and Hilary Terms. The A-Course is not examined, but you will be asked to give a class presentation within it. From the B- and C-Courses you must, in due course, select three topics on which to be assessed. Two of these will be from your C-Courses. Also compulsory is the dissertation in Section D.

A-Course (Professor Andy Orchard and Dr Laura Ashe)

Michaelmas Term Programme

This M.St. A-course is designed to give you an introduction to key works, textual witnesses, concepts, and critical debates in the 650–1550 period. In Michaelmas Term the topics will be covered in two-week sessions, with a primary focus each week on Old or Middle English, as set out below. You will be asked to read in advance some primary texts and secondary works and to think through particular questions and issues. You will be encouraged to suggest texts for discussion. The course may take the form of presentations from students with discussion to follow, and/or roundtable debate about key texts and ideas. The course will continue in Hilary Term with a focus on particular areas of analysis and debate, adapting to the needs and interests of the group. You are not expected to read everything on this list: details of the reading will be confirmed in conversation with the group as each term progresses. The key texts to use for preparation are the primary texts for each seminar. Other valuable preparation would be to familiarize yourself with some fundamental works that are influential for this period, if you have not encountered them already, eg.: Virgil, Aeneid; the Bible; Boethius, The Consolation of Philosophy; Beowulf; Egils Saga; Chaucer, Troilus and Criseyde and The Canterbury Tales; Thomas More, Utopia.

Michaelmas Term

Weeks 1–2 Anthology or Miscellany?

Week 1: The Exeter Book of Old English Poetry
The main focus will be on what this manuscript, and the collection in it, can tell us about the composition, writing and reading of poetry in the Anglo-Saxon period.

Facsimiles
The Exeter Book of OE Poetry, ed. Chambers et al. (1933)

Editions of all the texts in the Exeter Book
The Exeter Book, ed. Krapp and Dobbie, Anglo-Saxon Poetic Records (ASPR) 3 (1936)
The Exeter Book, Part I, ed. Gollancz, Early English Text Society (EETS) original series (o.s.) 104 (1895), Part II, ed. Mackie, EETS o.s. 194 (1934) [with facing translation]
Most of the poems are transl. in S.A.J. Bradley, Anglo-Saxon Poetry (1982, several reprints)

Edition of so-called elegies, several of them from the Exeter Book

Studies of the manuscript and its origins
Patrick Conner, Anglo-Saxon Exeter (1993), esp. ch. 6 [controversial thesis, mostly not accepted (eg. review by Gameson in Notes and Queries 42 (1995), and comments in Exeter Anthology, ed. Muir), but worth reading the arguments]
Katherine O’Brien O’Keeffe, Visible Song (1990), ch. 7
Carol Braun Pasternack, The Textuality of Old English Poetry (1995), esp. ch. 2
Mary P. Richards, ed., Anglo-Saxon Manuscripts: Basic Readings (1994), esp. essays by Rumble, Robinson, Conner [reprints of influential or provocative essays]

On particular texts or groups of texts

Thomas Bredehoft, Authors, Audiences, and Old English Verse (2009)

On monastic history generally
The Culture of Medieval English Monasticism, ed. James G. Clark (Boydell Press, 2007)
Jean Leclerq, The Love of Learning and the Desire for God (SPCK, 3rd edn, 1982)
Sarah Foot, Monastic Life in Anglo-Saxon England, c. 600–900 (CUP, 2006)

Week 2: British Library MS Harley 2253 and the Harley Lyrics
Facsimile
N.R. Ker, Facsimile of British Museum MS. Harley 2253, EETS o.s. 255 (1965)
See also the British Library page for this MS for some pictures and references
Editions
Wessex Parallel Web Texts electronic edn by Bella Millett of selected Harley Lyrics
  [standard edn of the English poems, though lacks the political lyrics]*English Lyrics of the XIIIth Century*, ed. Carleton Brown (1932) [incl. some Harley texts]
*The Political Songs of England from the Reign of John to that of Edward II*, ed. Thomas Wright, Camden Society (1839) [incl. political lyrics from the Harley MS]

Studies
Carter Revard, ‘Oppositional Thematics and Metanarrative in MS Harley 2253, Qires 1-6’, *Essays in Manuscript Geography*, ed. Scase (2007), pp. 95–112
Susanna Fein, ‘Compilation and Purpose in MS Harley 2253’, in ibid., pp. 67–94
*Yearbook of English Studies* 33 (2003): special issue on miscellany/anthology
Kathryn Kerby-Fulton et al., *Opening Up Middle English Manuscripts* (2012), pp. 45–55

J. Hines, *Voices in the Past: English Literature and Archaeology* (2004), ch. 3
*The Oxford History of Literary Translation in English*, vol. 1 [medieval], ed. Roger Ellis (2008)

**WEEKS 3–4: SPEECH, MANUSCRIPT AND PRINT**

**Week 3: Bede and Cædmon**

Facsimiles
*The Leningrad Bede*, ed O. Arngart, Early English MSS in Facsimile (EEMF) 2 (1952)
*The Moore Bede*, ed P. Hunter Blair, EEMF 9 (1959)
*The Tanner Bede: the Old English version of Bede’s Historia Ecclesiastica*, ed. J. Bately, EEMF 24 (1992) [Leningrad and Moore Bedes contain the Latin text, with Cædmon’s *Hymn* added in the margin or at the end; the Tanner Bede is the OE translation of Bede with Cædmon’s *Hymn* embedded in the text.]

Editions and translations
*The Old English Version of Bede’s Ecclesiastical History of the English People*, ed./trans. T.A. Miller, EECS o.s. 95–6 (1890–1)
English, or Trehearne, **An Anthology of Old and Middle English Studies**

George Molyneaux, ‘The Old English Bede: English Ideology or Christian Instruction?’, *English Historical Review* 124 (2009), 1289–1323


Seth Lerer, *Literacy and Power in Anglo-Saxon Literature* (1991), ch. 2

Francis P. Magoun, ‘Bede’s Story of Cædmon: the Case History of an Anglo-Saxon Oral Singer’, *Speculum* 30 (1955) [classic attempt to use early oral-formulaic theory on OE]


**Bede and history**


**Approaches to orality and literacy**

*Oral Tradition* 24:2 (2009); incl. essays by Jones, Orchard


Katherine O’Brien O’Keeffe, *Visible Song* (1990), ch. 2


Brian Stock, *The Implications of Literacy: Written Language and Models of Interpretation in the Eleventh and Twelfth Centuries* (1987) [on later period but important ideas]


**Week 4: Malory’s *Morte Darthur*: the Winchester Manuscript and early print editions**

**Facsimiles**

Facsimile of the Winchester Manuscript: ed. N. Ker, EETS s.s. 4 (1976)

Facsimile of Caxton’s print: *Le Morte D’Arthur*, intro. Paul Needham (1976); also on Early English Books Online, along with Wynkyn de Worde’s 1498 print

See also Digital Malory Project for pages from the Winchester MS and Caxton’s edn

**Editions**


**Studies**

Joyce Coleman, ‘Reading Malory in the Fifteenth Century: Aural Reception and Performance
Dynamics’, *Arthuriana* 13 (2003), 48–70


A Companion to Malory, ed. Archibald and Edwards (1996) [starting point for Malory]


Beryl Smalley, *Historians in the Middle Ages* (1974). Also Antonia Gransden’s work, which is still important.


**WEEKS 5–6 AUTHORS, TEXTS AND AUDIENCES**

**Week 5: Authorship and revising the text: Wulfstan’s *Sermo Lupi ad Anglos***

**Texts**


**Studies**


Stephanie Dien, ‘Sermo Lupi ad Anglos: the order and date of the three versions’, *Neuphilologische Mitteilungen* 64 (1975), 561–70


**Week 6: Author(s) and audience(s): East Anglian Drama**

**Texts**


http://www.lib.rochester.edu/camelot/teams/sjcpsfr.htm

Studies
Marshall, John, ‘“O ye souerrens that sutt and ye brothern that stoned right wppe’: addressing the audience of Mankind’, EMD, 1 (1996), 105-19.
McMurray Gibson, Gail, The Theater of Devotion: East Anglian Drama in the late Middle Ages (University of Chicago Press, 1994).

Hilary Term Programme

WEEKS 1-2: LITERARY FORM AND GENRE

Week 1

Texts to include passages from:
Beowulf
Andreas
Wulf & Eadwacer
The Wife’s Lament
Riddles

Initial Studies
Fred C. Robinson, *‘Beowulf’ and the Appositive Style* (1985)

**Week 2**

**Texts**

*The Song of Roland*

*Roman d’Eneas*

Chrétien de Troyes, *Yvain, the Knight with the Lion*

Chaucer, *Troilus and Criseyde*

Wyatt, *Songs & sonnets*

**Initial Studies**

Laura Ashe, *Fiction and History in England, 1066-1200* (2007), ch. 3


Ardis Butterfield, ‘Medieval Genres and Modern Genre-Theory’, *Paragraph* 13 (1990), 184–201


*Folklore Genres*, ed. Ben-Amos (1976)


Barbara Newman, *Medieval Crossover: Reading the Secular against the Sacred* (2013), ch. 1


**Weeks 3-4: History and Historicisms**

**Week 3**

**Texts**

*Widsith*

Alfred’s *Orosius*

Ælfric, *Life of St Edmund*

Anglo-Saxon Chronicles

**Initial studies**


Renée R. Trilling, *The Aesthetics of Nostalgia: Historical Representation in Old English Verse* (2009), ch. 1


Week 4

Texts
Laȝamon, *Brut*
Robert of Gloucester, Robert Mannyng, Peter Langtoft, and the French/ME *Brut*, chronicles of Arthur, Havelok, & the thirteenth-century Barons’ Wars
Thomas More, *History of Richard III*

Initial Studies
Julia Marvin, ‘Havelok in the prose *Brut* tradition’, *Studies in Philology* 102 (2005), 280-306

Weeks 5-6: Narrative and Intertext

Week 5

Texts
*Gesta Herwardi*
*Romance of Horn*
*Elene* and *Judith*
*Alexander’s Letter to Aristotle*

Initial Studies
Magnús Fjalldal, ‘*Beowulf* and the Old Norse Two-Troll Analogues’, *Neophilologus* 97 (2013), 541–53
Week 6

Texts
Griselda in the Decameron, Petrarch, and Chaucer’s Clerk’s Tale
Chaucer, The Legend of Good Women
Henryson, The Testament of Cresseid
Orpheus narratives, incl. Middle English Orfeo; Henryson, Orpheus and Eurydice; passages from versions of Ovid and Boethius

Initial Studies
Lynn Shutters, ‘Griselda’s pagan virtue’, Chaucer Review 44 (2009), 61-83 [On the Clerk’s Tale and The Legend of Good Women]
John B. Friedman, Orpheus in the Middle Ages (1970)
B-Course: Course in Transcription, Palaeography, Codicology and the History of the Book

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

This course in palaeography, transcription, codicology and the history of the book will develop the scholarly skills essential for work in the medieval period and will introduce ways of thinking about the material form and transmission of texts. It will combine essential research skills with discussion of the uses made of such skills in research.

The course will be taught by thirty-six hour-long classes as follows:
- Michaelmas, weeks 1-6: Tuesdays, Wednesdays and Fridays 9.00-10.00, Fridays 11.00-12.00
- Michaelmas, weeks 7-8, Hilary, weeks 1-4: Fridays 9.00-10.00, 11.00-12.00

There will also be one-to-one meetings to discuss coursework and informal visits to see manuscripts in the Bodleian Library.

The course will be examined by a short test (assessed as simply as pass-fail) in transcription and palaeography on Monday of week 5 of Hilary term and then by an assessed coursework essay or editing project, submitted soon after the end of Hilary term. The test will have passages in Old English (650-1100), earlier Middle English (1100-1350) and later Middle English (1350-1550); students will have to transcribe and suggest a date for any two of the three. The coursework should show expertise in any aspect of the history of the book or textual transmission. While the classes will primarily focus on sources in English, it will be permissible to focus the coursework on materials in any language from, or brought to, the medieval British Isles.


The course assumes no prior knowledge of manuscript studies. Instead, the most useful preliminary work is to practise reading Old English and/or Middle English in the original languages and spelling. For convenience and variety of sources, it can be helpful to begin with anthologies such as Bruce Mitchell and Fred C. Robinson, ed., *A Guide to Old English*, 8th edn (Wiley-Blackwell, 2011), J.A. Burrow and Thorlac Turville-Petre, ed., *A Book of Middle English*, 3rd edn (Wiley-Blackwell, 2013) or R.D. Fulk, ed., *An Introduction to Middle English* (Broadview, 2012). You need familiarity with the ‘look’ of these older varieties of English – likely spellings, likely words, likely content – as a preliminary to transcribing manuscripts. Students are welcome to e-mail Prof. Daniel Wakelin (daniel.wakelin@ell.ox.ac.uk) for suggestions to suit their previous experience.
M.St. In English Literature, 1550-1700

Convenors:
Dr Kathryn Murphy (kathryn.murphy@oriel.ox.ac.uk)
Professor Lorna Hutson (lorna.hutson@ell.ox.ac.uk)

A–Course: Literature: Contexts and Approaches, 1550-1700

The class meets on Thursdays, 11.00am-1pm, in Seminar Room A, St Cross Building.

This course examines some key moments in the literary, cultural and political history of our period, showing means of exploring them in depth and ways in which they raise larger themes in current criticism. Naturally no such course can be comprehensive and we recognize that you will have widely varying backgrounds in the period; this course aims to help you to deepen your understanding and to orient you in the resources that will be necessary for your dissertation research. Each of you will be asked to present a brief position paper – not part of your formal assessment for the course - during one of the classes, with the aim of directing part of the discussion. We shall meet in the week before term begins to fix presentations for each week.

You should try to get as much reading as possible done in advance: the term is short and the summer is the time to get reading done, especially of long works like the Arcadia. Feel free to email the course convenors Kathryn Murphy (kathryn.murphy@oriel.ox.ac.uk) and Lorna Hutson (lorna.hutson@ell.ox.ac.uk) if you have any questions.

Week 1: Renaissance Subjects (Kathryn Murphy and Lorna Hutson)
A handout of short critical extracts will be distributed at the pre-course meeting for this introductory seminar.

Week 2: Parrots, Pedants and Polyglottism (Kathryn Murphy)

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

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

We will approach this from three angles. First, we will look at how humanist practices of citation and commonplacing affected prose; secondly, at macaronism and opacity in poetry; and finally, at the representation of conversations between languages in dialogue and drama. At the beginning of the term I will also supply a handout with various visual materials, helping us see how polyglottism and linguistic difference were represented on the page.

**Primary Reading:**


3. John Florio, First Fruites (London, 1578), 12v-19r, 49v-63r, 100r-v. (Read on EEBO: you can download the whole text by clicking the box beside the title after you have found it by searching, then going to your marked list, and downloading the pdf.

   John Florio, Second Frutes (London, 1591), 127-139, 165-205. (Read on EEBO.)

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

**Secondary Reading:**

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

Bruce Boehrer, “‘Men, Monkeys, Lap-dogs, Parrots, Perish All!’ Psittacine Articulacy in Early Modern Writing”, Modern Languages Quarterly 59/2 (1998), 171-93 [for 1]


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


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

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


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


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


Hugh Roberts, ‘Comparative Nonsense: French galimathias and English fustian’, *Renaissance Studies* 30/1 (2016), 102-19 [useful on learned nonsense, and Burton]


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


**Week 3: ‘The Poetics of Fiction: Arcadia and after’ (Helen Moore)**

**Reading:** Sir Philip Sidney, *The Countess of Pembroke’s Arcadia*. The title *Arcadia* is used of three different texts – the first, manuscript version (*Old Arcadia*); the unfinished revised version, published in 1590 (*New Arcadia*); and the compound version of the two published in 1593 which is the now hard-to-find Penguin edition by Maurice Evans.

Start with the ‘old’ *Arcadia*, edited by Katherine Duncan-Jones as *The Countess of Pembroke’s Arcadia (The Old Arcadia)*, Oxford World’s Classics (1994) and then, if you have time and access to a copy as this is a scholarly rather than paperback edition, the ‘new’ *Arcadia*, ed. Victor Skretkowicz, *The Countess of Pembroke’s Arcadia (The New Arcadia)*, Oxford, 1987


Margaret Tyler, Epistle to the Reader, from *The Mirror of Princely Deeds and Knighthood* (1578), available in online digitisations of the original or in the MHRA edition by Joyce Boro (2014); reprinted in Randall Martin, ed., *Women Writers in Renaissance England* (Longman, 1997)

Week 4: Drama on stage and page (Emma Smith)


* Lukas Erne, *Shakespeare as Literary Dramatist* (2nd ed, 2013): read the introduction and chapters 8 and 9 on *Hamlet*.
Zachary Lesser and Peter Stallybrass, ‘The First Literary *Hamlet* and the commonplacing of professional plays’, *Shakespeare Quarterly* 59 (via JSTOR) (2008)
*Andrew Sofer ‘Dropping the Subject: the skull on the Jacobean Stage’ in his The Stage Life of Props*  
Tiffany Stern, ‘Sermons, Plays and Note-Takers: *Hamlet* Q1 as a “Noted” Text’, *Shakespeare Survey*, 66  

Week 5: Literary Criticism and Poetics: Ideas in Context (Michael Hetherington)

This class will assume some familiarity with the most famous text of Elizabethan literary theory, Philip Sidney’s *Defence of Poesy* (c. 1580–82), but its main focus will be on a slightly later moment in the history of critical discourse, at the very turn of the seventeenth century. For a number of reasons, the years 1598–1601 constituted a remarkably intense and unusually well-documented period of literary critical activity: these were the years of the late-Elizabethan satire-boom (followed by an episcopal satire ban); of a rapid-fire contest among a number of playwrights, including Marston, Dekker, Jonson and, less centrally, Shakespeare (the so-called poetomachia or War of the Theatres); of the cultural and political excitement provoked by the Earl of Essex; of an especially self-conscious and lively literary culture in the Inns of Court. These years therefore allow us to watch early modern literary criticism and poetics in action, not as an amalgam of timeless theoretical abstractions but in specific times, places, and cultural dialogues and debates.

Primary Reading:


Other relevant works from the period, for those who wish to explore further, include:

**Secondary Reading**


Archer, Jayne Elisabeth, Elizabeth Goldring and Sarah Knight (eds), *The Intellectual and Cultural World of the Early Modern Inns of Court* (Manchester: Manchester University Press, 2011)


Kneidel, Gregory, ‘Samuel Daniel and Edification’, *Studies in English Literature, 1500–1900*, 44 (2004), 59–76


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


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


Feisal Mohamed ‘Confronting Religious Violence in Milton’s Samson Agonistes’ *PMLA* 120.2 (2005), 327-40
**Week 7: Literature of the Stuart Restoration (Paulina Kewes) NB this class will take place at Jesus College**

**Primary**

Abraham Cowley, *Ode Upon the Blessed Restoration and Returne of His Sacred Majestie Charls the Second* (1660).
A chosen text from Gerald MacLean (ed.), *The Return of the King: An Anthology of English Poems Commemorating the Restoration of Charles II* (Electronic Text Center, University of Virginia Library). [http://cowley.lib.virginia.edu/MacKing/MacKing.html](http://cowley.lib.virginia.edu/MacKing/MacKing.html)

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

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


**Secondary**

See also the Stuart Successions database and bibliographies available at [http://stuarts.exeter.ac.uk/](http://stuarts.exeter.ac.uk/).
Week 8: Katherine Philips. Female Homosociality, Interregnum and Restoration (Lorna Hutson)

In this class, we’ll consider the poetry of Katherine Philips according to three interrelated frameworks. First, in relation to the question of ‘scribal publication’ as described by Harold Love (Scribal Publication in Seventeenth-Century England, Oxford University Press, 1993). Carol Barash (see reading list) discusses Philips’s manuscripts and enables us to compare the ordering of poems in different manuscripts with those in the printed editions of 1664 and 1667. Second, we will consider recent work in the history of sexuality, which identifies Philips’s poetry as lesbian poetry. Finally, we will look at the Ciceronian tradition of male political and ethical friendship – *amicitia* – and ask what Philips’s poetry does with that tradition.

**Primary Reading:** There is still no good edition of Philips’s poetry (we await Elizabeth Hageman’s edition.) Read what you can in *The Collected Works of Katherine Phillips: the Matchless Orinda* ed. Patrick Thomas (Stump Cross Books, 1990) or read from *Poems by the most deservedly Admired Katherine Philips: The matchless Orinda* (London: 1667) which you can find on EEBO.

**Secondary Reading:**


B-Course: Material Texts – Michaelmas Term - 1550-1700

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

The B-Course provides an introduction to bibliography, book history and textual scholarship for the study of literature. It includes both the study of books as singular physical objects and as texts that may exist in multiple physical states.

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 be supplemented by further reading lists provided each week.

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:


Leslie Howsam, Old Books and New Histories: An Orientation to Studies in Book and Print Culture (University of Toronto Press, 2006)
D. F. McKenzie, Bibliography and the Sociology of Text (Cambridge University Press, 1999)

Also: acquaint yourself with the standard process of printing a book in the hand-press era (acquiring manuscript copy; casting off; composing; printing; proofing and correcting; binding). For this you can look at Philip Gaskell, A New Introduction to Bibliography (Oxford University Press, 1972), or R.B. McKerrow, An Introduction to Bibliography for Literary Students (Oxford University Press, 1927; reprinted by St. Paul's Bibliographies and Oak Knoll Press, 1994). You might supplement this by looking at Joseph Moxon, Mechanick exercises on the whole art of printing (1683–4), edited by Herbert Davis and Harry Carter, 2nd ed. (Oxford University Press, 1962; reprinted Dover Publications, 1978.)

Throughout the course, keep in mind the following questions:

1 How do we read and describe materiality? What significances do we attach to particular material features? Are there material features we tend to overlook? What kinds of literacies are required to read material texts?

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

3 What relationships might we propose between material and literary form?

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


2. The Material Text: format, paper, type


Pauline Kewes, ‘“Give me the sociable Pocket-books”: Humphrey Moseley’s Serial Publication of Octavo Play Collections,’ in *Publishing History*, 38, (1995), 5-21


3. Theories of Editing

G.T. Tanselle, ‘Reflections on Scholarly Editing,’ in *Raritan* 16.2 (Fall 1996): 52-64
Gerald M. McLean, ‘What is a Restoration Poem? Editing a Discourse, not an Author,’ in *TEXT* 3 (1987), 319-46

4. Ideas of the Author and the History of Copyright

* Primary Sources on Copyright (1450-1900), [http://copy.law.cam.ac.uk/cam/index.php](http://copy.law.cam.ac.uk/cam/index.php) -- extremely useful selection of texts. Browse according to your interests.
* Joseph Loewenstein, *The Author’s Due: Printing and the Prehistory of Copyright* (Chicago University Press, 2002), chapter 1 (‘An Introduction to Bibliographical Politics’) and 8 (‘Authentic Reproductions’)

5. The History of Reading

Margaret Ezell, ‘Mr. Spectator on Readers and the Conspicuous Consumption of Literature,’ in *Literature Compass*, 1, (2003), 1-7

6. Collecting, Preserving, and Transmitting the Text: Collections and Libraries

Joseph A. Dane, ‘Classification and Representation of Early Books,’ in Dane, *The Myth of Print Culture*, chapter 3
This course continues the work begun in your general bibliography course in Michaelmas Term by focussing on the specific circumstances of the production, use, and circulation of texts and books, in print and manuscript, in the early modern period, and the challenges these pose to the modern literary scholar, textual critic, and editor.

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

You will be expected to read about 150 pages of specified material for each class, which will form the basis of discussion in the first hour. Each student will be expected to deliver a short (7-minute) presentation, on the subject of their own B-course essay, during the course of the term; these presentations, and a Q&A session following them, will take up the second hour.

Items marked with an asterisk are particularly recommended.

**Week 1: Manuscript Culture**

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


**Week 2: Textual Transmission: print, manuscript, orality**

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

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

**Week 3: Editing early modern texts**

Building on our sense of the mobility of early modern texts, we’ll talk through a number of short examples of texts, both manuscript and print, that present particular challenges for editors. How might we respond to variants? To revisions (by author, or scribe, or reader)? To errors? To what degree should editors convey (and how?) the materiality of the text? What role do we assign to authorial intention? To reception? What potentials and problems does digital editing present? Is editing necessarily an interpretative intervention – and if so, is this a problem?

* W. W. Greg, ‘Rationale of Copy-Text,’ in *Studies in Bibliography* 3 (1950-1), 19-36. See also Harold Love, *Scribal Publication*, pp. 313-56, for a critique based on manuscript editing


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


Erick Keleman, *Textual Editing and Criticism: An Introduction* (Norton, 2009), esp. pp. 73-120


Margaret J.M. Ezell, *Social Authorship and the Advent of Print* (Johns Hopkins University Press, 1999)

**Week 4: Agents of book-making: authors, stationers, publishers, printers, sellers**

How clearly can we define the roles of author, stationer, publisher, printer, bookseller? What range of activities did they perform? How much did they overlap? How did these categories shift over time? How useful is biography as a variable for thinking about print culture? Is the history of print becoming the history of individual agents? Or is there an emerging emphasis on the always-collaborative nature of textual production?

* Margaret Ezell, *Social Authorship and the Advent of Print* (Johns Hopkins University Press, 1999), pp. 1-40
* Dip into Henry R. Plomer et al., *A Dictionary of Printers and Booksellers, either 1557-1640* (Bibliographical Society, 1910), or *1641 to 1667* (Bibliographical Society, 1907) – and think about (i) networks of printers and sellers (how do individuals connect to other individuals, and with what consequences?); (ii) the degree to which biography is a helpful variable for thinking about book production.


