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Disclaimer

We expect the contents of this booklet to be updated over the course of the summer, due to the planned arrival of new staff. If any changes are made, we will issue an updated version and students will be informed.

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Introduction to the M.St. in English Language and Literature by Period, the M.St. in English and American Studies, the M.St. in World Literatures in English, and the M. Phil. in English Studies (Medieval Period)

Course convenors

- **650-1550 / M.Phil. (Medieval)**: Dr Siân Grønlie, Professor Andy Orchard
- **1550-1700**: Dr Kathryn Murphy, Professor Lorna Hutson
- **1700-1830**: Professor Fiona Stafford, Dr Freya Johnston
- **1830-1914**: Professor Kirsten Shepherd-Barr; Professor Matthew Bevis
- **1900-Present**: Professor Laura Marcus, Professor Kate Mcloughlin
- **English and American Studies**: Professor Lloyd Pratt, Dr Nicholas Gaskill
- **World Literatures in English**: Dr Graham Riach, Professor Patrick Hayes

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**, this will consist of 8 weeks of 2-hour classes, taught in Michaelmas Term.

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

In every strand, attendance is **compulsory**. If you are unable to attend a class because of illness or other emergency, please let your course-convenors know. Non-attendance without good cause may trigger formal procedures.
There is no formal assessment for the A-course, but written work and/or oral presentations may be required. Convenors will enter their informal assessment of performance on GSR, the Graduate Supervision Report system at the end of Michaelmas Term, and will provide feedback on class-presentations.

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 (Bibliography, Palaeography, Transcription, Book-History etc.)**

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

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

**B-courses: Post-1550; English and American; World Literatures strand**

In Michaelmas, the B-Course is divided into four sub-courses: 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.

**Assessment**

In Hilary Term, candidates will be required to submit an essay of 6,000-7,000 words on a topic related to the B-Course.

*Further details about the structure of the B-Course for all strands can be found here.*
C-Course: Special Options

These will be taught as 2-hour classes in weeks 1–6 of Michaelmas and Hilary Terms. Students must choose one of these options in each term. All C-course options are open to students in all strands – you do not have to choose an option which sits neatly within your strand boundaries. However, it is recommended that you consult with the option convenors if you are choosing an option outside of your area(s) of expertise.

You must register your preferred options online for both terms by 25th July 2018. 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 when planning your reading before the course begins. We strongly recommend that you start with your A and B-Course reading, and do not invest too much time in preparing for your C-Course options until these are confirmed.

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 an essay of 6,000–7,000 words on a topic related to the C-Course studied in that term.

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

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 10,000–11,000-word dissertation on a subject to be defined in consultation with the strand convenors, written under the supervision of a specialist in the Faculty, and submitted for examination at the end of Trinity Term.
Introduction to the M.Phil. in English Studies (Medieval Period)

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

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

1. The History of the Book in Britain before 1550 (Candidates will also be required to transcribe from, and comment on specimens written in English in a 1-hour examination)
2. Old English
3. The Literature of England after the Norman Conquest
4. 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 three essays of 6,000–7,000 words each in either Michaelmas Term or Hilary Term (depending on the term in which the course was offered).

Students will write a dissertation of 13,000–15,000 words on a subject related to their subject of study.
Each candidate’s choice of subjects shall require the approval of the Chair of the M.St./M.Phil. Examiners, care of the Graduate Studies Office. Details on approval of topics and timing of submission for all components are found in the *M.St. /M.Phil. Handbook*.

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

M.St. in English (650–1550) A-Course

Professor Andy Orchard & Dr Siân Grønlie

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

Introductory Reading

• Virgil, *Aeneid* (available in multiple translations)
• *The Riverside Chaucer*, ed. Larry Benson and F. A. Robinson – read *Troilus and Criseyde* and *The Canterbury Tales*
• *Sir Gawain and the Green Knight, Pearl, Cleanness, Patience*, ed. J. J. Andersson (London, 1996)
• Thomas More, *Utopia*
• *Tyndale’s New Testament*, ed. David Daniell

**Language Readers**


Many ME texts can be found online at [http://www.lib.rochester.edu](http://www.lib.rochester.edu)

**Introductions and Companions**

• Marc Amodio, *The Anglo-Saxon Literature Handbook* (Chichester, 2014)
• R. D. Fulk and Christopher Cain, *A History of Old English Literature* (Chichester, 2013)
• The Oxford Handbook of Medieval Literature in English, ed. Elaine Traherne and Greg Walker (2010)
• Middle English, ed. Paul Strohm (Oxford, 2009)

Michaelmas Term Programme

Weeks 1–2: Anthology, Miscellany & Meaning
Week 1: The Exeter Book of Old English Poetry and the Franks Casket
Week 2: The Auchinleck Manuscript and Flateyjarbók

Weeks 3–4: Tradition and Transmission
Week 3: Bede and Cædmon; Beowulf and Andreas
Week 4: Biblical Translations and Adaptations
(Texts to include Patience, Cleanness, Cycle Drama, Picture Bibles, Tyndale)

Weeks 5–6: Authors, Texts and Audiences
Week 5: Authorship and Revising the Text: Wulfstan's Sermo Lupi ad Anglos and Cynewulf's signed poems
Week 6: Women's Writing and Writing for Women
(Texts to include: Christina of Markyate, Katherine–Group, Margery Kempe)

Hilary Term Programme

Weeks 1–2 Literary Form and Genre
Week 1: Wulf & Eadwacer, Wife's Lament, Riddles
Week 2: Breton lay, romance, Malory
(Texts to include Marie de France, Chrétien de Troyes, Malory)

Weeks 3–4 The Politics of Medieval History and Historicisms
Week 3: Widsith, Orosius, Ælfric, Life of St Edmund, Anglo-Saxon Chronicle
Week 4: History and Saint's Life
(Texts to include: South English Legendary, The Golden Legend, Book of Martyrs)

Weeks 5–6: Multiculturalism and Cultural Context
Week 5: Latin and the Vernaculars
(Texts to include: Gesta Herwardi and Grettis saga; Celtic lyric and Latin elegiac
Week 6: Classical Myth and Legend
(Texts to include: Chaucer, Henryson, Sir Orfeo)
M.St. in English (1550–1700) A-Course
Michaelmas Term, 2018

Critical Questions in Early Modern Literature

Dr Kathryn Murphy, Professor Lorna Hutson and others

The class meets on Thursdays, 11.00am–1pm, History of the Book Room, St Cross Building.

This course is designed both to help you think about how to identify a research topic in Renaissance/early modern literary studies and, as a part of that process, to introduce you to major critical debates about how to approach and interpret the literary texts of the period. To this end, our classes each week will focus on a key primary text or texts, but will situate these within a framework of critical debate. Each of you will be asked to present a brief position paper on the critical debate for a particular week; you will be able to choose your topic in the induction and first class. The course offers a unique opportunity to engage with leading scholars who are themselves actively engaged in shaping the critical reception of early modern literature and in formulating the research questions that define it as an object of study. By the end of the course, you should therefore be well-informed about shifts in critical, editorial, and cultural–historical frameworks through which writings of the period have been interpreted. You should have a better understanding of how crucially these shifts inform the work of canon–formation and determine political and aesthetic reception of the early modern. You will also have been introduced to, or re–acquainted with, exemplary literary productions of the period. You should be in a good position to start identifying a topic, approach and questions for your own dissertation in readiness for individual dissertation meetings with the course convenor in week 6. There will be feedback on individual presentations and in convenors’ reports on the Graduate Supervision Report System (GSR).

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

Topics and Texts at–a–glance:

- Week 1. Introduction: ‘Renaissance Subjects’. [handout]
- Week 2. ‘Inkpots, Pedantry and Polyglottism’. [John Florio, Thomas Nashe]
- Week 3. ‘Spenser and Allegory’. [Spenser, Faerie Queene, book 1]
- Week 4. ‘Drama on Stage and Page’. [Shakespeare, Hamlet]
- Week 5. ‘Literary Criticism and Poetics’ [Samuel Daniel, Ben Jonson]
- Week 7. ‘Historicism: Stuart Restoration’. [Dryden, Cowley]
- Week 8. ‘The Female Signature: Gender and Style’. [Mary Queen of Scots; Katherine Philips]

Week 1: Renaissance Subjects (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: Pedants, Inkpots, and Polyglots (Kathryn Murphy with Lorna Hutson)**

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

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

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

**Primary Texts**


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

Secondary Reading

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

(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)


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


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

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

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


• 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
• Daniel Tiffany, *Infidel Poetics: Riddles, Nightlife, Substance* (Chicago, 2009) – not focused on the early modern, but interesting on linguistic obscurity and the languages of cant
• **Alvin Vos, ‘Humanistic Standards of Diction in the Inkhorn Controversy’, *Studies in Philology* 73/4 (1976), 376–96

**Week 3: Meddling with Allegory (Joe Moshenska with Kathryn Murphy)**

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


**Required secondary Reading:**

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

• Paul de Man; ‘The Rhetoric of Temporality,’ from *Blindness and Insight*.
• Rita Felski, *The Limits of Critique*, ch.2: ‘Digging Down and Standing Back.’

**Suggested secondary Reading:**
• Judith Anderson, *Reading the Allegorical Intertext*
• Bill Brown, ‘The Dark Wood of Postmodernity (Space, Faith, Allegory),’ *PMLA* 120.3 (2005), 734–50.
• *The Cambridge Companion to Allegory*, ed. Rita Copeland & Peter T. Struck (especially the chapters by Zeeman, Cummings, Murrin and Caygill)
• Angus Fletcher, *Allegory: The Theory of a Symbolic Mode*
• C.S. Lewis, *The Allegory of Love*
• Gordon Teskey, *Allegory and Violence*
• Jon Whitman, *Allegory: The Dynamics of an Ancient and Medieval Technique*

**Week 4: Drama on stage and page (Emma Smith with Lorna Hutson)**


• 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)
• Kirk Melnikoff, ‘Nicholas Ling’s Republican Hamlet (1603)’ in *Shakespeare’s Stationers: Studies in Cultural Bibliography* ed Maria Straznicky (2012)
• *Andrew Sofer ‘Dropping the Subject: the skull on the Jacobean Stage’ in his The Stage Life of Props*
• Tiffany Stern, ‘Sermons, Plays and Note-Takers: Hamlet Q1 as a “Noted” Text’, *Shakespeare Survey*, 66
• W.B. Worthen, *Shakespeare and the Authority of Performance* chapter 1 (1997)

**Week 5: Literary Criticism and Poetics: Ideas in Context (Michael Hetherington with Kathryn Murphy)**

Was there a unified and coherent vernacular poetic theory in the English Renaissance, and how should such writing inform our own literary critical work on the period? Modern scholars, whatever scruples they may otherwise have in favour of historical particularity and nuanced differences between the various texts of the early modern critical canon, often find themselves gesturing to a reified early modern (or “Tudor”, or “Elizabethan”, or “Metaphysical”) poetics. Brian Vickers, for example, in the introduction to his edited collection of Renaissance critical texts, writes that “writers in this period had a perfectly coherent theory of literature”, founded in a “union of rhetoric and ethics” and an unproblematic “agreement
between writers and readers over the representation of good and evil." It is likewise common to treat a
text like Sidney’s *Defence of Poesy* or Puttenham’s *Art of English Poesy* as a normative or exemplary
statement of doctrines widely shared among early modern writers. This class will challenge such
approaches and explore more particular and situated ways of apprehending the production of literary
theory in the period. This class will assume familiarity with Sidney’s *Defence* (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.

Please read Philip Sidney’s *Defence of Poesy* and at least two of the three other texts below:


  ed. Tom Cain (Manchester: Manchester University Press, 1995)

  Press, 2013)

Sidney’s *Defence of Poesy* is widely available in a range of editions. For the purposes of this class, those by
Gavin Alexander (London, 2004) or Robert Maslen (Manchester, 2002) are particularly recommended.

For those who wish to explore further the critical writings of 1599–1601, a list of other relevant works
from the period (by authors including John Davies, Joseph Hall, John Hoskyns and John Marston) is
available on request.

**Secondary Reading**

Extracts from Catherine Bates’s recent book—which aims to spark a critical debate about the way we
understand and use Sidney’s poetics—will be circulated in advance of the class. The other items listed
here either shed light on one of the primary works or provide wider context: feel free to consult any that
match your interests.

- Archer, Jayne Elisabeth, Elizabeth Goldring and Sarah Knight (eds), *The Intellectual and Cultural
  World of the Early Modern Inns of Court* (Manchester, 2011)
• Bednarz, James P., *Shakespeare and the Poets’ War* (New York, 2001)
• Finkelpearl, Philip J., *John Marston of the Middle Temple: An Elizabethan Dramatist in his Social Setting* (Cambridge, MA, 1969)
• Kneidel, Gregory, ‘Samuel Daniel and Edification’, *Studies in English Literature, 1500–1900*, 44 (2004), 59–76
• Manley, Lawrence, *Convention, 1500–1750* (Cambridge, MA, 1980), pp. 15–25, 106–33, 137–58
• Meskill, Lynn S., *Ben Jonson and Envy* (Cambridge, 2009), pp. 94–109

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


M.St. & M.Phil Course Details 2018-19 v1.1
• Feisal Mohamed ‘Confronting Religious Violence in Milton’s *Samson Agonistes*’ *PMLA* 120.2 (2005), 327–40.

**Week 7: The Politics of Regime Change: Literature of the Stuart Restoration (Paulina Kewes with Lorna Hutson)**

NB this class will take place in the Habakkuk Room at Jesus College.

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

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

There will be three presentations:


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


2. Please discuss Dryden’s response to, and construction of, the Restoration in Astraea Redux. Think in terms of genre, formal properties, cultural frames of reference, format and typography, etc.

3. Please do the same for Cowley.

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

Primary

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

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

- George Morley, Bishop of Worcester, A sermon preached at the magnificent coronation of the most high and mighty King Charles the 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).
- John Ogilby, The Entertainment of His Most Excellent Majestie Charles II . . . (London, 1662). [see The Entertainment of His Most Excellent Majestie Charles II in His Passage Through the City of
Secondary

- See also the Stuart Successions database and bibliographies available at [http://stuarts.exeter.ac.uk/](http://stuarts.exeter.ac.uk/).

**Week 8: The Female Signature (Lorna Hutson with Kathryn Murphy)**

This class is not about adding women into the canon; rather, it asks students to think about how we gender literary utterance, assigning it ‘feminine’ or ‘masculine’ characteristics. After all, for many people, the most compelling ‘feminine’ voices of the period are those of Shakespeare’s women characters and criticism often treats these as ‘women’s voices’. Boys were taught at grammar school to imitate the ‘women’s’ voices created by Ovid’s *Heroides* or *Letters of Heroines*; Sidney and Donne imitate Sappho. At the same time, good style is linked to masculinity, as we see in Jonson’s *Discoveries* (1641). Can women themselves produce a ‘woman’s voice’? Can they be said to achieve their own ‘style’? For this class, we
will consider Elizabeth Harvey’s theorization of the ‘ventriloquized voice’ and will focus on two case studies: first, the so-called ‘Casket Sonnets’, attributed to Mary Queen of Scots (1542–1587), and second, selected poems by the royalist Katherine Philips (1632–1664). For Mary Stewart, students will compare the sonnets as they appear in *Ane detectioun of the doingis of Marie Quene of Scottis* (1572 – you can consult this on EEBO, or in the Weston Library) with one modern edition, such as that by Clifford Bax or Antonia Fraser. What generic characteristics and paratextual framings encourage the Casket Sonnets to read these as ‘a woman’s voice’? For Katherine Philips, you will read a selection of poems, some of which turn on the questions of permission, authority and liability for writing and circulating poetry, as well as questions of judgement in reading and listening to it. How do these poems constitute the femininity of the writer and of the scene of poetic judgement?

Primary Reading:

- Mary Stuart, Casket Sonnets in *Ane detectioun of the doingis of Marie Quene of Scottis: tuiching the murther of hir husband, and hir conspiracie, adulterie, and pretensit mariage with the Erle Bothwell. And ane defence of the trew Lordis*, M.G.B. (St Andrews: Robert Lekprevik, 1572 or London, John Day, 1571) [On EEBO, and in the Weston Library]*
- Katherine Philips, from *The Collected Works of Katherine Phillips: the Matchless Orinda* ed. Patrick Thomas (Stump Cross Books, 1990), read the following: 1. ‘Upon the double murther of K. Charles, in answer to a libellous rime made by V. P.’; 33. ‘To Antenor, on a paper of mine w’th J. Jones threatened to publish to his prejudice’; 36. ‘To my excellent Lucasia, on our friendship. 17th July 1651’; 38. ‘Injuria amici’; 54. ‘To my dearest Antenor on his parting.’; 59. ‘To my Lucasia, in defence of declared friendship’; 69. ‘To my Lady Elizabeth Boyle, Singing --- Since affairs of the State &c’.*
- [You can also find these in *Poems by the most deservedly Admired Katherine Philips: The matchless Orinda* (London: 1667) which you can find on EEBO]

Secondary Reading: (asterisked items are required reading)

- Sarah Dunningan, *Eros and Poetry at the Court of Mary Queen of Scots and James VI* (Palgrave, 2002)


• Patricia Pender and Rosalind Smith, eds., *Material Cultures of Early Modern Women’s Writing* (Palgrave, 2014) [NB: chapters on Mary Stuart and Katherine Philips]


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

Professor Fiona Stafford & Dr Freya Johnston

**A-Course Michaelmas Term 2018 (Mondays 11 am)**

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

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

**Week 1**

• Alexander Pope, *The Rape of the Lock* (1714);

• John Gay, *Trivia, or the Art of Walking the Streets of London* (1716);


**Week 2**

• Thomas Gray, *Elegy Written In a Country Churchyard* (1751);

• Oliver Goldsmith, *The Vicar of Wakefield* (1766);


**Week 3**


**Week 4**
• James Boswell, *Journal of a Tour to the Hebrides* (1785);

**Week 5**

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

**Week 6**

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

**Week 7**

• George Gordon, Lord Byron, *Don Juan* (1818–24)

**Week 8**

• John Clare, ‘Bird’s Nest Poems’, *The Shepherd’s Calendar* (1827)

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

**Michaelmas Term 2018**

**Convenors: Professor Kirsten Shepherd-Barr & Professor Matthew Bevis**

This strand’s A-course aims to further students’ knowledge of the literature in the period 1830–1914, and to deepen their sense of established and emerging critical debates in the field. The course ranges across genres and modes, engaging with theatrical works, poetry, and prose writing, and classes will draw on both primary and secondary texts. Unless specified below, students are required to bring their own copies of the primary texts to class (the editions listed below are highly recommended). Each class will open with one or two presentations by students, who are asked to engage critically with the material, not just to summarize it. Access to some materials for the classes will be provided via two routes: either via the URLs below, or as scanned documents via Weblearn.

**Week 1 – Boundaries (MB, KSB)**
What does ‘culture’ mean in the nineteenth century? How does it develop across the period in a rapidly changing intellectual, social, political, and literary landscape? And how does the ‘theory’ of culture meet and part company with the ‘practice’ of it? This session focuses on the work of Matthew Arnold—the figure Henry James called ‘the poet of his age, of the moment in which we live, of our “modernity”’—in order to explore some key issues relating to culture. It also provides a literary toolkit for students engaging with this dynamic concept throughout the course, as well as broaching the problematics of ‘beginnings’ and ‘endings’ and the arbitrariness of periodization.

Primary Reading:

- Matthew Arnold, Preface to *Poems* (1853) + selected poems from *Complete Poems*, ed. Kenneth Allott (1979) – handout will be provided

Secondary Reading:

- Rita Felski, ““Context Stinks!”, *New Literary History* 42 (Autumn 2011)
- Introduction, *Twenty-First Century Approaches to Literature: Late Victorian into Modern*, ed. Laura Marcus, Michele Mendelssohn, and Kirsten E. Shepherd-Barr (2016); available as e-book via SOLO

**Week 2 – Science and Interdisciplinarity (KSB leading)**

This session reads examples of Darwin and other scientists as a way into ‘science’ in the period and how it relates to literature. The session will touch on key debates raised by scientific work, the ways in which we read these writings as literature, and the implications and challenges of ‘interdisciplinarity’ both in the 19th century and now.

Primary reading:
• Charles Darwin, extracts as follows, with links to where they appear on Darwin Online:
• http://darwin-online.org.uk/content/frameset?itemID=F373&viewtype=text&pageseq=1
• *The Descent of Man* (1871, first ed.): Part II, "Sexual Selection"
• http://darwin-online.org.uk/content/frameset?pageseq=13&itemID=F937.1&viewtype=side
• (p. 253 begin)
• http://darwin-online.org.uk/content/frameset?itemID=F1142&viewtype=text&pageseq=1
• George Eliot, excerpt from *The Mill on the Floss* (1860)—final chapter
• Gilbert and Sullivan, excerpt from *Princess Ida* (1884), Song number 15: ‘A Lady Fair, of Lineage High’. http://www.gsarchive.net/princess_ida/webop/pi_15.html
• John Tyndall, ‘Address Delivered before the British Association Assembled at Belfast, with Additions, 1874’. http://www.victorianweb.org/science/science_texts/belfast.html

Secondary reading:

• Laura Otis, ed., *Literature and Science in the Nineteenth Century: An Anthology* (2002), Introduction
• Charlotte Sleigh, introduction to *Literature and Science* (2010)
• Kirsten E. Shepherd-Barr, *Theatre and Evolution from Ibsen to Beckett* (2015)—see introduction and early chapters for evolution and Victorian culture, particularly pp. 32ff on Princess Ida

Week 3 – Maddened Selves (MB leading)

The word ‘subjectivity’ is a nineteenth-century coinage, and in the course of the period it came to mean both ‘the quality in literature or art which depends on the expression of the personality or individuality of the artist’, and ‘the condition of being dominated by or absorbed in one’s personal feelings, thoughts, concerns’ (*OED*). This class focuses on two dramatic poems published in the same year in order to explore Victorian debates about psychology, sanity, and madness. We also explore female ‘madness’ as rendered in an iconic story by Perkins Gilman.