**Week 5: Censorship and licensing**

We’ll think about the mechanics of licensing and censorship, across different genres of writing, focusing in particular on the Stationers’ Company, the Church and the Licensers. What happened to books that transgressed these codes? What were the mechanics of censorship, and how effective were such acts?


Helen Smith, ‘*Grossly Material Things*: Women and Book Production in Early Modern England’ (Oxford University Press, 2012), pp. 87-134, ‘“A free Stationers wife of this companye”: Women and the Stationers’
Joseph Lowenstein, *The Author’s Due: Printing and the Prehistory of Copyright* (University of Chicago Press, 2002), pp. 1-88

**Week 6: Readers and reading practices**

How we might attempt to recover the reading practices of early modern readers. What is the archive for recovering this apparently silent, private act? We’ll think in particular about annotations and commonplace books. The history of reading is still a relatively new field: what methodological problems / blind-spots / opportunities can we detect?

* Adam Smyth, ‘“Shreds of holiness”: George Herbert, Little Gidding, and Cutting Up Texts in Early Modern England,’ in *English Literary Renaissance* 42.3 (Autumn 2012), 452–481
* 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.
M.St. in English Literature, 1700-1830

Convenors:
Professor David Womersley (david.womersley@stcatz.ox.ac.uk)
Professor Fiona Stafford (fiona.stafford@some.ox.ac.uk)

A-Course – 1700-1830 - Michaelmas Term

- Structure: canonical core text or texts each week, with suggestions for tangential and less canonical explorations radiating from it.
- Read as many of the core texts as possible before the beginning of term. The tangential routes leading off from the core will be available in 0th Week.
- Paperback editions (Oxford World’s Classics or equivalent) are sufficient for vacation reading. You will be expected to consult the standard scholarly editions when you arrive.
- Everybody reads the core text or texts, and then also explores 1 or 2 of the less canonical offshoots.
- Each week 2 students are designated to lead.
- 2-hour classes, with a 10-minute break in the middle.

Essential Preparatory Reading:

Andrew Sanders, Short Oxford History of English Literature (Oxford, 1996), pp. 276-404. This will give you an aerial image of the literature of the period, as well as some generalisations to argue with or about.

Course Schedule:

1. Swift, A Tale of a Tub (1704)
2. Pope, The Dunciad (1728, 1729, 1743)
3. Gray, Elegy Written in a Country Church-yard (1751), Goldsmith, The Vicar of Wakefield (1766), and Sterne, A Sentimental Journey (1768)
4. Johnson, Lives of the Poets (1779), esp. ‘Life of Richard Savage’ (first published, 1744) and ‘Life of Gray’
5. Burns, Poems, Chiefly in the Scottish Dialect (1786), and Tam O’Shanter (1791)
6. Wordsworth and Coleridge, Lyrical Ballads (1798, 1800)
7. Austen, Persuasion (1817)
8. Byron, Don Juan (1819, 1821, 1823, 1824)

General reading and useful reference works:

- Jonathan Bate, The Song of the Earth (2000)
- Walter Jackson Bate, From Classic to Romantic: Premises of Taste in Eighteenth-Century England (1946)
- Stuart Curran, Poetic Form and British Romanticism (1986)
• Michael Ferber (ed.), *A Companion to European Romanticism* (2006)
• Christine Gerrard (ed.), *A Companion to Eighteenth-Century Poetry* (2006) [available online through SOLO]
• Iain McCalman (gen. ed.), *An Oxford Companion to the Romantic Age: British Culture 1776–1832* (1999) [available online through SOLO]
• Charles Mahoney (ed.), *A Companion to Romantic Poetry* (2011) [available online through SOLO]
• H. B. Nisbet and Claude Rawson (eds.), *The Eighteenth Century*, vol. 4 of *The Cambridge History of Literary Criticism* (1997) [available online through SOLO]
• John Richetti (ed.), *The Cambridge History of English Literature 1660–1780* (2005) [available online through SOLO]
• David Womersley (ed.), *A Companion to Literature from Milton to Blake* (Blackwell, 2000) [available online through SOLO]
• Duncan Wu (ed.), *A Companion to Romanticism* (1999) [available online through SOLO]
B-Course Material Texts - 1700-1830 - Michaelmas Term
Dr Carly Watson (carly.watson@ell.ox.ac.uk)

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

This course is designed to enable students to:
1. Use and appraise a range of approaches to studying the material form of books;
2. Understand the process of making books in the hand-press era (1500–1800);
3. Precisely describe the physical features of printed books;
4. Analyse how the meaning of a text is shaped by its medium (print or manuscript);
5. Understand the roles of authors and publishers in the production and distribution of books;
6. Apply and evaluate textual critical approaches to dealing with the problems of material texts;
7. Apply and critique approaches to recovering the habits and experiences of readers of the past.

Throughout the course, keep in mind the following questions:
1. How do we read and describe materiality? What significances do we attach to particular material features? Are there material features we tend to overlook? What kinds of literacies are required to read material texts?
2. To what degree is the process of production legible in the material text—or is the labour of making concealed beneath the finished book?
3. What relationships might we propose between material and literary form?
4. What does it mean to study the history of the book in the digital age?

Course Outline

| Week 1 | Bibliography, book history, and literary study |
| Week 2 | The printed book: technologies and materials |
| Week 3 | Manuscript, print, and meaning |
| Week 4 | Authors, publishers, and copyright |
| Week 5 | Textual criticism and theories of editing |
| Week 6 | Books and readers |

Required Reading

In preparation for the first seminar, please read the following pieces, all of which are available online:


In addition, familiarise yourself with the process of making books in the hand-press era. The standard account is Philip Gaskell, A New Introduction to Bibliography (Clarendon Press, 1972; repr. Oak Knoll Press, 1995), pp. 5–170. An earlier, but still useful, account is Ronald B. McKerrow, An Introduction to Bibliography for Literary Students (Clarendon Press, 1927), Part I; the 1928 reprint of McKerrow’s Introduction to Bibliography is available online at https://babel.hathitrust.org/cgi/pt?id=mdp.39015005754570;view=1up;seq=7. We will discuss the materials and technologies of book production in Week 2.
Selected Reading

This list offers a selection of introductory surveys and landmark works in the fields of bibliography, book history, and textual scholarship. You are strongly encouraged to explore and get to know some of these works in preparation for the course. Topic-specific reading lists for seminars in Week 2 and beyond will be provided in advance.

- Roger Chartier, The Order of Books: Readers, Authors, and Libraries in Europe Between the Fourteenth and Eighteenth Centuries (Polity, 1994)
- David Finkelstein and Alistair McCleery, eds, The Book History Reader (Routledge, 2002)
- D. C. Greetham, Textual Scholarship: An Introduction (Garland, 1994) [available online via SOLO]
- Erick Kelemen, Textual Editing and Criticism: An Introduction (Norton, 2009)
- D. F. McKenzie, Bibliography and the Sociology of Texts (Cambridge University Press, 1999) [available online via SOLO]
- D. F. McKenzie, Making Meaning: “Printers of the Mind” and Other Essays, ed. by Peter D. McDonald and Michael F. Suarez, SJ (University of Massachusetts Press, 2002)
**B-Course - Textual Cultures 1700-1830 - Hilary Term**

**Dr Carly Watson** ([carly.watson@ell.ox.ac.uk](mailto:carly.watson@ell.ox.ac.uk))

This course builds on the general introduction to bibliography and book history in Michaelmas Term by focusing on aspects of the production, circulation, and consumption of texts in print and manuscript in the eighteenth and early nineteenth centuries.

The B Course is assessed by an extended essay (6,000–7,000 words), due in Week 10 of Hilary Term, on a topic of your choice, showcasing evidence and analytical methods drawn from bibliography, book history, and/or textual scholarship. You will not need to finalise your essay title until Week 6, but the earlier you clarify your ideas, the more time you will have for research. Your tutor will help you develop your topic in the early weeks of Hilary Term. You will be expected to give a short presentation on your topic in one of the weekly seminars; this will be an opportunity to refine your thinking and gain feedback from your tutor and peers.

**Course Outline**

- **Week 1**: The book trade and publishing trends
- **Week 2**: Cheap print and popular culture
- **Week 3**: Ornament and illustration
- **Week 4**: Authorship and print culture
- **Week 5**: Periodicals and the circulation of texts
- **Week 6**: Letters in manuscript and print

**Selected Reading**

This list offers a selection of major works relevant to the topics covered by the course. You are encouraged to refer to it throughout the course and use it as a starting-point for your own explorations. Reading lists for each seminar will be provided in advance.

- Margaret Ezell, *Social Authorship and the Advent of Print* (Johns Hopkins University Press, 1999)
- Christina Ionescu, ed., *Book Illustration in the Long Eighteenth Century: Reconfiguring the Visual Periphery of the Text* (Cambridge Scholars, 2011) [available online via SOLO]
M.St. in English Literature, 1830-1914

Convenors:
Dr Stefano Evangelista (stefano.evangelista@trinity.ox.ac.uk)
Professor Kirsten Shepherd-Barr (kirsten.shepherd-barr@stcatz.ox.ac.uk)
Dr David Russell (david.russell@ell.ox.ac.uk)

A - Course – Michaelmas Term

The aim of the A course is to introduce students to important critical debates within Victorian studies. Classes will draw on both primary and critical texts. Each class will open with one or two presentations by students, who are asked to engage critically with the material, not just to summarize it. Access to the materials for the classes is provided via two routes: either via the urls below; or as scanned documents via web learn https://weblearn.ox.ac.uk/portal/hierarchy/humdiv/engfac/grad

Please follow the links from:
- Information for Students
- MSt. and M.Phil. Resources (including reading lists),
- MSt. 1830-1914.

The journal articles are all available via SOLO if you prefer to access them that way.

1. Boundaries. (SE, KSB)

T.H. Huxley, “Literature and Science”

Raymond Williams, from *Culture and Society, 1780-1950* (Columbia UP 1958): “Introduction”, Chs. 3, “Mill on Bentham and Coleridge” and 6, JH Newman and Matthew Arnold” [print] and from *Keywords: A Vocabulary of Culture and Society* (OUP, 1976), “Criticism” and “Culture” [print]


Introduction, Twenty-First Century Approaches to Literature: Late Victorian into Modern, ed. Laura Marcus, Michele Mendelsohn, and Kirsten E. Shepherd-Barr (OUP, 2016); available as e-book via SOLO

2. Science and Interdisciplinarity. (KSB leading)

Charles Darwin, *On the Origin of Species* (1859), *The Descent of Man* (1871), and *The Expression of the Emotions in Man and Animals* (1872), extracts to be provided


Gillian Beer, *Open Fields*, chapter on ‘The Death of the Sun’

Charlotte Sleigh, introduction to *Literature and Science*

3. National, transnational and global literatures. (SE leading)

Johann Goethe, definitions of ‘world literature’ (extracts provided)


Gayatri Chakravorty Spivak, ‘Planetarity’, from Death of a Discipline (2003) [Available as ebook via SOLO] This chapter contains a critique of Joseph Conrad’s Heart of Darkness (1899). It would be good if you could familiarise yourselves with that work too, ahead of the class.


Christina Rossetti, ‘Hurt no living thing.’ ‘Hopping Frog, hop here and be seen,’ ‘Hear what the mournful linnets say’, available online (try The Poetry Foundation web site) or in In Nature’s Name: An Anthology of Women’s Writing and Illustration, 1780-1930, ed. Barbara T. Gates

Gerard Manley Hopkins’s ‘Binsey Poplars’

Charles Dickens, Our Mutual Friend (Oxford Classics edition), chapter 1


If you are interested in further sources of and on Victorian eco-crit:


5. Gender and Sexualities. (SE leading)


Michel Foucault, The History of Sexuality. Vol 1: Introduction (1976) [print]

Eve Kosofsky Sedgwick, Epistemology of the Closet (1990)– Introduction and Chapter 4: ‘The Beast in the Closet: James and the Writing of Homosexual Panic’ [print]

6. Performance. (KSB leading)

Elizabeth Robins, Alan’s Wife (1893)

Emile Zola, ‘Le Naturalisme au theatre’ (1878)

Elaine Hadley, Melodramatic Tactics, introduction

Sos Eltis and Kirsten E. Shepherd-Barr, ‘What Was the New Drama?’ in Late Victorian into Modern Readings from Schumacher book on naturalism and symbolism—e.g., Strindberg’s preface to Miss Julie, Maeterlinck on the impact of Ibsen in ‘The Treasure of the Humble’ (to be provided)

Sheila Stowell, ‘Rehabilitating Realism’

7. Art and Material Culture (SE leading)


John Ruskin, ‘The Work of Iron’ from The Two Paths (1859)

http://www.gutenberg.org/cache/epub/7291/pg7291-images.html

Oscar Wilde, Salome (1894 edition, with drawings by Aubrey Beardsley)

Special issues (19 and 23) of nineteen, respectively on The Victorian Tactile Imagination and The Arts and Feeling - read the introductions to both issues and a couple of essays from each issue: they will suggest useful ways to approach the primary readings for this week.

http://www.19.bbk.ac.uk/87/volume/0/issue/19/
http://www.19.bbk.ac.uk/91/volume/2016/issue/23/

8. Emergent Genres and Issues in Victorian studies. (SE, KSB)

For our last class, we shall look at a range of recent issues of the major Victorian journals and discussing which kinds of work are currently dominant (e.g. thing theory, finance and economics-related criticism, gender studies), what their distinctive attributes are, and what might be their predictable strengths and weaknesses. We’ll also be discussing where the major fault-lines lie
(formalism v. cultural materialism, different kinds of history, Englishness v. cosmopolitanism and/or trans-Atlantic studies). Students will be asked to do some preparatory scoping of the most influential journals, including *Victorian Studies, Journal of Victorian Culture, Victorian Poetry, Victorian Literature and Culture*, and to undertake some initial taxonomic work.

**B Course: Material Texts, 1830–1914 - Michaelmas Term**

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

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

This course is designed to enable students to

1. Use and appraise a range of approaches to studying the material form of books;
2. Understand the process of making books in the machine-press era (1800–1950);
3. Precisely describe the physical features of printed books;
4. Analyse how the meaning of a text is shaped by its medium (print or manuscript);
5. Understand the roles of authors and publishers in the production and distribution of books;
6. Apply and evaluate textual critical approaches to dealing with the problems of material texts;
7. Apply and critique approaches to recovering the habits and experiences of readers of the past.

Throughout the course, keep in mind the following questions:

1. How do we read and describe materiality? What significances do we attach to particular material features? Are there material features we tend to overlook? What kinds of literacies are required to read material texts?
2. To what degree is the process of production legible in the material text—or is the labour of making concealed beneath the finished book?
3. What relationships might we propose between material and literary form?
4. What does it mean to study the history of the book in the digital age?

**Course Outline**

| Week 1  | Bibliography, book history, and literary study |
| Week 2  | The printed book: technologies and materials |
| Week 3  | Manuscript, print, and meaning |
| Week 4  | Authors, publishers, and copyright |
| Week 5  | Textual criticism and theories of editing |
| Week 6  | Books and readers |

**Required Reading**

In preparation for the first seminar, please read the following pieces, all of which are available online:


**Selected Reading**

This list offers a selection of introductory surveys and landmark works in the fields of bibliography, book history, and textual scholarship. You are strongly encouraged to explore and get to know some of these works in preparation for the course. Topic-specific reading lists for seminars in Week 2 and beyond will be provided in advance.


D. C. Greetham, *Textual Scholarship: An Introduction* (Garland, 1992) [available online via SOLO]


D. F. McKenzie, *Bibliography and the Sociology of Texts* (Cambridge University Press, 1999) [available online via SOLO]


Frances Robertson, *Print Culture: From Steam Press to Ebook* (Routledge, 2013)

James A. Secord, *Visions of Science: Books and Readers at the Dawn of the Victorian Age* (University of Chicago Press, 2014)

The strand-specific portion of the B-course will pick up where the methodological introduction left off. It will focus on aspects of book history, manuscript studies and editing, pertinent to the period, such as the prominence of serial and periodical publication, expanding reading and literacy, and the challenges faced by writers and publishers in the production and circulation of literary texts, as well as the difficulties and opportunities these issues present to the literary scholar and the textual critic.

The course will include an introduction to working with manuscript sources and archival resources in Oxford and beyond. In Hilary term you will write an essay investigating any one of the topics covered across the course. This is likely to involve either the preparation of an edition or a consideration of a topic relating to book history or manuscript studies, usually based on empirical or archival research. The course convenors will assist you in developing your topic.

We will meet three times in Michaelmas term (in Week 7 and 8) and continue in Weeks 1-5 in Hilary Term. There will be six classes, led by different specialist tutors, with the final two meetings reserved for student presentations on work in progress (of about ten minutes’ duration).

2. Illustrations. Ushashi Dasgupta.
7 & 8. Student Presentations.

Further reading

Books and book history
Brake, Laurel, and Demeur, Marysa (eds.), The Lure of Illustration in the Nineteenth Century: Picture and Press (2009)

Victorian publishing: publishers, periodicals and serials
Dooley, Allan C., Author and Printer in Victorian England (1992)
Patten, Robert, Charles Dickens and his Publishers (1978)
Readers and reading practices
Flint, Kate, *The Woman Reader 1837-1914* (1993)

Manuscripts and revisions
Kennedy, Judith (ed.), *Victorian Authors and their Works: Revision, Motivations and Modes* (1991)
Ricks, Christopher, ‘Tennyson’s Methods of Composition’ (1966)

You will also find it useful to refer to period- and author-specific articles in the key journals: *The Library*, *Studies in Bibliography* and *TEXT* (subsequently *Textual Cultures; Word and Image*).
M.St. in English Literature, 1900-Present

Convenors:
Dr Marina Mackay (marina.mackay@ell.ox.ac.uk)
Professor Laura Marcus (laura.marcus@ell.ox.ac.uk)

A-Course – Literature, Context and Approaches
Thursday 10-12, Seminar Room A

This course will explore significant texts, themes, and critical approaches in our period, drawing on expertise from across the Faculty in modern literary studies. 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. Each week two or more members of the group will present papers based on the material. The allocation of presenters will be made at an introductory meeting in week 0.

Week 1: Models of Modernity (Laura Marcus and Marina MacKay)
How can we tell the story of literature from 1900 to the present? The nature of the overview will vary according to which authors, which literatures, and which modes of writing. This seminar, without pretending to offer a complete picture, will consider a range of influential and emergent accounts of the modern.

Seminar reading
  https://newleftreview.org/I/175/raymond-williams-when-was-modernism

Week 2: Colonial Contact Zones (Graham Riach)
This seminar will consider some of the ways what we now call modernist writing registered the impact of empire. Was modernism a response to a far more intensive and disruptive contact with other cultures than Europe had registered previously? In what ways were both the expansion of empire and modernist writing catalysed by a global process of modernization?

Seminar reading
- Joseph Conrad, Heart of Darkness (1899)
- Katherine Mansfield, Collected Short Stories, particularly: ‘Prelude’, ‘At the Bay’, ‘The Garden Party’ (i.e. her longer short fiction)
- W.B. Yeats, Introduction to Rabindranath Tagore, Gitanjali (1912)

Further reading
- Edward Said, Culture and Imperialism (1993) (especially chapters 1-3)
- Laura Doyle and Laura Winkiel (eds.) Geomodernisms: Race, Modernism, Modernity (2005)
- Rod Edmond, Representing the South Pacific
Week 3: Modernist Narrative (Ms Jeri Johnson)
Seminar reading
James Joyce, *Ulysses* (1922)
Virginia Woolf, *Mrs Dalloway* (1925)

Further reading


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


Week 4: Periodization: Late Modernism/Midcentury/Post-Imperial/Postmodern
(Dr Marina MacKay)
Formerly overshadowed by the spectacular achievements of modernism and postmodernism, the once-neglected literature of the middle of the century has returned to view in a striking way in recent years. In this session, we’ll be considering the utility and implications of newly current terms such as ‘late modernism’ and ‘mid-century’ for thinking about how we periodise twentieth-century writing.

Seminar reading

T. S. Eliot, *Four Quartets* (1943)


Further reading


**Week 5: Keywords and Contested Signs** (Michael Whitworth)

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

**Seminar reading**


Leary, John Patrick. ‘Keywords for the Age of Austerity’

https://theageofausterity.wordpress.com/

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

**Further reading**

If you can obtain the following easily, then read them; copies will be provided in term time:


**Week 6: Theatre and Revolution** (Sos Eltis)

This session explores what constitutes a theatrical revolution. We will consider the impact of realism and naturalism in the 1880s and 1890s as important forerunners to theatrical innovations in the twentieth century, asking how these were revolutionary then and how they are critically understood now. We will take three plays as case studies and look at how the initial responses to them compare with later critical assessments and analyses, for instance in the different perspectives on ‘1956 and all that’. We will also think about methodological challenges inherent in studying theatrical revolution, such as the approach of reconstructing past performances and the need to take full account of the dual nature of theatre as both text and performance.

**Seminar reading**


You will also be given copies of some of the initial reviews of the three plays.

**Further reading**


Graham Saunders, “‘Love Me or Kill Me’: Sarah Kane and the Theatre of Extremes” (Manchester: Manchester University Press, 2002), pp. 1-70


For further theatrical context see Michael Billington, *State of the Nation* (London: Faber, 2007)
**Week 7: Literature and Visual Culture** (Professor Laura Marcus)
Is modern culture a visual culture? If so, whose gaze does it privilege? In this seminar we’ll discuss some of the classic theoretical texts in visual culture studies in order to interrogate the association of modernity with the visual, the gendering of the gaze, and the impact of technological change. In a case study of Woolf’s *To the Lighthouse*, we’ll think about how literary texts are embedded in visual cultures and how they can depict and critique those cultures. We will also look at a recent novel, Don DeLillo’s *Point Omega* (2010), in order to assess the new and different ways in which contemporary fiction is engaging with and incorporating visual media.

**Seminar reading**
- Virginia Woolf, *To the Lighthouse* (1927); ‘The Cinema’ (1926)
- Don DeLillo, *Point Omega* (2010). [Douglas Gordon’s video installation *Psycho 24*, a remaking of Hitchcock’s *Psycho* in slow time, is central to the novel – clips of Gordon’s installation should be available on YouTube.]
- Laura Mulvey, ‘Visual Pleasure and Narrative Cinema’, *Screen*, 16.3 (1975), 6-18

**Further reading**
- Laura Marcus, *The Tenth Muse: Writing about Cinema in the Modernist Period* (Oxford University Press, 2007) [Chapter 2 is on Virginia Woolf and cinema]
- Trotter, David, *Cinema and Modernism* (Blackwell: 2007); *Literature in the First Media Age: Britain Between the Wars* (Harvard University Press, 2013)

*‘Visual Culture Questionnaire’, October, 77 (1996), 25-70*

**Week 8: Late Styles** (Dr David Dwan)
This seminar aims to explore different and sometimes rival conceptions of ‘lateness’ in contemporary poetry – the poet’s reflections on his/her own aging; the maturity of his/her own voice or style; the lateness of a cultural movement or what we might call mannerism; the cultural practices of an epoch defined by a sense of its own lateness - or what we used to call postmodernism. How do these issues bear upon poetic form and our broader understanding of the function of poetry?

**Seminar reading**
- Seamus Heaney, *District and Circle* (London: Faber, 2006)
Further reading
Edward Said, from *On Late Style* (London: Bloomsbury, 2006)
B Course: 1900-present - Michaelmas Term

WEEK 1-6: Material Texts 1900-present
See course details under Material Texts 1900-present (p. 63)

Hilary Term B-Course

Michaelmas
Week 7. The Institution of Literature (1). Peter McDonald.
Week 8. Reading Paratexts. Michael Whitworth

Hilary
Week 2. Periodicals as Research Materials. Michael Whitworth
Week 3. Ulysses and the Problem of the Text. Jeri Johnson
Week 4. The Institution of Literature (2). Peter McDonald.
Week 5. Student presentations: Michael Whitworth [*probably two sessions of two hours in week 5.]
Stories of American Literature

This course offers an overview of several dominant, residual, oppositional, and emergent accounts of American literature. It does not propose a comprehensive history of American literature or American literary studies. It instead reads some key primary texts in light of several influential twentieth- and twenty-first-century frameworks for studying American writing. The central assumption is this: In order to understand American writing one must also understand the ways others understand it. The goal is not to overcome these other understandings. It is to begin constructing a sketch of the field of American literary studies, as well as its (sometimes oblique) relations to American studies, cultural studies, and the broader discipline of literary studies, across the twentieth and twenty-first centuries. Each week I will expect you to have read the full primary text and the selections from the secondary texts as listed below the bibliographic entry. You will receive an email from me in mid-September explaining how to access the secondary readings online. If you do not have access to a library with the secondary materials before your arrival 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, I would recommend you start your reading of the secondary materials as soon as possible.

In advance of Week 1 I will distribute a list of four questions we’ll use to guide our discussion in Week 1. I will provide a brief introduction to the week’s readings at the open of each meeting. In Week 2 I will meet individually with each of you; we will not meet for seminar in Week 2. In Weeks 3-6 two (or three) students will work together to produce and distribute four discussion questions in advance. They will also lead the discussion after my brief introduction.

In the final two weeks of the course each of you will present a report on a recent primary text and 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 at 5 pm on Thursdays of Weeks 1, 3, 5, and 7 during term. Any conflicts with attending the ALRS should be cleared in advance with me.