Primary reading:

• Charlotte Perkins Gilman, ‘The Yellow Wall–Paper’ (1892)
Secondary reading:


**Week 4 – Nature and the Environment (KSB leading)**

In this session we focus on what nature and the environment meant in nineteenth-century contexts, through the prism of selected writers and across a range of genres. Where is ‘eco-criticism’ now, and how are we reading Victorian writers in relation not only to their own experiences of ecology, nature, and environment but in light of our own? The session also extends the study we made of science and literature in week 2.

Primary reading:

- Charles Dickens, *Our Mutual Friend* (Oxford Classics edition), chapter 1
- Thomas Hardy, *Two on a Tower* (1882)

Secondary reading:

- If you are interested in further sources of and on Victorian eco-crit: http://www.victorianweb.org/victorian/science/environment/index.html

**Week 5 – Comedy and Culture (MB leading)**
The nineteenth century is not generally renowned for its comedy, and yet the period witnessed increasing debate about the causes and effects of comic writing, and about how humour might be used to resist and respond to wider socio-political developments. By taking two novels from the 1880s—one from Britain, and one from the US—and considering them side-by-side, this class seeks to examine how—or whether—comedy may be used (and, perhaps, abused) as part of the work and play of culture.

**Primary reading:**


**Secondary reading:**

- George Meredith, *On the Idea of Comedy and the Uses of the Comic Spirit* (1877)
- Henri Bergson, *Laughter* (1900)

**Week 6 – Performance (KSB leading)**

George Henry Lewes observed toward the end of the century that ‘we are all spectators of ourselves.’ What accounts for this apparent emergence of a self-conscious performative element in everyday life and culture? How does it relate to the concomitant, and seemingly diametrically opposed, emergence of naturalism in the theatre—and where does ‘realism’ fit on this spectrum of performative modes? The session explores such questions through examples that specifically feature female playwrights.

**Primary reading:**

- Elizabeth Robins, *Alan’s Wife* (1893)
- Anna Cora Mowatt, *Fashion* (1845)
- Emile Zola, ‘Le Naturalisme au theatre’ (1878)
- G.B. Shaw, *How to Write a Good Play* and other extracts

**Secondary reading:**

Week 7 — Knowing Children (MB leading)

‘Realism’ as a literary term was inaugurated in this period. Realism, though, has not generally been seen in relation to another form that flowered alongside it: nonsense. This class brings two prose fictions into dialogue in order to reconsider some questions that exercised the age: What do children know? And how do we know children?

Primary reading:


Secondary reading:

- Seth Lerer, *Children’s Literature* (2008), chapter 9 on Nonsense

Week 8 – Essayisms (MB and KSB leading)

‘Essayical’, ‘essaying’, ‘essayish’, ‘essaylet’, ‘essayistic’, ‘essayism’: according to the OED, these are all nineteenth-century coinages. This class examines the many lives of the essay in the period—its styles, pleasures, and preoccupations—and considers why so many writers turned to the form in order to explore cultural, aesthetic, and socio-political questions.

Primary reading:

- Selection of essays by Ralph Waldo Emerson, Thomas Carlyle, John Ruskin, George Eliot, Robert Louis Stevenson, Oscar Wilde, Vernon Lee, William James, Walter Pater, and Virginia Woolf [handout will be provided]
Secondary reading:

- Thomas Karshan and Katie Murphy, eds., *Of Essays* (2018)

General information:

You might also prepare for the A-course by reading around in some of the edited collections below:

- Carol Hares-Stryker, ed., *Anthology of Pre-Raphaelite Writings* (1997)

Two particularly useful general studies:


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

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

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

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

Finally, two other superb sources of material:

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

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

A-course: literature, contexts, and approaches, 1900–present  
Thursday 9–11, History of the Book Room

Post-1900 Conveners:  
Professor Laura Marcus (laura.marcus@ell.ox.ac.uk)  
Professor Kate McLoughlin (kate.mcloughlin@ell.ox.ac.uk)

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. In weeks 2–8, a group of three members of the seminar will present for around 20 minutes on a question or topic inspired by the reading for the week in which they are presenting.

**Week 1: Models of Modernity (Professor Marcus and Professor McLoughlin)**

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

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

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

**Seminar reading**

• 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:

• Empson, William. ‘Compacted Doctrines’ (1977)
• Skinner, Quentin. ‘The Idea of a Cultural Lexicon.’ *Essays in Criticism* 29 no.3 (July 1979), pp.205–24

**Week 3: Formalisms and Historicisms (Professor Kate McLaughlin)**

**Seminar Reading**

• Marjorie Levenson, ‘What is New Formalism?’, *PMLA* 122.2 (March 2007), 558–69 (long version at http://sitemaker.umich.edu/pmla_article/home)
• Rita Felski, ‘Context Stinks!’, Context? special issue of New Literary History, 42.4 (Autumn 2011), 573–9

**Week 4: Modernist Narrative (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*]
• Michael Levenson, *Modernism and the Fate of Individuality: Character and Novelistic Form from Conrad to Woolf* (Cambridge University Press, 2005)

**Week 5: Theatre and Society (Dr Eleanor Lybeck)**

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

**Seminar Reading**

• John Osborne, *Look Back in Anger* (1956)
• Caryl Churchill, *Vinegar Tom* (1978)
Further Reading

- David Hare, *Racing Demon* (1990)
- Alex Sierz, *Rewriting the Nation: British Theatre Today* (London: Methuen Drama, 2011)

Week 6: Colonial Contact Zones (Professor Elleke Boehmer/Dr 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

- Laura Doyle and Laura Winkiel (eds.) *Geomodernisms: Race, Modernism, Modernity* (2005)
- Rod Edmond, *Representing the South Pacific* (Cambridge University Press, 1997)

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*. 

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(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)

**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)
• Paul Muldoon, *Songs and Sonnets* (London: Enitharmon, 2012)

Further reading
• Edward Said, from *On Late Style* (London: Bloomsbury, 2006)
• Ben Hutchinson, *Lateness and Modern European Literature* (Oxford University Press, 2016)

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

Professor Patrick Hayes  patrick.hayes@sjc.ox.ac.uk

Dr Graham Riach  graham.riach@ell.ox.ac.uk

The Colonial, the Postcolonial, the World:

Literature, Contexts and Approaches (A/Core Course)

The A-course comprises 8 x 2-hour seminars and is intended to provide a range of perspectives on some of the core debates, themes and issues shaping the study of world and postcolonial literatures in English. In each case the seminar will be led by a member of the Faculty of English with relevant expertise, in dialogue with one or more short presentations from students on the week’s topic. There is no formally assessed A-course work, but students are asked to give at least one presentation on the course, and to attend all the seminars. You should read as much as possible of the bibliography over the summer – certainly the primary literary texts listed in the seminar reading for each week. The allocation of presenters will be made in a meeting in week 0.

Seminars take place on Tuesdays from 11-1 in the History of the Book Room in the English Faculty, except the seminar in week 4, 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-qY
- Extracts from Johan Wolfgang von Goethe, Karl Marx and Friedrich Engels, Franco Moretti, Pascale Cassanova, Emily Apter and others.

Secondary


Week 2

**Colonial Discourse** (Professor Elleke Boehmer)

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

Primary

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

Secondary

- Edward Said, *Culture and Imperialism* (Cape, 1993)

Week 3
The (Un)translatability of World Literature (Dr 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

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

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

Primary

- The Oxford English Dictionary (especially 1989 print edition and online, 2000–)
• Florian Coulmas, *Guardians of the Language* (2016)


**Secondary**

• Charles Taylor, *The Language Animal* (2016)

**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 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

• Simon Gikandi, *Slavery and the Culture of Taste* (Princeton University Press, 2014)

Secondary

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

Week 6

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

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

Primary

Secondary


Week 7

**Autoethnography** (Professor Patrick Hayes)

This seminar is about the ways in which self-representation is affected by ideas about multiculturalism, diversity, and hybridity, particularly as those ideas function within the institutions of publishing, prize-giving, and reviewing. Particular attention will be paid to the handling of language variation and voice.

Primary

- Daljit Nagra, *Look We Have Coming to Dover!* (2007)

Secondary


Week 8

**The World at War** (Dr Kate Kennedy)

This session looks at how the world was written during the First World War. It examines nurses and soldiers’ narratives, writing about and from different parts of the world. Ranging from Rupert Brooke’s travels to Tahiti to Florence Farmborough’s description of the daily experience of a British woman in wartime Russia, this session will consider the First World War in its global dimensions.

Primary

- Rupert Brooke, Selection from his Letters
Alexander Craig Aitken, *Gallipoli to the Somme: Recollections of a New Zealand Infantryman* (1963) [If hard to find, excerpts will be available. Please contact tutor]

Secondary

- Santanu Das, *Race, Empire and First World War Writing* (2011) and *India, Empire and the First World War: Words, Images and Objects* (2018 [Forthcoming])

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

Dr Nick Gaskill & Professor Lloyd Pratt

Michaelmas Term

**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—far from it. It instead reads some key primary texts in light of several influential twentieth- and twenty-first-century frameworks for studying American writing, prose fiction in particular. The central assumption is that in order to understand American literature, you have to understand the ways others have understood 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. We will also attend to how scholars have answered several fundamental methodological questions: What are our objects of study? What geographical, national, institutional, or cultural frames are best suited to analyze those objects? What are the conditions necessary for a group of texts to be bundled together as a coherent literary tradition? What is the relationship of literature (and literary studies) to history and philosophy?

Each week we will expect you to have read the full primary text and selections from the secondary texts as listed below the bibliographic entry. You will receive an email from us 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 arriving in Oxford, you should concentrate on reading (or re-reading) the primary texts, all of which should be readily available. If you do have access to the secondary materials, we would recommend you start your reading of them as soon as possible.

In advance of Week 1, we will distribute a list of four questions we’ll use to guide our discussion of that week’s readings. We will provide a brief introduction to the readings at the beginning of each meeting. In Week 2, we 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. Any conflicts with attending the ALRS should be cleared in advance with the course-convenors.

**Week 1: What’s “American” about American Literature?**


**Secondary Sources (in chronological order)**

  - Ch. 1: “The Spirit of Place”
  - “Method and Scope”
- Book 3: Melville, especially Ch. X, “The Revenger’s Tragedy”
  - “The Sense of the Past”
  - “Preface”
  - Ch. 1: “Errand into the Wilderness”
  - Introduction
  - Ch. 1: “The Broken Circuit”
  - Recommended Ch. 5: “Melville and *Moby-Dick*”
  - Preface
  - Ch. 1: “Puritanism and the American Self”

**Week 2: Individual Meetings**

**Week 3: Philosophy and the Work of Style**

- --- *Nature* (1836)
- --- “The American Scholar“ (1838)

M.St. & M.Phil Course Details 2018-19 v1.1
- Divinity School Address (1838)
- “The Method of Nature” (1841)
- from *Essays: First Series* (1841)
  - “Self-Reliance”
  - “Compensation”
  - “Circles”
- from *Essays: Second Series* (1844)
  - “The Poet”
  - “Experience”
  - Ch. 1: “Self and Environment”
  - II: “Finding as Founding: Taking Steps in Emerson’s ‘Experience’”
  - Ch. 1: “Introduction: Frontier Instances”
  - Ch. 3: “Emerson’s Moving Pictures”
  - “Introduction: In the Mode of Water”
  - Ch. 1: “Standing Still”
  - Ch. 4: “Brain Walks: Thinking”

**Week 4: The Object of Study: From Myths to Interventions (and Back Again)**

  - Pt. 1, Ch. 1: “The Novel and America”
  - Pt. 2, Ch. 11: “The Failure of Sentiment and the Evasion of Love”
  - “Introduction: Practices of Hope and Tales of Disenchantment”

**Week 5: African American Literature and the Legacy of Slavery**
  o Preface
  o Ch. 1: “The Black Atlantic as a Counterculture of Modernity”
• Introduction
  o Ch. 1: “Innocent Amusements: The Stage of Sufferance”
  o Ch. 2: “Redressing the Pained Body: Toward a Theory of Practice”
  o Ch. 1: Historicizing African American Literature"
  o Ch. 3: “The Future of the Past”
• Best, Stephen. “On Failing to Make the Past Present,” *MLQ* 73.3 (September 2012): 453–74

**Week 6: Frames and Borders**

  o “Introduction: Halls of Mirror”
  o “Miniature America; or, The Program in Transplanetary Perspective”
  o “Introduction: Theory of World Literature Now”

**Week 7: Reports on Secondary Texts**

**Week 8: Reports on Primary Texts**

**Format of 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 end of Week 2. We 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 analysis 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* (Duke 2011)

Primary

- Ngozi Adichie, Chimamanda. *Americanah* (2013)
- Ward, Jesmyn. *Salvage the Bones* (2011)
B-COURSES

Overview

Students will usually take the B-Course classes in Michaelmas and Hilary that cover the MSt. period-strand on which they are registered, but (subject to the strand and course convenors’ permission) they may choose to join another course if it is in the best interests of their research. 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.

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<td>Practical printing workshop (Richard Lawrence)</td>
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M.St. in English (650–1550) and the M.Phil. in English (Medieval Period) B–Course

Palaeography, Transcription, 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 skills with discussion of the uses made of such skills in research.

The course will be taught by thirty-six classes:

- codicology, history of the book, editing and theories of material texts: Michaelmas weeks 1–6, Mondays and Tuesdays, 10.00–11.00
- palaeography (history of script): Michaelmas weeks 1–8, and Hilary weeks 1–4, Wednesdays, 10.00–1.00
- transcription: Michaelmas weeks 1–8, and Hilary weeks 1–4, Wednesdays 12.00–1.00

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 simply as pass–fail) in transcription and palaeography on Monday 11 February 2019 (week 5 of Hilary term) and by an assessed coursework essay or editing project, submitted soon after the end of Hilary term (date TBC). 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 further suggestions to suit their previous experience.

**M.St. in English (1550–1700) B-Course**  
Professor Adam Smyth

**Material Texts (Michaelmas Term)**

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

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

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

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


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? What new questions can a literary scholar ask in the light of the topics we cover on this B course?

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

**Weekly readings**

1. **What is the history of the material text?**

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

• Allison Deutermann and András Kiséry (eds), Forma l matters: Reading the materials of English Renaissance literature (Manchester University Press, 2013), ‘Introduction’, on the relationships between material and literary form.
• David Pearson, Books as History (The British Library/Oak Knoll Press, 2008)

2. The material text: format, paper, type

• *Joseph A. Dane, What Is a Book? The Study of Early Printed Books (University of Notre Dame, 2012), chapters 3 (ink, paper), 5 (page format), 6 (typography)
• Philip Gaskell, A New Introduction to Bibliography, (Oxford University Press 1972), pp. 9–39 (type), 57–77 (paper), 78–117 (format)
• 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

• *Claire Loffman and Harriet Phillips, A Handbook of Early Modern Editing (Routledge, 2016) – lots of short chapters exploring the range of editorial projects and theories alive today. Sample as much as you can.


• Michael Hunter, ‘How to Edit a Seventeenth-Century Manuscript: Principles and Practice,’ in The Seventeenth Century, 10, 277–310


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 — extremely useful selection of texts. Browse according to your interests.


• *Michel Foucault, ‘What is an Author?’, in Textual Strategies: Perspectives in Post-Structuralist Criticism, ed. Josué V. Harari (Cornell University Press, 1979), pp. 141–60

• 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’)


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


5. The history of reading and of book use


6. Collecting, preserving, and transmitting the text: collections and libraries

• Roger Chartier and Lydia G Cochrane, The Order of Books: Readers, Authors, and Libraries in Europe Between the Fourteenth and Eighteenth centuries (Polity, 1994)
• *Will Noel, ‘The Commons and Digital Humanities in Museums’, 2013 lecture on digital data, [www.youtube.com/watch?v=XPJ_kCiC15I](https://www.youtube.com/watch?v=XPJ_kCiC15I)
• Jennifer Summit, Memory’s Library: Medieval Books in Early Modern England (University of Chicago Press, 2008)

Early Modern Textual Cultures: Writing, Circulating, Reading (Hilary Term)

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

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 an abstract 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?

• *Arthur F. Marotti, Manuscript, Print, and the English Renaissance Lyric (Cornell University Press, 1995), esp. ‘Social Textuality in the Manuscript System,’ pp. 135–208
Week 2: Textual transmission: print, manuscript, orality

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

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

Week 3: Collections in College Libraries: the case of Nicholas Crouch
We will base this week’s discussion around the printed and manuscript collections of Nicholas Crouch, held at Balliol College. We’ll explore particular bibliographical resources, including the College Library’s donor register, and the various lists Crouch made, including a list of books he lent, from 1653 to 1689. We will consider Crouch’s own organisation of his books in lists he made and through shelf marks he added to volumes, and we will also think about issues of conservation and cataloguing. Are collections expressive of personality? Is there a legible ideological consistency to Crouch’s manuscripts and books? How do modern curators strike a balance between preserving Crouch’s collection as it was, and organising it for readers today? How does Crouch’s collection open up new perspectives on bibliographical culture?


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


• Joseph A. Dane, ‘Classification and Representation of Early Books,’ in Dane, The Myth of Print Culture, chapter 3.

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?

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

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

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


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


• Joseph Loewenstein, Ben Jonson and Possessive Authorship (Cambridge University Press, 2002)
Week 5: the Stationers’ Register

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

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

Week 6: non-books and baffling texts

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

M.St. in English (1700–1830) B-Course
Michaelmas Term

Material Texts, 1700–1830

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 you 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, printers, and publishers in the production and distribution of books;
6. apply and evaluate textual critical approaches to dealing with the problems of material texts.

Course Details

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

Week 1   Bibliography, book history, and literary study

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

Required reading

• Robert Darnton, ‘What is the History of Books?’, Daedalus, 111 (1982), 65–83 [available online via OxLIP and JSTOR]
• Robert Darnton, “‘What is the History of Books?’ Revisited’, Modern Intellectual History, 4 (2007), 495–508 [available online via OxLIP]
• Paul Eggert, ‘Brought to Book: Bibliography, Book History and the Study of Literature’, The Library, 13 (2012), 3–32 [available online via OxLIP]

Week 2   Manuscript, print, and meaning

M.St. & M.Phil Course Details 2018-19 v1.1
In our period, texts destined for print publication were handwritten before being reproduced in print. Can the same text have different meanings in manuscript and print? How might the transition from one medium to another have influenced how authors thought about and revised their works?

**Required reading**


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

**Week 3 Making books**

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

**Required reading**


**Week 4 Describing books**

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

*There is no required reading for this class.*
Week 5  
**Authors, publishers, and copyright**

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

**Required reading**


Week 6  
**Textual criticism and theories of editing**

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

**Required reading**


**Hilary Term**

**B Course: Textual Cultures, 1700–1830**

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

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

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

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

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

**General Reading**

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

- Margaret Ezell, *Social Authorship and the Advent of Print* (Baltimore, MD: Johns Hopkins University Press, 1999)
- Christina Ionescu, ed., *Book Illustration in the Long Eighteenth Century: Reconfiguring the Visual Periphery of the Text* (Newcastle: Cambridge Scholars, 2011) [available online via SOLO]
• Betty A. Schellenberg, *Literary Coteries and the Making of Modern Print Culture, 1740–1790* (Cambridge: Cambridge University Press, 2016) [available online via SOLO]
• Jack Stillinger, *Coleridge and Textual Instability: The Multiple Versions of the Major Poems* (Oxford: Oxford University Press, 1994) [available online via SOLO]
M.St. in English (1830–1914) B-Course
Michaelmas Term

Material Texts, 1830–1914

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 you 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, printers, and publishers in the production and distribution of books;
6. apply and evaluate textual critical approaches to dealing with the problems of material texts.

Course Details

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

Week 1 Bibliography, book history, and literary study

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

Required reading


Week 2 Manuscript, print, and meaning
In our period, most texts destined for print publication were handwritten before being reproduced in print. How can the medium of print shape the meaning of literary texts?

**Required reading**


Compare the unpublished version of ‘The Portrait’ in the Second Trial Book with the published version in *Poems*. What textual differences are there between the two versions? What differences are there in typography and layout, and how might these differences influence our reading of the poem?

**Week 3 Making books**

At the end of the eighteenth century, printed books were made in much the same way as they had been in the sixteenth century. However, the nineteenth century saw the mechanisation of book production and the advent of new technologies for reproducing texts and images. What effects did these developments have on the material form of books?

**Required reading**


**Week 4 Describing books**

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

*There is no required reading for this class.*

**Week 5 Authors, publishers, and copyright**
The expansion of the book trade in the nineteenth century created new opportunities for men and women to make a living from writing, while changes in copyright law extended authors’ rights as owners of their works. How did these developments influence the output of authors and perceptions of authorship itself?

**Required reading**

- Edmund Gosse, ‘Literature as a Trade’, *St. James’s Gazette*, 16 October 1890, pp. 17–18
  [supplied]
  [supplied]
- (You might also look at Riddell’s entry in the *Oxford Dictionary of National Biography* for an overview of her life and career.)

**Week 6 Textual criticism and theories of editing**

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

**Required reading**


**Bibliography, Theories of Text, History of the Book, Manuscript Studies: 1830–1914**

**Course convenors: Dr Will Bowers & Dr Oliver Clarkson**

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.
3. From Manuscript to Print.
4. Victorian Periodicals.
5. Serialisation.
7 & 8. Student Presentations.

Further reading

Books and book history
- Brake, Laurel, and Demoor, 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)
Sutherland, John, *Victorian Novelists and Publishers* (1976)

**Readers and reading practices**

**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 (1900–present day) B–Course**

The B Course for the MSt 1900–present has three different threads: (i) Material Texts Post–1900 (Michaelmas weeks 1–6); (ii) Material Methodology (Michaelmas weeks 1–8); and (iii) History of the Book 1900–present (Michaelmas weeks 7–8 and Hilary weeks 1–6)

**I Material Texts Post–1900**

The B Course begins in Michaelmas Term with Material Texts Post–1900, 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 1.5 or 2 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 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?

Material Texts Post-1900 is taught to students from three different MSt strands in Michaelmas Term, weeks 1–6: English Literature 1900–present, English and American Literature, and World Literature in English.

The full group will meet in weeks 1, 2, and 6. 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. For these small group sessions, no preparation is required but students should be prepared to contribute to discussion and share any ideas they may have about their potential areas of research interest. These sessions will be held in the Weston Library Visiting Scholars Centre on Level 2. You must leave your bags in the lockers at the Parks Road entrance to the library before gaining access to the Visiting Scholars Centre. You will also meet in small groups at the Weston in week 7 for a detailed guide to finding Bodleian resources.

Students from the 1900–present strand are also welcome to take part in the Handpress Printing workshops that run in Michaelmas and Hilary Terms, and in the Issues in Editing course that runs in Hilary Term.

Questions about the B Course in Michaelmas Term should be directed to Dr Michelle Kelly: michelle.kelly@ell.ox.ac.uk

If you have questions about particular lectures or workshops, contact Dr Chris Fletcher: chris.fletcher@bodleian.ox.ac.uk or Carly Watson: carly.watson@ell.ox.ac.uk

Material Texts: weekly lectures or workshops

Week 1. Bibliography, Book History, and Literary Study

Wednesday 10–11.30am, Lecture Theatre, Weston Library

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


Further reading

Week 2. The Material Text

Monday 10–11.30am, Lecture Theatre, Weston Library

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. Dead or Alive?

Friday 10am–12pm, Weston Bahari Room

Drawing upon unique and distinctive items from the Bodleian’s collections this introductory hands-on session considers books across centuries which draw attention to their own material qualities, from personal medieval productions, to artists’ books which celebrate supreme technical virtuosity, to avant-garde productions programmed to self-destruct. As such, it considers the boundaries of the book and raises questions of value, collecting, curation, and the future of the book in the context of the digital age.

Week 4. Off the shelf: Approaches to Research

Wednesday 10am–12pm, Weston Visiting Scholars Centre

Gathering together a range of diverse materials, this hands on session illustrates the different approaches that might be taken when developing research topics on Material Texts, including technical consideration of features, social and historical analysis, the editorial value of unpublished texts, original sources for life writing and the elasticity of bibliographic genre.

Week 5. The Book Unbound

Friday 10am–12pm, Weston Bahari Room

An introduction to sources for research in the Bodleian’s collections of modern manuscripts, archives, printed ephemera and ‘born-digital’ material. Accessing and negotiating complex archives can be challenging but is one of the most fruitful areas for new research. Digital material provides a rich but often highly unstable source for contemporary literary and historical studies – examples from the Bodleian’s Web Archive will be considered.

Week 6. Textual Criticism and Editing

Wednesday 10–11.30am, Lecture Theatre, Weston Library

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)

Week 7. Finding Bodleian Resources

Wednesday 10am–12pm, Weston Library

A session devoted to using online catalogues and other resources for searching and accessing Bodleian collections.

Week 8 What does a B Course essay look like?

Time and Venue TBC

This is a workshop run by B Course convenors to discuss the kind of research and research questions that you might take up for your B Course essays. Former MSt students offer accounts of how they arrived at their B Course essay topic, and the archival and theoretical materials that they used. There will be time for questions about the B Course essay and you will also have an opportunity to read B Course essays written by students in previous years.

(ii) Material Methodology

Michaelmas Term weeks 1–8

Friday 12–1pm, Horton Room, Weston Library
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), 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 Exam Regulations.

Dr Judith Priestman

judy.priestman@ell.ox.ac.uk

(iii) History of the Book 1900–present day

It is envisaged that all classes will be timetabled for Weds 10–12, but this is to be confirmed, as will be the locations of each class.

MT 2018
• Week 7. The Institution of Literature (1). Peter McDonald.
• Week 8. Reading Paratexts. Michael Whitworth

HT 2019
• 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.
• Weeks 5 and 6. Student presentations: Michael Whitworth and / or the Professor of Bibliography.

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

The B-course for the MSt in World Literature strand introduces students to the methodologies and theories of bibliography, manuscript studies, textual scholarship, and book history framed within the broad concerns and methodologies of world literature book history and the emergence and institutionalisation of the categories of world and postcolonial literature within global and local literary spaces and the publishing industry. The course begins in Michaelmas with a general introduction to theories and methodologies of material textual scholarship (i. Material Texts 1900–present) alongside an introduction to manuscript study and archive use in world literature (ii. Material Methodology), before moving on to specific discussion of the institutions of world literature in late Michaelmas and Hilary (iii. World Book History), culminating in student presentations and feedback on the B course essay project in week 3–6 of Hilary.
Please note that in addition to your A, B, and C Courses and Dissertation, you are expected to attend the Oxford Postcolonial Writing and Theory Seminar. Any conflicts with attending the Postcolonial Seminar should be cleared in advance with course convenors.

In preparation for the world literature subject specific aspect of the B course, students are asked to familiarise themselves with the suggested reading listed below, ideally before the start of term and at least before week 7 of Michaelmas.

(i) Material Texts Post–1900

The B Course begins in Michaelmas Term with Material Texts Post–1900, 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 1.5 or 2 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 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?

Material Texts Post–1900 is taught to students from three different MSt strands in Michaelmas Term, weeks 1–6: English Literature 1900–present, English and American Literature, and World Literature in English.

The full group will meet in weeks 1, 2, and 6. 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. For these small group sessions, no preparation is required but students should be prepared to contribute to discussion and share any ideas they may have about their potential areas of research interest. These sessions will be held in the Weston Library Visiting Scholars Centre on Level 2. You must leave your bags in the lockers at the Parks Road entrance to the library before gaining access to the Visiting Scholars Centre. You will also meet in small groups at the Weston in week 7 for a detailed guide to finding Bodleian resources.

Students from the World Literature strand are also welcome to take part in the Handpress Printing workshops that run in Michaelmas and Hilary Terms, and in the Issues in Editing course that runs in Hilary Term.

Questions about the B Course in Michaelmas Term should be directed to Dr Michelle Kelly: michelle.kelly@ell.ox.ac.uk
If you have questions about particular lectures or workshops, contact Dr Chris Fletcher: chris.fletcher@bodleian.ox.ac.uk or Carly Watson: carly.watson@ell.ox.ac.uk

Material Texts: weekly lectures or workshops

Week 1. Bibliography, Book History, and Literary Study

Wednesday 10–11.30am, Lecture Theatre, Weston Library

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**


**Further reading**


Week 2. The Material Text

**Monday 10–11.30am, Lecture Theatre, Weston Library**

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. Dead or Alive?**

**Thursday 10am–12pm, Weston Visiting Scholars Centre**

Drawing upon unique and distinctive items from the Bodleian’s collections this introductory hands-on session considers books across centuries which draw attention to their own material qualities, from personal medieval productions, to artists’ books which celebrate supreme technical virtuosity, to avant-garde productions programmed to self-destruct. As such, it considers the boundaries of the book and raises questions of value, collecting, curation, and the future of the book in the context of the digital age.

**Week 4. Off the shelf: approaches to research**

**Thursday 10am–12pm, Weston Visiting Scholars Centre**

Gathering together a range of diverse materials, this hands on session illustrates the different approaches that might be taken when developing research topics on Material Texts, including technical consideration of features, social and historical analysis, the editorial value of unpublished texts, original sources for life writing and the elasticity of bibliographic genre.

**Week 5. The Book Unbound**

**Thursday 10am–12pm, Weston Visiting Scholars Centre**
An introduction to sources for research in the Bodleian’s collections of modern manuscripts, archives, printed ephemera and ‘born-digital’ material. Accessing and negotiating complex archives can be challenging but is one of the most fruitful areas for new research. Digital material provides a rich but often highly unstable source for contemporary literary and historical studies – examples from the Bodleian’s Web Archive will be considered.

**Week 6. Textual Criticism and Editing**

**Wednesday 10–11.30am, Lecture Theatre, Weston Library**

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]

**Week 7. Finding Bodleian Resources**
A session devoted to using online catalogues and other resources for searching and accessing Bodleian collections.

**Week 8 What does a B Course essay look like?**

This is a workshop run by B Course convenors to discuss the kind of research and research questions that you might take up for your B Course essays. Former MSt students offer accounts of how they arrived at their B Course essay topic, and the archival and theoretical materials that they used. There will be time for questions about the B Course essay and you will also have an opportunity to read B Course essays written by students in previous years.

**(ii) Material methodology**

Michaelmas Term weeks 1–8

Dr Michelle Kelly

**Wednesday 9–10, Horton Room, 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. But we will also consider the use of literary manuscripts and archival materials in literary scholarship, and the kinds of research questions made possible through the use of archival materials. 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
- **Week 4** Manuscript Transcription
- **Week 5** Manuscript Transcription
- **Week 6** Manuscript Transcription
- **Week 7** Mock Examination
- **Week 8** Transcription Examination and Roundtable on the B Course essay

Course materials will be circulated from week to week.

**Reading Suggestions: Archives, Editing and Textual Scholarship**

• Carolyn Steedman, Dust. Manchester: Manchester University Press, 2001
• J. Stephen Murphy, ‘The Death of the Editor’, Essays in Criticism, 58:4, (2008), 289-310
• Gregory Crane, ‘Give us editors! Re-inventing the edition and re- thinking the humanities’, in Online Humanities Scholarship: The Shape of Things to Come, (University of Virginia/Mellon Foundation, 2010-03), http://cnx.org/content/m34316/latest/

(iii) World Literature Book History

Michaelmas Term 2018

WEEK 7 Tuesday, 11–1, St Hugh’s College (Venue TBC)

Instituting World Literature I (Professor Peter McDonald)

WEEK 8 Monday, 11–1, OUP, Walton Street (use Great Clarendon Street entrance)

OUP Archive visit (Martin Maw)

Hilary Term 2019

WEEK 1

Tuesday, 11–1, St Hugh’s (Room TBC)

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

Friday, 2–5pm, Oxford Brookes

Oxford Brookes Booker Prize Archive

WEEK 2
Tuesday, 11–1, St Hugh’s (Room TBC)

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

WEEK 3

Tuesday, 11–1, St Hugh’s (Room TBC)

Instituting World Literature II (Professor Peter McDonald)

WEEK 4–6

Tuesday, 11–1, St Hugh’s (Room TBC)

Student presentations

World Literature Book History: Background Reading

Book History: Key Texts


Examples from World Literature Book History

Book Length Studies


**Edited Collections**


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

**Required Reading:**

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

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

How do the prefaces, the headnotes, and the table of contents frame a knowledge of ‘world literature’ and/or some specific texts?

Who and where are its editors?

How has the anthology changed since it first appeared in 2004?

What are we to make of the fact that it appears under the Longman imprint?

How is the print edition supplemented digitally?

Are there any significant issues arising from the ways in which it uses its source materials?

How does it compare to other major anthologies targeting the same markets (e.g. Norton)?

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

The B Course for the MSt in English and American Literature has three different threads:

(i) Material Texts Post-1900 (Michaelmas weeks 1–6);
(ii) Material Methodology (Michaelmas weeks 1–8); and
(iii) the English and American Literature B Course (Michaelmas weeks 7–8 and Hilary weeks 1–6)

(i) Material Texts Post-1900

The B Course begins in Michaelmas Term with Material Texts Post-1900, 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 1.5 or 2 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 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?
Material Texts Post–1900 is taught to students from three different MSt strands in Michaelmas Term, weeks 1–6: English Literature 1900–present, English and American Literature, and World Literature in English.

The full group will meet in weeks 1, 2, and 6. 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. For these small group sessions, no preparation is required but students should be prepared to contribute to discussion and share any ideas they may have about their potential areas of research interest. These sessions will be held in the Weston Library Visiting Scholars Centre on Level 2. You must leave your bags in the lockers at the Parks Road entrance to the library before gaining access to the Visiting Scholars Centre. You will also meet in small groups at the Weston in week 7 for a detailed guide to finding Bodleian resources.

Students from the English and American Literature strand are also welcome to take part in the Handpress Printing workshops that run in Michaelmas and Hilary Terms, and in the Issues in Editing course that runs in Hilary Term.

Questions about the B Course in Michaelmas Term should be directed to Dr Michelle Kelly: michelle.kelly@ell.ox.ac.uk

If you have questions about particular lectures or workshops, contact Dr Chris Fletcher: chris.fletcher@bodleian.ox.ac.uk or Dr Carly Watson: carly.watson@ell.ox.ac.uk

Material Texts: weekly lectures or workshops

Week 1. Bibliography, Book History, and Literary Study

Wednesday 10–11.30, Lecture Theatre, Weston Library

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

- Robert Darnton, ‘What is the History of Books?’, Daedalus, 111 (1982), 65– 83 [available online via OxLIP and JSTOR]
- Further reading
- David Finkelstein and Alistair McCleery, eds, The Book History Reader (Routledge, 2002)


**Week 2. The Material Text**

**Monday 10–11.30, Lecture Theatre, Weston Library**

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. Dead or Alive?**

**Thursday 10am–12pm, Weston Visiting Scholars Centre**

Drawing upon unique and distinctive items from the Bodleian’s collections this introductory hands-on session considers books across centuries which draw attention to their own material qualities, from personal medieval productions, to artists’ books which celebrate supreme technical virtuosity, to avant-
garde productions programmed to self-destruct. As such, it considers the boundaries of the book and raises questions of value, collecting, curation, and the future of the book in the context of the digital age.

**Week 4. Off the shelf: Approaches to Research**

**Thursday 10am–12pm, Weston Visiting Scholars Centre**

Gathering together a range of diverse materials, this hands on session illustrates the different approaches that might be taken when developing research topics on Material Texts, including technical consideration of features, social and historical analysis, the editorial value of unpublished texts, original sources for life writing and the elasticity of bibliographic genre.

**Week 5. The Book Unbound**

**Thursday 10am–12pm, Weston Visiting Scholars Centre**

An introduction to sources for research in the Bodleian’s collections of modern manuscripts, archives, printed ephemera and ‘born-digital’ material. Accessing and negotiating complex archives can be challenging but is one of the most fruitful areas for new research. Digital material provides a rich but often highly unstable source for contemporary literary and historical studies – examples from the Bodleian’s Web Archive will be considered.

**Week 6. Textual Criticism and Editing**

**Wednesday 10–11.30am, Lecture Theatre, Weston Library**

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]

**Week 7. Finding Bodleian Resources**

**Thursday 10am–12pm, Weston Library**

A session devoted to using online catalogues and other resources for searching and accessing Bodleian collections.

**Week 8 What does a B Course essay look like?**

**Time and venue TBC**

This is a workshop run by B Course convenors to discuss the kind of research and research questions that you might take up for your B Course essays. Former MSt students offer accounts of how they arrived at their B Course essay topic, and the archival and theoretical materials that they used. There will be time for questions about the B Course essay and you will also have an opportunity to read B Course essays written by students in previous years.

**(ii) Material methodology**

Michaelmas Term weeks 1–8

Dr Michelle Kelly

**Wednesday 9–10, Horton Room, 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. But we will also consider the use of literary manuscripts and archival materials in literary scholarship, and the kinds of research questions made possible through the use of archival materials. 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
• Week 4  Manuscript Transcription
• Week 5  Manuscript Transcription
• Week 6  Manuscript Transcription
• Week 7  Mock Examination
• Week 8  Transcription Examination and Roundtable on the B Course essay

Course materials will be circulated from week to week.

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/

(iii) M.St. in English and American Studies: Hilary Term B Course

Hilary Term Weeks 1–6

Professor Merve Emre
As students and teachers of literature, nothing seems more natural to us than the act of reading—and yet reading is anything but natural. Its performance relies on specific material and cultural parameters: the physical spaces in which one reads; the size, shape, and organization of the textual objects to which one attends; the temporal, perceptual, and somatic habits one cultivates through scenes of literary instruction; the communities (like our classroom) in which one identifies as and embodies a specific type of reader (“a student or teacher of literature”). This course treats reading as a densely mediated activity. In this course, the study of reading sits at the intersection of book history and literary historicism, studies of print culture, and media theory.

In the first half of the class (Weeks 1–3), we will cover major contemporary debates in the study of reading and material texts. Each week, one person will present on the assigned texts and one person will respond to the presentation. (The presenter must email the respondent his/her presentation 72 hours in advance.) The presentations should both summarize the readings and make an argument about them; the response should engage with this argument in a critical and generous way. The presenter is welcome to bring in additional materials—novels, poems, plays, manifestos—so long as everyone in the class receives an emailed copy of these materials 72 hours in advance. After the presentations, we will discuss the readings as a group.

In the second half of the class (Weeks 4–6), you will each circulate a detailed outline of your B course paper: 5–10 pages with an abstract at the top detailing the argument. Include any documents you think we should have in hand as we read your outline and send us everything 72 hours in advance of the class meeting. On the day of your presentation, you will give a brief overview of your project and its aims. We will then discuss your submission as a group.

Required Texts

All readings can be downloaded as PDFs

Week One

- Stanley Fish, “Literature in the Reader” from Is There a Text in this Class? The Authority of Interpretive Communities (Cambridge: Harvard University Press, 1980)

Week Two

Week Three

• Mark Goble, “All Communications are Love,” Beautiful Circuits (New York: Columbia University Press, 2010)
• Franco Moretti and Dominique Pestre, Bankspeak: The Language of World Bank Reports (Stanford: Stanford Literary Lab, 2015)

Week Four

• Workshop

Week Five

• Workshop

Week Six

• Workshop
OPTIONAL MODULES and B-COURSES

Practical printing workshop for postgraduate students
Michaelmas Term 2018
Six sessions, Wednesdays 1.30-4.30, in the Bodleian printing workshop, Schola Musicae, Old Bodleian Library

These optional classes are open to all M.St. students, from any period.

Sessions are structured to provide practical experience of processes going into the making of a printed book in the hand-press period, and include type-setting by hand, imposing the forme (the structure of the book), printing text and images, proofreading, and sewing a pamphlet. The making of type and other printing surfaces, and the history of printing up to 1830, are covered in short lectures and examination of materials in the workshop. The aim of the module is, to quote R.B. McKerrow, to enable students to see a text 'not only from the point of view of the reader interested in it as literature, but also from the points of view of those who composed, corrected, printed, folded, and bound it.'

Issues in Editing
Hilary Term
Dr Carly Watson (carly.watson@ell.ox.ac.uk)

This optional course is open to all M.St. students working on literature post-1550 who are interested in writing about editorial issues for the B Course essay. This could mean proposing a new approach to editing a text and providing a sample of the edited text in an appendix, or it might mean analysing and evaluating the approach taken in a published edition (or editions). For further guidance on the forms the B Course essay can take, see Appendix 2 of the M.St. Handbook.

The course is focused on the theory and practice of modern scholarly editing (as distinct from editing as a creative practice or a professional practice in publishing). It is designed to help you develop an understanding of the theoretical and practical issues involved in editing texts from any period.

There is no need to register for the course in advance, and no preparation is required.

Course Outline

The course is taught in 1.5-hour classes over six weeks. Classes in Weeks 1–5 will explore various aspects of scholarly editing, from the different types of scholarly edition to the decisions involved in constructing and annotating a text. In Week 6 you will have the opportunity to discuss your plans for the essay in a short one-on-one consultation.

- Week 1 Types of edition
Optional Modules and B-Courses

- Week 2  Copy-text and variants
- Week 3  Plural versions
- Week 4  Annotation
- Week 5  Editing in the digital age
- Week 6  Writing the essay

General Reading

For an extensive and carefully structured bibliography of the literature of scholarly editing, see G. Thomas Tanselle’s syllabus for his Introduction to Scholarly Editing course, online at <https://rarebookschool.org/2014/tanselle/syl-E-complete.090302.pdf>. The list below offers a selection of works in this area as a starting-point for your own explorations.

- Sally Bushell, *Text as Process: Creative Composition in Wordsworth, Tennyson, and Dickinson* (Charlottesville: University of Virginia Press, 2009)
- Marilyn Deegan and Kathryn Sutherland, eds, *Text Editing, Print, and the Digital World* (Farnham: Ashgate, 2009) [available online via SOLO]
- ———— , *Textual Scholarship: An Introduction* (New York: Garland, 1992) [available online via SOLO]
Optional Modules and B-Courses

- J. Stephen Murphy, ‘The Death of the Editor’, *Essays in Criticism*, 58 (2008), 289–310
- ———————————, *Multiple Authority and the Myth of Solitary Genius* (Oxford: Oxford University Press, 1991) [available online via SOLO]

**Selected Editions and Text Archives**

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

**Print editions**


**Digital editions**
• Morris Eaves, Robert N. Essick, and Joseph Viscomi, eds, *The William Blake Archive*  
  <http://www.blakearchive.org/blake>  
• Ed Folsom and Kenneth M. Price, eds, *The Walt Whitman Archive*  
  <http://www.whitmanarchive.org/>  
• New Modernist Editing: an edition of Virginia Woolf’s ‘Ode Written Partly in Prose on Seeing the Name of Cutbush Above a Butcher’s Shop in Pentonville’  
  <https://nme-digital-ode.glasgow.ac.uk/>  
• Kathryn Sutherland, ed., *Jane Austen’s Fiction Manuscripts*  
  <www.jane austen.ac.uk>  
• Marta Werner, Julie Enszer, and Jessica Beard, gen. eds, *Dickinson Electronic Archives*  
  <http://www.emilydickinson.org/>  

**Latin for beginners (Medievalists and Early Modernists): optional course**

The English Faculty will offer an introductory Latin course for graduate students of medieval and early modern English literature. This will be in the format of a weekly 90-minute Latin grammar class taught in Michaelmas and Hilary Terms (October–March) by Dr Cressida Ryan, Faculty of Theology. Class size is limited to 18 and students will need to enrol formally. Students interested in taking Dr Ryan’s classes for the duration of the course are asked to submit an application in the form of a letter emailed to the Director of Graduate Studies (<graduate.studies@ell.ox.ac.uk>) by 25th July briefly outlining how learning Latin would be of benefit to them in their research. Students will be informed at their M.St. strand induction (or for PGR students, by the DGS), as to whether they have a place in the class, along with details of timetabling, location, etc. early in Michaelmas Term.
C-COURSES

Michaelmas Term C-Courses

Devotional Texts and Material Culture c. 1200–1500
Dr Annie Sutherland (Somerville) and Dr Jim Harris (Ashmolean)

This C course is intended to function as an innovative exploration of the devotional culture of the Middle Ages, co-taught throughout by Drs Sutherland and Harris. The considerable and varied literature of the period 1200–1500 will be its primary focus. As the proposal indicates, we will cover a range of texts, from the 13th century Ancrene Wisse to the 15th century Mirror of the Blessed Life of Christ (given the length of many of the proposed texts, in certain weeks we will recommend that students read selected extracts rather than works in their entirety). However, by combining literary work with the handling of relevant physical objects, we hope to encourage students towards a meaningful appreciation of the materiality of medieval devotional practice. We aim to equip students to read both texts and objects, and to recognise the affinities and disparities between textual and material literacies. All seminars will take place in the Ashmolean's teaching rooms, so as to facilitate access to the objects and images under consideration.