Week 1

American Exceptionalism


*Preface*

*Ch. 1: Puritanism and the American Self*


*Ch. 1: The Broken Circuit*

Ch. 1: The Spirit of Place

**Book 3: Melville**

**Ch. 1: Errand into the Wilderness**

*The Sense of the Past*

**Week 2**
**Individual Meetings**

**Week 3**
**Making and Unmaking the American Self I**


*Introduction: On Affirmative Reading, or The Lesson of the Chickadees.*

**Part I: Dyonisia, 467 BC: The Mythology of Mourning**

**Ch. 3: Representing Grief: Emerson’s ‘Experience’**

**Ch. 4: ‘The Way of Life by Abandonment’: Emerson’s Impersonal**


*Ch. 1: Aversive Thinking: Emersonian Representations in Heidegger and Nietzsche*

**Week 4**
**Making and Unmaking the American Self II**


*Ch. 2: The Argument of Form*

*Ch. 3: Description*

*Ch. 6: The Whitman Phrase*


*Introduction: Whitman and the Politics of Embodiment*
Week 5

The Cold War and the New Americanists

Introduction: Halls of Mirror

Part One: ‘Write What You Know’ / ‘Show Don’t Tell’ (1890-1960)

New Americanists: Revisionist Interventions into the Canon

Week 6

The Black Atlantic, the Diaspora, and the (Neo-) Slave Narrative


Prologue

Ch. 1: Variations on a Preface

Preface

Ch. 1: The Black Atlantic as a Counterculture of Modernity

Introduction

Part I: Formations of Terror and Enjoyment

Week 7
Reports on Secondary Texts

Week 8
Reports on Primary Texts

FORMAT OF THE REPORTS
Select three primary and three secondary texts from the following list. You will be asked to submit your selections in rank order at the induction in Week 0. I will assign you one primary and one secondary text from your list of preferences. Please choose materials that you will not be working with in other courses. In Week 7 you will present a ten-minute summary and critique of the secondary
text. In Week 8 you will present a ten-minute account of why, how, and in what context you would teach the primary text.

**Secondary**
Berlant, Lauren. *Cruel Optimism* (2011)
Moretti, Franco. *Distant Reading* (2013)

**Primary**
Ngozi Adichie, Chimamanda. *Americanah* (2013)

**Michaelmas Term B Course**
**WEEK 1-6: Material Texts 1900-present**
See course details under Material Texts 1900-present (p. 63)
In Weeks 1-3, each of you will do a twenty-minute presentation on a recent study that makes good use of methods in book history, print culture studies, and/or media history. As with your presentations last term, you should offer about fifteen minutes of careful, concise summary of the book’s argument, including, if possible, individual chapter summaries. The final five minutes of your presentation should focus on what you see as the book’s greatest strengths and any troublesome weaknesses. You should also try to offer a diagnostic account of the sources of those strengths and weaknesses: What has the study’s author done that produces the stronger aspects of the text? What has the author done that led to the weaknesses?

At the end of the three presentations, we will use the remaining time to discuss the books as a group. Although the presenters will have read the entire book on which they are presenting, the rest of you will have read the individual chapters indicated below after ‘Class reading’. (The class reading selections will be provided via a Dropbox account.) Because the presentations will be timed, you should make sure to practice in advance and time yourself to make certain that you’re able to finish within the time allotted. I have allotted extra time in Week 3 for a synoptic discussion of the readings for the first three weeks.

In Weeks 4-6, you will each pre-circulate a five- to ten-page draft document that will anticipate your B Course paper. You may circulate an extended and detailed outline, a five- to ten-page selection of draft prose, or a combination of the two. As you are preparing your pre-circulated document, keep in mind that the point of this exercise is to elicit useful feedback from your peers. If it would be helpful for us to have a copy of (a) key item(s) that form part of your ‘database’ for the paper, you may include it/them with your draft document. (The supplementary material(s) will not count toward the five- to ten-page limit.) You should circulate your draft document and supplementary material(s) no later than 5 pm on Sunday the week of your presentation.

On the day of your presentation, you will offer a five-minute opening statement on your work. We will then ‘workshop’ the draft document. During the first ten minutes of the workshop, you will simply listen to other members of the class discuss your submission while taking notes. At the end of the ten-minute discussion of your work. You will have five minute to respond to the discussion. I recommend spending half of your time clarifying your aims based on what you have heard and half of your time asking follow-up questions of your peers. I would also encourage you to continue these conversations, either as a full cohort, or in smaller groups or pairs.

Bibliography


Week 1
Gitelman, Lisa. *Paper Knowledge: Toward a Media History of Documents*
Presenter:
Class reading: Introduction and Chapter two
Presenter:
Class reading: Introduction and Chapters 1-2
Kirschenbaum, Matthew. *Track Changes: A Literary History of Word Processing*
Presenter:
Class reading: Introduction and Chapters 1-2

Week 2
Liu, Alan, *The Laws of Cool: Knowledge Work and the Culture of Information*
Presenter:
Class reading: Introduction and Part III
Glass, Loren. *Counter-Culture Colophon: Grove Press, the Evergreen Review and the Incorporation of the Avant-Garde*
Presenter:
Class reading: Introduction and Chapter 1
Drucker, Johanna. *Graphesis: Visual Forms of Knowledge Production*
Presenter:
Class reading: ‘Overview’ and ‘Windows’

Week 3
Hager, Christopher. *Word by Word: Emancipation and the Act of Writing*
Presenter:
Class reading: Introduction and Chapters 1-2

Week 4
Presentations

Week 5
Presentations

Week 6
Presentations
M.St. in World Literatures In English

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

A: Michaelmas Term 2017

The Colonial, the Postcolonial, the World:
Literature, Contexts and Approaches (A/Core Course)

The A course comprises 8 1.5 hour seminars and is intended to provide a range of perspectives on
some of the core debates, themes and issues shaping the study of world and postcolonial literatures in
English. In each case the seminar will be led by a member of the Faculty of English with relevant
expertise, in dialogue with one or more short presentations from students on aspects of the week’s
topic. There is no assessed A course work, but students are asked to give at least one presentation on
the course, and to attend all the seminars. You should read as much in the bibliography over the
summer – certainly the primary literary texts listed in the seminar reading for each week. The
allocation of presenters will be made at the meeting in week 0.

Seminars take place on Tuesdays from 11-1 in the History of the Book Room in the English
Faculty, except the seminar in week 2, which is held at St Hugh’s College.

Week 1
Theories of World Literature I: What Is World Literature?...What Isn’t World Literature?
(Graham Riach)

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

Primary
—— ‘What Isn’t World Literature’, lecture available at https://www.youtube.com/watch?v=jfOuOJ6b-
gY
WReC (Warwick Research Collective), Combined and Uneven Development: Towards a New Theory
of World-Literature (Liverpool University Press, 2015)
Extracts from Johan Wolfgang von Goethe, Karl Marx and Friedrich Engels, Franco Moretti, Pascale
Casanova, Emily Apter and others.

Secondary
David Damrosch, ‘World Literature in a Postcanonical, Hypercanonical Age’ in Haun Saussay ed.,

**Week 2**

*English in the world/Language beyond relativity* (Peter McDonald)

NOTE: Venue for week 2 is St Hugh’s College, Louey Seminar Room. Take the Canterbury Road entrance to St Hugh’s.

**Primary**


**Secondary**


**Preparation**

A (2 students: position papers, maximum 1000 words, on ONE of the following. Please ensure both topics are covered. Also bring along a handout with your key quotations—copies for the entire group)

1. Explain the significance of the epigraphs from Glissant and Khatibi for Derrida’s argument and analysis in Monolingualism.

2. Explain Taylor’s distinction between ‘designative-instrumental’ and ‘expressive-constitutive’ theories of language.

B (all remaining students: single-sided A4 handout—copies for the entire group)

Browse the OED, especially using the online feature that allows you to group words by origin and/or region, and select ONE loanword from a non-European language. On one side of an A-4 sheet give an account of the word, explaining why you think it has particular significance in the long history of lexical borrowing that constitutes the English language and the shorter history of the linguistic relativity thesis.

**Week 3**

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

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

Primary

Secondary

Week 4
Literature and Performance of the Black Americas (Annie Castro)

In this seminar, we will engage with a variety of writings by Black authors across the Americas that emphasize issues of race, nationality, cultural heritage, and performance. This course will serve as an introduction into critical debates regarding the complex interchange of Afro-diasporic persons, ideas, and discourse across the Western Hemisphere.

Please come prepared to share a short (approximately 200 words), informal written review of the assigned readings. This review, which is intended to aid group discussion, should place the assigned texts in conversation with one another, particularly in regards to their conceptualizations of race and culture in artistic expression.

Primary
Erna Broder, Louisiana (1997)

Secondary
DeFrantz, Thomas and Anita Gonzalez, “Introduction.” In Black Performance Theory (2014)

Week 5
Theories of World Literature II: Is World Literature Beautiful? (Graham Riach)

Traditional definitions of world literature are heavily based on the idea of universal cultural value. This seminar will consider some of the main issues in universalist conceptions of world literary value, particularly in relation to aesthetics, and the role of interpretive communities in dealing with distances in time, culture and language.

Primary

Secondary
Peter de Bolla, *Art Matters* (Cambridge, MA: Harvard University Press, 2001)
*Rethinking Beauty*, special issue of *diacritics* (32.1, Spring 2002)

Week 6
Cultural Memory and Reconciliation (Catherine Gilbert)

In this seminar, we will explore representations of conflict and its enduring impact in narratives from South Africa and Rwanda. In particular, we will consider questions surrounding the relationship between testimony and literature, how writers work to convey the complex nuances of trauma and memory, and the role of literature in remembrance and reconciliation.

Primary


Secondary
Richard Crownshaw, Jane Kilby and Antony Rowland (eds), The Future of Memory (New York: Berghahn Books, 2010). Esp. the introductions to each of the three sections on memory, testimony and trauma.

Week 7
Comics and Conflict: Witness, Testimony and World Literature? (Dominic Davies)

In this seminar we will explore the seemingly prevalent tendency of the use of comics –that is, sequential art that combines juxtaposed drawn and other images with the (hand)written word – to depict conflict zones in geo-historical areas as diverse as Palestine, Bosnia and Afghanistan. Why have comics, a highly mediated form that draws attention to the contingency of its own perspective, been used to document witness testimonies from war zones across the world? How do comics, constructed from a sophisticated architecture of borders and gutters, communicate these testimonies across national borders, perhaps even forging alternative kinds of ‘world literature’?

Primary
Joe Sacco, Safe Area Goražde (2000), Palestine (2001)

Secondary
Ayaka, Carolene, and Hague, Ian eds., Representing Multiculturalism in Comics and Graphic Novels (2015)
———, Disaster Drawn: Visual Witness, Comics, and Documentary Form (2016)
Denson, Shane, Meyer, Christina, and Stein, Daniel eds., Transnational Perspectives on Graphic Narratives: Comics at the Crossroads (2014)
Hatfield, Charles, Alternative Comics: An Emerging Literature (2005)
Mickwitz, Nina, Documentary Comics: Graphic Truth-telling in a Skeptical Age (2015)

Week 8
World Poetry: A Case Study from India (Rosinka Chaudhuri)

Here, we will look episodically at the development of modern poetry in India in relation to the world; that is, we shall see how the world entered Indian poetry at the same time as it transformed poetry in the ‘West’. The very word for poet - ‘kavi’ - began to be redefined as the Sanskrit word came in contact with modernity in the nineteenth century, at the end of which we have the phenomenal figure of Tagore, who was perhaps the first ‘World Poet’ recognised as such from East to West. The decades
of the 1960s-'80s - when Pablo Neruda was common currency and Arun Kolatkar sat at the Wayside Inn in Bombay - to present-day studies of multilinguality and the role of translation shall be explored to devise a notion of poetry in the world over time as it happened in India.

Primary

Secondary

B-Course

MICHAELMAS TERM 2017
WEEK 1-6: Material Texts 1900-present
See course details under Material Texts 1900-present (p. 64)

WEEK 7 Monday, 11-1, St Hugh’s College (Venue TBC)
Instituting World Literature I (Peter McDonald)

WEEK 8 Monday, 11-1, OUP, Walton Street (use Great Clarendon Street entrance)
OUP Archive visit (Martin Maw)

WEEK 2-8: Material Methodology
DR Michelle Kelly (michelle.kelly@ell.ox.ac.uk)

Wednesday 9-10, Weston Library
An introduction to manuscript study and archive use in world literature, with weekly classes on the transcription, editing and use of manuscript materials. The course will focus on practical transcription skills, and will conclude with a compulsory examination on these methods in week 8. The course is a compulsory component of the B Course for the MSt in World Literature.

Week 1 Introduction
Week 2 Manuscript Transcription
Week 3 Manuscript Transcription
Course materials will be circulated from week to week.

Reading Suggestions: Archives, Editing and Textual Scholarship

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

HILARY TERM 2018

WEEK 1
Tuesday, 11-1, St Hugh’s (Room TBC)
The Industry of Postcolonial/World Literature (Peter McDonald)

Friday, 2-5pm, Oxford Brookes
Oxford Brookes Booker Archive

WEEK 2
Tuesday, 11-1, St Hugh’s (Room TBC)
Organisations, Charters, and Literary Internationalism (Peter McDonald)

WEEK 3
Tuesday, 11-1, St Hugh’s (Room TBC)
Instituting World Literature II (Peter McDonald)

WEEK 4-6
Tuesday, 11-1, St Hugh’s (Room TBC)
Student presentations
**B-Course, Post-1550**

The B-Course, a distinctive feature of the Oxford English MSt/MPhil, introduces students to bibliography, manuscript studies, textual scholarship and book history.

In Michaelmas Term, the B-Course is divided into four sub-courses: 1550-1700, 1700-1830, and post-1900, all of which are described in detail in this booklet. Students should select the B-course that best fits the period-based or thematic strand of the M.St. into which they have been accepted.

The course comprises of a number of elements across Michaelmas and Hilary Terms. Some elements are strand-specific; some address more than one strand in joint sessions; and others are optional.

As well as providing training in research skills that support all written work, the B-Course includes two formal assessments of its own. Period-specific classes in both Michaelmas and Hilary lead to the submission of a 5000-7000-word essay at the end of Hilary. A period-specific class on manuscript transcription and palaeography is assessed by a transcription test. Further details about the B-Course assessments, including dates, are available in the MSt/MPhil Handbook.

**Overview**

*All courses listed run for the entire term*

<table>
<thead>
<tr>
<th>Strand</th>
<th>Michaelmas Term</th>
<th>Hilary Term</th>
</tr>
</thead>
<tbody>
<tr>
<td>650-1550 and First Year MPhil</td>
<td>Palaeography and Codicology (Professor Daniel Wakelin)</td>
<td>Palaeography and Codicology (Professor Daniel Wakelin)</td>
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<tr>
<td></td>
<td>Transcription (Professor Daniel Wakelin)</td>
<td>Transcription (Professor Daniel Wakelin)</td>
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<td></td>
<td>Textual Criticism (various)</td>
<td>Textual Criticism (various)</td>
</tr>
<tr>
<td>1550-1700</td>
<td>Material Texts 1550-1700 (Dr Adam Smyth)</td>
<td>Transcription (Dr Philip West)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Early Modern Textual Cultures (Dr Ben Higgins)</td>
</tr>
<tr>
<td>1700-1830</td>
<td>Material Texts 1700-1830 (Dr Carly Watson)</td>
<td>Transcription (Mr. Clive Hurst)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1700-1830 B-course (Dr Carly Watson)</td>
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<tr>
<td>1830-1914</td>
<td>Material Texts 1830-1914 (Dr Carly Watson)</td>
<td>1830-1914 B-course</td>
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<tr>
<td>1900-present</td>
<td>Material Texts Post-1900 (Dr Chris Fletcher &amp; Dr Adam Guy)</td>
<td>Material Methodology (Dr Judith Priestman)</td>
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<tr>
<td></td>
<td></td>
<td>Post-1900 B-course</td>
</tr>
<tr>
<td>American</td>
<td>Material Methodology (Dr Michelle Kelly)</td>
<td>English &amp; American B Course (Professor Lloyd Pratt)</td>
</tr>
<tr>
<td>World Literatures</td>
<td>World Literatures B Course (Professor Peter McDonald – St.Hugh’s)</td>
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<tr>
<td>All (optional)</td>
<td>Hand-press printing workshop (Richard Lawrence)</td>
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Students will usually take the B-Course classes in Michaelmas and Hilary that cover the MSt. period-strand on which they are registered, but (subject to the strand and course convenors’ permission) they may choose to join another course if it is in the best interests of their research. Class times and locations are given in the Lecture List.

Further research skills courses that are relevant for B-Course work are run by the Bodleian Library, the English Faculty Library and Oxford University Computer Services throughout the year. Masterclasses on manuscripts and rare books are run by the Bodleian Centre for the Study of the Book on Monday afternoons in Michaelmas.
Material Texts Post-1900 Michaelmas Term
Dr Adam Guy (adam.guy@ell.ox.ac.uk)
Dr Chris Fletcher (chris.fletcher@bodleian.ox.ac.uk)

B-Course for students from 1900-present, World Literature in English, American Literature
MSt Programmes

The full group will meet in weeks 1, 2, and 6 for lectures. You will meet as two smaller groups in
weeks 3, 4, and 5 to enable you to work closely with material from the Bodleian collections. You
will be allocated to one of the two smaller groups at the beginning of Michaelmas Term. Times
and venues will be confirmed at the start of term.

The B Course begins with Material Texts, providing an introduction to bibliography (the physical and
technical details of book-making) and book history as they apply to the study of literature. It includes
both the study of books as singular physical objects and as texts that may exist in multiple physical
states: as manuscript, print, and digital forms. Weekly two-hour classes during Michaelmas Term will
be held in the Weston Library and will each week draw on material from the Bodleian Collections.
The course will consist of consists three lectures by Dr Carly Watson introducing the principles of
bibliography and textual scholarship, and three sessions designed to introduce potential approaches to
research through the handling and discussion of items from the Bodleian’s Special Collections. Some
of the questions that will arise over the course of the six weeks include: How do we read and describe
materiality? What significances do we attach to particular material features? Are there material
features we tend to overlook? To what degree is the process of production legible in the material text?
What relationships might we propose between material and literary form? What does it mean to study
the history of the book in the digital age?

Before term begins, you should acquaint yourselves with the standard processes of printing a
book after 1830 (acquiring manuscript/typescript copy; casting off; composing; printing;
proofing and correcting; binding). For this you should consult Philip Gaskell, A New

WEEK 1
Bibliography, Book History, and Literary Study
Scholarly work in bibliography and book history seeks to decode the meanings contained in the
material form of books. What does this involve? And how can it enhance our understanding of
literature?

Required reading
OxLIP and JSTOR]
Paul Eggert, ‘Brought to Book: Bibliography, Book History and the Study of Literature’, The Library,
13 (2012), 3–32 [available online via OxLIP]
D. F. McKenzie, ‘The Book as an Expressive Form’ and ‘The Dialectics of Bibliography Now’, in
Bibliography and the Sociology of Texts (Cambridge University Press, 1999), pp. 9–30, 55–76
[available online via SOLO]
Further reading

WEEK 2
The Material Text
From the fifteenth to the eighteenth centuries, printing technology changed very little; the past two centuries have seen the mechanisation of book production and the digital revolution. How have technological developments changed the form of printed texts? And how can we describe and interpret the physical forms of printed books?

Required reading

Further reading

WEEK 3
An introduction to Special Collections at the Bodleian. Topic TBC.

WEEK 4 (Wed 10-12 or Thurs 10-12, Weston Library Visiting Scholars Centre)
An introduction to Special Collections at the Bodleian. Topic TBC.

WEEK 5 (Wed 10-12 or Thurs 10-12, Weston Library Visiting Scholars Centre)
An introduction to Special Collections at the Bodleian. Topic TBC.
WEEK 6
Textual Criticism and Editing
The materiality of texts—their existence in multiple copies, which can differ in a wide variety of ways—poses a challenge for editors. This session will introduce some of the theories that editors have developed to deal with the problems of material texts.

Required reading

Further reading
Philip Cohen, ed., Devils and Angels: Textual Editing and Literary Theory (University of Virginia Press, 1991)
Neil Fraistat and Julia Flanders, eds, The Cambridge Companion to Textual Scholarship (Cambridge University Press, 2013) [available online via SOLO]
D. C. Greetham, Textual Scholarship: An Introduction (Garland, 1992) [available online via SOLO]
Erick Kelemen, Textual Editing and Criticism: An Introduction (Norton, 2009)
B-Course: Post-1550 Transcription Classes Michaelmas Term

These classes teach how to locate, transcribe, describe and understand manuscripts, with particular reference to the very extensive collections from all periods in the Bodleian Library. They are taught in Michaelmas Term and are held in addition to the main B-course class. Attendance at both is compulsory.

1550-1700: Early Modern Hands (Dr Philip West)
A course of eight classes for M.St. students working in the period. The main aims of the course are to enable students to read secretary hand fluently, and to describe its forms; to enable students to transcribe hands using semi-diplomatic conventions; and to explain scribal features of early modern manuscript writing. Students will learn how to find and use manuscripts in Oxford. There will be a transcription test at the end of Michaelmas term.

1700-1830 and 1830-1914: Handwriting, 1700-1900 (Mr Clive Hurst)
A course of eight classes for MSt students working in this period. You will be presented with examples of literary hands which will be transcribed in class; there will be three pieces of formal transcription to present during the term, and a final test transcription in the last class. The course is to familiarise you with contemporary hands to enable you to use primary resources more effectively, and to introduce you to some of the problems encountered in editing texts.

1900-present: Material Methodology: (Dr Judith Priestman)
The purpose of this part of the M.St. course is to familiarize postgraduates with some of the techniques and methodologies involved in researching primary sources, principally manuscripts and archives. Students are taught basic document analysis (how to spot a forgery; date paper &c) and offered one practical session in the Bodleian’s Conservation workshops, but the main emphasis of the course is on transcribing and editing manuscripts, where transcription is understood to be a tool for analysing an author’s compositional technique. A transcription test is set in Week 8, which students are required to pass, as set out in the current edition of the Exam Regulations.

English and American and World Literatures: Material Methodology (Dr Michelle Kelly)
An introduction to manuscript study and archive use in world literature, with weekly classes on the transcription, editing and use of manuscript materials. The course will focus on practical transcription skills, and will conclude with a compulsory examination on these methods in week 8. The course is a compulsory component of the B Course for the M.St. in World Literature and the M.St. in English and American.
M.St. Strands post-1550 - *(optional)*
B Course Option: Issues in Editing – Hilary Term

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

This optional series of workshops is open to all M.St. students working on literature post-1550 who are interested in offering a commentary on a newly edited text, or on a text in a published edition, as the B Course essay (for more on the forms the B Course essay can take, see Appendix 2 of the M.St. Handbook). Each week an aspect of editing will be introduced and examples will be provided for discussion; students will also have the opportunity to discuss practical issues and problems arising from the texts they choose to work on.

**Course Outline**

Week 1 Types of edition
Week 2 Copy-text and variants
Week 3 Plural versions
Week 4 Annotation
Week 5 Editing in the digital age
Week 6 Writing the commentary

**Selected Reading**


Sally Bushell, *Text as Process: Creative Composition in Wordsworth, Tennyson, and Dickinson* (University of Virginia Press, 2009)

Philip Cohen, ed., *Devils and Angels: Textual Editing and Literary Theory* (University of Virginia Press, 1991)

Gregory Crane, ‘Give Us Editors! Re-inventing the Edition and Re-thinking the Humanities’, in *The Shape of Things to Come*, ed. by Jerome J. McGann (Rice University Press, 2010), pp. 81–97; online at <http://cnx.org/content/m34316/latest/>

Marilyn Deegan and Kathryn Sutherland, eds, *Text Editing, Print, and the Digital World* (Ashgate, 2009) [available online via SOLO]

Neil Fraistat and Julia Flanders, eds, *The Cambridge Companion to Textual Scholarship* (Cambridge University Press, 2013) [available online via SOLO]


D. C. Greetham, *Textual Scholarship: An Introduction* (Garland, 1992) [available online via SOLO]
Leah S. Marcus, *Unediting the Renaissance: Shakespeare, Marlowe, Milton* (Routledge, 1996) [available online via SOLO]
J. Stephen Murphy, ‘The Death of the Editor’, *Essays in Criticism*, 58 (2008), 289–310
Jack Stillinger, *Multiple Authority and the Myth of Solitary Genius* (Oxford University Press, 1991) [available online via SOLO]
Jack Stillinger, *Coleridge and Textual Instability: The Multiple Versions of the Major Poems* (Oxford University Press, 1994) [available online via SOLO]

**Selected Editions and Text Archives**

The following resources offer models of editorial practice that may be useful to you as you develop your own work.

**Print editions**


**Digital editions**
<http://www.blakearchive.org/Blake>

Ed Folsom and Kenneth M. Price, eds, *The Walt Whitman Archive*  
<http://www.whitmanarchive.org/>

Kathryn Sutherland, ed., *Jane Austen’s Fiction Manuscripts*  
<www.janeausten.ac.uk>

Marta Werner, Julie Enszer, and Jessica Beard, gen. eds, *Dickinson Electronic Archives*  
<http://www.emilydickinson.org/>

*Women Writers Project*  
<http://www.wwp.northeastern.edu/>
C-Course Descriptions - Michaelmas Term

You may select any C-Course

Placing Chaucer

Dr Marion Turner (marion.turner@jesus.ox.ac.uk)

This course focuses on Chaucer’s writings, exploring his texts in various cultural and spatial contexts. Chaucer had roots in the city and in the court; he lived in a mercantile house, in aristocratic and royal households, in private rooms on the walls of London, and in Kent. He also travelled extensively across Europe as a soldier, diplomat, and messenger, and picked up all kinds of manuscripts on his journeys. He worked closely with merchants who were involved in the complicated global trade of things, including spices, fabrics, and indeed slaves. Different spaces, places, and structures influenced his writings in myriad ways: the changing nature of private space at this time, for instance, affected the kinds of spatial imagery used to construct the self; a chamber had particular cultural and psychological resonance in the fourteenth century. This course engages with Chaucer’s works as a whole and also covers late-fourteenth century politics, economics, and social relations more generally. We will also consider relevant theoretical approaches, drawing on texts including Gaston Bachelard’s Poetics of Space and Michel de Certeau’s ‘Walking in the City,’ as well as engaging with current trends in research such as the history of objects.