Week 1 Travelling and Staying Put
This week, we explore texts and objects associated with personal devotional practice. The materials selected encourage students to think about the itinerant devotion of the pilgrim alongside the stationary devotion of the enclosed religious.

Primary Texts


Ashmolean Objects

- AN1997.3 Pilgrim badge of John Schorne
- AN1997.12 Pilgrim badge of John Schorne
- AN1927.6410 Holy water ampulla
- Woodcut of St Anthony Abbot with votive offerings
- Israel van Meckenem, Mass of St Gregory (Indulgenced prints with and without the indulgence)
Week 2 Women and Men
This week, we explore the role played by gender in medieval devotional culture. We will consider men as makers of objects and as authors of texts intended for women, as well as considering women as patrons and authors. The texts and objects selected will also enable us to think about the gendered relationship between Christ and his mother, between Christ and the devotee, and between the devotee and Mary.

Primary Texts
- Julian of Norwich’s *REVELATIONS* [Windeatt, B. (ed.), *Julian of Norwich: Revelations of Divine Love* (2016)]
- Margery Kempe (ed. Windeatt, as above)

Ashmolean Objects
- WA2013.1.8 Virgin and Child reliquary, parcel gilt silver, enamel, rock crystal
- WA1908.220 Lamentation over the Dead Christ, enamel on copper, c.1480
- AN2008.10 Ivory triptych panel of the Crucifixion and the Virgin and Child Enthroned

Week 3 Saints and Narrative
This week, we explore the pervasive role played by hagiography in the devotional culture of the period. Considering relevant texts and objects alongside each other, we will encourage students to think about the ways in which literary and material depictions of saintly lives and deaths complement (and sometimes contradict) each other.

Primary Texts
- The saints’ lives of THE KATHERINE GROUP [Huber, E.R. and Robertson, E. (eds.), *The Katherine Group (MS Bodley 34)* (2016)]
- Selected lives from THE SOUTH ENGLISH LEGENDARY [D’Evelyn, C. and Mill, A.J. (eds.), *The South English Legendary* 3 volumes, EETS os 235, 236, 244 (1956-9)]
- Selected lives from *THE GILTE LEGENDE* [Hamer, R.F.S. and Russell, V. (eds.), *Gilte Legende* 3 volumes, EETS os 327, 328, 339 (2006-2012)]

Ashmolean Objects
- AN1836 p.146.488, Alabaster relief of the Martyrdom of St Bartholomew, c.1400–1450
- Alabaster relief of the Martyrdom of St Erasmus
- WA1933.22, St Sebastian, oil on panel, Southern Germany c.1450

Week 4 Bodies and Wounds
This week, we consider the iconography of Christ’s body in (and as) text and object. The literary and material witnesses selected will encourage students to reflect on the ways in which each contributes to the meditative experience of the user. The rich symbolism of Christ’s wounds will be a particular focus of
attention.

**Primary Texts**
- The prayers of the WOOING GROUP [Thompson, W.M. (ed.), *pe Wohunge of ure Lauerd* EETS os 241 (1958)]
- Richard Rolle’s *Passion Meditations* (ed. Ogilvie-Thomson, as above)
- Selected chapters from *Julian of Norwich* (ed. Windeatt, as above) and Margery Kempe (ed. Windeatt, as above)

**Ashmolean Objects**
- Woodcut of the Wounded Sacred Heart with the Arma Christi
- AN1927.6371 Pilgrim token mould with the head of John the Baptist
- Woodcuts of St Bridget of Sweden Adoring the Man of Sorrows

**Week 5 Orders and Institutions**
This week, we consider the role played by monastic and fraternal orders in the circulation of devotional texts and objects. The selected texts, with Franciscan and Carthusian affiliations respectively, will be viewed alongside objects which illuminate the part played by the Franciscans and Dominicans, among others.

**Primary Texts**

**Ashmolean Objects**
- AN2009.69, The seal of the Carmelite Prior of Oxford
- WA1949.104, Limoges pyx, copper alloy, gilding, enamel
- Crucifixion woodcuts in Franciscan and Dominican traditions

**Week 6 Recap and Presentations**
This week, we will ask all students to prepare brief presentations on their chosen texts / objects. In a collaborative session, we will encourage student feedback and reflection on individual presentations.
Chaucer before the Tales
Professor Vincent Gillespie
vincent.gillespie@ell.ox.ac.uk

An exploration of the works Chaucer wrote as he explored and refined his sense of poetic identity. We will look in detail at *The Book of the Duchess* and *The House of Fame*, his translation work on Boethius and the *Roman de la Rose*, and his paired works of *Troilus and Cressyde* and the *Legend of Good Women*. We can refine the course to suit the specific interests of people taking it, but *The House of Fame* will be key to our examination of Chaucer's sense of authorship and his growing understanding of the nature of the Poetic.

*I am happy to answer questions about the course. Please use the e-mail above.*

Reading Old English poetry: narrative, genre and style
Dr Daniel Thomas

The study of Old English poetry stands at an important crossroads, as the re-examination and renegotiation of long-standing paradigms and critical positions calls into question much of what we thought we knew about how poetry worked in the Anglo-Saxon period. This course will address these issues by focusing on the texts themselves, and particularly upon what an examination of narrative technique, genre, and poetic style can tell us about the composition and reception of Old English poems. The course will draw upon theoretic approaches to, particularly, narrative and genre, and will consider Old English poetry in relation to its known sources and analogues (in both prose and verse, Latin and Old English).

- **Week 1**: ‘In the beginning’: traditional poetics and the problem of genre
- **Week 2**: Epic poetry and the heroic mode
  (*Beowulf, Andreas, Exodus, Daniel, The Fight at Finnsburh, Waldere*)
- **Week 3**: Hagiographical narrative
  (*Juliana, Elene, Guthlac A/B, Andreas, The Fates of the Apostles, Judith*)
- **Week 4**: Subjectivity and selfhood: confessional narrative
- **Week 5**: Homiletic poetics
- **Week 6**: Canonic harmony and collective poetics
The primary texts listed for each week are indicative rather than definitive. Texts will be studied in Old English, so some prior study of the language is required. If you need to refresh your knowledge of Old English, you might want to look at an introductory guide such as Mark Atherton’s *Complete Old English* (London: Hodder Education, 2010) or Peter Baker’s *Introduction to Old English* (Chichester: Wiley-Blackwell, 2012). For a more detailed (but still user-friendly) look at how the language works, see Jeremy J. Smith’s *Old English: A Linguistic Introduction* (Cambridge: Cambridge University Press, 2009). There are numerous excellent introductions to contemporary narrative and/or genre theory. Particularly recommend are: Kent Puckett, *Narrative Theory: a critical introduction* (Cambridge: Cambridge University Press, 2016) and David Duff, *Modern Genre Theory* (Harlow: Longman, 2000).

The Old English poetic corpus is small, so it is possible to know it in some detail. You should try to familiarize yourself with as much of it as possible before the course begins, particularly the longer narrative poems. Parallel text editions such as those produced for the ‘Dumbarton Oaks Medieval Library’ will be particularly useful for this:


**Initial secondary reading (useful to look at some of this in advance if you can):**

- Bredehoft, Thomas A.: *Authors, Audiences, and Old English Verse* (Toronto: University of Toronto Press, 2009),
• Maring, Heather: *Signs that Sing: Hybrid Poetics in Old English Verse* (Gainesville: University of Florida Press, 2018).
• Robinson, Fred C.: *Beowulf and the Appositive Style* (Knoxville: University of Tennessee Press, 1985)
• Shippey, T. A.: *Old English Verse* (London: Hutchinson, 1972)
• Thornbury, Emily: *Becoming a Poet in Anglo-Saxon England* (Cambridge: Cambridge University Press, 2014)

### The New Theatre History: Dramatists, Actors, Repertories, Documents

**Dr Bart Van Es**

Some of the most exciting current work on Shakespeare and other early modern dramatists falls under the heading of ‘theatre history’. Through a re-examination of evidence, long-established orthodoxies in the story of British drama are being challenged. The compositional dates and authorial attributions of specific plays are no longer fixed in the way they were once thought to be. *Arden of Faversham, Edward III*, and *The History of Cardenio*, for example, are all included in the 2016 Oxford *Complete Works of Shakespeare*, while *Macbeth* and *Measure for Measure* are featured, as ‘genetic texts’, in *Thomas Middleton: the Collected Works*. Previously monolithic entities such as ‘the playtext’ or ‘dramatic character’ are now claimed by many scholars to be much less fixed as categories. At the same time, while old certainties are being challenged, new subjects for study have emerged into the discipline. There are now monographs that chart the histories of individual acting companies such as The Queen’s or The Admiral’s Men, for example. Topics including ‘co-authorship’, ‘textual revision’, and ‘theatrical rehearsal’ are being studied at length for the first time.
This is a vibrant time for theatre history, but the conclusions of the new movement are by no means beyond dispute. Given the uncertain terrain, it is therefore imperative that graduate students become aware of current debates and the evidence they draw upon. In the first place, theatre history is a rich area for original research projects. Second, because theatre history is challenging long-established beliefs, knowledge of the subject is now important in other sub-disciplines, such as book history, the study of politics, the study of literary patronage, and ‘authorship studies’.

This course will familiarize you with the research methodologies and documents that underlie the new history. We will look at repertory study, co-authorship, and company identity and at categories of document such as the ‘actor’s part’, the ‘backstage plot’, and the so-called ‘foul papers,’ or rough copy, produced by dramatists. Each week discussion will focus on an individual play as well as on a class of documents. Dramatists touched on will include Shakespeare, Marlowe, Jonson, and Fletcher alongside lesser-known figures like Munday, Daborne, and Broome. By the end of the course, students should be in a position to understand and critique the assumptions made by modern editors (including those of the Oxford Shakespeare). They should also be equipped to produce fresh research.

General Background Reading


Week 1: Change at one Playhouse: *Dr Faustus* at the Rose

Philip Henslowe, who was financially responsible for the Admiral’s Men at the Rose theatre, and whose son-in-law Edward Alleyn was his theatre’s lead actor, has left telling contextual documents about early modern theatre. Using a play for which Henslowe paid for writing, props and revisions, Christopher Marlowe’s *Dr Faustus*, we will consider what contextual documents can reveal about plays. Questions raised in the class include: 1) What do financial lists reveal about the theatrical process, and what do they hide? 2) What do Henslowe’s diary entries tell us about collaboration and can you trace the result in the two versions of *Dr Faustus*? 3) How does knowing more about Edward Alleyn affect our reading of Faustus (in one or other form)? 4) How can prop and costume lists help us analyze *Dr Faustus*? 5) How does the date of publication of the A and B texts of *Dr Faustus* modify our knowledge of the play’s
relationship to Henslowe? 6) What does *Dr Faustus* tells us about Marlowe’s agency and identity as an author?

**Primary Texts**

**Faustus: Facsimile**

- **1604**
  

- **1616**
  
  http://eebo.chadwyck.com/search/full_rec?SOURCE=pgimages.cfg&ACTION=ByID&ID=V21791

**Faustus Editions**


**Henslowe Facsimile**


**Henslowe Editions**


**Secondary Reading:**


**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: Change: *The Malcontent* at St Paul’s and the Globe; *Orlando Furioso* in ‘Part’ and Printed Play**

This week we’ll compare printed texts of John Marston’s *The Malcontent*. It was published three times in 1604, once in earlier form and twice in revised form including additions and a new induction by John Webster. Feel free to read the play in a modern edited edition – but be sure to look at both versions of the text on EEBO. We’ll be thinking, this week about the extent to which a play should be thought of as a unified entity. Some scholars, notably Tiffany Stern, have argued that early modern plays should instead be thought of as assemblages of discrete objects, including actor’s parts, backstage plots, songs, and prologues. For this reason we’ll also look at the one surviving manuscript ‘part’ from the early modern professional theatre: the part of Orlando. I will give out handouts that set the manuscript part alongside the printed text of that play. Questions for discussion in the class might include: 1) What do the two versions of *The Malcontent*, and the information from *Orlando Furioso*, tell us about revision? 2) What do the two version of *The Malcontent* tell us about collaboration? 3) How do actor’s parts relate conceptually to whole plays? 4) How might variant texts complicate our dating of plays? 5) What impact did performance venue have on the shape of a play? 6) How did political censorship work?

**Primary Texts**

Facsimiles on EEBO


**Editions**


**Secondary Reading**


**Presentations**


**Week 3: Co-Authorship and Attribution: The Book of Sir Thomas More and Two Noble Kinsmen**

Work this week will focus on a play manuscript, *The Book of Sir Thomas More*, which directly features the hands of several playwrights – perhaps including Shakespeare – as well as theatrical personnel and scribes. We will consider the play in facsimile and will ask what editors have made of it. Alongside, *Sir Thomas More* we will look at another, later, example of co-authorship in Shakespeare and Fletcher’s *Two Noble Kinsmen*, which was excluded from the 1623 First Folio of Shakespeare’s plays and was published independently as a quarto in 1634. Questions we will consider include the following: 1) What does *Sir Thomas More* reveal about theatrical revision? 2) What do the contrasting examples of *Sir Thomas More* and *Two Noble Kinsmen* tell us about the varieties of co-authorship for the early modern stage? 3) How certain can we be about authorial attribution? 4) What are the responsibilities of a modern editor when presenting a co-authored play? 5) What part does commerce play in co-authorship, both in the early modern theatre and in the present-day publishing world?

**Primary Texts**

**Facsimiles**


**Editions**


**Secondary Reading**


**Presentations**

**Presentation 1**: describe 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

**Presentation 2**: describe the text of *Sir Thomas More* as presented by John Jowett, Arden Shakespeare (London: Cengage, 2011)


**Week 4: Repertory: Poetaster and the Poet’s War**

The question of whether acting companies and playhouses had distinctive repertories has been a hot issue in theatre studies in recent years. On the one hand, scholars such as Scott McMillin and Sally-Beth MacLean (in *The Queen’s Men and their Plays*) have argued that particular troupes can be identified with a
defined style of dramaturgy (in the Queen’s Men’s case with ‘medley’ composition). On the other hand, theatre historians have also questioned the notion that certain companies were distinct in being more elite than others, with Henslowe’s practice in particular being ‘rescued’ from an earlier image of penny-pinching populism. Roslyn Knutson’s *The Repertory of Shakespeare’s Company* is an example of this kind of work. The Poet’s War (a literary quarrel involving Jonson, Marston, Dekker, and multiple playhouses that played out in the early years of the seventeenth century) is a good case study through which to explore debates about repertory. Jonson’s *Poetaster*, which played a part in that quarrel, is especially enlightening because it represents the world of Elizabethan playhouse rivalry (through the thin veil of a an ancient Roman setting). Questions this week include 1) were the children’s companies distinct in their repertory? 2) how easy is it to establish the repertory of an adult troupe? 3) how did the repertory of the Chamberlain’s Men change in response to competition? 4) can we distinguish between the audiences of particular playhouses? 5) how helpful are descriptive terms such as ‘elite’, ‘popular’, and ‘satirical’ when it comes to repertoires and plays?

**Secondary Reading**

- Scott McMillin and Sally-Beth MacLean, *The Queen’s Men and their Plays* (Cambridge: Cambridge University Press, 1998)


**Presentation 2:** Present the case for the existence of a serious War of the Theatres based on the work of James P. Bednarz. Concentrate on Bednarz’s attempt to refute Knutson’s attack on him in Bednarz ‘Writing and Revenge: John Marston’s Histriomastix’, *Comparative Drama* 36 (2002), 21–51.

**Week 5: Actors: *Hamlet* and the Profession of Player**

Alongside repertory, the distinctive identity of individual actors has also become more important in early modern theatre history. Stars such as Robert Armin, Will Kemp, Richard Burbage, Edward Alleyn, and Richard Tarlton can all be shown to have had a significant influence on the plays in which they appeared.
and it is possible to establish quite substantial biographies for them. Beyond this, the relationship between actors and dramatists is also an important issue in book history and the history of authorship. The question of whether an ‘actorly’ oral theatrical tradition stood in contradistinction to an emergent author function in drama is very much up for debate. *Hamlet,* in its three early texts (Q1, Q2, and F), has been central to discussion of these questions. It was a vehicle for the Chamberlain’s lead actor Richard Burbage (whose later roles sometimes referred back explicitly to the Prince of Denmark). It was also, many have argued, a play that was made possible by Will Kemp’s departure from the company. In numerous works of ‘authorship studies’ the play-making prince is understood as a proxy for the author himself and as an expression of his new level of textual control. *Hamlet,* with its travelling players and with its hero’s ‘antic disposition’, gives access to a broad span of early modern acting styles. Questions for discussion include the following: 1) Did the power of actors stand in opposition to the power of playwrights? 2) Can we speak of developments in acting style during this period? 3) In what ways can knowledge of the original cast change our interpretation of specific plays? 4) Is Shakespeare’s position as actor-dramatist unique?

**Secondary Reading**


**Presentation 1:** Present the case for *Hamlet* as an author-centred play, concentrating on ‘Chapter 2: The Author Staged,’ in Jeffrey Knapp, *Shakespeare Only* (Chicago: University of Chicago Press, 2009)

**Presentation 2:** Present the case for *Hamlet* as an actor-centred play, concentrating on ‘Chapter 11: Richard Burbage,’ in Bart van Es, *Shakespeare in Company* (Oxford: Oxford University Press, 2013)

**Week 6: Shakespeare’s Texts and the New of Theatre History**

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

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

Primary Text

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

Secondary Reading

- Lukas Erne, Shakespeare and the Book Trade (Cambridge: Cambridge University Press, 2013)
- Jeffrey Masten, Textual Intercourse: Collaboration, Authorship, and Sexualities in Renaissance Drama (Cambridge: Cambridge University Press, 1997)
Presentations:


**Presentation 2:** Present the case for scepticism about stylometrics as used by Taylor and others. Concentrate on Tiffany Stern, ‘Some Forgery of Some Modern Author?’ Theobold’s Shakespeare and Cardenio’s Double Falsehood,’ *Shakespeare Quarterly* 62 (2011), 555–93.

**Presentation 3:** Provide a summary of the case made by Lukas Erne, *Shakespeare as Literary Dramatist* (Cambridge: Cambridge University Press, 2003)
Milton and the Philosophers
Dr Noël Sugimura, St John’s College
Michaelmas Term, 2018

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

Course Outline and Reading List

Recommended Texts


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).

**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/
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.
• Augustine, City of God, bk xi, ch. 17, 18, 22, 23; bk xii, ch. 4 and bk xiii, ch. 24 (creation of humankind).
• Stephen Fallon, Milton among the Philosophers, chapter 3 (‘Material Life: Milton’s Animist Materialism’), pp.79-110.

**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, DRNiv. 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].
• Harold Skulsky, Chapter 3 (‘The Creator Defended’), in Milton and the Death of Man, pp. 114–171.

Suggested Reading
• Aristotle, *Rhetoric* book I, chapters 1–2 (on rhetoric and character); *Rhetoric* book II, chapters 2–4, 5, and 7–11 and Aristotle’s *Poetics*, chapters 9, 13–14 – these will help you to reflect on how the relationships between the passions/pathos and ethos in relation to moral philosophy and rhetoric.

• Descartes, *Les Passions de L’Âme* (1649), or *Passions of the Soul* [especially article 70 on ‘wonder’]. A good translation of this text is available in *The Philosophical Writings of Descartes*, ed. J. Cottingham, R. Steinhoff, D. Murdoch, and A. Kenny, 3 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.


• Filippo Falcone, *Milton’s Inward Liberty* (James Clarke & Co Ltd, 2014), chapter 4 (‘Satan’s inward prison’) and chapter 5 (‘Christian liberty in Adam and Eve’).

Suggested Reading


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:


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).

Shakespeare, History, and Politics
Professor Paulina Kewes
Jesus College
MSt C-course MT2018

Weds of weeks 1–6, 5pm, TE Lawrence Rm, Jesus

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 dissension, 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 the 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(s)? How far does textual variation reveal the political significance of his plays? In what ways does he modify his use of language and dramatic means of expression to deal with a variety of political issues? What are the points of contact between the works of Shakespeare and the more explicitly polemical writings of his contemporaries?
1. *David and Batsheba, 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

• ------ How Shakespeare Put Politics on the Stage: Power and Succession in the History Plays (Yale UP, 2016).
• Manley, Lawrence and Sally-Beth MacLean, Lord Strange’s Men and Their Plays (New Haven, CT and London: Yale University Press, 2014).

2. 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 Holinshed’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 Pretensed Quene of Englande.


Secondary reading:

• Axton, The Queen’s Two Bodies: Drama and the Elizabethan Succession (London: Royal Historical Society, 1977).
• Highley, Christopher, Catholics Writing the Nation in Early Modern Britain and Ireland (Oxford: Oxford University Press, 2008).
• Hillman, Richard, Shakespeare, Marlowe and the Politics of France (Basingstoke: Palgrave, 2002).
• Holmes, Peter, Resistance and Compromise: The Political Thought of the Elizabethan Catholics (Cambridge: Cambridge University Press, 1982).


### 3. Richard II and Persons’s *Conference about the Next Succession to the Crowne of Inglend* (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:**


• *Shakespeare’s Reading Audiences* (CUP, 2017): ‘Reading Politics : History, Richard II, and the Public Sphere’.

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


4. **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).

5. *Hamlet(s)* and the Jacobean Succession

Supplementary reading: Daniel Rogers, ‘A discourse touching ye present estate and gouuernment of the kingdomes 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).