Week 1: Chaucer and the Court: Book of the Duchess; Prologue to the Legend of Good Women; ‘Manciple’s Tale,’ To Rosemund

We’ll discuss Chaucer’s early and ongoing connections with great households and the court, his use of the poetry of Froissart, de la Mote, and Deschamps, his real and imagined relationships with patrons and quasi-patrons, and his depiction of what it means to be a court poet. An important context is the changing nature of the court across Chaucer’s lifetime; we’ll discuss Richard’s later ‘tyranny’ and look at images of the Wilton Diptych and Westminster portrait.

Week 2: Chaucer and the chamber: Troilus and Criseyde, dream visions

The chamber, the private room, had a particular importance at a time when the idea of the private was changing. Domestic architecture and use of space was quickly developing at this time – and the idea of the private was scrutinized, often with hostility. We’ll discuss the tension between the private and the public, the relationship between psychological interiority and the use of interior space, and the precise ways in which Chaucer depicts rooms and interiority.

Week 3: Chaucer in London and Westminster: House of Fame, ‘Nun’s Priest’s Tale,’ Parliament of Fowls, ‘Cook’s Tale,’ ‘Canon’s Yeoman’s Tale.’

We’ll explore Chaucer’s varying – and often oblique – depiction of London; his movement between court and city in his life; his refracted descriptions of his own life in the counting-house at the wool quay; his reference to the Great Revolt. We will also discuss his depiction of parliament, especially in the Parliament of Fowls, and the ways in which the changing English parliament provided a key backdrop for the development of the Tales.

Week 4: Chaucer outside: Lenvoy to Scogan, Former Age, ‘Wife of Bath’s Tale,’ ‘Merchant’s Tale,’ Prologue to the Legend of Good Women
Enclosed gardens, dangerous faerie countryside, deserts, the end of the Thames...Outside places are sometimes bounded structures in Chaucer’s poetry, connected with intimate coterie poetry and erotic court games. At other times they are places of adventure or exile, borderlands defined by their relationship with the centre; they can also symbolise spaces of the mind. We will also explore the connection between outside space and gender: the garden often represents the female body; the forest can be the place of rape.

**Week 5: Chaucer in France and Italy: ‘Clerk’s Tale,’ ‘Knight’s Tale,’ Tale of Melibee, Complaint to Venus**

This week’s class focuses on the different meanings that some parts of Europe had for Chaucer and how he reflects this in some Canterbury Tales: we’ll think about tyrannical Lombardy, Boccaccio’s Italy, the art of Florence, the France of the Hundred Years’ War, Chaucer’s personal engagement with poets including Deschamps. Chaucer’s journeys in Europe allowed him to experience varying political systems and to encounter dynamic new literature – European locations in the tales build on many of these experiences, and draw an imaginative map of Chaucer’s Europe.

**Week 6: Chaucer, North Africa, and beyond: ‘Man of Law’s Tale,’ ‘Prioress’s Tale,’ ‘Squire’s Tale,’ Treatise on the Astrolabe**

Chaucer, like all men and women of his class, was in frequent contact with the countries of Africa and Asia through the trade in spices and fabrics; indeed, as a London merchant’s son Chaucer was especially in touch with the trade networks of medieval Europe. He also engaged with Islamic learning, and himself visited multi-cultural Navarre and the slave-markets of Genoa. How does he depict ‘exotic’ places in his passages of description? What did Carthage or Syria mean to Chaucer? And how does he depict other religions in the Tales?

**Preliminary Reading:**

Key Primary Texts: the Book of the Duchess, the House of Fame, the Prologue to the Legend of Good Women, the Parliament of Fowls, Troilus and Criseyde, the Canterbury Tales, Lenvoy to Scogan, The Former Age, To Rosemunde, the Complaint to Venus, the Treatise on the Astrolabe are all key texts and should be read in advance in the Riverside Chaucer.

**Initial Secondary Reading (useful to look at some of this before term starts if you can)**

Bale, Anthony, ‘A maner Latyn corrupt: Chaucer and the Absent Religions,’ in Helen Phillips (ed). Chaucer and Religion (Brewer, 2010), pp. 52-64

Barr, Helen, ‘The Regal Image of Richard II and the Prologue to the Legend of Good Women,’ in Socioliterary Practice in Late Medieval England (OUP, 2001)


Butterfield, Ardis (ed.), Chaucer and the City (Brewer, 2006)

Butterfield, Ardis, The Familiar Enemy: Chaucer, Language and Nation in the Hundred Years’ War (OUP, 2009)

Green Richard Firth, Poets and Princepleasers: Literature and the English Court in the Later Middle Ages (Toronto, 1980)

Simpson, James, ‘Chaucer as a European Writer,’ in *The Yale Companion to Chaucer*, ed. Seth Lerer (Yale, 2005)

Staley, Lynn, ‘Enclosed Spaces,’ in Brian Cummings and James Simpson (eds.) *Cultural Reformations: Medieval and Renaissance in Literary History* (OUP, 2010), pp. 113-134

Turner, Marion, *Chaucerian Conflict: Languages of Antagonism in Late Fourteenth-Century London* (OUP, 2007)

Turner, Marion (ed.), *A Handbook of Middle English Studies* (Wiley-Blackwell, 2013) [esp. essays on public interiorities, authorship, audience, city]


Wallace, David, *Chaucerian Polity: Absolutist Lineages and Associational Forms in England and Italy* (Stanford, 1999)


After The Conquest: Reinventing Fiction and History
Dr 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 challenges of Norman England. It will include the birth of the romance genre, the development of fictional narrative, and of life-writing, and the emergence of such cultural phenomena as chivalry, written interiority and individuality, and the elevation of heterosexual love. Texts considered will include Latin, insular French and Old and Middle English (all of which can be studied in parallel text and translation): chronicles, lives of saints and kings, foundation myths and pseudo-histories; insular and continental romances and lais, such as the various versions of the Tristan legend, the Arthurian romance, and the romances of ‘English’ history.

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

1. **Historiography and myth**: Geoffrey of Monmouth, *Historia regum Britanniae*; Wace’s *Brut*; *Roman d’Eneas*.
2. **Fictional romance and the rise of chivalry**: Chrétien de Troyes, *Erec, Yvain, Lancelot, Cligès*; *Le Roman des eles et Ordene de chevalerie*.
3. **Historical romance and the rise of the king**: (from) Gaimar’s *Estoire des Engleis, Romance of Horn, Lai d’Haveloc, Layamon’s Brut*.
4. **Love, selfhood, and suffering**: (from) Marie de France’s *Lais*, Thomas’s *Tristran*, the *Ancrene Wisse*.
5. **Life writing**: (from) *Vita Ædwardi, Life of Christina of Markyate, Lives of Thomas Becket, History of William Marshal, Vita Haroldi*.
6. **Developments in romance**: (from) Beroul’s *Tristan*, the *Folies Tristan; Guî de Warewic, Boeve de Haumontoue; Havelok; King Horn; Sir Orfeo*.

1. **Historiography and myth**

*Texts*


*Criticism*

Ashe, Laura, *Fiction and History in England, 1066-1200* (Cambridge, 2007)
---------, *Virgil in Medieval England: Figuring the Aeneid from the Twelfth Century to Chaucer* (Cambridge, 1995)
---------, “‘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. by Ian Short (London, 1993), 49–59
Petit, Aimé, ‘Éneas dans le “Roman d’Éneas”’, Moyen Age 96 (1990), 67–79

2. Fictional romance and the rise of chivalry

Texts
- Chrétien de Troyes, Erec & Enide; Cligès; Lancelot, or Le chevalier de la charrette; Yvain, or Le chevalier au Lion. Various editions: parallel OF/ModF text in Livre de Poche (Paris, 1994); English translation by W.W. Kibler and Carleton Carroll (Penguin, 1991)

Criticism
Frappier, Jean, Chrétien de Troyes (1968); trans. R.J. Cormier (Athens, OH, 1984)
Haidu, Peter, Aesthetic Distance in Chrétien de Troyes: Irony and Comedy in Cligès and Perceval (Geneva: Droz, 1968)
Kaeuper, Richard W., Chivalry and Violence in Medieval Europe (Oxford, 1999)
Keen, Maurice, Chivalry (New Haven: Yale University Press, 1984)
Noble, James, ‘Patronage, Politics, and the Figure of Arthur in Geoffrey of Monmouth, Wace, and Layamon’, in The Arthurian Yearbook II, ed. by Keith Busby (New York, 1992), 159–78
Patterson, Lee, Negotiating the Past (Madison, 1987)
3. **Historical romance and the rise of the king**

**Texts**

**Criticism**
- Ashe, Laura, *Fiction and History in England, 1066-1200* (Cambridge, 2007), ch. 3
- ‘“Exile-and-return” and English Law: The Anglo-Saxon Inheritance of Insular Romance’, *Literature Compass* 3 (2006), 300-17
- Donoghue, Daniel, ‘Layamon’s Ambivalence’, *Speculum* 65 (1990), 537-563
- Galloway, Andrew, ‘Layamon’s Gift’, *PMLA* 121 (2006), 717-734
4. **Love, selfhood, and suffering**

**Texts**

**Criticism**
- Adams, Tracy, “‘Pur vostre cor su jo em paine’: The Augustinian Subtext of Thomas’s *Tristan*,” *Medium Aevum* 68 (1999), 278–91
- Ashe, Laura, “‘Arte regendus amor’: suffering and sexuality in Marie de France's *Lai de Guigemar*,” *Exemplaria* 17 (2005), 285-315
5. Life writing

Texts

- *Vita Haroldi*, ed./trans. Walter de Gray Birch (London: Elliot Stock, 1885); available to be downloaded in pdf at www.archive.org

Criticism

Ashe, Laura, *Fiction and History in England, 1066-1200* (Cambridge, 2007), ch. 1


Keefe, Thomas K., ‘Shrine time: King Henry II’s visits to Thomas Becket’s tomb’, Haskins Society Journal 11 (2003), 115-122


----------, Thomas Becket and his Biographers (Woodbridge: Boydell, 2006)


6. **Developments in romance**

**Texts**

- *King Horn: An Edition Based on Cambridge University Library MS Gg.4.27 (2)*, ed. by Rosamund Allen (London: Garland Publishing, 1984); or in *Middle English Verse Romances* ed. Sands.

**Criticism**

Adams, Tracy, ‘Love and charisma in the Tristan et Iseut of Béroul’, Philological Quarterly 82 (2004), 1-23


Hanning, Robert W., ‘*Havelok the Dane*: Structure, Symbols, Meaning’, *Studies in Philology* 64 (1967), 586-605
Pensom, Roger, *Reading Béroul’s Tristran: a poetic narrative and the anthropology of its reception* (Bern: Peter Lang, 1995)
Smithers, G. V., ‘The Style of Havelok’, *Medium Aevum* 57 (1988), 190-218
Speed, Diane, ‘The Saracens of King Horn’, *Speculum* 65 (1990), 564–95
Staines, David, ‘*Havelok the Dane*: A Thirteenth-Century Handbook for Princes’, *Speculum* 51 (1976), 602-23
**The Age of Alfred**  
**Prof Francis Leneghan** ([francis.leneghan@ell.ox.ac.uk](mailto:francis.leneghan@ell.ox.ac.uk))

**Outline:** King Alfred of Wessex (871-99) has been credited with not only with the invention of English prose but of the Anglo-Saxon kingdom and even the idea of “Englishness”. But recent scholarship has questioned the extent of the king’s personal involvement in the so-called ‘Alfredian renaissance’. This course interrogates these issues by exploring the burgeoning vernacular literary culture associated with Alfred’s court and its wider impact on English writing and society in the ninth and tenth centuries. Texts will be studied in Old English, so some prior knowledge of the language will be required. Key texts will include the Old English translations of the following works:

- Gregory the Great, *Pastoral Care*
- Boethius, *The Consolation of Philosophy*
- St Augustine, *Soliloquies*
- Psalms 1-50
- Orosius, *Seven Books of History Against the Pagans*

We will also look at other important contemporary vernacular works such as Alfred’s Lawcode (*Domboc*), Wærfeth’s translation of Gregory’s *Dialogues*, Bald’s *Leechbook* and *The Anglo-Saxon Chronicle* (MS A), while considering continental influences on Alfredian writing.

**Useful anthologies and translations:**


Browne, Bishop G. F. *King Alfred’s Books* (London, 1920). [Excerpts from *Soliloquies*, *Dialogues*, *Orosius*, *Pastoral Care*, *Bede*, *Boethius*].


**Carolingian sources and contexts:**


King, P. D. *Charlemagne: Translated Sources* (Kendal, 1987).


**General Studies:**


Frantzen, Allen J. *King Alfred* (Boston, 1986).


———. ‘Did King Alfred Write Anything?’, *Medium Ævum* 76 (2007), 1-23.


**Major Texts:**

*I: Old English Dialogues*

*Editions and translations:*

# Criticism:
Thijs, Christine. ‘Wærferth’s Treatment of the Miraculous in his Old English Translation of Gregory’s *Dialogi*, Notes and Queries 3 (2006), 272-86.

II: Old English *Pastoral Care*

*Editions and translations:*

*Criticism:*
Markus, R. A. *Gregory the Great and His World* (Cambridge, 1997).
Shippey, Tom A. ‘Wealth and Wisdom in King Alfred’s *Preface to the Old English Pastoral Care*’, *English Historical Review* 94 (1979), 346-55.
Whobrey, William T., ‘King Alfred’s Metrical Epilogue to the *Pastoral Care*’, *JEGP* 90 (1991), 175-86.

III: Old English Boethius

*Editions and translations:*

Godden, Malcolm and Susan Irvine, eds, *The Old English Boethius*, 2 vols (Oxford, 2010) [prose (B) and prosimmetrical (C) versions, with translation and full critical apparatus].

*Criticism:*

Discenza, Nicole G. *The King’s English: Strategies of Translation in the Old English ‘Boethius’* (New York, 2005).
———. ‘Alfred the Great and the Anonymous Prose Proem to the Boethius’, *JEGP*, 107 (2008), 57-76.
Frantzen, Allen J. *King Alfred* (Boston, 1986).


Thomas, Rebecca. ‘The Binding Force of Friendship in King Alfred’s *Consolation and Soliloquies*, *Ball State University Forum* 29 (1988), 5-20.


**IV: Old English Soliloquies**

*Editions and translations:*


Hargrove, Henry L., trans. *King Alfred’s Old English Version of St. Augustine’s Soliloquies, Turned into Modern English* (New York, 1904) [in EFL].


**Criticism:**


Pratt, David. ‘Seeing God as He is’, in his The Political Thought of King Alfred the Great (Cambridge, 2007), pp. 308-37.


V: Anglo-Saxon Chronicle (MS A)

**Criticism:**

Bately, Janet. ‘The compilation of the Anglo-Saxon Chronicle 60 B.C. to A.D. 890: vocabulary as evidence’, *PBA* 64 (1978), 93-129.


VI: Old English Orosius

*Editions and translations:*


*Criticism:*

Bately, Janet and Anton Englert, eds. *Ohthere’s Voyages: A 9th-century Account of Voyages along the Coasts of Norway and Denmark and its Cultural Context*, Maritime Culture of the North 1 (Roskilde, 2007).


Potter, Simeon. ‘Commentary on King *Alfred’s Orosius*, *Anglia* 71 (1953), 385-437.


### VII: Old English Prose Psalms 1-50

**Editions and translations:**


**Criticism:**

Butler, Emily. ‘Alfred and the Children of Israel in the Prose Psalms’, *Notes and Queries* 57 (2010), 10-17.

**VIII: Alfred’s Lawcode (Domboc)**

*Editions and translations:*


*Criticism:*
The purpose of this course is to explore the politics of Shakespeare’s histories, Roman plays and tragedies written during the Elizabethan fin de siècle. These works were the product of a climate of uncertainty, political and economic crisis, religious disension, and international and domestic discord. By summoning the history of medieval England and Denmark and of ancient Rome, Shakespeare engaged, however obliquely, with the pressing issues of the day: the unresolved succession and the concomitant fears of civil war, resistance, usurpation, and royal despotism.

The topical appeal of the plays did not stop them from being hailed by later generations as timeless literary masterpieces. In terms of their political philosophy, they have been variously read as defences of divine-right kingship and as endorsements of republicanism, as exhortations to obedience and as apologies for resistance, as assertions of royal prerogative and as affirmations of the liberty of the subject. They have also been viewed as complex meditations on the nature of power and personal freedom that cannot be reduced to simple statements of political principle. We shall assess the validity of these contradictory approaches by discussing in detail Shakespeare’s treatment of rulers and the ruled in a variety of historical and geographical settings and socio-political spheres: the state, the nation, and the family. We shall not, however, study Shakespeare in isolation: rather, our aim will be to locate his writings in the context that produced them. This is why we shall read them alongside a range of works by his contemporaries: other playwrights and poets, divines, pamphleteers, polemicists, historians, and political figures.

The course will address the following questions: Where does Shakespeare locate the source of political authority in the state? What is the relationship between politics and religion? How does the rise of tyranny, whether political, parental, or marital, shape the application of abstract ideals to present action? Does Shakespeare’s attitude to the acquisition and exercise of political power change by the time he comes to write Hamlet? In what ways does he modify his use of language and dramatic means of expression to deal with a variety of political issues? What are the points of contact between the works of Shakespeare and the more explicitly polemical writings of his contemporaries?

1. *The True Tragedy of Richard III and Richard III: Providentialism or Realpolitik?*


   Secondary reading:

   
   
   
   
   


Walsh, Brian, Shakespeare, the Queen’s Men, and the Elizabethan Performance of History (Cambridge: Cambridge University Press, 2009).


2. David and Bathsheba, Titus Andronicus and the Principles of Succession

Supplementary reading: Peter Wentworth, Pithie Exhortation (c. 1587-93); Robert Southwell, S.J., An humble supplication to her Maiestie (c. 1592); Robert Persons, S.J., Newes from Spayne and Holland (1593)

Secondary reading


----- and Paulina Kewes (eds), Doubtful and Dangerous: The Question of Succession in Late Elizabethan England (Manchester: Manchester University Press, 2014).


3. The Troublesome Raigne of King John, King John and the Rhetoric of Anti-Popery

Supplementary reading: accounts of King John in Foxe’s *Actes and Monuments* (1583) and Holinshedd’s *Chronicles* (1587); William Allen, *Admonition to the Nobility and People of England and Ireland* (1588) & *A Declaration of the Sentence and Deposition of Elizabeth, the Vsurper and Pretended Queene of Englande*.


Secondary reading:


4. *Richard II and Persons’s Conference about the Next Succession to the Crowne of Ingland* (1595): Resistance and Election

Supplementary reading: account of Richard II’s fall and Henry IV’s rise in Holinshed, *Chronicles* (1587); John Hayward, *The First Part of the Life and Raigne of King Henrie IIII* (1599): speeches by the Archbishop of Canterbury and the Bishop of Carlisle

Secondary reading:

5. *Julius Caesar, Sejanus and the Fall of the (Monarchical) Republic*


Secondary sources:

- “"A fit memorall for the times to come...": Admonition and Topical Application in Mary Sidney's *Antonius* and Samuel Daniel's *Cleopatra*, *Review of English Studies*, 63 (2012), 243-64.

----- ‘The Politics of “Popularity” and the Public Sphere: The “Monarchical Republic” of Elizabeth I Defends Itself’, in Peter Lake and Steven Pincus (eds), The Public Sphere in Early Modern England (Manchester: Manchester University Press, 2007), pp. 59-94.


Shapiro, James, 1599: A Year in the Life of William Shakespeare (London: Faber and Faber, 2005).


6. Hamlet and the Jacobean Succession

Supplementary reading: Daniel Rogers, ‘A discourse touching ye present estate and gouernement of the kinddmes of Denmarke and Norwegen, with a description of the said realmes, and Dominions appertayninge vnto them. written in September, Anno 1588’, in Diplomatic Intelligence on the Holy Roman Empire and Denmark during the Reigns of Elizabeth I and James VI, ed. David Gehring, Royal Historical Society, Camden Fifth Series, 49 (Cambridge: Cambridge University Press, 2016); Peter Wentworth, Discourse of the True Successor; Sir John Harington, Tract on the Succession (extracts); Correspondence of King James VI of Scotland with Sir Robert Cecil and Others in England (selected letters).

NB It’s important to consider the question of succession in relation to the dating and textual differences between Q1, Q2, and F1. See Introduction to Hamlet, ed. Ann Thompson and Neil Taylor (London: Arden Shakespeare, 2006), pp. 74 passim, and Terri Bourus, Young Shakespeare’s Young Hamlet.

Secondary sources:


----- and Paulina Kewes (eds), *Doubtful and Dangerous: The Question of Succession in Late Elizabethan England* (Manchester: Manchester University Press, 2014).


----- *Shakespeare, Court Dramatist* (OUP, 2016).


Hirrel, Michael J., ‘Duration of Performance and Lengths of Plays: How Shall We Beguile the Lazy Time?’, *Shakespeare Quarterly*, 61 (2010), 159-82: shows that Q2 could have been technically performed in toto.

----- ‘When Did Gabriel Harvey Write His Famous Note?’, *Huntington Library Quarterly*, 75 (2012), 291-99.


Loewenstein, David and Michael Witmore (eds), *Shakespeare and Early Modern Religion* (Cambridge: Cambridge University Press, 2015): the chapters by Felicity Heal and Peter Marshall give an excellent a/c of the confessional context.


**Parliamentary proceedings, royal proclamations & correspondence**


----- *The secret correspondence of Sir Robert Cecil with James VI. King of Scotland* (London, 1766).


Secondary sources: drama, history, and politics


Skinner, Quentin, Foundations of Modern Political Thought.


Milton and the Philosophers
Dr Noel Sugimura

This M.St option is designed for graduate students interested in reading and reflecting on the intersection of philosophy and literature in Milton’s poetry, particularly in his magnificent epic poem, *Paradise Lost*. Although the title of this option is ‘Milton and Philosophy’, the term ‘philosophy’ is used heuristically: we will explore what it means for a poem to be ‘philosophical’ and how different modes of philosophic discourse are present in, or emergent from, Milton’s poetry. In this context, the term ‘philosophy’ will be opened up to include a range of ‘philosophies’, or philosophical commitments (ontological, epistemological, etc), many of which may seem at odds with one another. No previous knowledge of Milton or philosophy is necessary, though the course presumes that you will have read Milton’s *Paradise Lost* over the long vacation. One substantial aim of this M.St option is to integrate close readings of the poetry with an understanding of Milton’s own historical, political, philosophical, and theological engagements. 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; they are meant to present you with a variety of critical approaches to Milton. I ask that you assess what purchase each of these theories has on Milton’s poetry, including its limitations (if any). Participation in class discussion is mandatory and will revolve around the ‘focus questions’ for each week (given at the end of the reading list under the week in question) or in-class presentations. Please note that the primary reading and recommendations for supplementary reading are given under the week in which those texts will be discussed in class.

Course Outline and Reading List

Recommended Texts


Milton’s prose works are available in the *Complete Prose Works of John Milton*, gen. ed. D. M. Wolfe (New Haven, CT: Yale UP, 1953-). Please note that these volumes are gradually being superseded by the more recent Oxford editions (volumes 2 and 7 will be of particular interest to you in this course).

For readings in Aristotle, I recommend *The Works of Aristotle*, tr. W. D. Ross (Oxford: Clarendon Press, 1905-52). As with the other classical texts on this list, the Loeb editions will suffice as well.

For readings in Augustine, a good edition is the *City of God*, ed. G. R. Evans (Penguin, 2004) or, alternatively, the Loeb edition.

Weekly Assignments

Week 1: Comus: Philosophy, Rhetoric, and Poetry

Primary Reading

Milton, *Comus: A Masque Presented at Ludlow Castle*. Please also read:
Cicero, *De Oratore* book 1 (on rhetoric and *pathos*).
Plato, *Gorgias* – in its entirety.


**Suggested Reading:**

Victoria Kahn, *Machiavellian Rhetoric: from the Counter-Reformation to Milton* (Princeton, 1994) pp.185-208 (ch. 7 is on *Comus*; ch. 8 on *PL*).

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.

*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).
Harold Skulsky, *Milton and the Death of Man*, pp. 13-55 (God’s Attorney: Narrative as Argument’).

**Suggested Reading:**


NB: A handy introduction to Aristotelian causation is also available in the online *Stanford Encyclopedia of Philosophy*: [https://plato.stanford.edu/entries/aristotle-causality/](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).

**Our focus question for this week will take for its starting point this essay, so please read it with care.

Suggested Reading


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].
Suggested Reading

Aristotle, *Rhetoric* book I, chapters 1-2 (on rhetoric and character); *Rhetoric* book II, chapters 2-4, 5, and 7-11 and Aristotle’s *Poetics*, chapters 9, 13-14 – these will help you to reflect on how the relationships between the passions/pathos and ethos in relation to moral philosophy and rhetoric. Descartes, *Les Passions de L’Âme* (1649), or *Passions of the Soul* [especially article 70 on ‘wonder’]. A good translation of this text is available in *The Philosophical Writings [of Descartes]*, ed. J. Cottingham, R. Steinhoff, D. Murdoch, and A. Kenny, 3 voles (Cambridge, 1985-1991).

Plato, *Phaedrus* and the *Symposium* (on Eros).


**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.


Suggested Reading


Phillip Donnelly, *Scriptural Reading*, chapter 9 (“Paradise Regained as rule of charity), pp.188-200.


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

**Week 6 From Paradise Regained to Samson Agonistes: Wrath Returned**

**Primary Reading**
Milton, Samson Agonistes. Please also read:
Warren Chernaik, Burden of Freedom, chapter 8, pp.181-205.
Phillip Donnelly, Scriptural Reasoning, chapter 10 (‘Samson Agonistes as personal drama’), pp.201-27.

**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).
Some of the most exciting current work on Shakespeare and other Early Modern dramatists is grounded in an awareness of the material documents that surround plays and make them up. What was once thought the preserve of bibliographers and archivists has been taken up by the newly emerging ‘stage to page’ field, and observations about the nature of censorship, co-authorship, and revision, are being placed side-by-side with discoveries about acting, props, and company structure. Yet even now some scholars remain very limited in the range of documents that they use. All too often, critics restrict themselves only to the well-known Shakespeare quartos and his 1623 Folio. Those texts are immensely important, of course, but new criticism requires an understanding of the many, many other theatrical documents that survive – or can be traced – to shed crucial light on the material circumstances of the early modern stage.

This course will familiarize you with just some of the documents that can enable us to rethink literary texts: manuscript plays; actors’ parts; scrolls; financial accounts (for playwriting, props and clothes); company information, and the like. In so doing, it will provide information about the way playwrights wrote and rewrote; the way prompters reorganized textual information; the way actors learnt plays; and the way props and other materials became essential parts of the play on the page as well as the stage. Each class will focus on a particular category of material for primary research, and each class will feature a play that can be analyzed in the light of those documents – or, on occasion, that is one of those documents. Our plays will be Anthony Munday et al’s The Book of Sir Thomas More, Robert Greene’s Orlando Furioso; John Marston’s The Malcontent; Christopher Marlowe’s Dr Faustus; and Shakespeare’s Richard III. The final class will turn to the complete works of Shakespeare. In the light of discoveries made in the previous five classes, we will explore how a knowledge of theatrical documents enables us to rethink how we edit Shakespeare’s plays today.

The course, then, sets out to equip students with current page-to-stage criticism, and a wide range of the approaches and resources crucial for independent graduate work. It will enable a richly nuanced and complex sense of how a play came to be written, and how it was manifested on the stage and by whom, thus raising questions about what a ‘play’ actually is.

General Background Reading
Orgel Stephen, ‘What is a Text?’ Research Opportunities in Renaissance Drama, 24 (1981), 3-6
Tiffany Stern, Documents of Performance in Early Modern England (Cambridge: CUP, 2009)
Bart van Es, Shakespeare in Company (Oxford: Oxford University Press, 2013)

Week 1: Beyond the play: Contextual Documents
Philip Henslowe, who was financially responsible for the Admiral’s Men at the Rose theatre, and whose son-in-law Edward Alleyn was his theatre’s lead actor, has left telling contextual documents about early modern theatre. Using a play for which Henslowe paid for writing, props and revisions, Christopher Marlowe’s Dr Faustus, we will consider what contextual documents can reveal about plays. Questions raised in the class include: 1) What do financial lists reveal about the theatrical process, and what do they hide? 2) What do Henslowe’s diaries tell us about collaboration and can you trace the result in the two versions of Dr Faustus? 3) How does knowing more about Edward Alleyn affect our reading of Faustus (in one or other form)? 4) How can prop and costume lists help us analyze Dr Faustus? 5) How does the date of publication of the A and B texts of Dr Faustus modify our knowledge of the play’s relationship to Henslowe?
Primary Texts
Faustus: Facsimile
1604
The tragicall history of D. Faustus
1616
The tragicall history of the life and death of Doctor Faustus.

Faustus Editions

Henslowe Facsimile
Henslowe-Alleyn Digitisation Project: Introduction to the Henslowe-Alleyn Digitisation Project

Henslowe Editions

Secondary Reading:
Fredson Bowers, ‘Marlowe’s "Doctor Faustus": The 1602 Additions’, Studies in Bibliography, 26 (1973), 1-18
Eric Rasmussen, ‘Rehabilitating the A-Text of Marlowe's "Doctor Faustus”’, Studies in Bibliography, 46, (1993), 221-238

Presentations
Presentation 1: Give an account of the two texts of Faustus (A and B) and theories about their relationship to each other, etc. Use the introduction to Christopher Marlowe, Doctor Faustus, A- and B- Texts (1604, 1616), ed. David Bevington and Eric Rasmussen, Revels (Manchester: Manchester University Press, 1993) as a source.

Week 2: Surviving Documents: ‘Parts’
Work this week will focus on Robert Greene’s Orlando Furioso, famously sold to two theatrical companies, perhaps in two different forms. A printed text, perhaps corrupt, survives for it, as does a ‘good’ manuscript actor’s ‘part’ (the text an actor received, consisting of his lines and cues) for performance by the great actor Edward Alleyn. That part both provides a variant and reveals crucial information about early modern preparation and rehearsal. Questions for discussion include the following: 1) What does a comparison of play and part for Orlando Furioso tell us about textual circulation? 2) How does manuscript complicate print and vice versa? 3) How do actors’ ‘parts’ relate conceptually to whole plays? 4) What do cues and other features of parts tell us about plays and performance? 3) What might parts tell us about play construction?
Primary Text: Robert Greene, *Orlando Furioso*

Text

‘Part’
W. W. Greg, ed. ‘Part of Orlando’ Dramatic Documents from the Elizabethan Playhouses: *Stage Plots, Actors’ Parts, Prompt Books*, 2 vols (Oxford: Clarendon Press, 1969), 1. This is an ‘elephant folio’! It is huge – don’t try to take it home!

The ‘Part’ of Orlando in Robert Greene’s play Orlando Furioso

Edition

Secondary Reading

Presentations

Week 3: Lost Documents: Scrolls in Printed Texts
This week we’ll compare printed texts of a single play, John Marston’s *The Malcontent*. It was published three times in 1604, once in earlier form and twice in revised form including additions and a new induction by John Webster. Feel free to read the play in a modern edited edition – but be sure to look at both versions of the text on EEBO! We’ll be thinking, this week about scrolls: discrete passages of play that circulated aside from the whole text, like songs, letters, proclamations, bills. Questions for your presentations might include: 1) What do the two versions of *The Malcontent* tell us about revision? 2) What do the two version of *The Malcontent* tell us about collaboration? 3) How do ‘scrolls’ relate conceptually to whole plays? 4) How might scrolls and/or variant texts complicate our dating of plays? 5) What do scrolls tell us about the manuscripts that actors and/or printers received?

Primary Texts
Facsimiles on EEBO
Malcontent 1

The Malcontent, Augmented by Marston, With the additions played by the Kings Maïesties servants.

Editions
Secondary Reading
Akihiro Yamada, Q1-3 of The Malcontent, 1604, and the Compositors (Tokyo: Kinokuniya, 1980)

Presentations

Week 4: Surviving Documents: Plays
Work this week will focus on a play manuscript, The Book of Sir Thomas More, which directly features the hands of several playwrights – perhaps including Shakespeare – as well as theatrical personnel and scribes. We will consider the play in facsimile and will ask what editors have made of it. Questions we will consider include the following: 1) What does Sir Thomas More reveal about theatrical revision? 2) What does Sir Thomas More reveal about the nature of collaboration? 3) What questions do manuscript plays for the professional theatre raise about printed plays? 4) What problems do editors confront when faced with a manuscript – rather than a printed – play? 5) Have questions about Shakespearean attribution skewed our understanding of Sir Thomas More?

Primary Texts
Facsimiles

Editions
Anthony Munday and others, Sir Thomas More, ed. by Vittorio Gabrieli and Giorgio Melchiori, Revels Plays (Manchester: Manchester University Press, 1988)

Secondary Reading
Presentations
Presentation 1: the text of Sir Thomas More as presented by Vittorio Gabrieli and Georgio Melchiori, Revels Plays (Manchester: Manchester University Press, 1988) with special attention to its claims on dating

Week 5: Beyond the Play: Companies
What does an understanding of the construction and make up of a theatre company tell us about plays? What can we learn by thinking about places of performance? This week we will look at the way specific performance conditions enjoyed by particular companies may have brought about particular kinds of play. Our primary text will be Shakespeare’s Richard III, in all likelihood first performed either by Pembroke’s Men or the Lord Strange’s Men in the years 1592-3. The play exists in a quarto and folio version, with notable differences between them. Questions for presentations might include: 1) how important is company identity to an understanding of plays? 2) how distinct (if at all) were London texts from those used on provincial tours? 3) does it make a difference if an author is also an actor-shareholder in a company? 4) what does the quarto publication of Shakespeare’s texts tell us about him as a ‘literary dramatist’, in the sense of a writer for the page as well as the stage?

Primary Texts
The Tragedy of King Richard the Third (Q1, 1597)
Editions

Secondary Reading
Bart van Es, ‘Shakespeare as Literary Dramatist’ in Shakespeare in Company (Oxford: Oxford University Press, 2013), 56-78
David Bradley, From Text to Performance in the Elizabethan Theatre: Preparing the Play for the Stage (Cambridge: Cambridge University Press, 1992)

Presentations

Week 6: Shakespeare’s Texts and the Documents of Theatre History
In this final class we’ll be looking at the nature and status of the surviving texts of Shakespeare’s plays. We will evaluate the New Bibliography pursued by W. W. Greg and others in the first half of the twentieth century and at the reaction against it, for example in Wells and Taylor’s Oxford Complete Works of 1986. In addition, we will discuss two current trends in scholarship. The first of these trends is a new emphasis on attribution, where scholars claim, on the one hand, to have
discovered the presence of other writers in canonical plays such as *Henry VI Part I*, *Titus Andronicus*, *Pericles*, and *Macbeth* and, on the other, to have discovered proof that Shakespeare wrote parts of non-canonical plays such as *Edward III*, *Arden of Faversham*, *The Spanish Tragedy*, and *Double Falsehood*. This trend is strongly in evidence in the 2016 New Oxford Shakespeare, edited by Gary Taylor, John Jowett, Terri Bourus and Gabriel Egan. The second trend is the emergence of a concept of Shakespeare as a ‘Literary Dramatist’ (i.e. as someone interested in promoting his own position as a poet-playwright through print). That position is most obviously tied to Lukas Erne, but others such as Patrick Cheney and Jeffrey Knapp have also made much of this idea.

How does knowledge of the documents of theatre history help us to evaluate these positions? In what ways should the documents of theatre history influence editing practice today? What are the standards of ‘proof’ and ‘reasonable doubt’ in theatre history? How far and how positively has the discipline evolved since the days of Greg?

**Primary Text**
The First Folio of Shakespeare’s *Works* (1623), ideally in the Norton edition edited by Hinman. Obviously you do not need to read the work in its entirety, but it would be good to look carefully at the presentation of the plays and also at the introductory material, both the introduction to Norton edition and the prefatory material to the 1623 text itself.

**Secondary Reading**

**Presentations:**
The Philosophical Poem: Pope, Wordsworth and Tennyson

Dr Timothy Michael (timothy.michael@ell.ox.ac.uk)

This seminar will take it as a given that verse is not the ideal vehicle for the exposition of systematic philosophy. It will also take it as a given that our understanding of certain kinds of poems is enriched by a knowledge of the intellectual background to which they respond and, in rare cases, alter. We shall focus on three poets—Pope, Wordsworth, and Tennyson—and on three of the most ambitious philosophical poems in the language: An Essay on Man (1733-34), the 1805 Prelude, and In Memoriam (1850).

The aim of the seminar will be to move beyond critical platitudes about these poems’ relationship to the broader history of ideas: in Pope’s case, that he simply gave old ideas—none terribly interesting—elegant new expression; in Wordsworth’s case, that he articulated a revolutionary philosophy about the union of man and nature and about the powers of the creative imagination; in Tennyson’s case, that scientific developments occasioned a re-evaluation of his metaphysics. We will focus, rather, on specific points of philosophical contact and influence as realized in the poems themselves, tracing their origins in primary works of philosophy.

Students will be expected to find out and read a substantial amount of philosophy, criticism (contemporary, classic, and current), and biography—according to their own interests and passions—in order to gain a fuller understanding of the relationship of these poems to their social and intellectual contexts.

Vacation Reading and Editions

Students are strongly encouraged to get as much of the primary reading done over the vacation as possible (i.e., An Essay on Man, the 1805 Prelude, and In Memoriam). Ideally, you will have read the primary works over the vacation so that you can spend the term itself pursuing philosophical and critical sources. The following editions are recommended, as they contain extensive annotation which will point you in useful directions during the term:


General Criticism and Biography

This is not an exhaustive list of relevant criticism, but should be enough to get you started. Feel free to make a start on the asterisked items over the vacation.

*Abrams, M.H. Natural Supernaturalism (1971)
Barnard, John (ed.). Pope: The Critical Heritage (1973)
Lockridge, Laurence. The Ethics of Romanticism (1989)
Ricks, Christopher. *Tennyson* (1989)
Russell, Bertrand. *The History of Western Philosophy* (1945)
*Willey, Basil. *The Eighteenth-Century Background* (1940)
*———. *The Seventeenth-Century Background* (1934)

**Course Schedule:**

**WEEK 1: Pope: *An Essay on Man I***

**Primary:**
Epistles I and II (1733)

**Secondary:**
McColley, Grant. ‘Locke’s *Essay Concerning Human Understanding* as a Partial Source of Pope’s *Essay on Man***, The Open Court 46 (1932): 581-84

**WEEK 2: Pope: *An Essay on Man II***

**Primary:**
Epistles III and IV (1733 and 1734)

**Secondary:**

**WEEK 3: Wordsworth: *The Prelude I***

**Primary:**
The 1805 *Prelude*, Books 1-7

**Secondary:**
———. *Natural Supernaturalism* (1971)
WEEK 4: Wordsworth: *The Prelude II*

**Primary:**
The 1805 *Prelude*, Books 8-13

**Secondary:**

WEEK 5: Tennyson: *In Memoriam I*

**Primary:**
*In Memoriam* (1850): 1-67

**Secondary:**
Culler, Dwight. *The Poetry of Tennyson* (1977)
Ricks, Christopher. *Tennyson* (1989)

WEEK 6: Tennyson: *In Memoriam II*

**Primary:**
*In Memoriam* (1850): 68-133

**Secondary:**
Dean, D.R., *Tennyson and Geology* (1985)
Stevenson, Lionel. *Darwin Among the Poets* (1932)
The Italian influence on English literary culture saw its fullest expression in the fifteen years following the Battle of Waterloo. In these years a pervasive Italianism characterised many facets of London life, including poetry, periodicals, translation, and even the Queen’s trial of 1820. Peace in continental Europe allowed tourists to cross the Simplon Pass to a culture they had been deprived of for twenty years. Those who stayed at home but felt ‘a languishment / For skies Italian’, had on the banks of the Thames a city fascinated with Italy. This course will be concerned with poetry of the late romantic period and particularly how ideas of Italy, and the use of Italian verse forms, were contested in English literary culture. The authors considered include Byron, Shelley, and Hunt, the radical appropriators of the ‘Italian style’, but we will study these authors beside a number of less well-known poets. In the later stages of the course we will also give due attention to sentimental and travel poetry that was the product of two conflicting traditions: the enduring appeal of the ‘satanic’ verse of the late Romantics and a burgeoning tourist industry that gave us Murray’s Hand-book, Baedeker, and Thomas Cook. Knowledge of Italian is not required for this course.

1. Romance
John Keats, ‘Isabella; or the Pot of Basil’ (1818).

2. Burlesque
Lord Byron, *Beppo* (1817).

3. Vision
Percy Bysshe Shelley ‘The Triumph of Life’ (1822).

4. History
Felicia Hemans, ‘Night-Scene in Genoa’ (1819); ‘Properzia Rossi’ (1828).
Charles Johnston, ‘Six sonnets on reading Sismondi’ (1823).

5. Travel
William Wordsworth, ‘Stanzas, Composed in the Semplon Pass’ (1820); ‘At Vallombrosa’ (1842).
Samuel Rogers, *Italy* (1822).
Mary Shelley ‘The English in Italy’, *Westminster Review* (1826)
Charlotte Bury, *The three great sanctuaries of Tuscany* (1831)

6. Legacy
Extracts from *A Hand-book for Travellers on the Continent* (1836) and *Baedeker’s Italy* (1867).
Arthur Hugh Clough, *Amours de Voyage* (1849)
Elizabeth Barrett Browning, *Casa Guidi Windows* (1851)

**Further reading list TBC**
Citizens of Nowhere: Literary Cosmopolitanism and the *Fin de Siècle*

Dr Stefano Evangelista (stefano-maria.evangelista@ell.ox.ac.uk)

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

**Week 1. Cosmopolitanism and Modernity**

The first class provides an historical and theoretical introduction to the concept of cosmopolitanism and its relevance for literary studies by focusing on a number of short texts from the turn of the century and the present.

- Charles Baudelaire, ‘The Painter of Modern Life’ (1863)
- Georg Simmel, ‘The Metropolis and Mental Life’ (1903)
- Pascale Casanova, ‘Literature as a World’ (2005)

**Week 2. Precarious Identities**

In her last novel, *Daniel Deronda*, Eliot abandoned her commitment to the depiction of English provincial life and turned instead to a larger canvas. Building on Eliot’s representation of Jewishness, this week we will focus on questions of individual identity and on the ethics and aesthetics of the novel form. Virginia Woolf provides an explicitly gendered focus on the question of cosmopolitan/national identities.

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

**Week 3. Senses of Place**

This week focuses on the representation of place and space – how space becomes place through travel writing, imaginary geography, the gaze of the foreign observer and the urban flaneur. Material from this week can be compared to the representation of foreign space in, for instance, Italian novels and short stories by Henry James.

- Arthur Symons, *London Nights* (1895) and *Cities* (1903)
- Vernon Lee, *Genius Loci* (1899)
- Lafcadio Hearn, ‘My first Day in the Orient’ and ‘The Chief City of the Province of the Gods’ from *Glimpses of Unfamiliar Japan* (1894)
- Walter Benjamin, ‘Paris: Capital of the Nineteenth Century’ (1939)

**Week 4. At Home in the World**

This week concentrates on the lure and the dangers of foreign cultures, and their representation in fiction and non-fiction from this period. What are the duties of citizenship and how do writers represent their transgressions? We will also address the complex question of the politics and ethics of nationalism.
Henry James, *The Ambassadors* (1903)
Stephan Zweig, *The World of Yesterday* (1943)
Rabindranath Tagore, *Nationalism* (1917)

**Week 5. The Stranger**

This week focuses on the fictional investigation of the figure of the stranger, which often has enigmatic or uncanny undertones. Simmel’s concise essay will provide a sociological counterpart to fictional explorations by Conrad, Mansfield, and the Norwegian writer Knut Hamsun.

Joseph Conrad, *The Secret Agent* (1907)
Knut Hamsun, *Mysteries* (1892)
Katherine Mansfield, *In a German Pension* (1911)
Georg Simmel, ‘The Stranger’ (1908)

**Week 6. International Styles**

Influenced by French and Belgian Symbolism, Oscar Wilde wrote *Salomé* in French. Decadence, Symbolism and Naturalism – the main literary movements of the fin de siècle – were by many perceived to be internationalist in style and ideas. But what is literary internationalism? Can literature, which necessarily comes to life though the medium of a national language, ever be truly international? We will try to answer these question by concentrating on British perceptions of international literary movements and avant-garde periodicals.

Oscar Wilde, *Salomé* (1891)
Arthur Symons, ‘The Decadent Movement in Literature’ (1893)
George Bernard Shaw, *The Quintessence of Ibsenism* (1891)
*The Yellow Book* (1894-97)
*The Savoy* (1896)

All the longer works of fiction are available as paperbacks or online via archive.org or similar. Please note, however, that for the purposes of class discussion it is best to acquire hard copies and bring them with you. Photocopies or scanned versions of some of the shorter texts will be provided.

Participants are not expected to be proficient in any foreign language and English translations are recommended for all foreign-language texts; but you are welcome to read them in the original if you prefer, and to draw on your foreign-language skills in your assignment. Questions of translation will also form part of our discussion, where appropriate.

The primary readings on which we will focus in class obviously only constitute a small number of possible texts relevant to this topic. Other English-language authors from this period worth exploring for their international connections and experiences include Isabella Bird, George Egerton, Ford Madox Ford, E.M. Forster, Rider Haggard, Rudyard Kipling, Amy Levy, George Moore, Ouida, E. Mary F. Robinson, Robert Louis Stevenson. Remember that virtually all authors we will study in class wrote for the periodical press, and many of them also doubled up as travel writers or translators, or both (e.g. Arthur Symons). Therefore periodicals (especially literary and international periodicals), travel literature and translations are also excellent primary sources.

**Recommended secondary reading**

Adorno, Thedor W., ‘Words from Abroad’


Benjamin, Walter, *Selected Writings* (1996), especially ‘On Language as Such and on the Language of Man’ and ‘The Task of the Translator’


Bhabha, Homi K., *The Location of Culture* (1994)

- *‘The Vernacular Cosmopolitan’, in Voices of the Crossing: The Impact of Britain on Writers from Asia, the Caribbean, and Africa*, ed. by Ferdinand Dennis and Naseem Khan (2000)


Brown, Julia Prewitt, *Cosmopolitan Criticism: Oscar Wilde’s Philosophy of Art* (1997)


Chapman, Alison and Jane Stabler (eds), *Unfolding the South: Nineteenth-Century British Women Artists and Writers in Italy* (2003)


Evangelista, Stefano and Richard Hibbitt, ‘Introduction’ to ‘Literary Cosmopolitanism at the Fin de Siècle’, *Comparative Critical Studies* 10:2 (2013) – this special issues contains several essays that should be of interest


* Kant, Immanuel, ‘Idea for a Universal History with a Cosmopolitan Purpose’ (1784)
  - ‘Perpetual Peace: A Philosophical Sketch’ (1795)


Marshall, Gail, ed, *The Cambridge Companion to the Fin de Siècle* (2007) – a useful introduction to this period with essays mapping various topics and genres

Marx, Carl and Friedrich Engels, *The Communist Manifesto* (1848)


Radford, Andrew and Victoria Reid, *Channel Packets: Franco-British Cultural Exchanges, 1880-1940*

[https://www.youtube.com/watch?v=-3UaLtiaprM](https://www.youtube.com/watch?v=-3UaLtiaprM) - a very good introduction to the sociological approach


* starred items are particularly recommended
Writing the City
Dr Ushashi Dasgupta (ushashi.dasgupta@wadham.ox.ac.uk)

This C-Course is about literature, geography, and modernity. London as we know it came into being during the long nineteenth century, and novelists, poets, journalists and social investigators were irresistibly drawn to this space, determined to capture the growth and dynamism of the Great Metropolis. Do we have Pierce Egan, Henry Mayhew, Arthur Conan Doyle and Alice Meynell to thank for our conception of ‘the urban’? As our classes will show, these authors created the city to a certain extent, even as they attempted to describe it and to use it as a literary setting. In order to appreciate the sheer breadth of responses London inspired, we will discuss writing from across the century, with a coda on Virginia Woolf. We will explore the role of the city in forming identities and communities, the impact of space upon psychology and behaviour, and the movements between street, home, shop and slum. Throughout, we will consider the central tension in all city writing: was the capital a place of opportunity and freedom, or was it dangerous and oppressive?

The ‘character sketch’ was a major urban genre in the period, and accordingly, each of our classes will centre around a particular London type. As we move from personality to personality, 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 should be available online. For more canonical titles, you could try editions from the Penguin Classics or Oxford World’s Classics series. Further extracts will be distributed once you’re here, during an introductory 0th Week meeting.

1. The Flâneur
This class will consider the figure of the walker, stroller, or lounger.
Pierce Egan, Life in London, or the Day and Night Scenes of Jerry Hawthorn, Esq., and His Elegant Friend, Corinthian Tom, Accompanied by Bob Logic, the Oxonian, in Their Rambles and Sprees Through the Metropolis (1821).
George Augustus Sala, Twice Round the Clock (1859).

2. The ‘Tough Subject’
Here, we’ll discuss the nature of urban poverty.
Charles Dickens, Bleak House (1852-3) and ‘Night Walks’ (1861).

3. The Sinner
Stigmatised and threatening figures – the murderer, the criminal, the prostitute – will take centre stage this week.
James Thomson, The City of Dreadful Night (1874).
Arthur Conan Doyle, The Sign of Four (1890) and Adventures of Sherlock Holmes (1892).
Extracts to be provided from Flora Tristan, Promenades dans Londres (1840) and GWM Reynolds, Mysteries of London (1844).

4. The Homemaker
This week’s discussion will address the relationship between the home and the city: who were the guardians of domestic space? Did they succeed in their attempts to keep the city at bay?
George Gissing, The Nether World (1889) and The Paying Guest (1895).
Extracts to be provided from Thomas and Jane Welsh Carlyle’s letters (to 1866) and Octavia Hill, The Homes of the London Poor (1875) and Letters to Fellow Workers (1864-1911).
5. The Modern Woman
How did women claim London as their own at the turn of the century?
Extracts to be provided from Levy’s *A London Plane-Tree and Other Verse* (1889).

6. Coda: Virginia Woolf
We end with Woolf – writer and flâneuse.
Extracts to be provided from Woolf’s non-fiction.

Secondary Criticism
A week-by-week breakdown of recommended critical reading will be circulated at the start of the course. You could take a look at a few of the following suggestions before you arrive:

Deborah Parsons, *Streetwalking the Metropolis: Women, the City, and Modernity* (2000).
FS Schwarzbach, *Dickens and the City* (1979).
Georg Simmel, ‘The Metropolis and Mental Life’ (1903).
This course will examine the writing of Trollope and other Victorian novelists, paying particular attention to the experience of reading serialised fiction, both in the nineteenth century, and now. We will explore questions of communal reading, reading in libraries and the material encounter with the serialised novel. Ideas of readerly attention in relation to long and multiplot novels and the novel as a series will form further elements of our discussion, as will the debates surrounding physiological responses to fiction. We will use the six weeks to consider ways in which nineteenth-century writers might have theorised their own reading, and to consider a variety of methodological approaches to these fictional encounters, ranging from affect theory to new formalism. Trollope will provide a unifying thread to our discussions – the ‘Others’ will include Dickens, Thackeray and George Eliot. Questions of other minds, and the ethics of fiction and criticism will also be central to this course. The reading list gives details of the primary texts for each week and relevant supporting critical material. Further shorter readings will be provided on a weekly basis. The course will also involve a visit to the Bodleian to look at works by Trollope and Dickens in serial form.