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.
• *How Shakespeare Put Politics on the Stage: Power and Succession in the History Plays* (Yale UP, 2016).


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.


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


6. Macbeth, Conspiracy, and King-killing: A View from Scotland

Supplementary reading: Holinshed, Chronicles, The Earl of Gowries Conspiracie Against the Kings Majestie of Scotland (1600); Sir William Alexander, A Short Discourse of the Good Ends of the Higher Providence, in the late attempt against his Majesties Person (1600) and Darius (1602); Joseph Hall, The Kings Prophecie; or, Weeping Ioy (1603); The Whole Prophesie of Scotland, England, and Some–Part of France, and Denmark, Henry Garnet, A Treatise of Equivocation, ed. D. Jardine (London, 1851)

Secondary Reading:


• Edwards, Francis. The Succession, Bye and Main Plots of 1601–1603 (Dublin, 2006).


• Kernan, Alvin, Shakespeare, the King’s Playwright: Theatre in the Stuart Court, 1603–1613 (New Haven: Yale UP, 1995).


• Murphy, Erin, Familial Forms: Politics and Genealogy in Seventeenth-Century English Literature (Newark: Delaware UP, 2011).


• Shapiro, James, 1606: William Shakespeare and the year of Lear (London: Faber & Faber, 2016).

• Shell, Alison, Catholicism, Controversy and the English Literary Imagination, 1558–1660 (Cambridge: Cambridge University Press, 1999).


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


• Doran, Susan, ‘Revenge her Foul and Most Unnatural Murder? The Impact of Mary Stewart’s Execution on Anglo–Scottish Relations’, *History*, 85 (2000), 589–612
• ------ ‘James VI and the English Succession’, forthcoming
• Hadfield, Andrew, *Shakespeare and Republicanism* (CUP, 2005)
• Kewes, Paulina, "'I ask your voices and your suffrages": The Bogus Rome of Peele and Shakespeare’s Titus Andronicus”, The Review of Politics, 78: 4 (2016), 551–70
• ------ *How Shakespeare Put Politics on the Stage: Power and Succession in the History Plays* (Yale UP, 2016)
• Mayer, Jean-Christophe (ed.), *The Struggle for the Succession in Late Elizabethan England: Politics, Polemics and Cultural Representations* (Montpellier: Astraea Collection, 2004),
• ------ ‘The Quest for a King: Gender, Marriage, and Succession in Elizabethan England’, *Journal of British Studies*, xli (2002), 259–90
• Skinner, Quentin, *Foundations of Modern Political Thought*

**Wordsworth and Coleridge 1797–1817**

The course examines several major episodes in the creative partnership of Wordsworth and Coleridge. Both poets were drawn to explore the resources that ‘conversation’ or the ‘conversational’ might offer for poetry; and their example exemplifies the point that, properly understood, ‘conversation’ need not imply anything like straight-forward agreement. This course offers an opportunity to study the ways in which works of imagination can arise from conversation – from mutual exchange and principled disagreement -- and in doing so invites students to question the validity of popular accounts of romanticism as a coherent theory or even an ‘ideology’. The relationship of Wordsworth and Coleridge produces many poems that stand independently in the greatness of their accomplishment; but those same poems can also be construed as participating within a more encompassing collaborative work. What differences might this make to our understanding of the achievements of both writers? Modern attempts to theorise romanticism mirror ambitions within the poets themselves to think with systematic purpose: Wordsworth and Coleridge both entertained serious philosophical and political pretentions, which overlapped but did not coincide; and they each set themselves (and Coleridge set Wordsworth) to cast those beliefs in verse. What happens to a philosophical belief when it turns into a piece of poetry? Finally, a conversational mode of creativity produces a body of work which is interinanimative and therefore unfixed. Very few of the major poems by either poet stood still; rather, they remained, even after publication, works in process, part of the claimed creative integrity of which lay precisely in that openness to the possibility of renewal and fluidity. How are we to conceptualise works written in such a spirit? (Are other literary works written in such a spirit? Are they all?) Taking into account both the manuscript record and the publication history of these works, how might we present them to a reader in a way which begins to capture the profusion of textual difference which is such an important part of their nature? (This may give students some ideas for their B course essay too.)
Basic texts


Valuable general accounts


Recommended biographies


Week One: Introduction: The Politics of the Many and the Sublimity of the One


Week Two: 1797: Accounting for Suffering

Coleridge, 'This Lime-Tree Bower my Prison', 'Kubla Khan'; Wordsworth, 'The Ruined Cottage', 'The Old Cumberland Beggar'.


Week Three: 1798, 1800: ‘One Work’: Construing and Misconstruing in the *Lyrical Ballads*


- John Beer, *Coleridge the Visionary* (1959)
- Gregory Leadbetter, *Coleridge and the Daemonic Imagination* (2011)

Week Four: The Recluse Project and the Beginnings of *The Prelude*

Coleridge, ‘Frost at Midnight’; Wordsworth, ‘Was it for this…’ (1798), *The Two-Book Prelude* (1798-9).

- Simon Jarvis, *Wordsworth’s Philosphic Song* (2009), 1-32
Week Five: The ‘Dejection’ Group: Crisis Writing


- Oliver Clarkson, ‘Wordsworth’s Lyric Moments (1802), Essays in Criticism 65, 125-43
- George Dekker, Coleridge and the Literature of Sensibility (1978)
- Simon Jarvis, Wordsworth’s Philosopher Song (2007), 195-213

Week Six: Writing Lives

Wordsworth, The Prelude (1805); Coleridge, Biographia Literaria (1817), chapters 1-4, 13-22.

- M.H. Abrams, Natural Supernaturalism: Tradition and Revolution in Romantic Literature (1971), 71-140
- Paul Hamilton, Wordsworth (1986), 75-125
- Geoffrey Hartman, Wordsworth’s Poetry 1787-1814 (1964), 163-259
- Simon Jarvis, Wordsworth’s Philosopher Song (2007), 137-94
- Susan Wolfson, Formal Charges: The Shaping of Poetry in British Romanticism (1997), 100-32
Prose Fiction of the Late Eighteenth Century
MSt C-course

Dr Freya Johnston

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

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

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

Week 2.
- Samuel Johnson, *The History of Rasselas, Prince of Abyssinia* (1759) and *The Fountains* (1766)
- Hugh Blair, Lecture XXXV: ‘Philosophical Writing—Dialogue—Epistolary Writing—Fictitious History’ (1783)

Week 3.
- Oliver Goldsmith, *The Vicar of Wakefield* (1766)
- Vicesimus Knox, ‘On Novel-Reading’ (1778)

Week 4.
• Ann Radcliffe, *A Sicilian Romance* (1790)
• J. and A. L. Aikin, ‘On romances’, ‘Against inconsistency in our expectations’, ‘An enquiry into those kinds of distress which excite agreeable sensations’ (1773)

**Week 5.**

• Tobias Smollett, *The Expedition of Humphrey Clinker* (1771)
• Jane Austen, *Lady Susan* (c. 1794)

**Week 6.**

• Jane Austen, *Volume the First, Volume the Second* (1780s–90s)
• [Rudolf Erich von Raspe], *Baron Munchausen’s Narrative of his Marvellous Travels and Campaigns in Russia* (1785/6)

**Primary Reading:**

• J. and A. L. Aikin, *Miscellaneous Pieces, in Prose* (1773)
• Jane Austen, *Teenage Writings* [1780s and 90s], ed. Kathryn Sutherland and Freya Johnston (Oxford World’s Classics, 2017), and *Lady Susan* (in e.g. *Minor Works*, ed. R. W. Chapman, and other paperback collections)
• Hugh Blair, *Lectures on Rhetoric and Belles Lettres* (1783)
• Vicesimus Knox, Essay 14: ‘Of Novel–Reading’, *Essays Moral and Literary* (1778)
• Charlotte Lennox, *The Female Quixote, or the Adventures of Arabella* [1752], ed. Margaret Dalziel (Oxford World’s Classics, 2008)
• [Rudolf Erich Raspe,] *Baron Munchausen’s Narrative of his Marvellous Travels and Campaigns in Russia* (1785 [London] and 1786 [Oxford]: text on Eighteenth-Century Collections Online); there are lots of other print editions with various titles, but please be sure to consult the 1786 one, printed in Oxford.
• ------., trans., *The History and Adventures of the Renowned Don Quixote* [1755], ed. Martin C. Battestin and O M Brack Jr. (University of Georgia Press, 2004)
• Laurence Sterne, *The Life and Opinions of Tristram Shandy, Gentleman* [1759–67], ed. Joan New and Melvyn New (Penguin, 2003) or Robert Folkenflik or Christopher Ricks
• Horace Walpole, *The Castle of Otranto, A Gothic Story* [1764], ed. Nick Groom (Oxford World’s
Secondary Reading:

- Joe Bray, Miriam Handley, and Anne C. Henry, ed., *Ma(r)king the Text: The Presentation of Meaning on the Literary Page* (Ashgate, 2000)
- E. M Forster, *Aspects of the Novel* (Edward Arnold, 1927)
- John Frow, *Character and Person* (Oxford University Press, 2014)
- Mary Lascelles, *Jane Austen and Her Art* (Oxford University Press, 1939)
- Michelle Levy, ‘Jane Austen’s Manuscripts and the Publicity of Print’, *ELH* 77 (2010), 1015–140
• Brian Southam, *Jane Austen’s Literary Manuscripts: A Study of the Novelist’s Development through the Surviving Papers* (Oxford University Press, 1964)
• Kathryn Sutherland, *Jane Austen’s Textual Lives: from Aeschylus to Bollywood* (Oxford University Press, 2005)
• Alexis Tadié, *Sterne’s Whimsical Theatres of Language: Orality, Gesture, Literacy* (Ashgate, 2003)
• Blakey Vermeule, *Why Do We Care About Literary Characters?* (Johns Hopkins University Press, 2010)
• W. K. Wimsatt, *The Prose Style of Samuel Johnson* (H. Milford, 1941)

Some useful resources:

• Jane Austen’s manuscripts: [http://www.janeausten.ac.uk/](http://www.janeausten.ac.uk/)
• UK reading experience database: [http://www.open.ac.uk/Arts/reading/UK/](http://www.open.ac.uk/Arts/reading/UK/)
• Database of British fiction, 1800–1829: [http://www.british-fiction.cf.ac.uk/](http://www.british-fiction.cf.ac.uk/)
Reading Visual Satire

Dr David Taylor

Eighteenth-century print culture was marked by new modes of visual satire, most notably the serial form of William Hogarth’s “modern moral subjects” and the arrival from Italy of caricatura, the introduction of which was to catalyze a so-called “golden age of caricature” during the reign of George I. In this course we will consider the literariness of such satirical prints. We’ll think about the textuality of their construction, their recourse to literary parody, their protocols of narrative and characterization, and their material form and circulation. Oxford is home to three outstanding archives of eighteenth-century caricatures – New College’s James Gillray collection and the Bodleian’s John Johnson and Curzon Collections – and our seminars will make significant use of these collections.

The course has two principal aims. First, it will encourage students critically to explore the vital and complex interaction of literary and visual cultures in the period. Second, it will invite students to think about how we engage with these images in our own research and writing, in particular in light of the mass digitization of the visual archive in recent years.

Students are advised to read Milton’s Paradise Lost, Fielding’s Tom Jones, and Edgeworth’s Belinda over the vacation.

Syllabus

Week 1. Graphic pamphlets?

For our first week we will look at a selection of satirical prints from across the period and read a series of essays on visual satire by critics from the eighteenth century to the present. The aim will be to consider the discursive nature of visual satire, attending not only to the different kinds of text that satirical prints include (titles, speech balloons, epigraphs, keys, etc.) but also to how far these images invite a mode of attention that we might characterize as readerly.

Core reading

- Banerji, Christiane, and Diana Donald, eds., Gillray Observed: The Earliest Accounts of his Caricatures in London Und Paris (Cambridge: Cambridge University Press, 1999), selections
- Thackeray, William Makepeace, An Essay on the Genius of George Cruikshank (1840)
Further reading


Week 2: Hogarth, harlotry, and the shape of narrative

In this session we will compare two narratives of prostitution, the first told through a sequence of six engravings (Hogarth’s A Harlot’s Progress) and the second through the first-person narrator of Cleland’s pornographic novel, Memoirs of a Woman of Pleasure. Our aim will be to consider the structures of narrative “progress”. What, for instance, might it mean to think of Hogarth as a novelist? And what is the relationship between morality, subjectivity, and the eroticization of the pained female body in these two “texts”?

Core reading

- Hogarth, William, *A Harlot’s Progress*

Further reading


Week 3: Character and caricature

This week will explore Hogarth’s vexed distinction between character and caricature, a distinction invoked by Fielding in the preface to Joseph Andrews. Building upon the previous week’s discussions of narrativity and novelistic realism, we will focus on Tom Jones – in which Hogarth is invoked several times – to ask what it is that makes a character in the mid eighteenth century and how far novelistic conceptions of character take their cue from visual archetypes (or vice versa).

Core reading

- Hogarth, William, *Characters and Caricaturas*
Further reading

• E. H. Gombrich, with Ernst Kris, “The Principles of Caricature,” *British Journal of Medical Psychology* 17 (1938), 319–42

Week 4: Visual parody as criticism

In this session we’ll look at how political caricaturists appropriated and parodied Paradise Lost. We’ll ask what such prints can tell us about the textual afterlife of Milton’s poem and its political resonances in the late eighteenth century, and we’ll also think about the critical function of visual parody in calling attention to shifts in or instabilities of genre – in this case, epic.

Core reading

• Selection of caricatures from the 1780s to the 1820s that parody Milton, especially those by James Gillray and James Sayers
• Milton, John, *Paradise Lost*
• Addison, Joseph, essays on Paradise Lost in *The Spectator*

Further reading


Week 5: Caricature, harm, and the female body

This week we’ll explore both how visual satire represents women and also the extent to which it was seen to be a gendered form in ways that aligned it with, but perhaps also distinguished it, from textual satire. We’ll broach these questions through a reading of Edgeworth’s Belinda, a novel that is especially concerned with the performance of gender, that is in part satirical, and that features one woman caricaturing another at great personal (and physical) cost.

Core reading

• Caricatures by Thomas Rowlandson and others responding to the Duchess of Devonshire’s involvement in the Westminster Election of 1784
Further reading


Week 6: Words, images, and the popular press

In this final session we’ll look at a number of satirical pamphlets that emerged from the remarkable collaboration between the caricaturist George Cruikshank and the satirist and publisher William Hone. These text-image hybrids are politically radical and were sold cheaply, circulating in great numbers. We’ll consider the verbal-visual interactions these pamphlets foster and the relationship between style, printed form, audience, and ideology on which they hinge. We’ll also ask how these works challenge what we take “the literary” and “the popular” to be.

Core reading

Hone, William, and George Cruikshank, *The Queen’s Matrimonial Ladder* (1820), *The Political House that Jack Built* (1821), *The Political Showman—At Home!* (1821), *The Man in the Moon* (1821), and *A Slap at Slop* (1822)

Further reading


General reading

- Bindman, David, Frédéric Ogée, and Peter Wagner, eds., *Hogarth: Representing Nature’s Machines* (Manchester and New York: Manchester University Press, 2001)
Writing the City, 1820–1920
Dr Ushashi Dasgupta, Pembroke College (ushashi.dasgupta@ell.ox.ac.uk)

C-Course, Michaelmas Term 2018

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?

- Amy Levy, *The Romance of a Shop* (1888)
- Alice Meynell, *London Impressions* (1898)
- 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:

- Isobel Armstrong, ‘Theories of Space and the Nineteenth-Century Novel’, *19*, 17 (2003), 1–21
• HJ Dyos and Michael Wolff (eds.), *The Victorian City: Images and Realities* (1973–6)
• Lauren Elkin, *Flâneuse* (2016)
• Nicholas Freeman, *Conceiving the City: London, Literature, and Art 1870–1914* (2007)
• Michael Irwin, *Picturing: Description and Illusion in the Nineteenth-Century Novel* (1979)
• Henri Lefebvre, *The Production of Space* (1974)
• Thad Logan, *The Victorian Parlour* (2001)
• Lawrence Manley (ed.), *The Cambridge Companion to the Literature of London* (2011)
• Deborah Parsons, *Streetwalking the Metropolis: Women, the City, and Modernity* (2000)
• FS Schwarzbach, *Dickens and the City* (1979)
• Mary L. Shannon, *Dickens, Reynolds, and Mayhew on Wellington Street: The Print Culture of a Victorian Street* (2016)
• Georg Simmel, ‘The Metropolis and Mental Life’ (1903)
• Anna Snaith and Michael Whitworth (eds.), *Locating Woolf: The Politics of Space and Place* (2007)
• Jeremy Tambling (ed.), *Dickens and London* (2009)
• Raymond Williams, *The Country and the City* (1973)
The Utopian Imagination, 1800 – 2472

Dr Charlotte Jones (charlotte.jones@st-hildas.ox.ac.uk)

‘A map of the world that does not include Utopia is not worth even glancing at’, Oscar Wilde wrote famously in 1895. For once, he wasn't being particularly controversial. The nineteenth century is what could be called a utopian moment, a period in history when material and social circumstances shifted so dramatically that anything seemed possible. Many of these utopian ideas, from votes for women to universal healthcare, began as impossible dreams and proved eventually prophetic. But what was the function of literature in political thinking at this time? What were the literary strategies used to conjure and publicise these visions?

Utopian novels are some of the most brilliant (and barmy) of all Victorian writing, providing a unique insight into the hopes, dreams, fears and obsessions of a society undergoing rapid transition. This C-course will explore the explosion in utopian writing during the nineteenth century by reading some of its most controversial and celebrated examples, from canonical works by William Morris and H.G. Wells, to books that were hugely popular in their day but have now fallen into obscurity. The course will start with a broad discussion of the history and strategies of utopian writing, before setting particular utopian texts in the context of the politics and counter-cultures of the nineteenth century: gender, colonialism, science, spiritualism, anarchism, and more.

Questions we will ask along the way include: How far is it possible for literary works to imagine a perfect world? Can such imaginings effect actual social change? Does dystopian fiction contradict utopian thought, or can dystopian writing produce utopian possibilities? (We will also visit the Bodleian Library to explore the William Morris archive.)

Primary Reading

The list below introduces the key themes, texts, and criticism for the course. The best-known authors (Morris, Bellamy, James etc) are available in OUP or Penguin editions; those that are difficult to source in hard copy should be available for free online (e.g. via archive.org), often in the first published editions.

The core works on which we will focus in class obviously only constitute a small number of possible texts relevant to this topic. Students will be able to write an essay on a subject of their choice which may go beyond the selected texts for the seminars. Please do feel free to email me at the address above if you have any questions.

Week 1: Ideologies of social dreaming
This class will focus on theories of utopia, and on some of the eccentric experimental communities actually set up during the nineteenth century (featuring free love, atheism, co-operatives, vegetarianism and, apparently, metempsychosis). We'll ask whether utopian writings are more useful as spaces of reflection or when harnessed to political projects, and we will also address the cultural specificity of the utopian tradition, interrogating the case for its western character.

- Etienne Cabet, *Travels in Icaria / The Voyage to Icaria* (1840)

**Week 2: Euchronias**

By taking us on a journey to an imagined better place, utopias risk introducing a fracture between the history of the real place and that of a society which exists outside of space and time, in a state of suspended harmony. In fact, we can even say that the concept of time, as we know it, has been banished from these utopias. What are we to make of this temporal rupture, not to mention the frequent reappearance of medieval pasts in utopian fictions of this period?

- Edward Bellamy, *Looking Backward* (1888)
- Mary Griffith, *Three Hundred Years Hence* (1836)
- William Morris, *News from Nowhere* (1890)

**Week 3: Heterotopias; or, spiritualism and science fiction**

According to Foucault, utopias, however fantastic, present an ordered, coherent whole, whereas heterotopia – ‘another’, or different, place – shatters our conception of the ordinary by raising disquieting questions about the establishment of order in culture. We’ll think about heterotopia in Victorian novels which link scientific innovations – electricity, wireless communication – to occult practices such as mesmerism, telepathy, magnetism and clairvoyance. And we’ll consider, of course, the links between utopia and science fiction.

- Edward Bulwer-Lytton, *The Coming Race* (1871)
- Byron A. Brooks, *Earth Revisited* (1893)
- John Macnie, *The Diothas; or, A Far Look Ahead* (1883)

**Week 4: Satirical utopias**
Satirical utopias signal a fundamental distrust about the utopian tradition – and as the nineteenth century progresses, we see an increasing number of ambivalent, sceptical, self-reflexive works, where the utopian model is used to criticise the present rather than open new paths to the future.

- Samuel Butler, *Erewhon* (1872)
- Mark Twain, *A Connecticut Yankee in King Arthur’s Court* (1889)
- Fredric Jameson, ‘Progress versus Utopia; Or, Can We Imagine the Future’, *Science Fiction Studies*, 9.2, Utopia and Anti-Utopia (1982), 147-158

**Week 5: Feminist utopias**

‘There is not even a utopian feminist literature in existence’, Shulamith Firestone declared in her 1970 classic *The Dialectic of Sex*. The statement was, of course, a polemical exaggeration. This week we’ll consider some utopic depictions of gender, as it is debated in early feminist works featuring single-gender, sexless and gender-equal societies.

- Elizabeth Burgoyne (“George”) Corbette, *New Amazonia* (1889)
- Charlotte Perkins Gilman, *Herland* (1915)

We’ll also explore the political dimensions of publishing in the nineteenth century by examining the short-lived utopian-feminist periodical *Shafts*.

- Anne K. Mellor, ‘On feminist utopias’, *Women’s Studies*, 9.3 (1982), 241-262

**Week 6: The dystopian turn; or, the city and cacotopia**

‘Death to Utopia! Death to faith! Death to love! Death to hope! thunders the twentieth century’, wrote one Russian revolutionary in 1901. This class will place the metropolis at the centre of the psychological and physical experience of utopia, exploring how crises in urban experience – from anarchist terrorism to the Paris Commune – led to the proliferation of dystopian writing at the *fin de siècle*.

- Henry James, *The Princess Casamassima* (1886)
- Richard Jeffries, *After London* (1885)
- H.G. Wells, ‘The Time Machine’ (1895)

**Secondary reading**

Starred are books upon which discussion will rely heavily, so it would be good to look at these before term begins if possible.