I. Getting ‘Things’ Out of the Library

Leah Price, *How to Do Things with Books in Victorian Britain*

II. Community: Reading With and of Others

Adela Pinch, *Thinking About Other People in Nineteenth Century British Writing* (Cambridge: CUP, 2010).

III. Memory and Attention
Thackeray, *Pendennis* (any edition, there’s no decent recent one)

Nicholas Dames, *Amnesiac Selves: Nostalgia, Forgetting and British Fiction*.
Caroline Levine, *Narrative Middles: Navigating the Nineteenth Century British Novel*

IV. Forms: Reading Now
Trollope, *An Editor’s Tales* (any edition, Penguin is good, or John Sutherland’s Later Short Stories)
Trollope, *Can You Forgive Her?* (OUP or Penguin)


V. Bodies: Physiology,
Mary Elizabeth Braddon, *The Doctor’s Wife* (OUP, 2008)
George Eliot, *Daniel Deronda* (Oxford or Penguin)

Nicholas Dames, *The Physiology of the Novel* (Oxford: OUP, 2007)
**VI. Illustration Adaptation**

Thomas Hardy, *A Laodicean* (or indeed any Victorian novel with illustrations that interests you)  
Simon Grennan, *Dispossession: A Novel of Few Words, After John Caldigate* (Cape, 2014)

John Glavin, *Reading After Dickens*  
Simon Jarvis, *Death and Mr Pickwick*

**Note**

This a novel-heavy course (nine on this list). I’ve included the criticism in case you wish to get a sense of it in advance but the main thing to do is to read the novels. I will offer more specific page-range readings within these when the course begins. If you can read (or have read) all the novels on this list – great. If not, aim to read at least five or six (*Pendennis* is particularly marvellous, I think), and to have had a browse through the others. Please feel free to contact me with queries on sophie.ratcliffe@lmh.ox.ac.uk
Late Modernist Poetry in Britain and America
Dr Michael Whitworth (michael.whitworth@ell.ox.ac.uk)

The history of modernist poetry does not end in 1939, or in 1945. As modernism in the tradition of Yeats and Eliot was institutionalized by the New Criticism, poetry in the tradition of Ezra Pound and William Carlos Williams took a distinctive trajectory. This C course will consider poems and prose statements by American poets (primarily those of the ‘Black Mountain School’ – Charles Olson, Robert Creeley, and Ed Dorn), and by a later generation of British poets who drew upon their work (primarily those associated with the ‘Cambridge School’ -- J. H. Prynne, Andrew Crozier, and Douglas Oliver). It will consider ideas of modernity and of poetic form, the idea and practice of lyric, phenomenology, geography, gender, and science.

PROVISIONAL SCHEDULE:
1. Charles Olson (and the idea of Late Modernism).
2. Andrew Crozier (and Phenomenology).
3. Geographies.
4. Gender.
5. Edward Dorn.

PRIMARY READING: POETRY
Allen, Donald, ed. The New American Poetry (1960). Concentrate on the poems and prose statements by Charles Olson (especially ‘The Kingfishers’), Robert Duncan, Denise Levertov, Robert Creeley, and Edward Dorn; it would also be valuable to look at the selection of Frank O’Hara’s poems.
 Olson, Charles. The Maximus Poems, ed. George F. Butterick (1983). We won’t be studying the Maximus Poems in full, but you should acquaint yourself with more than the selection in Allen’s anthology.

PRIMARY READING: PROSE
SECONDARY READING
Culler, Jonathan. ‘Apostrophe.’ *Diacritics*, 7 no.4 (1977), 59-69. [JSTOR]
Kern, Robert. ‘Composition as Recognition: Robert Creeley and Postmodern Poetics.’ *boundary 2*, 6, no. 3 (Robert Creeley: A Gathering) (1978), 211-32. [JSTOR]
Perloff, Marjorie. ‘Pound/Stevens: Whose Era?’ *New Literary History*, 13, no. 3 (1982), 485-514. [Doesn’t directly discuss the poets on this course, but important re: the Pound/Williams tradition.] [JSTOR]
Fiction in Britain since 1945 – History, Time and Memory

Dr Marina Mackay (marina.mackay@ell.ox.ac.uk)
Dr Adam Guy (adam.guy@ell.ox.ac.uk)
Professor Laura Marcus (laura.marcus@ell.ox.ac.uk)

(Thursdays 2pm – 4pm -Weeks 1-6)
In this course, we will trace aspects of the novel in Britain from the immediate post-WW2 period through to the present day, with a particular focus on representations of history, time and memory, and on the ways in which these have shaped narrative forms and voices in the fictions of the period. It is strongly recommended that students taking the course read as many of the primary texts, and as widely in the secondary reading, as possible over the summer.

Week 1: Historical Rupture and the Distortions of Memory

Primary reading:
Henry Green, Back (1946)
Evelyn Waugh, Brideshead Revisited (1945)

Recommended secondary reading:
Tammy Clewell, Mourning, Modernism, Postmodernism (Basingstoke: Palgrave, 2009), pp. 93-128 (‘Waugh’s Nostalgia Revisited’).

Week 2: Contingency and Futurity

Primary reading:
Iris Murdoch, Under the Net (1954) and ‘Against Dryness’ (1961)
Muriel Spark, The Prime of Miss Jean Brodie (1961) and The Driver’s Seat (1970)

Recommended secondary reading:

Week 3: Emigration and Global History

Primary Reading
Denis Williams, The Third Temptation (Leeds: Peepal Tree, 2010 [1968]). [Easiest to order direct from the publisher (www.peepaltreepress.com); second-hand copies available from Amazon or Abebooks.]

Secondary Reading
Week 4: Fictions of Exhaustion

**Primary Reading**

**Secondary Reading**
Philip Glass, String Quartet No. 2 (‘Company’ – after Beckett). [various recordings available on YouTube]

Week 5: The Telling of Tales

**Primary Reading**

**Secondary Reading/Viewing**
Sigmund Freud, ‘Screen Memories’ (1899) and Chapter 4 of *The Psychopathology of Everyday Life* (1901); ‘Remembering, Repeating and Working Through’ (1914).
Alain Resnais, *Toute la mémoire du monde* (1956) [available on YouTube]
Grant Gee (dir.) *Patience (after Sebald)* (2012)

Week 6: Beginning again and again…

**Primary Reading**
Tom McCarthy *Remainder* (2006)

**Secondary Reading/Viewing**
FURTHER READING.

General Background Reading for course:

Peter Boxall and Bryan Cheyette (eds.), The Oxford History of the Novel in English: Volume Seven: British and Irish Fiction since 1940 (Oxford: Oxford University Press, 2016)


Andrzej Gasiorek, Post-War British Fiction: Realism and After (London: Hodder, 1995)

Rachel Gilmour and Bill Schwarz (eds), End of Empire and the English Novel since 1945 (Manchester: Manchester University Press, 2011).


Modernist Futures: Innovation and Inheritance in the Contemporary Novel (Cambridge: Cambridge University Press, 2012)


Richard Lane, Rod Mengham and Philip Tew (eds.), Contemporary British Fiction (Cambridge: Polity, 2002)


Roger Luckhurst and Peter Marks (eds), Literature and the Contemporary: Fictions and Theories of the Present (Longmans, 1999)

Rod Mengham (ed.), An Introduction to Contemporary Fiction (Cambridge: Polity, 1999)

Bran Nichol (ed.), Postmodernism and the Contemporary Novel: A Reader (Edinburgh, 2002)


Michael Wood, Literature and the Taste of Knowledge (Cambridge, 2005)

Background reading for Week 1


**Background Reading for Week 2**


David Herman, ed., *Modern Fiction Studies*, 47, 3 (2001). [Special Issue on Iris Murdoch]


**Background Reading for Week 3**


——— *Beyond Windrush: Rethinking Postwar Anglophone Caribbean Literature* (Jackson, MS: University Press of Mississippi, 2015).


*Journal of West Indian Literature*, 20.2 (2012) [special issue on Selvon].


**Background Reading for Week 4**


Background Reading for Week 5


David James, *Contemporary British Fiction and the Artistry of Space: Style, Landscape, Perception* (London: Continuum, 2008)


Background Reading for Week 6

Peter Boxall, *Since Beckett: Contemporary Writing in the Wake of Modernism* (Continuum, 2009)


Dennis Duncan (ed.), *Tom McCarthy: Critical Essays* (Canterbury, Gylphi, 2016)

Post-Colonial Literary Cities

Dr Dominic Davies (dominic.davies@ell.ox.ac.uk)

Since the turn of the twenty-first century, intensifying processes of globalisation have resulted in the replacement of the nation-state with the rise of what Saskia Sassen calls the ‘the global city’ as a central node in planetary social, cultural and economic interactions. Meanwhile, once peripheral populations are increasingly drawn into a patchwork of unevenly developed urban relations, as the world becomes evermore subject to what Henri Lefebvre once labelled ‘the urban revolution’. Postcolonial urban citizens inhabit and are increasingly connected to a global urban fabric predicated on the proximity of differing social groups and economic inequality which also, and correspondingly, give rise to new kinds of cultural interactions and social divisions. This course explores how literary and cultural production responds to these new hyper-urban cityscapes, asking how recent formal innovations and trends have been shaped by the segregated spaces and unevenly developed infrastructures of cities such as post-apartheid Johannesburg, neocolonial Delhi, or post-9/11 London. However, it also follows postcolonial criticism’s commitment to the exploration of ways in which literary writings might address, reshape and reimagine alternative urban futures. If the contemporary city is increasingly marked by ongoing colonialisms—or what Andy Merrifield describes as a proliferating ‘spatial apartheid’, especially (but by no means only) in the Global South—this course is specifically concerned to ask if new literary forms, from literary non-fiction to graphic narrative, can be read as a concerted cultural effort to represent, diagnose and circumvent the different kinds of violence embedded in these new infrastructural formations. Each week will focus on two or three primary texts organised geographically, thematically or formally, and combine these with related critical readings to explore the continuing pertinence of postcolonial analysis to urban literature and culture in the twenty-first century.

Course Outline

Week 1:
The Right to the (Postcolonial) City
Ivan Vladislavic, Portrait with Keys (2006)
Aravind Adiga, Last Man in Tower (2011)
Teju Cole, Open City (2011)

Harvey, David, Rebel Cities: From the Right to the City to the Urban Revolution (2013)
King, Anthony D., Writing the Global City: Globalisation, Postcolonialism and the Urban (2016)

Week 2:
Postcolonial London and the Immigrant Flâneur
Monica Ali, Brick Lane (2003)
Brian Chikwava, Harare North (2009)

Jacobs, Jane M., Edge of Empire: Postcolonialism and the City (1996)
Theime, John, Postcolonial Literary Geographies: Out of Place (2016)

Week 3:
Urban America

**Week 4:**
**Literary Non-Fiction**
Katherine Boo, *Behind the Beautiful Forevers* (2012)

Davis, Mike, *Planet of Slums* (2007)

**Week 5:**
**Urban Palestine**
Selma Dabbagh, *Out of It* (2011)

Weizman, Eyal, *Hollow Land: Israel’s Architecture of Occupation* ()

**Week 6:**
**Graphic Cities**
André Diniz and Mauricio Hora, *Picture a Favela* (2012)

Ahrens, Jörn, and Meteling, Arno, *Comics and the City: Urban Space in Print, Picture and Sequence* (2010)
Prison Writing and the Literary World
Dr Michelle Kelly (michelle.kelly@ell.ox.ac.uk)

The scale of mass incarcerations that characterized the twentieth and twenty-first centuries, the willingness of states to imprison political opponents, and the new prominence within the literary field of forms of testimony and life writing, have together produced a body of writing that is both highly attentive to the experience of incarceration and to its power as a form of political writing. At the same time, the prisoner of conscience, especially the imprisoned writer, acquired increasing moral authority in the global public sphere, becoming a foundational figure within human rights discourse, while literacy, writing, and cultural programmes have become part of the prison’s rehabilitative function in some parts of the world.

This course will focus on writing representing or produced under conditions of incarceration in the later twentieth and early twenty-first centuries. Incorporating writing from locations like newly independent African states, the US, the UK, Ireland, and South Africa, the course aims to map prison writing as a distinctive form, shaped both materially and formally by the conditions in which it was created, but nonetheless integral to broader patterns of literary and cultural production in the later twentieth and early twenty-first centuries. The selection of texts ranges across key historical moments (the Cold War, decolonization, the war on terror), and a wide range of locations, both core and peripheral, and enjoy varying degrees of global circulation. In this way, the course aims to interrogate the extent to which prison writing is a genre of world literature, and to consider its potential to reconfigure the coordinates of the literary world. As the course progresses, we will test the appropriateness of particular critical and theoretical frameworks to this distinctive form of writing. How does prison writing fit within the field of postcolonial literature, or the various paradigms of world literature? To what extent might it challenge some of these models? What do examples of prison writing tell us about the relationship between the writer and the state? Is prison writing a form of resistance literature, as Barbara Harlow describes it, or is it more appropriately considered within the sphere of the biopolitical? Drawing on legal and archival materials we will consider the circulation of prison writing within the literary field, and in the case of texts by imprisoned writers, their relationship to the writers’ reputation and oeuvre. The discussion will critically consider the circulation and prominence achieved by some of these texts, reading them in relation to forms like autobiography and confession, as well as legal testimony. But it will also take seriously the privileged position granted to writing and reading within this body of work.

Please read as many of the primary texts as possible before the start of term. Seminar preparation will also involve theoretical and critical readings which will be circulated.

Week 1 Fictions of Incarceration
Samuel Beckett, Catastrophe
Anthony Burgess, A Clockwork Orange
Alan Sillitoe, The Loneliness of the Long Distance Runner
Steve McQueen (Dir), Hunger (Screening will be arranged at the start of term)

Week 2 The Writer and the Postcolonial State
Wole Soyinka, And the Man Died
Nawal el Saadawi, Memoir from the Women’s Prison
Ngugi wa Thiongo, Detained

Week 3 Revolutionary Diaries
Jean Genet, Prisoner of Love

Week 4 Apartheid South Africa
Ruth First, 117 Days
Breytenbach, *True Confessions of an Albino Terrorist*  
Athol Fugard, *The Island*

**Week 5 War on Terror**  
Mohamedou Ould Slahi, *Guantanamo Diary* See also: http://guantanamodiary.com/  
Gillian Slovo and Victoria Brittain, *Guantanamo: Honor Bound to Defend Freedom*

**Week 6 Prison Writing and Institutions**  
Jonny Steinberg, *The Number*  
Paula Meehan, *Cell*  
Peter Benenson, ed. *Amnesty 1961*  
The PEN Handbook for Writers in Prison

**Suggestions for further reading:**  
Judith Butler, *Frames of War*.  
Maud Ellman, *Hunger Artists*  
Neelika Jayawardene, ‘Leak, Memory.’ *The New Inquiry*  


The Black Atlantic in the 1980s

Professor Lloyd Pratt (lloyd.pratt@ell.ox.ac.uk)

The 1980s marked the advent of a new Black Atlantic age. The Black Atlantic had developed over the previous two centuries as a consequence of international trade in bodies and goods, resistance to such trade, international abolition and anti-racist movements, and the quest for a coherent Black culture. The 1980s saw the birth of an Anglophone Black Atlantic culture that was fed by these forces but refashioned cultures of blackness along the Atlantic rim. Through a focus on three key Black Atlantic cultural forms—the autobiography, visual portraiture, and Soul/Post-Soul aesthetics—we will consider the effects of this new Black Atlantic then and now.

You will present in groups of two or three on one week’s readings; you will also submit a seminar paper according to the guidelines in the handbook. We will meet for two half-hour individual sessions to discuss your paper, once at the start of the term and once near the end of it.

Reading List
Bambara, Toni Cade. The Salt Eaters
Berry, James, ed. News for Babylon: The Chatto Book of West Indian-British Poetry
Gilroy, Paul. There Ain't No Black in the Union Jack: The Cultural Politics of Race and Nation
----. The Black Atlantic: Modernity and Double Consciousness
Johnson, Linton Kwesi. Selected Poems
Kincaid, Jamaica. Annie John
Neal, Mark Anthony. Soul Babies
Okri, Ben. Incidents at the Shrine
Phillips, Caryl. The Final Passage
Warren, Kenneth. What Was African American Literature?
Wideman, John Edgar. The Homewood Books

Week 1
Gilroy, Ain't No Black in the Union Jack and The Black Atlantic
Neal, Soul Babies
Warren, What Was African American Literature?

Week 2
Berry, ed., News for Babylon
Johnson, Selected Poems

Week 3
Okri, Incidents

Week 4
Kincaid, Annie John

Week 5
Bambara, Salt-Eaters

Week 6
Wideman, Homewood Books
You may select any C-Course

‘Seeking into Beholding’: Ways of Reading Julian of Norwich
Professor Vincent Gillespie (vincent.gillespie@ell.ox.ac.uk)

The showings of Julian of Norwich, received over several days in May 1373, are the high watermark of English vernacular theology in the Middle Ages. They are also the first great masterpiece of Middle English religious prose. Complex, subtle, nuanced and challenging, her life’s work seeks to understand the things she was shown, and to develop a way of looking at them, living with them, and writing about them. The course will seek to provide you with critical and analytical ways of approaching these remarkable materials, and will try and encourage the deepest possible engagement with and understanding of her textual and extratextual strategies. She says that her book is ‘begun but not yet performed’. Understanding why requires a surrender to and enjoyment of one of the most sophisticated and ambitious textual edifices of all medieval literature.

I’m happy to answer any questions from potential students: please use the e-mail above.

Julian of Norwich
A Basic Bibliography and Orientation Guide

General Books on the Middle English Mystics:
Marion Glasscoe, English Medieval Mystics: Games of Faith (London, 1993)

For an overview of the theological background, see any of the following:
Christian Spirituality II: High Middle Ages and Reformation, ed J. Raitt (London 1987)

On Mystical Language:
Kevin Hart, The Trespass of the Sign: Deconstruction, Theology and Philosophy (Cambridge, 1992)
Mysticism and Language, ed. Steven Katz (Oxford, 1992)
Michael Sells, Mystical Languages of Unsaying (Chicago, 1994)
On What Cannot be Said, ed. William Franke (Notre Dame, 2007) [interesting selection of medieval and post-medieval texts on apophasis]

Some Contextual Studies:
Margaret Aston, Lollards and Reformers: Images and Literacy in Late Medieval Religion (London, 1984).
Gail McMurray Gibson, *The Theater of Devotion: East Anglian Drama and Society in the Late Middle Ages* (Chicago, 1989).
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.

**Julian of Norwich**

**Editions:**
The work exists in a Short Text and a Long Text: Colledge & Walsh's edition of the Short Text (which exists in a single medieval manuscript) is fine. The Long text is preserved in two versions: the ‘Paris’ version (edited by Colledge & Walsh) and the ‘Sloane’ version (edited by Glasscoe). Opinions differ about their relative authority. There are no medieval manuscripts of either version of the Long ext. The surviving copies of the Long Text date from the late sixteenth and early seventeenth centuries.

You will need to have read both the Short and Long Texts.


*The Shewings of Julian of Norwich*, ed. Georgia Ronan Crampton (TEAMS, 1994)


The critical edition by Nicholas Watson and Jacqueline Jenkins: *The Writings of Julian of Norwich* (Pennsylvania UP, 2005) is a mixed bag: consult this if you can, but you may feel that you want to own your own copy, in which case Glasscoe or Crampton will both serve you well, though neither contains the Short Text. Watson and Jenkins include good notes, and usefully print the post-medieval versions of Julian as well. But their version of the Long Text is slightly modernized, privileges readings from Paris, and conflates from both strands. So be sure to check other editions when particular readings are important to your argument.
Julian of Norwich, *Revelations of Divine Love*, ed. Barry Windeatt (Oxford, 2016). This is an important addition to Julian scholarship. He bases his text on Sloane with readings from Paris (most editors do it the other way round).


**Translations:**

**Core Discussions of the Textual Tradition:**

**Key Books on (or with substantial discussion of) Julian of Norwich:**

**Key Articles on Julian of Norwich:**
See the volumes of *The Medieval Mystical Tradition* (most recent in 2013), and the occasional essays in *Mystics Quarterly*, now renamed the *Journal of Medieval Religious Cultures*.

Older articles, easily overlooked:
The Pearl Poet

Dr Helen Barr (helen.barr@ell.ox.ac.uk)

This course will explore a range of critical approaches to the four poems contained in British Library Cotton Nero A.x: *Pearl, Patience, Cleanness*, and *Sir Gawain and the Green Knight*. The topics we will discuss will include time and space, gender and sexuality, aesthetics, social environment, and theology.

Preliminary reading:

*Poems of the Pearl Manuscript* ed. M. Anderson and R. A. Waldron (Exeter UP, 1987)


R. J. Blanch and Julian N. Wasserman, *From Pearl and to Gawain: Form to fynisment* (1995)


---. *An Introduction to the Gawain-Poet* (1996)


Old Norse
Dr Sian Gronlie (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. 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.

Preliminary Reading List

Language:
Michael Barnes, *A New Introduction to Old Norse*, Part I Grammar (London: Viking Society for Northern Research, 1999)

Old Norse-Icelandic literature:

Translations:
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)
The Supernatural in Early Modern Literature  
Professor Diane Purkiss (diane.purkiss@keble.ox.ac.uk)

While the literature of science has received a good deal of serious attention of late, the equally great preoccupation with the supernatural – where that is defined as the unnatural not contained by organised religion – has yet to break out of the somewhat straitjacketing terms of new historicism, which often offers narrow accounts of the complex textual phenomena on offer. In this course, we will examine materials in prose, poetry and drama to try to think through what happens with the early moderns and the supernatural, how topics and entities are defined, redefined and contested, and how the study of individual entities brings to the fore questions of social class, religious denomination, antipopery and antipapal anxiety, tensions between the England hearthlands and the Celtic fringes, auctoritas, and empiricism. We will also scrutinise new critical categories such as disknowledge in order to arrive at ways of describing the problematic of what we observe.

Seminars will focus on the following

1. Magicians, frauds, papists
2. Antiquarians
3. Purgatory and the lonely dead
4. Fairies
5. Witches
6. Alchemists

Set texts

1. **Week 1. Magicians and jugglers.** Samuel Harsnett, *Declaration of egregious Popish Impostures, to with-draw the harts of her Maiesties Subjects from their allegeance, and from the truth of Christian Religion professed in England, under the pretence of casting out devils.* (James Roberts, Barbican, 1603. (and we might also glance at *A Discovery of the Fraudulent practises of John Darrel, Bachelor of Artes, in his proceedings concerning the Pretended Possession and dispossession of William Somers at Nottingham; of Thomas Darling, the boy of Burton at Caldwell; and of Katherine Wright at Mansfield, Whittlington; and of his dealings with one Mary Couper at Nottingham, detecting in some sort the deceitfull trade in these latter dayes of casting out Deuils*, London, John Wolfe, 1599) Reginald Scot, *Discoverie of witchcraft*, 1582 (and we might also glance at the very different 1665 edition); Spenser, *Faerie Queene* Book I, Hamilton’s edition, and Shakespeare’s *The Tempest*, Stephen Orgel’s one-volume Oxford edition.

   **Secondary** Lake and Questier, *The Antichrist’s Lewd hat*, and a multitext blog on antipopery in drama and pamphlets to which each seminar participant contributes one item


   **Secondary** Piggott, Stuart. *Ancient Britons and the Antiquarian Imagination*, 1989

   There are many still valuable older books – try those by Woodbridge, Kendrick and Iverson.
3. **Week 3 Purgatory and ghosts** Primary reading: *Macbeth, Hamlet* and *Antonio’s Revenge*

Bernard, G. W. *The Late Medieval English Church: Vitality and Vulnerability Before the Break with Rome*, 2013


4. **Fairies**: *Midsummer Night’s Dream, Daemonologie*, Scottish ballads and Herrick, Spenser, Marvell, Corbet, with a look at witches’ familiars as possible hobs.

Primary texts or links will be posted on the blogsite.


5. **Witches.** *Sophonisba, The Witch of Edmonton*, Herrick and Milton

6. **Alchemy** as distinct from alchemists as comedic figures

For these last two classes, there will be presentations on the secondary material, which will be adversarial; for witchcraft, one pair will try to defend the Thomas-Macfarlane witchcraft thesis against a direct assault by supporters of Purkiss, Ginzburg and Rowlands.

On alchemy, a pair will try to defend Frances Yates’s notion of a hermetic tradition against assaults by supporters of Eggert and Ziolkowski.

Reference bibliographies will be posted on the blog by the beginning of September.
The Lettered World

Dr Kathryn Murphy (kathryn.murphy@oriel.ox.ac.uk)

‘Literature’ means, literally, ‘use of letters’, or ‘things made of letters’. Yet the process of acquiring literacy, and our habits of reading, tend to make us think of letters as transparent: an arbitrary vehicle for the words, sounds, and meanings they convey. Throughout the history of literature, however, the opacity of letters, their symbolic meaning, their materiality and aesthetic form, have been the subject of play, mystery, and creativity. This is especially the case in the centuries after the European invention of print, when the possibilities of mass production of the written word, the separation of letters from a writing hand, and the existence of the written letter as material object in printers’ type, offered new ways of thinking about, and with, letters. Other ways of making letters in the period of course persisted – letters were drawn, painted, inscribed, etched, carved, tattooed, graffitied, sewn, stitched, scratched, baked, and sculpted, in two and three dimensions. Being branded with the letter ‘S’ was a form of punishment for sedition. Professional writing-masters and scribes plied and taught their trades. The period also sees an increased interest in the variety of scripts, such as Hebrew, Arabic, Chinese, hieroglyphics, cuneiform, and runes; the invention of many codes and forms of shorthand; and schemes for a universal or ‘real’ character which would be communicative across languages. Lucretius’s Latin epic poem on the nature of the universe De rerum natura, rediscovered in the Renaissance and enjoying a vogue in seventeenth-century England, used the analogy of letters to explain the idea of atoms: the natural philosophy and science of the period could be strangely literal, too.

This course considers six aspects of the materiality and visual aspects of letters and the alphabet in the period roughly 1500-1700, raising questions about literacy and orality; the boundaries of the visual and the verbal; text as aesthetic object; the signifying properties of form; arbitrariness, contingency, and aleatorics; the representation of voice; and the meaning of ‘literature’ and ‘writing’ itself. We will think about the influence on canonical writing, especially poetry, of the materiality of letters; about theoretical approaches to writing and the boundaries of the ‘literary’. This course complements, but will not overlap with, B-course work on bibliography and material texts. Students will be expected to identify their own topic for their essay for this paper, with guidance from the tutor. This could take the form of a study of a writer’s, or some writers’, use of the visual form of letters in their work, or of the incorporation of text in visual media; a thematic study related to one of the weekly topics; or a critical or theoretical reflection on the issues this material raises. Though some of the material we will look at is not, or was not originally, in English – and indeed some of it is in scripts that are not legible – no knowledge of other languages will be required.

The course will be taught over six weeks. Each student will be expected to deliver a presentation in one of the weeks of the course. Some classes will take place in the Bodleian, to examine particular print and manuscript examples; and in week 4, the class will involve a walk through Oxford to see various examples of inscriptions and material letters. For material which is disparate or difficult of access, handouts with preparatory reading or images will usually be supplied.

Though the bulk of the material will be on text from the sixteenth and seventeenth centuries, some weeks will include passages from earlier and later texts, and students on MSt strands of all periods are invited to participate.

Week 1: Shape Poetry, Poetic Form, and Micrographical Art
This week considers ways in which poets in print and manuscript used the graphical form of letters and poems to create works which are at once visual and verbal, alongside the seventeenth- and eighteenth-century vogue for micrographical portraits: images composed entirely of lines of minute text. We will consider passages from Simmias of Rhodes and the Greek Anthology; Richard Willes, Poematum liber (1573); James VI and I, Essayes of a Prentise (1585); George Puttenham, The Arte of
English Poesie (1589); George Herbert, The Temple (1632); and prints by Albrecht Dürer, Matthias Buchinger, and Michael Püchler der Jüngere.

Week 2: The World as Universal Manuscript
This week considers the metaphor of world as book, or as composed of letters, and the relationship between literature and early modern natural philosophy, or science, conceived of as reading the world. We will examine the topic from three perspectives: (i) the idea of the world as spoken or written by God (passages from Thomas Browne’s Religio Medici; Francis van Helmont’s Alphabet of Nature; Robert Fludd’s Utriusque Cosmi); (ii) atoms as letters (Lucy Hutchinson’s translation of Lucretius’s De rerum natura; Margaret Cavendish and Thomas Traherne’s atom poems); (iii) the fascination of period for tiny writing and magnification (Robert Hooke’s Micrographia; examples of micrographical and miniature writing).

Week 3: Looking at Letters and the Meaning of Type
One of the senses in which letters signified beyond the semantics of the words in which they appear in the period is in the different valences carried by particular typefaces. This week we will examine some works which use different typefaces (Roman, italic, black-letter) to signify in different ways: Aldus Manutius’s Hypnerotomachia Poliphili (1492) and its translation into English (1592); Michael Drayton’s Poly-Oblion (1612), as well as considering the ways in which Oxford presses in the seventeenth century went about acquiring type for all the languages – Irish, Anglo-Saxon, Arabic, Hebrew, etc. – which were required for scholarly printing in the period.

We will also look at several examples of text as included in woodcuts, engravings, and title-pages in early modern books, in the banderols and banners which contain speech, inscriptions, representations of architecture, etc.

Week 4: Epigrams, Epitaphs, and Inscribed Words
This week considers the origins of alphabets and letters in engravings, cuts, and incisions, and the long history of poetry and writing as inscription. We will return to the Greek Anthology, encountered in the first week, to assess epigrams as situated poetry; and compare Ben Jonson’s Epigrams and the emblem poems of the c17th. This week will also involve a walk in Oxford to see several examples of engraved and material texts in the architectural fabric of the place.

Week 5: The Animate Letter
This week addresses works in which letters take on some kind of agency or symbolism of their own. Beginning with Lucian’s The Consonants at Law – in which sigma and tau argue before a jury of vowels over their relative merits – we will consider passages of John Donne’s sermons; Shakespeare, King Lear; and Christopher Smart, Jubilate Agno.

Week 6: The Arbitrary Letter: Opacity, Nonsense, and Dreams of Decipherment
The final week will examine letters which are not meant to be read, or are to be read only by the initiate, in whose number we for some reason can’t consider ourselves. Among other examples, we will look at The Voynich Manuscript, a mysterious fifteenth-century illuminated manuscript book, which appears to be a scientific treatise, but is written entirely in a script which is yet to be deciphered; Thomas More’s Utopian alphabet, and its influence; Francis Bacon’s biliteral cipher, and his discussions of hieroglyphs; and John Wilkins’s Essay Towards a Real Character (1688).
Roberto Unger proposes that society ‘reveals through its law the innermost secrets of the manner in which it holds men together’. In England after the Reformation, there was a sharpening of constitutional debate on the sovereign ‘exception’ (the monarch’s prerogative power), while an exponential growth in litigation led to a general law-mindedness and an identification of legal procedure with political rights. In grammar school, forensic rhetoric underpinned literary composition of all kinds. In plays and stories, family dynamics and emotions are legally inflected and much energy is spent in construing signs and proofs. Conscience, the forum of inward judgement, undergoes transformation by the changed relations of spiritual and secular jurisdictions. The period also sees the emergence of international law.

This option will introduce students to a number of distinct aspects of early modern legal culture that enhance the understanding of literary texts, early modern and modern. Students of English and American literature of later periods may also benefit from learning about the procedures, languages and institutions that underlie modern Anglo-American common law and popular culture (see, e.g., Carol Clover, ‘Law and the Order of Popular Culture’, in Law in the Domains of Culture ed. Austin Sarat and Thomas R. Kearns (Michigan, 2001).

We’ll cover the study of classical forensic rhetoric; the social-historical turn to ‘fiction in the archives’, debates on constitutional revolution, political theology and the ‘liberties of the Englishman’ as an incipient discourse of human rights, but also as an architecture of Anglo-British empire.

**Week 1. Forensic rhetoric and humanist education.**

In this seminar, we will look at forensic rhetoric – the rhetoric of the lawcourts – as it underpinned humanist education in *copia*, or the composition of persuasive writing of all kinds, including familiar letters and literary texts. We’ll look in particular at the passages of Erasmus’s *On Copia* which teach students how to invent proofs, and we will distinguish an early modern discourse of the ‘probable’ from its Enlightenment counterpart.

**Reading:**


Lorna Hutson, *Circumstantial Shakespeare* (OUP, 2015), 76-86.

**Week 2. Interpreting intention 1: Courtship and marriage**

This week we’ll look at legal cases turning on evidence of intention to marry, and at how such disputes enter rhetoric manuals and stage comedies.

**Reading:**

Martin Ingram, ‘Matrimonial Causes: Marriage Formation’ in *Church Courts, Sex and Marriage*, 189-218.
Laura Gowing, ‘The Economy of Courtship’ and ‘, in *Domestic Dangers: Women, Words and Sex in Early Modern London*, 139-179

**Week 3. The Inns of Court: poetry, drama, politics**
This week we turn to the Inns of Court as England’s ‘third university’. We will ask what was specifically legal, if anything, about Inns of Court literary culture. We will also ask whether the involvement of Inns of Court men in dramatic entertainments and literary production had a specific political character.

**Reading:**
Archer, Jane Elisabeth, Elizabeth Goldring and Sarah Knight eds., *The Intellectual and Cultural World of the Inns of Court* (Manchester, 2011).

**Week 4. Interpreting intention (2): Contract**
This week we'll look at the complexities of promising and contracting, as well as at what Tim Stretton calls the ‘collective loss of contractual innocence’ dramatized in city comedy.

**Reading:**

**Week 4. Crimes of blood.**
This week students will choose a murder pamphlet from EEBO and will analyze its representation of hierarchies of social agency and its rhetoric of proof and of providential discovery.

Malcolm Gaskill, ‘Crimes of blood and their representation’ and ‘Murder, prosecution and proof” in
Linda Woodbridge, Revenge Tragedy: Money, Resistance, Equality (Cambridge, 2010).

Week 5. Political theologies: The King’s Two Bodies.
This week we’ll look at the early twentieth century reading of ‘political theology’ into Renaissance legal and literary texts.

Shakespeare, Richard II or Shakespeare, Measure for Measure.

Ernst Kantorowicz, The King’s Two Bodies (Princeton, 1957 – repr. 1997).
Marie Axton, Queen’s Two Bodies: Drama and the Elizabethan Succession (London: Royal Historical Society, 1977)

Week 6. ‘The Ancient Constitution’: English or British?
For our final week, we will look at Edward Coke’s insistence on deriving of English law from a mythic British history, asking what this meant in terms of Anglo-Scots relations and English expansionism.

Shakespeare, Cymbeline.

Transformation of the Epic from Milton to Byron
Nicholas Halmi (nicholas.halmi@ell.ox.ac.uk)

To speak of a modern epic is something of a paradox because epic is the oldest genre in the Western poetic tradition and the one with the most imposing ancient exemplars. And yet the genre proves an irresistible challenge to poets even after the rise of the novel, a genre which might seem more appropriate to a mercantile class and to philosophies of individualism. This seminar will examine how Milton’s *Paradise Lost*, Wordsworth’s *Prelude*, and Byron’s *Don Juan*—a religious poem, an autobiographical poem, and a satirical poem—respond to the conditions and challenges of modernity through and against epic convention, and how the genre itself is transformed as a result.

Students are strongly advised to read at least *Paradise Lost* and *The Prelude* over the vacation. We shall spend roughly two classes on each poem, and selected secondary readings will be supplied in PDF or photocopy. Essays may include discussion of other epics, epic-like poems, or mock-epics in the period 1660–1830.

**Recommended editions:**

**Schedule:**

**Week 1: Paradise Lost**
Topics for discussion: Milton’s relation to epic tradition (Christian vs. national subject), choice of epic vs. tragedy, choice of blank verse, functions of the invocations

**Week 2: Paradise Lost**
Problems of characterization (‘neither human actions nor human manners’—Samuel Johnson), relation to allegory (esp. Sin and Death), representation of history (biblical vs. human), impact on subsequent English poets

**Week 3: The Prelude**
Contingencies of the poem’s beginning and complications of the text(s), development of *The Recluse* project (and the place of *The Prelude* in it), the idea of ‘philosophic Song’, use of Milton as a model, relation to Wordsworth’s own ‘conversation poems’ and role of Coleridge

**Week 4: The Prelude**
Narrative structure, relation to autobiography, representation of temporality (abrupt shifts in chronology), representation of multiple perspectives (childhood experiences, adult reflections)

**Week 5: Don Juan**
Relation to mock-epic tradition (esp. Alexander Pope) and romance, strategy of dissociation from ‘Lake Poets’ (Wordsworth, Coleridge, Robert Southey), use of ottava rima instead of blank verse, use of Don Juan legend and idea of the heroic (‘I want a hero’), centrality of social (esp. gender) relations
Week 6: Don Juan

Narrative structure (absence of determined plan, digressiveness), engagement with historical events and contemporary life, role of the narrator and intrusiveness of Byron himself, comedic vs. satirical aspects (W.H. Auden’s distinction), diction (‘a genuine comic language’—Goethe on Don Juan)

Selected secondary readings:
The focus is on questions of genre. Extracts of some of these will be supplied for class, but the primary purpose of the list is to give you points of departure, reference, and provocation for your own essays.

EPIC IN GENERAL:
Curran, Stuart, *British Romanticism and Poetic Form* (1986) [includes a good chapter on epic]

Lord, George DeForest, *Heroic Mockery* (1977)
Merchant, Paul, *The Epic* (1971; available online on Bodleian computer terminals) [introductory]
Parker, Patricia, *Inescapable Romance* (1979) [on the entwinement of romance with epic, from Spenser to Keats]
Robertson, Ritchie, *Mock-Epic Poetry from Pope to Heine* (2009) [includes a chapter on Byron]
Tucker, Herbert, *Epic: Britain’s Heroic Muse 1790–1910* (2009) [includes extended discussions of Wordsworth and Byron]
Wilkie, Brian, *Romantic Poets and Epic Tradition* (1965) [includes chapters on Wordsworth and Byron]

MILTON:
Ferry, Anne, *Milton’s Epic Voice: the Narrator in ‘Paradise Lost’* (1963)
———, ‘*Paradise Lost* and the Contest over the Modern Heroic Poem’, *Milton Quarterly* 43 (2009): 153–64
Stevens, Paul, ‘*Paradise Lost* and the Colonial Imperative’, *Milton Studies*, 34 (1996), 3–21
Treip, Mindele Anne, *Allegorical Poetics and the Epic: The Renaissance Tradition to *Paradise Lost*’ (1994) [part 3 is devoted to *PL*]
Webber, Joan Malory, *Milton and His Epic Tradition* (1979)
See also the article by Loewenstein in Bates (first section)

**WORDSWORTH:**
Kenneth Johnston, *Wordsworth and “The Recluse”* (1984) [on the larger epic project of which *The Prelude* was to be a part]
See also the article by O’Neill in Bates (first section).

**BYRON:**
Barton, Anne, *Don Juan* (1992) [good introduction to the poem in the Cambridge Landmarks of World Literature series]

Halmi, Nicholas, ‘The Very Model of a Modern Epic Poem’, *Europan Romantic Review* 21 (2010), 589–600 [includes brief comparison of *Don Juan* with *Paradise Lost* and *The Prelude*]

Haslett, Moyra, *Byron’s “Don Juan” and the Don Juan Legend* (1997)

Lauber, John, ‘Don Juan as Anti-Epic’, *SEL*, 8 (1968), 607–19

McGann, Jerome, “Don Juan” in Context (1976) [influential historicist interpretation of the poem]

Mozer, Hadley, “‘I WANT a hero’: Advertising for an Epic Hero in Don Juan’, *Studies in Romanticism*, 44 (2005), 239–60

Reiman, Donald, ‘Don Juan in Epic Context’, *Studies in Romanticism*, 16 (1977), 587–94

See also the article by O’Neill in Bates (first section).
Objects as Subjects in 18th Century Literature

Professor Abigail Williams (abigail.williams@ell.ox.ac.uk)
Dr. Giovanna Vitelli (giovanna.vitelli@ashmus.ox.ac.uk)

This course will use an object-based approach to consider a range of eighteenth century texts, and the ways in which both objects and texts 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 Giovanna Vitelli (art history and anthropology). Working with objects, texts and images from the Ashmolean museum, the Museum of the History of Science and from the Bodleian, students will be encouraged to examine the significance of material culture within literary forms, and to look at the ways in which the citation of objects enables us to reconsider the role of space, gender, status, class and consumption within the literature of the period. Following an introductory session on approaches and the use of surviving evidence, the course will be divided into 5 thematic seminars, where the study of text and object will be integrated in the exploration of some key issues: consumerism; virtue; vice; science; the materiality of books. The six sessions will be co-taught in the Ashmolean Museum, the Museum of the History of Science, and in the Weston Library, drawing on relevant collections and handling objects.

Course Syllabus

1. **Objects in Context.** An introduction to ‘thinking through objects’ for the 18c. What can we learn from Yorick’s snuff box? How might a new attention to things enrich our understanding of the texts in which they are embedded? In this introductory session we will use a passage from Laurence Sterne’s *Sentimental Journey* to focus a discussion on the potential for alternative interpretations by looking at the deliberate citation of objects in a literary context – in this case, a snuff box. We will look at forms of evidence – diaries, fiction, exhibition catalogues, and snuffboxes from the museum collection – and examine the kinds of evaluative and critical assumptions they embody. We will also consider the parallels between canonicity and survival in print and material culture.

2. **Consumerism.** This session opens up the broad theme of consumer acquisition and the trade in luxury objects in this period. It will consider the contemporary tensions between consumerism and frugality. We will look at the co-existence in this era of on the one hand, the passion for excess and for ornate luxury objects, and on the other, the aesthetic and moral appeal of restraint. Texts include Pope’s *Rape of the Lock* and John Pomfret’s *The Choice*.

3. **Virtue.** In this week we will look at the gendering of virtue in text and object. Moving from the culture of virtue centring on domestic crafts such as embroidery, to the dilution of this theme in, for example contemporary teawares, we will consider the notion of exemplarity, and the ways in which social practice and material culture embody narratives of female virtue. How far is fictional virtue patterned on an emblematic typology of virtuous women also evident in contemporary material culture? And how far is material culture shaped by fictional examples? Texts include Richardson’s *Pamela* and a selection of contemporary conduct literature.

4. **Vice.** This week explores the erotic and the illicit in eighteenth century visual imagery and its connections to contemporary concerns about social issues such as prostitution and sexual licence. We will look at narratives of moral decline – and the voyeurism implicit within these – in *Fanny Hill* and *Tom Jones* and relate the readings to the works of the artist William Hogarth, a noted satirist, philanthropist and reformer.
5. **Science.** This session addresses the popularisation of scientific discovery in non scientific forms – in material culture, and poetry. In doing so it emphasises the importance of the conspicuous display of scientific knowledge, and its reflection in eighteenth century domestic culture. We will trace the creative afterlives of Linnaean and Newtonian theories in polite circles, through personal scientific instruments, domestic ceramics and poetry, and consider the aesthetic appeal of new ways of thinking. Texts include: Thomson’s *Seasons*; selection from eighteenth-century anthologies and miscellanies.

6. **Materiality of the book**

By arrangement with Andrew Honey and the conservation department of the Weston Library. This week will challenge the duality of text vs material culture by looking at the materiality of books, their formats and bindings.

**INTRODUCTORY READING FOR FIRST CLASS**


**PRIMARY TEXTS FOR WEEKLY SEMINARS**

1: Laurence Sterne, *A Sentimental Journey*  
3: Samuel Richardson, *Pamela* and selections from contemporary conduct literature  
4: John Cleland, *Fanny Hill*, selections from Henry Fielding, *Tom Jones*  
5: James Thomson, *The Seasons*, Erasmus Darwin, *The Loves of the Plants*  
6: ’The Adventures of a Quire of Paper’

**GENERAL READING**

Bermingham, Ann and John Brewer (eds), *The consumption of culture, 1600-1800: image, object, text* (1997) especially chapters by Lovell, Wilson, Klein and Bermingham  
Berry, Christopher *The Idea of Luxury* (1994)  
Styles, John *The Dress of the People* (2007)
Weatherill, Lorna *Consumer Behaviour and Material Culture in Britain 1660-1760* (1988)
Dickens the Novelist

Professor Robert Douglas-Fairhurst (robert.douglas-fairhurst@ell.ox.ac.uk)

On the centenary of Dickens’s death in 1970, F. R. and Q. D. Leavis published Dickens the Novelist, a collection of essays that was at once a celebration and a public recantation. ‘Our purpose’, they wrote, ‘is to enforce as unanswerably as possible the conviction that Dickens was one of the greatest of creative writers’. This course aims to reconsider Dickens’s aims and techniques as a novelist, by measuring a number of major fictional works against some of the other forms in which he wrote.

Each seminar will focus on at least one particular work in relation to a sampling of literary parallels, complements and rivals from elsewhere in Dickens’s career, including his journalism, short stories, letters, poetry, travel writings, theatrical works, public readings, speeches and letters.

Starting with Sketches by Boz – a work that was in effect a series of rehearsals and warm-up routines for Dickens’s later career – we will move on to Oliver Twist (his first attempt at a 3-volume novel), David Copperfield (a disguised autobiography written by a fictional novelist), A Tale of Two Cities (a novel published in weekly serial form), and finally a pair of works that show Dickens’s interest in the foreign and familiar from two different angles: American Notes and Martin Chuzzlewit. These works form a set of stepping-stones across Dickens’s career, but in their final essays participants will be free to negotiate them – or avoid them – in any way they wish.

The order of seminars will be as follows:

Week 1: Sketches by Boz
Week 2: Oliver Twist
Week 3: David Copperfield
Week 4: A Tale of Two Cities
Week 5: American Notes and Martin Chuzzlewit
Week 6: Individual student meetings / Conclusions

Participants should ensure that they have read these works before the start of term. Good editions include those published by Penguin and Oxford World’s Classics; many of the OUP editions incorporate the scholarship of the definitive Clarendon texts, although the Penguin editions sometimes offer interesting alternative angles – eg. Philip Horne’s edition of Oliver Twist, which reprints the text as it was originally serialized in Bentley’s Miscellany.

A full critical bibliography will be provided at the first seminar, although participants may find it helpful if they have familiarized themselves with some of the following:

- David Paroissien (ed.), A Companion to Charles Dickens (Blackwell Companions to Literature and Culture 51) (2008). Other cross-sections through Dickens’s career include The

Introductions to the Victorian novel include the following:

- J Hillis Miller, The Form of Victorian Fiction (1968)
Victorian theatre was the definitive artistic medium of the era, central to the recreation of rich and poor alike. The geography of Victorian cities shifted with the advent entertainment districts dedicated to the pleasures of theatre-going (and other less salubrious recreations). By the 1850s, tens of thousands of Londoners visited the West End theatres every night. This course introduces sixty years of innovative, controversial, and popular drama, illuminating how well-known fin-de-siècle playwrights such as Wilde and Shaw both appropriated and revolutionised the tropes and innovations of mid-century domestic drama. The course’s parameters are defined by political theatre, beginning with melodrama’s theatricalising of dissent for working-class audiences, and ending with suffragist drama’s feminist explorations of capitalism, corruption, abortion, and rage. Along the way we will consider gender and sexuality, censorship, the status of actresses, theatrical innovation, and the economics of the marketplace. Seminars will explore a wide variety of plays, from uproarious farces to savage interrogations of Victorian attitudes to disability and race. Alongside plays, we will examine journalism, essays, and theatre historiography from the nineteenth to twenty-first centuries, introducing the methodological issues that underpin the most complex and creative scholarship on theatre.

The list below introduces the key themes, texts, and criticism for the course. The best-known authors (Wilde, Shaw, Ibsen, Strindberg) are available in OUP editions: the vast majority of the list, however, is available for free online, either through Drama Online or via archive.org, often in the first published editions. A full list of recommended critical reading and suggested additional texts will be provided at the start of the course.

Week 1 – Melodrama and Sensation
Dion Boucicault, The Octoroon (1859) and The Colleen Bawn (1860).
Ellen Wood, East Lynne (1861, adapted by T.A. Palmer).
Oscar Wilde, A Woman of No Importance (1893).

Week 2 – Realism and marital ‘bliss’
Tom Taylor, Victims (1857).
T.W. Robertson, Society (1865) and Caste (1867).
Henrik Ibsen, A Doll’s House (1879).
Mona Caird, ‘Marriage’ (1888 essay).

Week 3 – Genre fin-de-siècle: sex and the fallen woman
Oscar Wilde, Lady Windermere’s Fan (1892).
Arthur Wing Pinero, The Second Mrs Tanqueray (1893) and The Notorious Mrs Ebbsmith (1895).
George Bernard Shaw, Mrs Warren’s Profession (1894, performed 1902).

Week 4 – Europe advances: Science and Naturalism
Henrik Ibsen, Ghosts (1881) and reviews of the 1891 English premiere.
August Strindberg, The Father (1887).
Florence Bell and Elizabeth Robins, Alan’s Wife (1893).
George Bernard Shaw, The Doctor’s Dilemma (1906).

Week 5 – Comedy: laughter and respectability
William Schwenk Gilbert, Engaged (1878).
Henry Arthur Jones, The Case of Rebellious Susan (1894).
Oscar Wilde, An Ideal Husband and The Importance of Being Earnest (both 1895).
**Week 6 – Performing Politics**


Clement Scott, ‘Does The Theatre Make For Good?’ (1897 interview).


Elizabeth Robins, *Votes for Women* (1907).

Cicely Hamilton, *Diana of Dobson’s* (1908).

**Key Secondary Texts**


High Modernism and Children’s Literature

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

Of late, children’s literature has sometimes been hailed as a refuge from the difficulties of high modernism, a place where narrative is simple and stories still about good and evil. However, in fact the major creators and extenders of high modernism were deeply invested in children’s literature, in the Romantic idea of the child, in nonsense and babble as places for linguistic experimentation, and in Rousseauan primitivism, animals, and fragments of ancient myths as spaces of cultural freedom. In turn, writers for children such as Alan Garner and William Mayne turned increasingly to modernism as a means of writing for children without patronising them. In this exploration, we will learn both about what children’s literature is and about how high modernism rests on the idea of the child, as firmly as ever romanticism did.

Among the texts we will read are:

Virginia Woolf – Witcherina and textual play, Nurse Lugton’s Curtain and The widow and the parrot

James Joyce The Cat and the Devil, The Cats of Copenhagen

Ernest Hemingway – The Faithful Bull and the plain style

William Faulkner – The Wishing Tree

Gertrude Stein, To do: an alphabet book

T S Eliot – Lear, play, nonsense and Old Possum’s Book of Practical Cats

Ted Hughes and Sylvia Plath – myths for children

Sylvia Plath, The Bed Book

Ted Hughes, How the Whale Became

Randall Jarrell The Bat Poet, and Kenneth Koch, Rose, where did you get that red?