A full list of recommended critical reading for each week will be provided at the start of the course.

• *-- -- -- -- --* (ed.), *The Cambridge Companion to Utopian Literature* (Cambridge: Cambridge University Press, 2010)
• Freedman, Carl, ‘Science Fiction and Critical Theory’, *Science Fiction Studies*, 14.2 (1987), 180-200
• Frye, Northrop, ‘Varieties of Literary Utopias’, *Daedalus*, 94.2 (1965), 323-347
• *Jameson, Fredric, Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions* (London: Verso, 2005), esp. ch. 1
• Kerslake, Patricia, *Science Fiction and Empire* (Liverpool: Liverpool University Press, 2010)
• *Krishan, Kumar, Utopia and Anti-Utopia in Modern Times* (Oxford: Blackwell, 1987)
• *-- -- -- -- --*, *Utopianism* (Minneapolis: University of Minnesota Press, 1991)
• Leopold, David, ‘Socialism and (the Rejection of) Utopia’, *Journal of Political Ideologies*, 12.3 (2007), 219-237
• *Levitas, Ruth, The Concept of Utopia* (Hemel Hempstead: Philip Allan, 1990), esp. chs. 1-4 & 7
• Manuel, Frank and Fritzie Manuel, *Utopian Thought in the Western World* (Cambridge, MA: Harvard University Press, 1979)
• *Moylan, Tom, Demand the Impossible: Science Fiction and the Utopian Imagination* (London: Methuen, 1986)
• *Moylan, Tom, Scraps of the Untainted Sky: Science Fiction, Utopia, Dystopia* (2000), esp. Parts I & II
• *-- -- -- -- --* & Raffaela Baccolini (eds.), *Utopia/Method/Vision: The Use Value of Social Dreaming* (London: Peter Lang, 2007)
• Parrinder, Patrick, *Utopian Literature and Science: From the Scientific Revolution to Brave New World and Beyond* (Basingstoke: Palgrave Macmillan, 2015)
• *-----------, ‘The Three Faces of Utopianism Revisited’, Utopian Studies, 5.1 (1994), 1-37
• Shklar, Judith, ‘The Political Theory of Utopia: From Melancholy to Nostalgia’, *Daedalus*, 94.2 (1965), 367-381
• Wells, H. G., ‘Utopias’ [1939], *Science Fiction Studies*, 9.2 (1982), 117-121
• Williams, Raymond, ‘Utopia and Science Fiction’, *Science Fiction Studies*, 5.3 (1978), 203-214

**Collections of utopias**

• Carey, John (ed.), *The Faber Book of Utopias* (London: Faber, 2000)

**The Body in Victorian Literature, Science and Medicine**

Professor Sally Shuttleworth

How was the body thought and talked about in the Victorian period? This course explores how reading literary and scientific texts alongside one another changes how we answer this question, as well as how we approach both of those genres, and encourages students to ask wider questions about the meanings attributed to the body across time. In a period when innovations in technology and changing attitudes towards knowledge were creating what we now know as medicine, the body provided particularly fertile ground for the testing out of new ideas in both literature and science. What new pressures were brought to bear upon bodies as the century progressed? How did these change the way in which bodies were experienced? Did the representation of bodies in literature respond to these changes, and did this influence science and medicine in turn? The course considers these questions with the aid of a wide range of literary and scientific texts, and offers a grounding in the scholarly fields of literature and science and literature and medicine. It is taught by Professor Sally Shuttleworth along with postdoctoral researchers from the ERC-funded humanities project ‘Diseases of Modern Life: Nineteenth Century Perspectives’.
1 – The Meaning of Illness (Dr Hosanna Krienke)

Primary

• Elizabeth Gaskell, *Ruth* (1853)

Secondary

• Meegan Kennedy, *Revising the Clinic: Vision and Representation in Victorian Medical Narrative and the Novel* (Columbus: Ohio State University Press, 2010)

2 – Disability and the Body in Sensation Fiction (Dr Alison Moulds)

Primary

• —, *Poor Miss Finch*, ed. by Catherine Peters (Oxford: Oxford University Press, 1995)
• ‘Poor Miss Finch’, *The Saturday Review*, 33 (2 March 1872), 282–3

We will also look at extracts from Charles Bell Taylor’s ‘Clinical Lectures on Diseases of the Eye’, a series printed in the *The Lancet* in the 1880s and 90s.

Secondary

• —, *Enforcing Normalcy: Disability, Deafness and the Body* (London: Verso, 1995)
• Heather Tilley, Blindness and Writing: From Wordsworth to Gissing (Cambridge: Cambridge University Press, 2018)

3 – Decadence, Degeneration and Eugenics (Dr Sarah Green)

Primary
• M.P. Shiel, The Purple Cloud (1901)
• Arthur Machen, The Great God Pan (1894) and The Three Imposters (1895)
• Max Nordau, Degeneration (in German 1892, in English 1895) [selections]
• Francis Galton, Inquiries into Human Faculty and its Development (1883) [selections]

Secondary
• Stefano Evangelista ‘Death Drives: Biology, Decadence, and Psychoanalysis’ in Laura Marcus et al eds., Late Victorian into Modern (Oxford: Oxford University Press, 2016)
• Benjamin Morgan, ‘Fin du Globe: On Decadent Planets’, Victorian Studies (June 1 2016)
• Angelique Richardson, Love and Eugenics in the Late Nineteenth Century: Rational Reproduction and the New Woman (2003)

4 – Visions of Evolutionary Adaptation: Digestion, Consumption, and the Industrial Body (Dr Emilie Taylor-Brown)

Primary
• Wells, H. G. The Time Machine (1895)
  o The War of the Worlds (1897)

- Edwin Ray Lankester, *Degeneration: a Chapter in Darwinism* (1880)
- Samuel Butler, ‘Darwin Among the Machines’ (1863) and ‘Lucubratio Ebria’ (1865) in *A First Year in Canterbury Settlement with Other Earlier Essays* available: [http://nzetc.victoria.ac.nz/tm/scholarly/tei-ButFir.html](http://nzetc.victoria.ac.nz/tm/scholarly/tei-ButFir.html)

**Secondary**


**5 – Bodily Remains and the Gothic Imagination (Dr Alison Moulds)**

**Primary**

  - ‘Lot No. 249’, in *Round the Red Lamp and Other Medical Writings* (Kansas City: Valancourt, 2007), 142–174
- See also the extracts in Chapter 11 ‘Psychical Research’ in *The Fin de Siècle: A Reader in Cultural History c. 1880–1900*, ed. by Sally Ledger and Roger Luckhurst (Oxford: Oxford University Press, 2000)

**Secondary**

6 – Gender and Sexual Disease

• Sarah Grand, *The Heavenly Twins* (1893)
• Henrik Ibsen, *Ghosts* (1881)
• Algernon Charles Swinburne, ‘The Leper’, in *Poems and Ballads* (1866)
• Christabel Pankhurst, *The Great Scourge; and How to End It* (London: E. Pankhurst, 1913)
• Dr. Henry Smith, *The Warning Voice; or, Private Medical Friend* (London: Printed by the Author, 1860)
• Peter Baldwin, *Contagion and the State in Europe, 1830–1930* (Cambridge: Cambridge University Press, 1999) [chapter on syphilis]
• Ross Shideler, *Questioning the Father* (Stanford University Press, 1999)

Further Reading
• David Arnold, *Colonizing the Body: State Medicine and Epidemic Disease in Nineteenth-Century India* (California: University of California Press, 1993)
• Nicholas Dames, *The Physiology of the Novel: Reading, Neural Science, and the Form of Victorian Fiction* (Oxford University Press, USA, 2007)
• Kate Flint, *Victorians and the Visual Imagination* (Cambridge University Press, 2000)
• Michel Foucault, *The Birth of the Clinic* (Abingdon, Oxon: Routledge, 2003)
• Elaine Showalter, *Sexual Anarchy: Gender and Culture at the Fin de Siècle* (London: Virago, 1992)
• Michael Worboys, *Spreading Germs: Disease Theories and Medical Practice in Britain, 1865–1900*, (Cambridge: Cambridge University Press, 2000)
Fiction in Britain Since 1945: History, time and memory

Tutors: Dr Adam Guy and Professor Laura Marcus

Week 1: Historical Rupture and the Distortions of Memory

[PDFs of all primary text essays will be provided in advance]

Primary reading:
- Henry Green, *Back* (1946)
- Evelyn Waugh, *Brideshead Revisited* (1945)
- Philip Toynbee, *The Decline and Future of the English Novel*, Penguin New Writing, 23 (1945)

Recommended secondary reading:
- Marina MacKay *Modernism and World War II* (Cambridge: Cambridge University Press, 2007), chapters 4 and 5 (on Green and Waugh)

Week 2: Global History and Narratives of Development

Primary Reading
- Sam Selvon, *A Brighter Sun* (1952)

Recommended Secondary Reading

Week 3: Contingency and Futurity

Primary reading:
- Iris Murdoch, *Under the Net* (1954) and *Against Dryness* (1961)
- David Lodge, ‘The Novelist at the Crossroads’ in *The Novelist at the Crossroads and Other Essays*
Recommended secondary reading:


Week 4: Short Fictions of Exhaustion

Primary Reading

- Christine Brooke-Rose, *Go When You See the Green Man Walking* (Singapore: Verbivoracious Press, 2014 [1970])

Secondary Reading


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, *Patience* (after Sebald) [2012]

**Week 6: Beginning again and again...**


**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)
• ---, *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)
• Peter Middleton and Tim Woods, *Literatures of Memory: History, Time and Space in Postwar
Background reading for Week 1


Background Reading for Week 2

- ———, *Beyond Windrush: Rethinking Postwar Anglophone Caribbean Literature* (Jackson, MS: University Press of Mississippi, 2015)
University Press, 1992)
• Journal of West Indian Literature, 20.2 (2012) [special issue on Selvon]
• Malachi McIntosh, Emigration and Caribbean Literature (Basingstoke: Palgrave Macmillan, 2015)
• Alice Ridout and Susan Watkins (eds), Doris Lessing: Border Crossings (London: Continuum, 2009).

Background Reading for Week 3

• Malcolm Bradbury, The Novel Today: Contemporary Writers on Modern Fiction (Manchester: Manchester UP, 1977). (Important period piece on the perceived dominance of metafiction.)
• Nick Bentley, Radical Fictions: The English Novel in the 1950s (Oxford: Lang, 2007)
• Alice Ferrebe, Literature of the 1950s: Good Brave Causes (Edinburgh: Edinburgh UP, 2012)
• Andrzej Gasiorek, Post-War British Fiction: Realism and After (London: Edward Arnold, 1995)
• David Herman, ed., Muriel Spark: Twenty-First-Century Perspectives (Baltimore: The Johns Hopkins UP, 2010)
• David Herman, ed., Modern Fiction Studies, 47, 3 (2001). [Special Issue on Iris Murdoch]
• Peter Kalliney, Cities of Affluence and Anger: A Literary Geography of Modern Englishness (Charlottesville: U of Virginia P, 2007)
• Brian McHale, Postmodernist Fiction (London: Methuen, 1987)
• Bran Nicol, Iris Murdoch: The Retrospective Fiction (Basingstoke: Palgrave Macmillan, 2004)
• Rowe, Anne, ed., Iris Murdoch: A Reassessment (Basingstoke: Palgrave Macmillan, 2007)
• Lorna Sage, Women in the House of Fiction: Post-War Women Novelists (Basingstoke: Macmillan, 1992)

Background Reading for Week 4
• Ellen J. Friedman and Richard Martin (eds), *Utterly Other Discourse: The Texts of Christine Brooke-Rose* (Normal, IL: Dalkey Archive Press, 1995)
• Karen R. Lawrence, *Techniques for Living: Fiction and Theory in the Work of Christine Brooke-Rose* (Columbus, OH: Ohio State University Press, 2010)
• Jean-Michel Rabaté, *Think, Pig!: Beckett at the Limit of Human* (New York: Fordham University Press, 2016)

**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)
- Mark Currie, About Time: Narrative, Fiction and the Philosophy of Time (Edinburgh: Edinburgh University Press, 2006) [Contains chapter on Ali Smith’s The Accidental]
- Dennis Duncan (ed.), Tom McCarthy: Critical Essays (Canterbury, Gylphi, 2016)

Humanitarian Fictions

Professor Ankhi Mukherjee
Mondays 11 am – 1 pm (weeks 1–6)
Knowles Room, Wadham College

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

Throughout the course, we will explore the relationship between the world novel, humanitarianism, liberal humanism, the ‘human,’ and the humanities. Some of the questions we will address are as follows: the destitute as what Dipesh Chakrabarty calls “the figure of difference,” who fractures from within the very signs that seem to proclaim the emergence of abstract labour; alternative accounts of “life, death, and hope,” to borrow from the subtitle of Katherine Boo’s Behind the Beautiful Forevers, which challenge hegemonic understandings of modernity as linked to the global expansion of the capitalist mode of production; international warfare; environmental crises; social and global injustice; the limits of human rights discourse. Paying attention to traditional and aberrational forms of fiction, we will also re-examine, in the twenty-first century, the ends and objectives associated with the novel: social circulation and mobility, distributive justice, and equivocal forms of national belonging.

Week 1: Urban Poverty

- Katherine Boo, Behind the Beautiful Forevers
- Arjun Appadurai, Fear of Small Numbers
- Mike Davis, Planet of Slums
- Swati Chattopadhyay, Unlearning the City: Infrastructure in a New Optical Field
• Ashis Nandy, *The Intimate Enemy: Loss and Recovery of Self under Colonialism*

**Week 2: Race, Racism, Critical Race Studies**

• Ta-Nehisi Coates, *Between the World and Me*
• Achille Mbembe, *Critique of Black Reason*
• Claudia Rankine, *Citizen: An American Lyric*

**Week 2: Global War**

• Mohsin Hamid, *The Reluctant Fundamentalist*
• Judith Butler, *Frames of War*
• Ankhi Mukherjee, "Yes, sir, I was the one who got away": Postcolonial Emergence and the Vernacular Canon," *What is a Classic? Postcolonial Rewriting and Invention of the Canon*
• Bruce Robbins, *Perpetual War: Cosmopolitanism from the Viewpoint of Violence*
• Jacqueline Rose, *Why War: Psychoanalysis, Politics and the Return to Melanie Klein*

**Week 4: Violence and Information Technology**

• Jennifer Egan, *A Visit from the Goon Squad*
• Robert Eaglestone, *Contemporary Fiction: A Very Short Introduction*
• Martin Jay, *Refractions of Violence*
• Roy Rosenzweig, *Clio Wired: The Future of the Past in the Digital Age*
• Slavoj Žižek, *Violence: Six Sideways Reflections*

**Week 5: Environmental Crises**

• Indra Sinha, *Animal's People*
• Rob Nixon, *Slow Violence and the Environmentalism of the Poor*
• Pablo Mukherjee, *Postcolonial Environments: Nature, Culture and the Contemporary Indian Novel in English*
• Ramchandra Guha and Joan Martinez-Alier, *Varieties of Environmentalism*

**Week 6: Women's Rights**

• Han Kang, *The Vegetarian*
• Elizabeth Anker, *Fictions of Dignity: Embodying Human Rights in World Literature*
• Rita Felski, *Literature after Feminism*
• *Minor Transnationalism* ed. Françoise Lionnet and Shu-mei Shih
• Ella Shohat, *Talking Visions: Multicultural Feminism in a Transnational Age*

**Further Reading:**

• Pheng Cheah, *Inhuman Conditions: On Cosmopolitanism and Human Rights*
• Margaret Cohen and Christopher Prendergast, *Spectacles of Realism: Body, Gender, Genre*
• Michael Ignatieff, *Human Rights as Politics and Idolatory*
• Samuel Moyn, *The Last Utopia*
• ---, *Not Enough: Human Rights in an Unequal World*
• Julie Peters et al, ed. *Womens’ Rights, Human Rights: International Feminist Perspectives*
• Joseph Slaughter, *Human Rights, Inc.: The World Novel, Narrative Form, and International Law*
• Rosalind C. Morris, ed., *Can the Subaltern Speak? Reflections on the History of an Idea*
• David Palumbo-Liu, *The Deliverance of Others: Reading Literature in a Global Age*
• Gayatri Chakravorty Spivak, *A Critique of Postcolonial Reason*
• Michael Warner, *Publics and Counterpublics*
• Chantal Zabus, *Between Rites and Rights: Excision in Women’s Experiential Texts and Human Contexts*
Contemporary Canadian Literature and the World
M.St. C-Course
Michaelmas Term 2018
Professor Michèle Mendelsohn
michele.mendelsohn@ell.ox.ac.uk

Schedule of seminars and readings
SEMINAR 1 Defining Multiculturalism, Pluralism, Cosmopolitanism

• Evelyne de la Chenelière, *Bashir Lazhar* (2011)

OPTIONAL

• 19 Days (2016) directed by Asha Siad and Roda Siad, National Film Board of Canada (26 minutes) https://www.nfb.ca/film/19_days/
• *Things Arab Men Say* (2016) directed by Nisreen Baker, National Film Board of Canada (52 minutes) https://www.nfb.ca/film/things_arab_men_say/

SEMINAR 2 Indigenous Peoples, Empathy and Ethics

Commemoration”


**OPTIONAL**


**SEMINAR 3 Policy, Philosophy and Memory**


**OPTIONAL**


**SEMINAR 4 OMG**


**SEMINAR 5 Black Lives**

• Chariandy, David. *Brother* (2014)

**OPTIONAL**

• Nelson, Charmaine, ed. *Ebony Roots, Northern Soil: Perspectives on Blackness in Canada*. 2010

**SEMINAR 6 Facts, Fictions and National Narratives**

• Alice Munro, *The View from Castle Rock* (2006)
• Noah Richler, *This is My Country, What’s Yours?* (2006). Chapter 1: The Virtues of Being Nowhere, pages 1-36
Virginia Woolf: Literary and Cultural Contexts
M.St. C-Course, Michaelmas Term 2018

Dr Michael Whitworth, Merton College

This course aims to place Woolf’s novels and other writings in dialogue with texts by her contemporaries. Although Woolf often emphasised her formal originality, in several weeks the course will ask about the ways that the idea of genre might retain some value in relating Woolf’s works to the works of others. The course also aims to ask about the value and limits of understanding literary context in terms solely of texts: what happens to non-literary texts when they are reworked in literary ones? How can we deal with contexts that are, in the first instance, non-verbal?

Week 1. Life-Writing as a genre: bildungsroman and biography

The Voyage Out (1915), Jacob’s Room (1922), Orlando (1928), Flush (1933)

Other writers, in order of priority:

• Strachey, Lytton. Eminent Victorians (1918)
• Nicolson, Harold. Some People (1927)
• Nicolson, Harold. The Development of English Biography (1927)

It would be advantageous to be aware of Victorian and early twentieth-century examples of bildungsroman, e.g., Dickens’s Great Expectations, George Eliot’s The Mill on the Floss, D. H. Lawrence’s Sons and Lovers, James Joyce’s Portrait of the Artist as a Young Man.


‘Solid Objects’ (1920) (in The Mark on the Wall and other stories, ed. D. Bradshaw), Mrs Dalloway (1925), The Years (1937).

Other primary texts:
Ford (Hueffer), Ford Madox. The Soul of London (also available as part of England and the English).

Secondary reading:


Week 3. Middlebrow Fantasy as genre.

Orlando (1928), Flush (1933).

Other primary texts:

• Garnett, David. Lady into Fox (1924)
• Sackville-West, Vita. Seducers in Ecuador (1925)
• West, Rebecca. *Harriet Hume* (1929)

There is very little secondary reading on this genre, so it’s especially important to read as many of the primary texts as possible.

**Week 4. The Group and the Family.**

*Mrs Dalloway* (1925), *The Waves* (1931), *The Years* (1937). (You could also additionally bring in *Night and Day* (1919), *To the Lighthouse* (1927), and *Between the Acts* (1941)).

**Other writers:**

• Lawrence, D. H. *The Rainbow* (1915), and/or Galsworthy, as examples of the family saga genre
• Romains, Jules. *Death of a Nobody* (translation of *Mort de quelqu’un*) (to be provided as a PDF) (as an example of unanimist writing.)
• Harrison, Jane. *Unanimism and Conversion* (1912) (to be provided as a PDF)

**Week 5. War and Civilization**

• *Mrs Dalloway* (1925), *Between the Acts* (1941), *Three Guineas* (1938); also reconsider *The Years* (1937)

**Other primary texts:**

• Mary S. Florence, Catherine Marshall, and C. K. Ogden, *Militarism versus Feminism* (1915). A reprint (Virago, 1987) can be found second-hand very cheaply
• Bell, Clive. *Peace at Once* (1915) (to be provided as a PDF)
• Starr, Mark. *Lies and Hate in Education* (1929) (extracts to be provided as a PDF)

**Week 6. The Purposes of Art.**

• *To the Lighthouse* (1927), *Orlando* (1928), *The Waves* (1931)
• Harrison, Jane. *Ancient Art and Ritual* (1913) (extracts to be provided as a PDF)
• Fry, Roger. *Vision and Design* (1913) (to be provided as a PDF)
• Bell, Clive. *Art* (1914) (extracts to be provided as a PDF)

**EDITIONS**

For Woolf’s novels, you should obtain the most recent Oxford World’s Classics editions. In term-time, you should also refer to the available editions in the Cambridge Edition, which by October should cover *Night and Day, Mrs Dalloway, Orlando* (forthcoming 2018), *The Waves, The Years,* and *Between the Acts.*

**SECONDARY READING**

This is a brief list of preparatory secondary reading; fuller lists of secondary material will be provided at the start of the term.
The Second Wave of Anglo-American Feminism
(cross-listed with Women’s Studies M.St.)

Course tutor: Professor Debbie Cameron. Email deborah.cameron@worc.ox.ac.uk

Class meetings: MT, weeks 1-6, Thursdays, 11-12.30, Worcester College, Nuffield Building room 3.