Garner, Red Shift, Thursbitch

Mayne, Sand, Drift

We will also be reading extensively in modernist personal writings and we will be reading recent theoretical studies of children and children’s literatureby Jacuqline Rose, Perry Nodelman and David Rudd.

We will also be contextualising by reading these texts adjacent to others; so with Woolf, To The Lighthouse and Angelica Garnett’s memoir Deceived with Kindness; with Joyce, Portrait, of course; with Hemingway, Death in the Afternoon, for example. Obviously with Plath there’s a ridiculous amount that’s relevant, especially ‘Daddy’, ‘You’re’ and the story ‘The Shadow’. Hughes, ditto – just sooo much! – but obviously the children’s poem collections and lots in Birthday Letters.

General


**Week 1**
What is modernism and what is children’s lit?

**Critical reading**

**Modernism [electronic resource]**
Whitworth, Michael H
2007 | Malden, MA : Blackwell Pub
Introduction and ‘Modernism and Romanticism’
Jacqueline Rose, *The Case of Peter Pan,*
Chapters 1-3.


**Literary reading**

Ernest Hemingway – *The Faithful Bull* and the plain style

If you haven’t read *Ferdinand,* to which EH refers in the first sentence of TFB, it might be worth doing so

*Fiesta/aka The Sun Also Rises, Death in the Afternoon* and *The Dangerous Summer* (you don’t need to read the whole of these last two, but DA is helpful for TFB)


**Week 2**

**Literary texts**

Virginia Woolf, *Nurse Lugton’s Curtain* and *The widow and the parrot*

*To the Lighthouse*

James Joyce *The Cat and the Devil, The Cats of Copenhagen*

*Portrait of the artist as a young man*

**Other Reading**

Hermione Lee, Virginia Woolf, pp. 547ff

Marina Warner, *No Go the Bogeyman,* on nonsense.

Angelica Garnett, *Deceived with Kindness*

Week 3

T S Eliot – Carroll, Lear, play, nonsense and Old Possum’s Book of Practical Cats
TS Eliot
‘How pleasant to know Mr Lear’ and ‘How unpleasant to know Mr Eliot’
Old Possum’s Book of Practical Cats and Inventions of the March Hare (ed Ricks)
Lewis Carroll’s nonsense parodies in The Annotated Alice
Nonsense in The Waste Land and in the manuscript of The Waste Land(working title ‘He do the police in different voices)

Criticism


Hearn, Michael Patrick, How Pleasant Is It To Know Mr. Lear?, American Book Collector, 7.1, 1986, pp. 21-27


Week 4

Ted Hughes and Sylvia Plath – myths for children and mythic children?

Literary texts


Randall Jarrell The Bat Poet, and Kenneth Koch, Rose, where did you get that red?

Criticism

The biographical accounts of both have been deformed by faction fights, and are best skipped except for the DNB entries. Instead, read Plath’s Journals and Letters Home, and Hughes’s Letters.
Tunstall, Lucy: "Aspects of Pastoral in Sylvia Plath's 'Child''

Kilfoil, Kara: "'The Child's Cry/Melts in the Wall': Frieda Hughes and a Contemporary Reading of Sylvia Plath"

McCort, Jessica Hritz: "Alice in Cambridge: Sylvia Plath, Little Girls Lost, and 'Stone Boy with Dolphin"

Bentley, Paul: "Depression and Ted Hughes's Crow, or through the Looking Glass and What the Crow Found There"

Bradshaw, Graham: "Ted Hughes' 'Crow' as Trickster-Hero"


**Week 5**


**Literary Texts**

Garner, *Red Shift, The Weirdstone of Brisingamen, Boneland*

Mayne, *Sand, Drift*
**Criticism**


Rose, Peter Pan, details as above, Chapter 2 on Garner


Butler, Charles: "Alan Garner's Red Shift and the Shifting Ballad of 'Tam Lin'"


[http://www.theguardian.com/books/2010/apr/05/william-mayne-obituary](http://www.theguardian.com/books/2010/apr/05/william-mayne-obituary)


**Week 6**

Choose your own adventure; students each bring examples of material they find relevant.
Contemporary Poetry
Dr Erica McAlpine (erica.mcalpine@ell.ox.ac.uk)

Students often read poetry in period anthologies—The Norton Anthology of Modern and Contemporary Poetry, say, or The Penguin Book of Victorian Verse—or in large edited volumes titled something along the lines of William Wordsworth: The Major Works. But readers of contemporary poetry necessarily encounter poems as they appear in individual “collections”—slim volumes that usually work toward some particular mood, argument, or feeling. Reading poetry by the book instead of in an edited volume means paying attention not only to the poem at hand but also to what occurs around it: the poems printed just before and after it, its possible role (or roles) within the collection, and the immediate literary, cultural, and political contexts surrounding its publication. How does one poem connect to or shed light on the poems that precede or follow it in a volume? Are certain kinds of poems better for beginning or ending a book? What might we say about a collection as a whole that is distinct from what we might say about the individual poems within it? In what way might a collection of poems act as a response to another collection of poems published by the same, or a different, author? How does our current literary and political climate shape the kinds of books being published today? Can contemporary poetry exist outside of, or beyond, the book (i.e. digital poetry)?

Throughout this course, you will read 12 books of poems published by living writers. Each week you should pay close attention to how the assigned collections work as a whole as well as to how they have been received by reviewers, other contemporary poets, and their various reading publics. How does Rae Armantrout’s Versed relate to the Language movement? Is Alice Oswald’s Memorial a translation, an “excavation,” or something altogether original? In what ways might a first book like Sarah Howe’s Loop of Jade forge an identity—individual or collective? You will be asked to determine what makes a collection of poems a book, rather than a set of discrete poems, and you should try to relate the collections you read to other books of poetry being published today. In each seminar, we will explore two volumes in relation to one another, fostering this comparative approach.

TEXTS:

Frank Bidart: Desire (1997)
Kay Ryan: Say Uncle (2000)
John Ashbery: Your Name Here (2000)
Rae Armantrout: Versed (2010)
Alice Oswald: Memorial (2011)
Alicia Stallings: Olives (2012)
Claudia Rankine: Citizen: An American Lyric (2014)
Sarah Howe: Loop of Jade (2015)
WEEKLY SCHEDULE:


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

*Suggested further reading:*

On Muldoon:

On Ryan:
- Interview with Kay Ryan (by Sarah Fey), *The Art of Poetry No. 94.* *The Paris Review.*


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

*Suggested further reading:*

On Paterson:

On Stallings:


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

*Suggested further reading:*

On Carson:
- Anne Carson, “Variations on the Right to Remain Silent” (pdf provided)
Octavio Paz, “Translation: Literature and Letters” (pdf provided)
On Oswald:
Eavan Boland, “Afterward to Alice Oswald’s Memorial.”

Week 4: John Ashbery’s Your Name Here (2000) & Rae Armantrout’s Versed (2010).

Possible topics for discussion: life into poetry, or poetry into life; the Language school; meaning and form; elegy; should poetry make sense/should sense make poetry; avant-garde/experimental/digital poetics vs. the “mainstream.”

Suggested further reading:
On Ashbery:
- Rae Armantrout Versed Reader’s Companion: http://versedreader.site.wesleyan.edu/
- see also the journal L=A=N=G=U=A=G=E, poets Charles Bernstein and Bruce Andrews, and the Electronic Poetry Center (EPC) website at SUNY Buffalo.


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

Suggested further reading:
On Bidart:

On Gluck:

*Possible topics for discussion*: Poetry and identity; ways of writing about race/ethnicity; prose and mixed-genre poetry; language and image; “lyric.”

*Suggested further reading:*

On Rankine:

On Howe:

Modernism and Philosophy

Dr 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, Heidegger and Adorno will be recurrent figures. Writers studied on the course will include Joyce, Lewis, Stein, Stevens, Woolf and Yeats.

Provisional Outline

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.


2. Übermenschen

‘Nietzsche’s books are full of seductions and sugar-plums [. . .] and have made an Over-man of every vulgarly energetic grocer in Europe’ (Wyndham Lewis). In this class we shall consider Nietzsche’s influence on modernism and the extent to which he can be regarded as one of its early theorists or practitioners.


3. 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.


4. The Grammar of Doubt

‘No, no, nothing is proved, nothing is known’ (Woolf – ‘The Mark on the Wall’). In this session we shall examine to what extent Woolf can be regarded as a sceptic about knowledge, while also considering the broader role of doubt in her work.


5. Subjectivity and Art

‘Talk to me of originality and I will turn on you with rage’ (Yeats). In this session we shall consider how Yeats’s ideas about subjectivity influence his theory and practice of art.


6. Negativity

‘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.


Empire and Nation

Dr Graham Riach (graham.riach@ell.ox.ac.uk)
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 through which challenges to empire were understood. We will examine resistance to empire that emerged both from social and textual margins, fractions and interstices, and from the nation as a locus where countervailing identities and solidarities were configured. The course is particularly interested in examining the literary antecedents of what we now call postcolonial writing, and in looking at some of the textual instances upon which colonial discourse theory has been founded. Special focus 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, related discourses of the time – travel, New Woman, degeneration, social improvement, Freud, masculinity – will be traced. Each week we will consider one or two of the works of the key writers of empire and nation in the period, and critical and literary writing relating to them.

Course outline

Week 1
Imperial Pastoral: Introductory Session on Colonial Discourse

Olive Schreiner, The Story of an African Farm (1883)
JM Coetzee, White Writing
Laura Chrisman, Rereading the Imperial Romance
Anne McClintock, Imperial Leather
Edward Said, Culture and Imperialism, chs. 1 and 2 at least

Week 2
The View from the Beach

R. L. Stevenson, South Sea Tales, 1891, 1892, especially ‘The Beach of Falesa’
Paul Carter, The Road to Botany Bay
Rod Edmond, Representing the South Pacific
Michelle Keown, Pacific Islands Writing
Pamila Gupta and Isabel Hofmeyr (eds), Eyes Across the Water

Film Screening
Joshua Logan, South Pacific (1958) – Eng Fac PN.U65.L64 SOU DVD

See Also
Dylan Thomas, The Beach of Falesa (1st broadcast 2014)

Week 3
Undiscovered Countries; New worlds

W.B. Yeats, Responsibilities (1914)
E.M. Forster, A Passage to India (1924)
Richard Begam and Michael Valdez Moses (eds.) Modernism and Colonialism, chs, by May and Allen
Marjorie Howes, Yeats’s Nations
Saikat Majumdar, Prose of the World
Angela Smith, A Public of Two

This week and next you are welcome to book 10 minute slots to talk about your essay plans.

Film Screening
David Lean, A Passage to India (1984) – Eng Fac PN.G7.L43 PAS DVD-S

Week 4
Adventure Tales
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)

Patrick Brantlinger, Victorian Literature and Postcolonial Studies
Joe Bristow, Empire Boys
Jed Esty, Unseasonable Youth
Don Randall, Kipling’s Imperial Boy, ch 5 (‘Ethnography and the hybrid boy’)
John Tosh, Manliness and Masculinity in Nineteenth Century Literature

Cornelia Sorabji, Selected writing from India Calling - optional

Film Screening
Robert Day, She (1965) – Eng Fac PN.U65.P5335 SHE DVD

Week 5
Empire’s Certainties and Uncertainties
Joseph Conrad, Heart of Darkness (1899) and ‘Youth’ (1898/1902)

Robert Fraser, Victorian Quest Romance
Christopher GoGwilt, The Passage of Literature: Genealogies of Modernism in Conrad etc.
Benita Parry, Conrad and Imperialism

Film Screening
Werner Herzog, Aguirre, the Wrath of God (1972)

Week 6
National stirrings

Sol T. Plaatje, Mhudi (1930)
Mulk Raj Anand, Untouchable (1935)

Benedict Anderson, Imagined Communities (1991)
Partha Chatterjee, Nationalist Thought and the Colonial World: A Derivative Discourse?
Jessica Berman, Modernist Commitments
Kristin Bluemel, Intermodernism

Film Screening
BBC, Episode of Indian Summers (2015-2016)
Selected further reading:

Elleke Boehmer (ed.), *Empire Writing* (1998)
--- *Empire, the National and the Postcolonial: Resistance in Interaction* (2002)
Deepika Bahri, *Native Intelligence*, 2003
Peter Childs, *Modernism and the Post-Colonial* (Continuum, 2007)
Laura Chrisman, *Re-reading the Imperial Romance* (2000)
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
Ashis Nandy, *The Intimate Enemy*, 1983
Mary Louise Pratt, *Imperial Eyes: Travel Writing and Transculturation* (1992)
---, *In Other Worlds: Essays in Cultural Politics*, 1988
---, *The Postcolonial Critic: Interviews, Strategies, Dialogues*, 1990
Gauri Viswanathan, *Masks of Conquest: Literary Study and British Rule in India*, 1989
African Literature

Dr Tiziana Morosetti (Tiziana.morosetti@area.oc.ac.uk)

Ranging from Amos Tutuola’s classic The Palm-Wine Drinkard (1952) to Africa in contemporary science fiction, the course engages with some of the important cultural and political dynamics shaping the work of renowned African authors such as Wole Soyinka, Ayi Kwei Armah, Ama Ata Aidoo and Ken Saro-Wiwa, as well as with the emerging talents of younger novelists and playwrights.

Titles marked with an asterisk in the ‘Background Reading’ section and weekly readings are compulsory.

Background Reading


**Course outline**

**Week 1: Towards Independence**

Chinua Achebe, *Things Fall Apart*, 1958

Amos Tutuola, *Palm-Wine Drinkard*, 1952


**Week 2: Stage Encounters**

Ama Ata Aidoo, *Dilemma of a Ghost*, 1965

Ola Rotimi, *Our Husband Has Gone Mad Again*, 1966

Wole Soyinka, *The Lion and the Jewel*, 1962

Efua Sutherland, *The Marriage of Anansewa*, 1975


**Week 3: Disillusionment**

Chinua Achebe, *A Man of the People*, 1966

Ayi Kwei Armah, *The Beautiful Ones Are Not Yet Born*, 1968


**Week 4: ‘Tradition’ vs. ‘Revolution’**

J.P. Clark, *The Raft*, 1966

Femi Osofisan, *No More the Wasted Breed*, 1982

---, *Another Raft*, 1984

Wole Soyinka, *The Strong Breed*, 1973


**Week 5: War**

Chimamanda Ngozi Adichie, *Half of a Yellow Sun*, 2007


**Week 6: Re/Imagining Africa**

Buchi Emecheta, *The Rape of Shavi*, 1985


**American Fiction Since 2000**  
Dr Rachel Malkin (rachel.malkin@ell.ox.ac.uk)

This course explores the emergent concerns of the American fiction of the 2000s. As we consider what might be distinctive about recent novels, we will also examine the ways in which they negotiate the past and re-evaluate longer standing discourses. How have events of the 2000s affected literary writing? Is it useful to think about this period in terms of crisis? If contemporary fiction is haunted by a sense of aftermath, or ‘postness’, where are we situated now? What are the dominant moods and themes of this writing, and what visions of community and identity do these works present? What, if anything, do we still hope or expect that the novel, or literary writing more broadly, can do? While American intellectual and social contexts are important to these books, they also bear on wider discussions of the contemporary, and of fiction’s role. A further important frame for our thinking will be the importance of global or transnational contexts, as well as – or as opposed to – national ones. As well as identifying what these works share with one another and with critical projects, we will pay attention to their styles and formal aspects. There is a significant amount of primary reading for this course, so it will be helpful to focus on this in the first instance. Reading lists of theoretical and critical material are also provided. The following lists are not intended to be prescriptive or exclusive, and students are encouraged to pursue other directions if they prefer. It will be useful to think about your other reading in both American literature and contemporary literature when approaching these texts.


**Week 3)** Reading the Midwest: Ben Markovits: *You Don’t Have to Live Like This* (2015), Philip Meyer *American Rust* (2009)


**Week 6)**: Here and There: Chimamanda Ngozi Adichie *Americanah* (2013), Jhumpa Lahiri *Unaccustomed Earth* (2008)

**Further suggestions for primary reading:**

**Examples of 1990s/late 1980s fiction it might be helpful to look at:**

(As will be obvious, some writers have published work in both the 1990s and the 2000s!)

**Theoretical/sociological texts that may be useful for considering contemporary contexts:**


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

Wendy Brown *Undoing the Demos: Neoliberalism’s Stealth Revolution* (Zone Books, 2015)


Jonathan Crary *24/7: Late Capitalism and the Ends of Sleep* (Verso, 2013)


Karen E. Fields and Barbara J. Fields *Racecraft: The Soul of Inequality in American Life* (Verso, 2014)

David Harvey *A Brief History of Neoliberalism* (OUP, 2007 ed)


Philip Mirowski *Never Let a Serious Crisis Go to Waste: How Neoliberalism Survived the Financial Meltdown* (Verso, 2013)


**Journals and forums:**

Concern, Avidly http://avidly.lareviewofbooks.org, see also the posthumanities series of books at Minnesota UP, and the ‘New American Canon’ series at Iowa UP, for a sense of critical trends

**Criticism/secondary reading:**

*Anthology which may provide a helpful general reference: American Literature in the World: An Anthology from Anne Bradstreet to Octavia Butler* eds. Wai Chee Dimock et al (Columbia UP, 2017)


James Annesley *Fictions of Globalization: Consumption, the Market and the Contemporary American Novel* (Continuum, 2006)


Stephen Best and Sharon Marcus “Surface Reading: An Introduction” Special Issue The Way We Read Now *Representations* 108:1, Fall 2009


Bill Brown *Other Things* (Chicago UP, 2015)

Bruce Burgett and Glenn Hendler eds. *Keywords for American Cultural Studies* (New York UP, 2014 ed)

Gerry Canavan and Priscilla Wald eds. *American Literature* Special Issue Speculative Fictions 83.2, 2011

Cathy Caruth and Jonathan Culler eds. *PMLA* Special Issue Literary Criticism for the 21st Century 125.4, October 2010


Peter Coviello and Jared Hickman eds. *American Literature* Special Issue After the Postsecular 86.4, 2014

David Glimp and Russ Castronovo, eds. *ELN* Special Issue After Critique 51.2, Fall/Winter 2013


Andrew Hoberek, ed. *Twentieth-Century Literature* Special Issue After Postmodernism: Form and History in Contemporary Fiction 53.3, 2007

Alex Houen ed. *States of War since 9/11: Terrorism, Sovereignty and the War on Terror* (Routledge, 2014)
Heather Houser *Ecosickness in Contemporary US Fiction: Environment and Affect* (Columbia UP, 2014)


Gordon Hutner ed. *American Literary History* Special Issue The Second Book Project 25.1, 2013 (gives a sense of trends in the field of American literary studies over the last 15 years)

*Postmodern/Postwar – and After* eds. Jason Gladstone, Andrew Hoberek, Daniel Worden (Iowa UP, 2016)


Caren Irr *Toward the Geopolitical Novel: US Fiction in the Twenty-First Century* (Columbia UP, 2013)

David James and Andrzej Gąsiore eds. *Contemporary Literature* Special Issue Fiction since 2000: Postmillenial Commitments 53.4, Winter 2012

Fredric Jameson *Postmodernism, or, The Cultural Logic of Late Capitalism* (Verso, 1991 ed)


Lee Konstantinou *Cool Characters: Irony and American Fiction* (Harvard UP, 2016)


Theodore Martin *Contemporary Drift: Genre, Historicism, and the Problem of the Present* (Columbia UP, 2017)

Mark McGurl *The Program Era: Postwar Fiction and the Rise of Creative Writing* (Harvard UP, 2009)

Robert McLaughlin “Post-Postmodern Discontent: Contemporary Fiction and the Social World” *sympleque* 12.1-2, 2004

Ken Millard *Coming of Age in Contemporary American Fiction* (Edinburgh UP, 2007)

Pankaj Mishra “Beyond the Global Novel” Financial Times, 27 September 2013
http://www.ft.com/cms/s/2/6e00ad86-26a2-11e3-9dc0-00144feab7de.html

*Modern Fiction Studies* Special Issue Fiction after 9/11 57.3, Fall 2011

Ankhi Mukherjee *What is a Classic?: Postcolonial Rewriting and the Invention of the Canon* (Stanford UP, 2013)

Jeffrey Nealon *Post-Postmodernism, or, the Cultural Logic of Just-In-Time Capitalism* (Stanford UP, 2012)

Alondra Nelson ed. *Social Text* Special Issue Afrofuturism 2.71, Summer 2002


Aimee Pozorski *Falling after 9/11: Crisis in American Art and Literature* (Bloomsbury, 2014)

Judith Ryan *The Novel After Theory* (Columbia UP, 2011)


Rachel Greenwald Smith *Affect and American Literature in the Age of Neoliberalism* (Cambridge UP, 2015)


Rebecca Walkowitz *Born Translated: the Contemporary Novel in an Age of World Literature* (Columbia UP, 2015)


Lee Zimmerman ed. Special Issue Postmodernism, Then *Twentieth Century Literature* 57:3-4, 2011
Life Writing
Dr Kate Kennedy (kate.kennedy@wolfsom.ox.ac.uk)

This option will be taught in Wolfson College in Hilary Term 2018.

The content of the course:
The option examines life-writings (biography, autobiography, memoirs, letters, diaries) over a broad period; texts will be drawn mainly from literary life-writing and from the modern period, but students wishing to discuss examples from earlier periods or of Lives of non-literary figures will be able to do so, and students studying in any period of the Mst may take this option. The course will start with a broad discussion of the history, practices and strategies of the “life-writing” genre, and will look at five different approaches, with examples: family narratives, especially children writing about parents; women’s lives, especially autobiographies; diaries and letters, and how they are made use of in biography, especially in relation to memory and authenticity; the relationship between “life” and “work” in literary biography. All students will give at least one class presentation. Students will be able to write an essay on a topic of their choice which may go outside the selected texts for the seminars. There will be opportunities to discuss the choice of essay topics.

Course Plan:

The course will comprise four lectures and six seminars.

Weinrebe lecture series at Wolfson College on the theme of ‘Women’s Changing Lives’ (Leonard Wolfson Auditorium, four dates tbc in late January / February, Tuesday and Wednesday evenings, 5:30-7pm)

Seminars:

Week 1.
Introductory session on biography.

Week 2.

Week 3.
Topic: Autobiography

Week 4.
Topic: Life-Writing genres - letters, diaries, journals, notebooks.

Week 5.
Hermione Lee session, focussing on Henry James

Week 6.
One short informal presentation each on essay-topics for course assessment.

Optional preparatory reading:
In the area of biography, it would be advantageous to have read one, or two, large-scale biographies of your own choice. Here are some possible examples of outstanding biographies in a huge field, in no special order: Jonathan Bate’s *Unauthorised Life of Ted Hughes*, Ruth Scurr’s life of John Aubrey, Benjamin Taylor’s short life of Proust, Claire Tomalin’s life of Pepys, Dickens or Hardy, Leon Edel’s
one-volume version of his life of Henry James, Richard Ellmann’s life of James Joyce, Jenny Uglow’s life of Elizabeth Gaskell, Hogarth, Bewick, or The Lunar Men, or her book on Sarah Losh’s church, The Pinecone, Richard Holmes’s life of Shelley or two-volume life of Coleridge, or his book on Romantic science and literature The Age of Wonder, Roy Foster’s two-volume life of W.B. Yeats, Judith Thurman’s life of Colette, James Simpson’s two books on a year in the life of Shakespeare, 1599 or 1606, Fiona MacCarthy’s life of Burne-Jones, The Last Pre-Raphaelite, Alison Light’s Mrs Woolf & The Servants, Alex Danchev’s Life of Cezanne, Stacy Schiff’s life of Cleopatra, Susie Harries’s life of Pevsner, Lucy Hughes-Hallett’s life of D’Annunzio, The Pike, Lisa Cohen’s group biography of early 20th century women, All We Know, and Hermione Lee’s life of Virginia Woolf, Edith Wharton or Penelope Fitzgerald.

I. Selected Reading on Biography:


Backscheider, Paula, Reflections on Biography, New York, Oxford University Press, 1999

Barnes, Julian, Flaubert’s Parrot, Cape, 1984


Boswell, James, Boswell’s Life of Johnson, ed. R.W. Chapman, Oxford World’s Classics

Byatt, Antonia, Possession, Chatto & Windus, 1990

Clifford, James, Biography as an Art: Selected Criticism, 1590-1960, Oxford University Press, 1962


Edel, Leon, Writing Lives: Principia Biographia, Norton, 1984

Ellis, David, ed, Imitating Art: Essays in Biography, Pluto Press, 1993

Ellis, David, Literary Lives: biography and the search for understanding, Oxford, OUP, 2000

Empson, William, Using Biography, Chatto & Windus, 1984

Epstein, William H, ed, Contesting the Subject: Essays in the Postmodern Theory and Practice of Biography and Biographical Criticism, Purdue University Press, 1991


Gittings, Robert, The Nature of Biography, Heinemann, 1978


O’Connor, Ulick, *Biographers and the Art of Biography*, Quartet Books, 1993


Strachey, Lytton, *Eminent Victorians*, Chatto & Windus, 1918

II. Selected Reading on Autobiography:

Students will probably want to make their own choices of autobiographies for discussion, but a few suggestions to read before the course might include: Virginia Woolf’s “Sketch of the Past” in *Moments of Being*, Robert Graves’s *Goodbye to All That*, Richard Wolheim’s *Germs*, Nabokov’s *Speak, Memory*, Hilary Mantel’s *Giving up the Ghost*, Lorna Sage’s *Bad Blood*, Blake Morrison’s *And When Did You Last See Your Father?*, Philip Roth’s *Patrimony* and *The Facts*, Janet Frame’s *An Angel at my Table*, or Joan Didion’s *The Year of Magical Thinking*.

Treadwell, James, *Autobiographical Writing and British Literature*, 1783-1834, OUP, 2005