Course description

This option will examine aspects of the theory, practice, political activism and cultural production of the so-called ‘second wave’ of feminism which began in the late 1960s in the USA. (There’s disagreement on when it ended: some historians put it as early as 1975, but I’ve chosen to go with those who see it as continuing into the 1980s. Though any end-date is a bit arbitrary, I’ve picked 1987, when the term ‘third wave’ was first used in print by feminists.) A range of materials will be used to examine second wave feminism and interrogate today’s received wisdom—both feminist and non-feminist—about it. As well as looking at its origins, its development over time and some of the different political currents within it, we will ask what was distinctive about it and what it has contributed to today’s feminist thought and activism. We will also consider the strengths and limitations of the ‘wave’ model itself.

The class readings will emphasise primary source materials produced during the relevant period (especially the early part of it, which today’s feminists often know very little about), rather than secondary texts written about the second wave by later scholars (though we will read some of those, and there are more for you to find if you want to). Many of these texts are non-academic writings: this was a movement that made theory, but (to begin with) from the grassroots, not in the academy. It also produced journalism, fiction, memoir, poetry, film and drama, and I’ll be encouraging you to look at those too. We can’t go back in time, but we can try to get a sense of what it was like to be a woman, and a feminist, at a particular historical moment, and we can try to understand—before making comparisons or judgments from our own vantage point in the 21st century—what second wave feminists themselves thought and felt.

We will mainly be considering texts and events from the US and Britain (though students are welcome to bring in material from other places). The most familiar account of the second wave is in reality very largely a story about the US, and the history of feminism elsewhere does not necessarily fit that narrative exactly, either temporally or politically. At the same time, the transnational cultural influence of the US during the late 20th century meant that the US (or ‘Anglo-American’) variant of feminism did have a significant influence on feminism in other parts of the world (especially, but not only, in western Europe). When planning/writing assignments you are free to go outside the geographical boundaries I’ve set if relevant materials are available and if you have the necessary language skills. You are also free to focus on issues which are not covered in any of the class sessions, so long as they fall within the remit of the option (i.e., relate to feminism between 1968 and c.1987). Inevitably I have had to be selective in designing a course of this length: the general histories you read will give you a fuller picture of feminist activity during
the period, but what we focus on in detail will be only a subset of possible topics. However, if you want to work on something that doesn’t feature directly on the programme, tell me and I should be able to suggest suitable readings.

Teaching

The course will be taught through group discussion based on the readings for the week. I will specify what I expect everyone to have read for each session in the programme below. There is also a list of further reading on the various topics at the end of the programme. These can be used for follow-up work, but I encourage you to dip into them during the course if you have time: the more you’re able to read, the more interesting our discussions are likely to be. One section of the list contains a selection of novels and memoirs (and a small number of films). There’s only one session where you’re specifically asked to read from this part of the list, but I hope you’ll find time to read several items during the term, choosing the ones that appeal to you or are relevant to the topic you want to write about. I’ve also listed the online archives for *Spare Rib*, Britain’s best-known feminist publication in the 1970s and 80s—usable both for research and for random browsing to get a feel for what was going on.

Advance preparation

I advise you to try to do some preparatory reading before the class starts. There are things I can’t reasonably expect you to read before you have access to Oxford’s libraries, but many of the readings listed below are available free online (where this is the case I’ve included links).

There are two things you’ll find it particularly useful to get a head start on. One is reading a couple of the novels on the reading list (I’m not expecting you to read more than a few of them—apart from those specified as class reading for week 3, you can make your own selection to reflect your own interests). Although these titles are all available via the Oxford library system, some are only available in reference rather than lending libraries. If you’d rather not read this kind of material in a library, they are available to purchase online in a range of formats (print and electronic), and often very cheaply.

The second thing you should try to do ahead of time is read (which may mean buying) an overview of the history of feminism. The one I recommend is:


Linda Gordon’s section on the second wave is the most relevant part, but if you read the whole book (which covers all three feminist ‘waves’), that will help you both to contextualise the second wave in relation both to the preceding period (from the advent of suffrage in the 1920s) and to the present. Another history of US feminisms which will give you a good overview, though it pays more attention to women’s activism in mixed movements and less to post–second wave developments, is:


Both of these are about the USA: unfortunately there is nothing as good as either of them for Britain, but see the further reading list for some resources on Britain, France and elsewhere.
Class Programme

Week 1: What was the second wave?

In this first session we’ll explore some general historical, political and theoretical questions about the second wave—and particularly about the emergence of an autonomous Women’s Liberation Movement (WLM) in the US towards the end of the 1960s. We’ll consider how feminism related to other contemporary political movements (Civil Rights, the student anti-war movement, the ‘new Left’ in general) and what prompted the women who founded the WLM to break away to form their own groups; we’ll ask what was distinctive about these feminists’ political aims; and we’ll also ponder what it means—and what is gained, lost, revealed or obscured—when we conceptualise feminism’s history as a series of ‘waves’.

Required reading (before you panic, note that the last four readings, all primary texts from the early WLM, are very short)

- Women’s Liberation: A National Movement (British Library ‘Sisterhood and after’ project) https://www.bl.uk/sisterhood/articles/womens-liberation-a-national-movement (contains material on the formation of the WLM in Britain, and the ‘seven demands’ that were formulated during the 1970s).
- Henry, Astrid, Not My Mother’s Sister: Generational Conflict in Third Wave Feminism (Indiana UP, 2004), Introduction and chs 1&2. (available as an e-resource via SOLO, Oxford’s library catalogue.) In spite of the title, this isn’t only about the third wave: it problematizes the concept of ‘waves’, and examines the relationship of the (so-called) second wave to both what preceded and what followed it.

Week 2: ‘The personal is political’: feminism as a politics of experience

One thing that struck many contemporary observers as distinctive about the new feminist movement was its concern with issues that were typically thought of as ‘private’ or ‘personal’ rather than political—like
sex, marriage, domestic violence, housework and childcare, objectification and beauty standards. In this session we’ll read some texts (and about some political actions) in which feminists politicised the personal experience of women, and examine one of the distinctive second-wave practices which supported analysis and activism, namely consciousness raising. We’ll also discuss the way some feminists used fiction to explore women’s experiences and in some cases to popularise feminist political analysis.

**Required reading:**

- Carol Hanisch, ‘The personal is political’ [http://www.carolhanisch.org/CHwritings/PIP.html](http://www.carolhanisch.org/CHwritings/PIP.html)

**Also read at least one and ideally two of the following:** Marge Piercy, *Small Changes* (1973) or *Woman on the Edge of Time* (1976), Marilyn French, *The Women’s Room* (1977), Zoe Fairbairns, *Benefits* (1979). [In the additional reading section I’ve given bibliographical information, but actually it doesn’t matter what edition you read—anything you can find is fine]

**Week 3: Theorizing women’s oppression: patriarchy, capitalism and feminist revolution**

Feminists saw the oppression of women as a structural phenomenon, and they were struck by how universal it appeared to be, existing across cultures and classes and throughout recorded history (though some feminists did posit a prehistoric matriarchal society). However, there were competing views on its origins and mechanisms, and whose interests it mainly served. In this session we’ll look at the attempts of socialist feminists to incorporate a feminist analysis of patriarchy into the Marxist model and the production by radical feminists of theories that put patriarchy at the centre.

**Required reading:**

- Dunbar, Roxanne, ‘Female liberation as the basis for social revolution’ (1970) [https://www.waste.org/~roadrunner/RDO/_single_RDO_Female_Liberation_as_Basis_for_Social_Revolution.pdf](https://www.waste.org/~roadrunner/RDO/_single_RDO_Female_Liberation_as_Basis_for_Social_Revolution.pdf)
(in case the date's confusing, this is a republication of an older article)
• Delphy, Christine, ‘The main enemy’, *Feminist Issues*, 1980
http://libcom.org/files/delphymainenemy.pdf *(note: this was originally written in French)*

**Week 4: Before we said ‘intersectionality’: race and class in the Anglo-American second wave**

Second wave feminism is frequently presented as a middle-class white women's movement, one which lacked the commitment of present-day feminism to inclusivity and intersectional analysis. But while tensions and conflicts around differences/inequalities of race and class have affected feminism in all phases of its history, and it is undoubtedly true that the WLM was dominated by college-educated white women, historians like Linda Gordon and Annelise Orleck argue that the 'standard' narrative has had the paradoxical effect of downplaying or erasing the significant contributions Black and ethnic minority women did in fact make to the second wave. In this session we will look at some texts in which Black feminists in the US and UK both challenged racism in the movement and offered compelling analyses of women's situation—analyses that took account of the way women's experiences and political aspirations were shaped by both race and class.

**Required reading:**


**Week 5: An explosive issue: sex**

It’s sometimes been suggested that the sexual politics of the second wave was driven by the concerns of lesbian separatists who didn’t have anything to say to the majority of (heterosexual) women; a claim made even more often is that radical feminism (the label originally used by most women in the autonomous WLM) gradually degenerated into a ‘victim’ feminism whose opposition to pornography and prostitution aligned it with the forces of social/religious conservatism. In this session we’ll look at some feminist
debates on sex, focusing particularly on two issues: (1) lesbianism (especially when conceived of as a political choice feminists could or should make), and (2) tensions between what one influential anthology of the early 1980s called ‘pleasure and danger’, i.e. between affirming women’s sexual freedom and their right to define their own erotic desires, and recognising that sex under patriarchy is a key terrain for the exploitation and subjugation of women (this is a very large topic: for the purposes of the session we’ll approach it via one issue that featured prominently in debates on it—pornography).

Required reading

- Federici, Silvia, ‘On sexuality as work’ (1975) [tbc as a pdf]
- Leeds Revolutionary Feminist Group, ‘Love Your Enemy?’ (Onlywomen Press, 1981) [to be circulated as a pdf]
- Campbell, Beatrix, ‘A feminist sexual politics: now you see it, now you don’t’, Feminist Review 5, 1980: 1–18. [tbc as a pdf, but also available via Oxford e-journals]

Week 6: Looking back/ looking forward

In this final session we’ll read two essays looking back at the second wave—one written in the late 1980s (when, as the title suggests, there was an increasing sense of the second wave as a historical moment that had now passed, but a ‘third wave’ had not yet emerged), and the other written in 2001. These texts raise several issues which we might want to explore in discussion, such as the question of ‘post–feminism’ and the ‘backlash’ (a concept later popularised by Susan Faludi’s 1991 book Backlash), and the challenges represented by 1980s ‘sexual difference’ feminism and post-1990s queer theory and politics. The last part of the session will be reserved for each of you to talk briefly about your assignment topic and how you plan to develop your ideas about it.

Required Reading

- Rudy, Kathy, ‘Radical feminism, lesbian separatism and queer theory’, Feminist Studies, Vol. 27, No. 1 (Spring, 2001), pp. 190–222

FURTHER READING
Note: This list is divided into sections which reflect the organisation of the week-by-week programme. What and how much you take from it is up to you. If you want to follow up on a topic for your final assignment, these lists offer a selection of references to use as a starting point. If you want a second wave ‘immersion experience’, you can dip into some of the journalism, novels, memoirs and films listed at the end.

All the print sources listed below are available from at least one of Oxford’s many libraries, and many are available in multiple copies; but they aren’t handily collected in one place: they may be in the Bodleian stacks, in the WS collection at the Taylorian, in the Faculty libraries of English, History or Social Sciences, or in one or more college libraries. So, be aware you will need to plan ahead to get hold of library copies, especially if you want to borrow, by consulting SOLO, the main catalogue, to find out where the books are held.

Feminist histories of/ including the second wave

- Echols, Alice, Daring to be Bad: Radical Feminism in America 1967–75 (U. Minnesota Press, 1989).
- Giddings, Paula, Where and When I Enter: The Impact of Black Women on Race and Sex in America. (Bantam Books, 1984), especially Part III.
- Henry, Astrid, Not My Mother’s Sister: Generational Conflict in Third Wave Feminism (Indiana UP, 2004)
- Orleck, Annelise, Rethinking American Women’s Activism (Routledge, 2015), chs 4–6. Especially good on women’s activism outside the autonomous WLM, e.g. in the Labour movement.
- Coote, Anna and Beatrix Campbell, Sweet Freedom (Picador, 1982)—deals with the British feminist movement
- Mackay, Finn, Radical Feminism: Feminist Activism in Movement (Palgrave 2015)—mainly a history and assessment of the Reclaim the Night movement, but the early chapters are more generally informative on British radical feminism.
- Duchen, Claire, Feminism in France from 1968 to Mitterand (Routledge, 1986).

Anthologies of writing from and about second wave feminism in the US, UK and elsewhere (note on the ‘elsewhere’ references: I have given details of collections designed to introduce different national traditions to English–speaking readers, but if you read the relevant language(s) you can also look for the original works)

- Crow, Barbara (ed.) Radical Feminism: A Documentary Reader (NYU Press, 2000). This contains nearly 600 pages of primary source material (including most of the papers I’ve given online links to for class reading in the first three sessions): if you’re particularly interested in US radical feminism in the 60s and 70s it may be worth obtaining your own copy.
- Lovell, Terry (ed), British Feminist Thought (Verso, 1990)—actually this is about one major current in British feminist thought, namely socialist feminism.
• Mirza, Heidi (ed) *British Black Feminism: A Reader* (Routledge 1997), especially Part I.
• Wandor, Michelene (ed.) *The Body Politic: Writings from the WLM in Britain*, 1969–72. (Stage 1, 1972)
• Bono, Paola and Kemp, Sandra (eds.) *Italian Feminist Thought* (Oxford UP, 1991)—sections 2, 3, 11 and 12 contain documents from the Italian women’s movement of the 1970s and early 80s.
• Herminghouse, Patricia and Mueller, Magda (eds.) *German Feminist Writings* (Continuum, 2001)—not just about the second wave, but includes the relevant period—with material from both West Germany and the GDR (the former was quite strongly influenced by the Anglo-American tradition).
• Marks, Elaine and de Courtivron, Isabelle (eds.) *New French Feminisms* (Harvester, 1981)—an anthology of (often very) short extracts from a range of writings by feminists based in France. The selection and editorial material make it interesting as evidence of how ‘French feminism’ was presented and received in the US and UK in the early 1980s, but if you’re interested in the work of a specific writer (e.g. Cixous, irigaray, Kristeva, Wittig), look for the original text (if you read French) or for a more recent translation/ critical edition (or a collection like Toril Moi’s *Kristeva Reader*), which will offer a better representation of the work.
• Morgan, Robin (ed) *Sisterhood is Global* (Anchor Books, 1984)—contains short essays summarising the state of feminism in most of the world’s countries in the mid-1980s, with reading suggestions that may be helpful if you’re interested in a specific country.

**Theorizing women’s oppression**

• Dallacosta, Mariarosa and James, Selma (1971) ‘Women and the subversion of the community’. https://libcom.org/library/power-women-subversion-community-della-costa-selma-james (NB: the relevant part, with the title quoted, is buried in the middle of a lot of other stuff on this website). This analysis was the basis for the Wages for Housework movement.
• Davis, Angela, *Women, Race and Class* (Vintage, 1983). The later chapters (11–13) deal with rape, reproductive rights and domestic labour, and they include critiques of Brownmiller and Dallacosta
• Delphy, Christine, *Close to Home: A Materialist Analysis of Women’s Oppression* (Verso 2016)
• Dinnerstein, Dorothy, *The Rocking of the Cradle and the Ruling of the World* (Women’s Press, 1987; originally published in the US in 1976 as *The Mermaid and the Minotaur*). Drawing on psychoanalytic theory, this argues that sexism and male dominance are effects of the social fact that both male and female children are cared for by women
• Firestone, Shulamith, *The Dialectic of Sex* (Verso, 2015)
• Lerner, Gerda, *The Creation of Patriarchy* (OUP, 1986)
• Millett, Kate, *Sexual Politics* [1970] (Virago, 1977)
• MacKinnon, Catharine, *Feminism Unmodified* (Harvard UP, 1987). A collection in which a lot of the content is from before 1985
• Solanas, Valerie, *SCUM Manifesto* (Verso 2015)

**Writing by Black feminists and feminists of colour**

• Cade Bambara, Toni (ed) *The Black Woman* (Washington Square Press, 1970). This is an early anthology including both political essays and creative writing.
• Davis, Angela, *Women, Race and Class* (Vintage, 1983)
• Lorde, Audre, *Sister Outsider* (Crossing Press, 1984)
• Moraga, Cherrie and Anzaldúa, Gloria (eds.) *This Bridge Called My Back: Writings by Radical Women of Color* (Kitchen Table Press, 1981). This collection is now in its 4th (2015) edition; my reference is to the original.
• Mirza, Heidi (ed) *British Black Feminism: A Reader* (Routledge 1997), especially Part I.

**Pornography and related controversies**

• Carter, Angela, *The Sadeian Woman* (Virago, 1979)
• Cornell, Drusilla (ed) *Feminism and Pornography* (Oxford UP, 2000). Collection including contributions from both second wave and post-second-wave sources.
• MacKinnon, Catharine, *Feminism Unmodified* (Harvard UP, 1987), Section III
• Snitow, Ann et al. (eds.) *Powers of Desire* (NYU Press, 1983) [the UK edition is titled *Desire: the Politics of Sexuality*]
• Vance, Carole (ed.) *Pleasure and Danger: Exploring Women’s Sexuality* (Routledge, 1984)

**Fiction, memoir, drama and film**

**US**

• Kaufman, Sue, *Diary of a Mad Housewife* (Penguin, 1971)
• Lorde, Audre, *Zami: A New Spelling of My Name* (1982; Crossing Press 2001)
• Millett, Kate, *Flying* (Ballantine, 1975)
• Piercy, Marge, *Small Changes* (Doubleday, 1973)
• ------ *Woman on the Edge of Time* (1979; reissued Del Rey, 2016)
• Russ, Joanna, *The Female Man* (1975, reissued Orion 2010)
• Shange, Ntozake, *For Colored Girls Who Have Considered Suicide: When the Rainbow is Enuf* (Prentice-Hall, 1997). This is a performance piece first seen in 1974; what I've listed details for is the text/script but it is also available in recorded performance on DVD.

**Britain**

• Barker, Pat, *Union Street* (Virago, 1982)
• Fairbairns, Zoe, *Benefits* (Virago, 1979)
• Wilson, Anna, *Altogether Elsewhere* (Onlywomen Press, 1975)
• Winterson, Jeanette, *Oranges are not the Only Fruit* (1985, reissued Vintage, 2014)

**Some classic second wave feminist films** (*means a DVD is available—with subtitles where relevant—via Oxford’s libraries; ** indicates it’s available in the original language but not with English subtitles)*

• Agnès Varda (dir., France) *One Sings, the Other Doesn’t [L’Une Chante, L’Autre Pas]*, 1977.
• Helke Sander (dir., Germany) *The All-Round Reduced Personality*, 1978.
• Margarethe von Trotta (dir., Germany) *The Second Awakening of Christa Klages*, 1978. (Also Die Bleierne Zeit**, 1981, which went by different English language titles in the UK (*The German Sisters*) and the US (*Marianne and Juliane*).

**Online archives/resources**

BBC broadcasts on second wave feminism, [http://www.bbc.co.uk/archive/70sfeminism/](http://www.bbc.co.uk/archive/70sfeminism/)

British Library, *Spare Rib* magazine (the UK’s most-read feminist publication during this period) [http://www.bl.uk/spare-rib](http://www.bl.uk/spare-rib)

British Library, ‘Sisterhood and after’. British movement history resource, including interviews with second wave activists. [https://www.bl.uk/sisterhood](https://www.bl.uk/sisterhood)

*Trouble & Strife: the radical feminist magazine*, [http://www.troubleandstrife.org](http://www.troubleandstrife.org) (a British publication founded in 1983: the archive area of the site contains pdfs of the early print issues, and some later issues contain oral history pieces on the British second wave).
Assessment and written work

The regulations differ for Women’s Studies and English students (you should refer to your course handbook for full information on the requirements and submission dates), but in both cases the option is assessed by a piece of written coursework on a topic to be agreed with me. I will make individual appointments to discuss this with each of you in the second half of Michaelmas Term. As noted in the programme, you’ll be asked to present your topic and ideas-in-progress briefly to the group in the final class session.

During the term I will ask for two short pieces of writing, which serve a formative purpose (they do not contribute in any way to the formal assessment of this option; rather they are intended to get you writing, and to enable me to give feedback on specific writing-related issues before you start on a longer and more complicated piece of written work). The requirements for the two pieces are as follows.

Piece (1): a response/reflection paper, to be sent to me (as an email attachment to the address at the top of this document) one day before our first meeting (by noon on Wednesday of 3rd week). Please write a response to one or more of the primary texts (manifestoes and short essays written between 1968 and 1970) which you’ve read for the first and second sessions. It’s entirely up to you how you respond, but here are some questions you could use to prompt reflection. (These are suggestions only: you don’t have to use any of them.) What did you find striking about the text(s)? (It could be something about the content, but it could equally be the language and tone.) How did you react to reading them—positively, negatively or neither? Did they match your expectations of what feminist writing was like in c.1970 or were they surprising? Did they tell you anything you didn’t know about the feminism of the time? How do they compare with the feminist discussions of today? This paper should be no longer than approximately 1000 words (and it’s fine for it to be shorter). Otherwise you can choose how you want to write it (e.g. whether you write in an ‘academic’ or more informal and ‘personal’ style, whether you present a thesis/argument or just a series of observations or questions).

Piece (2): an argument/analysis paper, to be sent to me by noon on Wednesday of 6th week. Choose something (i.e. one thing) you’ve read for this class that makes an argument, and analyse the argument critically. It’s probably easiest to do this if you choose something you disagree with or have reservations about, but it’s also possible to present a critical analysis of something you agree with or are neutral/undecided about. Your paper should offer a fair summary of the argument while also assessing its strengths/weaknesses and advancing reasons/evidence for whatever view you take on it. If you are undecided it should be clear why; ditto if you’re strongly for or against the author’s position. This paper can be up to 2500 words long, though it’s OK to go shorter (there is never any virtue in writing more words than you need to make your point), and it should be written in an ‘academic’ way: if you make reference to other sources (which do not have to be drawn from the reading for this option, they can be anything you think is relevant) then please make sure they are properly cited and referenced in footnotes or a bibliography.

Optional extra: blogging
In 2016 I started a blog, *Re-reading the Second Wave*, as an outlet for writing related to this course (it began when people outside Oxford expressed an interest in seeing the course syllabus and developed from there, though I only maintain it while the course is running). You can find it at https://wordpress.com/view/hyenainpetticoatsblog.wordpress.com. Most posts are written by me, but some were written by students, who either adapted the papers they were required to write for the course or else wrote brief pieces on texts/issues of their choice especially for the blog. If you are interested in contributing yourself, please talk to me about it.

**Political Histories of Modern Reading**  
Professor Lloyd Pratt  
Michaelmas 2018

For many scholars, the history of reading and the history of modernity are inextricable from each other. Precisely those things associated with modern culture—expansion of the franchise, secularisation, liberalism, critique, democratisation in general—would seem to follow from the broadened access to reading identified with the so-called reading and print ‘revolutions’ of the eighteenth and nineteenth centuries. This seminar interrogates such assumptions about the relation of reading to democratisation.

Our texts will be theories of reading and its political meaning from C18 to the present, and from across the North Atlantic world, including Ruskin, Emerson, Proust, the European Romantics, the African American intellectual tradition, feminist and queer theory, Marxist theory, theories of race and ethnicity, etc. The aim is to develop a clarified sense of which historical traditions of thinking about reading are taken up in the humanities, in general, and in literary studies, in particular, when we aim to produce ‘critical readers’.

The seminar will be structured as an experiment in the ethics and pedagogy of reading. Those enrolled will be expected to have read all of the materials from the reading list in advance of our first meeting in Week 0. At the Week 0 meeting, we will collectively identify six ‘topoi of reading’, each one of which makes an appearance in one or more of the seminar readings. The seminar’s members will then be divided into groups responsible for identifying selections drawn from the reading list that most helpfully illuminate a given topos, as well as for composing a twenty-minute presentation on that topos.

In addition, seminar members will participate in a two-day colloquium in late November, also titled ‘Political Histories of Modern Reading’, that will bring scholars from the UK and abroad to discuss the long history of modern reading. The final reading lists for the seminar and for the colloquium will be provided to seminar members upon their enrolment for this C Course.

The written work for the seminar will include weekly one-page, single-spaced response papers and a final C Course paper. Each seminar member will have at least two one-one meetings with the C Course tutor.
Although this seminar is a main option for students on the English and American Studies strand, participation from across the strands is both welcome and encouraged.

**Reading List**

Hilary Term C-Courses

Old Norse Literature

**Professor Heather O’Donoghue** ([heather.odonoghue@ell.ox.ac.uk](mailto:heather.odonoghue@ell.ox.ac.uk))

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

There will be language classes in Old Norse, and a series of introductory classes on the literature, in Michaelmas Term 2018. These classes are mandatory for anyone who wishes to do the option in Hilary Term but has not done any Old Norse at undergraduate level. Prospective students are very welcome to contact Heather O’Donoghue with any queries.

**Preliminary Reading List**

**Language:**

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

**Old Norse–Icelandic literature:**

- 162
- Carolyne Larrington, et.al., *A Handbook to Eddic Poetry* (Cambridge, 2016)
- Vésteinn Ólason, *Dialogues with the Viking Age* (University of Chicago Press, 1998)
Translations:


The Age of Alfred

Dr Francis Leneghan

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), Wærferth’s translation of Gregory’s Dialogues, Bald’s Leechbook and The Anglo-Saxon Chronicle (MS A), while considering continental influences on Alfredian writing.

Editions and translations:

- Bately, Janet M., ed. *The Old English Orosius*, EETS, ss. 6 (Oxford, 1980)
• Browne, Bishop G. F. *King Alfred’s Books* (London, 1920). [Translation of excerpts from OE Soliloquies, Dialogues, Orosius, Pastoral Care, Bede, Boethius]
• Carnicelli, Thomas A., ed. *King Alfred’s Version of St. Augustine’s ‘Soliloquies’* (Cambridge, MA, 1969)
• ———— ed. and transl. The *Old English Boethius with Verse Prologues and Epilogues Associated with King Alfred* (Harvard, 2012) [Facing-page translation of C-text, i.e. prosimetrical OE Boethius, as well as various Alfredian prologues and epilogues]
• Hargrove, Henry L., transl. *King Alfred’s Old English Version of St. Augustine’s Soliloquies, Turned into Modern English* (New York, 1904)
• Keynes, Simon and Michael Lapidge. *Alfred the Great: Asser’s ‘Life of King Alfred’ and Other Contemporary Sources* (London, 1983). [Translation of excerpts from Boethius, Soliloquies, Laws (without preface), Preface to Pastoral Care, Alfred’s Will]
• Swanton, Michael, transl. *Anglo-Saxon Prose* (London, 1993). [Translations of Orosius (Ohthere and Wulfstan), Preface to Pastoral Care, Preface to Soliloquies]

**Recommend preliminary reading:**

• Anlezark, Daniel. *Alfred the Great* (Kalamazoo, MI, 2017)
• Bately, Janet M. *The Literary Prose of King Alfred’s Reign: Translation or Transformation?* (London, 1980)
• ————. ‘Did King Alfred Actually Translate Anything? The Integrity of the Alfredian Canon Revisited’, *Medium Ævum* 78 (2009), 189–215
• Discenza, Nicole G. and Paul E. Szarmach. (eds). *A Companion to Alfred the Great, Brill Companions to the Christian Tradition* 58 (Leiden: Brill, 2014)
• Frantzen, Allen J. *King Alfred* (Boston, 1986)

• Godden, Malcolm. ‘Did King Alfred Write Anything?’ *Medium Ævum* 76 (2007), 1–23

• ————. ‘The Alfredian Project and its Aftermath: Rethinking the Literary History of the Ninth and Tenth Centuries’, *Proceedings of the British Academy* 162 (2009), 93–122


• Karkov, Catherine E. *The Ruler Portraits of Anglo-Saxon England* (Woodbridge, 2004), pp. 23–52

• Pratt, David. *The Political Thought of King Alfred the Great* (Cambridge, 2007)


**The *Pearl* Poet**

**Professor Helen Barr**

**Hilary Term**

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)


Early Modern Biography

Professor Peter McCullough & Dr Kate Bennett

Hilary Term 2019

Oxford English has long been distinguished by its commitment to historical approaches to literature. Such an approach is at the heart of the M.St. itself, not least in its attention to periodicity, authors, and the political, social, and material contexts that shaped writing at precise historical moments in its production and reception. Work in this tradition offers some of the most exciting research opportunities in the field, but requires knowing about the lives of those involved in the production and reception of the texts we study. These include not only authors themselves, but also, *inter alia*, their families, teachers, patrons, dedicatees, printers, copyists, early readers, imitators, and detractors. Relatively few ‘major authors’ (most of them men) have been the subject of a recent scholarly biography, and even those have their gaps and blind spots. So we frequently need to undertake original, often archival, research to find even basic facts about the lives of many of the early moderns we would like to know more about. Doing so of course requires knowing what sources to look for and where to find them. But, crucially, it also requires learning how to interpret the radically different kinds of biographical evidence we might find in sources that can be as various as letters, government papers, parish registers, court cases, portraits, pedigrees, marginalia, libels, wills, apprenticeship bonds, or a botanical specimen pressed in a book. The early modern period also saw the beginnings of ‘life writing’ or ‘biography’ as we have come to understand it, but originating from impulses often different from our own, not least eulogies in funeral sermons, the ‘godly life’ tradition, prefaces to posthumously published works of an author, responses to or constructions of celebrity, and collections of lives promulgated as political acts of memorialisation.

This course will hold in creative tension both the biographical efforts of early moderns and the biographical needs and achievements of modern scholars, and place a strong emphasis on acquiring the research skills necessary for gathering biographical evidence and interpreting it carefully and effectively. Students will be required to use the unrivalled resources of the Bodleian, but also strongly encouraged to pursue creative avenues of biographical research in, for example, other archival repositories, college libraries, and county record offices, and to be alert to material evidence found elsewhere such as monuments in churches, art and artefacts in museums, and surviving built or natural environments. Work in original sources will be an outstanding way for students to consolidate palaeographical and bibliographical skills learned on the ‘B-course’.

Presentations. Biographical research (not unlike palaeography or learning a language) is a skill best learned by doing, and weekly assignments and active participation in workshop style seminars will play a key role. The first seminar will be devoted entirely to agenda-setting student presentations (described below). In weeks 2–5 fifteen minutes will be set aside to share and discuss results from of a short biographical assignment or ‘treasure hunt’ assigned the week before (e.g., to find a female subject’s name before marriage, an annotated book, a will, or evidence of profession or trade, or to disambiguate persons with
the same name). Week 6 will give each student the chance to present a short overview of their planned project for examination.

**Assessment.** Students will be required to submit in 5th week a piece of work (maximum 5,000 words) for written feedback; topics will be discussed in advance with the tutors, and most likely be an extension of work done for one of the previous ‘treasure hunts’, and focussed primary source material. The final examined piece of work may, but is not required to be, related to the formative work. The examined essay should demonstrate a combination of primary research skills and the application of current methodologies to them. It may take a number of forms, including: a biography (or aspect of one) of an early modern individual or group; an interrogation of a particular class of evidence discussed with reference to a range of biographical subjects (e.g. ‘using widows’ wills’, or ‘women in livery company records’, or ‘can we trust anecdote?’); or a critical assessment of existing biographical work that uses further new research to engage and refine it (e.g. filling gaps in an *ODNB* article, or a sustained critique, or revision of an aspect of, a major modern biographical monograph, or a consideration of what biography is expected/necessary/helpful in an introduction to a scholarly edition of literary works).

**Term Plan.** More detailed instructions and bibliography will be distributed before the start of term. The short descriptions and core reading below should give students a clear sense of course priorities, and material to begin reading during the vacations if they opt for the course. See also below a short selection of further indicative reading which illustrates a range of the biographical methodologies and research opportunities in the field.

**Week 1 Student Presentations 1: Encountering Biographical Research:** Choose a biographical subject from the period for whom there is not a standard scholarly biography, (but who may have an *Oxford Dictionary of National Biography* entry) and try to find as many as you can of the following: 1) mother’s or wife’s name before marriage, 2) a life record (baptism, marriage, burial), 3) a holograph manuscript, 4) an image (e.g. portrait), 5) appearance in a legal document, 6) evidence of school or university career, 7) anecdote, mention, or assessment by a contemporary or near-contemporary, 8) an example of ‘misinformation’, ‘bad evidence’, or missing information that would be valuable, 9) a pertinent surviving physical context or artefact (e.g. house, school, landscape, book with ownership evidence, church monument). Further guidance will be circulated during Michaelmas Term, but a vital part of this exercise will not only be to share discoveries (‘successes’), but also to acknowledge the difficulties encountered and to begin to identify research strategies to address them.

**Week 2 Sources: Where to Find Them and How to Use Them.** An intensive introduction to the primary sources of biographical evidence now available in print, archives, and digital databases. Trends in historical literary criticism, social history, and the huge popularity of amateur family history have made vast tranches of material much more accessible than ever, but many ‘health warnings’ apply to them. We will cover here the major printed sources (*Oxford Dictionary of National Biography, Historical Manuscript Commission reports, History of Parliament*, calendars of State Papers, school and university registers, journals and publications of topographical, heraldic, and antiquarian societies, *Victoria County Histories*), core life records (parish registers), testamentary records (wills and administrations), records relating to professions, property, and law (the Church, livery companies, manor courts, Chancery, Exchequer,
Admiralty, auction catalogues) and art and architecture. Particular attention will be given to the complexities (and flaws) of indexes and finding aids and how best to use them, how to maximise digital searches and associated databases of images of original documents (e.g. The National Archives ‘Discovery’, Ancestry.com, digital catalogues of county record office collections).

Week 3 Early Lives. We will consider the roots of English biography in funeral sermons and the tradition of ‘the godly life’, with particular attention to what early moderns considered to be appropriate ‘evidence’, and how that was shaped by the original contexts and motives behind such written lives.

**Primary Texts:**
- Izaak Walton, ‘The Life and Death of Dr. Donne’ in Donne, LXXX Sermons (1640) and in Lives (1670), ed. G. Saintsbury (Oxford, 1927)
- Henry Isaacson, An Exact Narration of the Life and Death of . . . Lancelot Andrewes (1651)

**Secondary Reading:**
- ODNB entries for Donne, Walton, Andrewes, and Isaacson

Week 4 How to read the unreliable, the undignified, or ‘pleasant’ story. We will consider how to approach those unorthodox biographical materials which preserve neither the strict facts nor the subject’s dignity. These were usually ephemeral, transmitted orally or in manuscript, but some were printed. George Villiers, 2nd duke of Buckingham, was the subject of ‘personal satires of singular venom and grossness’, while the associates of Isaac Barrow, master of Trinity College, Cambridge, affectionately preserved anecdotal ‘particulars which are gratefull to talk over among Friends’ but which were ‘not so proper perhaps to appear in a publick Writing.’ Town anecdotes were highly ephemeral, while Samuel Butler’s character of the country bumpkin has him endlessly retelling very ‘old family stories and jests’.

**Primary texts:**

**Secondary texts:**
- Steven N. Zwicker, 'Why Are They Saying These Terrible Things about John Dryden?', Essays in Criticism vol. 64 no. 2 (2014), 158—79
**Week 5 Antiquarian lives.** 'Damn him, he has told a great deal of truth, but where the devil did he learn it?' (Francis Atterbury, on Gilbert Burnet's *History of his Own Time*). Biographical questions that we might want to ask were also posed by early-modern readers of printed lives; and writers of 'secret' lives were extremely resourceful in their use of new and innovative historical sources. Many of these sources, such as those compiled by Clarendon, Aubrey, and Wood, are in the Bodleian Library, in the form of massive and under-explored manuscript and print collections. We will examine a group of late 17th c (and early 18th c.) biographies which aimed to tell the candid story of their own times in a culture of censorship; and consider how to research, not just a literary text or texts, but a collection. This class will be held in the Weston library, where we will examine items from the Wood and Aubrey collections.

**Primary texts:**


- Francis Potter (I. 184–95).
- Dr William Harvey (I. 195–204).
- Sir Francis Bacon (I. 205–27).

Please look at some of the following:

- Richard Hooker (I. 262–5).
- John Rainolds (I. 289).
- Nicholas Hill (I. 312–3).
- Walter Raleigh (I. 369–74).
- Thomas James (I. 458–61).
- James Shirley (II. 260–5).
- James Harrington (II. 436–42).

Please find one item (inscription, monument, sundial, jewel, manuscript, nativity, book) alluded to by either Aubrey or Wood and give a brief report to the class.

**Week 6 Student Presentations 2:** Each student will give a prospective report on their planned final research topic, for group discussion and tutors’ feedback.

**Related Further Reading**

*Oxford Dictionary of National Biography.* Students should become obsessively habitual users of this unrivalled collection of lives; throughout the M.St. you should read the *ODNB* entry for anyone you...
encounter (and you will be surprised how many subjects merit an entry). Here you can begin to internalise some of the formal conventions of biographical writing, get a quick sense of what is and isn’t known about someone – and begin to experiment with original sources by paying close attention to the citations gathered at the end of each article under the headings ‘Sources’, ‘Archives’, ‘ Likenesses’, and ‘Wealth at Death’, many of which are hyper-linked to institutional websites and finding aids.

**Representative Scholarly Biographies and Editions**


**Specialised Biographical Monographs**


**Monographs about Early Modern Biography**


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**Articles To Illustrate a Range of Biographical Sources and Approaches**


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**The Forensic Imagination**

Professor Lorna Hutson

Hilary Term, 2019

Roberto Unger proposes that society ‘reveals through its law the innermost secrets of the manner in which it holds men together’. In sixteenth-century England, those innermost secrets were themselves in productive turmoil, as legal institutions and jurisdictions were being transformed. The English Reformation, for example, enlarged the common law’s ordinary powers, altering the nature of spiritual jurisdiction and drawing critical attention to the monarch’s ‘extraordinary’ powers. At the same time, an exponential growth in litigation led to a general law-mindedness and an identification of legal procedure with political rights. In plays and stories, family dynamics and emotions tend to be legally inflected. Heirs, younger brothers, daughters, bastards are all *legal* as well as familial identities. Both comedies and tragedies are preoccupied with the manipulation of marriage law, contract and inheritance. In grammar school, classical forensic rhetoric underpinned literary composition of all kinds. Fiction and drama are consequently preoccupied with construing, from outward signs and proofs, the secrets of others’ intentions. Conscience, the forum of inward judgement, undergoes transformation by the changed relations of spiritual and secular jurisdictions. The period also sees the emergence of political theology in the doctrine of the King’s Two Bodies.

We will cover the following topics: 1) forensic rhetoric in law and literature; 2) concepts of witnessing in law and literature; 3) detection and providence in narrative; 4) contract and conscience; 5) sexuality and consent; 6) political theology.
Week 1. Forensic rhetoric: status theory, artificial proof and topics of circumstance.

In this seminar, we will examine the considerable overlap between classical forensic rhetoric (legal argument) and the modes of literary composition taught in 16th century grammar schools such as Shakespeare’s, Marlowe’s, Spenser’s. We’ll read Quintilian on ‘status theory’, artificial proof and the topics of circumstance and look at the way these elements work in Shakespeare’s *Rape of Lucrece* (1594). We will also consider how these techniques might adapted to dramatic writing: each student will bring to class one example of a speech made by a character in a play which ‘reports’ something supposed to have happened offstage, and we will look at the status of such ‘reports’ as forms of proof or witness-statements.

Reading:


Week 2. Legal epistemologies: the witness and the jury trial.

In the sixteenth century, justice systems all over Europe were reformed, instituting professional prosecutors and strict tariffs of proof. England alone adapted its nonprofessional institutions, the justice of peace and the jury trial, to new roles of evidence gathering and fact–trying. In this seminar, we will discuss what English legal procedure implies about how knowledge, ‘facts’ and witnessing. We will also look at models of how this epistemology might apply to ways of knowing in drama, and ask how witnessing and modes of artificial and inartificial proof might work in dramatic texts. *Hamlet* will be our literary exemplar (the assumption will be that students have read it!), but questions of witnessing have a much wider relevance for thinking about early modern drama and literature generally.

Reading:

Week 3. Crimes of blood.

For this week, each student 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.


This week we turn to the question of secularization: before the Reformation, the spiritual courts had jurisdiction over conscience through confession. How did the post-reformation English common law adjudicate questions of conscience or of inward intention? What did this imply for the literary representation of inwardness?

Reading


Abraham Stoll, Conscience in Early Modern English Literature (Cambridge, 2017) chs. 1 and 6


**Week 5: Consent, Proof and Sexuality.**

This week we will look at two plays which in which legal epistemologies or ways of knowing are dramatized in relation to problems of proving consent in marriage formation and proving paternity in bastardy cases. Students will need to familiarize themselves briefly with the common law doctrine of ‘coverture’ (described in Baker) and with the canon law’s modes of proving consent in marriage formation (described in Mukherji, Ingram, Gowing).

**Reading:**

John Webster, The Devils Law Case (1619) and John Webster and William Rowley, A Cure for a Cuckold (1624) in The Duchess of Malfi and Other Plays ed. René Weiss (Oxford Worlds Classics, 1996)


Laura Gowing, ‘The Economy of Courtship’ in Domestic Dangers: Women, Words and Sex in Early Modern London, 139-179

Martin Ingram, ‘Matrimonial Causes: Marriage Formation’ in Church Courts, Sex and Marriage, 189-218

Subha Mukherji, ‘ “When women go to law, the devil is full of business”: women, law and dramatic realism’, Law and Representation in Early Modern Drama (Cambridge, 2006) 20632. [see also chapter 1 on the formation of marriage]

Week 6. 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. We will discuss various literary-critical and political science interpretations of Kantorowicz’s book, The King’s Two Bodies (1957). Students will also be asked to look at an example of the writings of the lawyer, Edmund Plowden, from whom Kantorowicz drew his theory, and to consider Plowden’s innovativeness as a theorist of equity and writer of law reports. We’ll discuss two Shakespeare plays, one about England (Richard II) and one about Britain (Cymbeline) as contrasting dramatizations of ‘the body politic’ conceived as a geopolitical entity.

Reading:

- Shakespeare, Richard II and Shakespeare, Cymbeline.
- 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)
- Victoria Kahn, ‘Political Theology and Fiction in The King’s Two Bodies’, Representations, 106 (2009) 77–101
- Constance Jordan, Shakespeare’s Monarchies: Ruler and Subject in the Romances (Ithaca and London: Cornell, 1997)
- Henry Turner, The Corporate Commonwealth (Chicago, 2016)
Thinking With *The Faerie Queene*

Dr Joe Moshenska  
*Joseph.moshenska@ell.ox.ac.uk*

In the sixth of his *Meditations*, René Descartes discussed a thousand-sided shape (a ‘chiliagon’), which, he claimed, could be *understood* but not *imagined*. Whereas a small shape like a triangle can be pictured by my mind, I have only “a confused representation of some figure” when imagining a chiliagon: I might envisage myself traversing its thousand sides one by one, but I could hardly experience the shape as a whole in all of its details.

*The Faerie Queene* is a poetic chiliagon: its vast sprawl is a profound challenge to the reader, all the more so because of its finely-wrought verbal texture that often seems to demand attention moment by moment (it’s even harder to count one’s way round the thousand sides of a shape if each one is distractingly ornamental). In this course we will, on the most basic level, work our way sequentially through Spenser’s poem and ask what we are to do with it, and what it seems to want to do with (or to) us. We will familiarise ourselves with Spenser’s habits of thought and his technical virtuosity on the level of the poetic line, the stanza, and, the architecture of the poem as a whole.

As we move through *The Faerie Queene*, however, we will treat each of its books not only as an autonomous entity, but as an intense point of convergence for many central early modern debates – poetic, cultural and political. Topics to be considered along the way will include: epic; romance; allegory; lyric; gender and sexuality; empire and colonialism; virtue ethics. We will also familiarise ourselves with some of Spenser’s shorter poems, and with recent debates in Spenser criticism. Our priority, however, will be to make our way, in one another’s company, through the plains and labyrinths of *The Faerie Queene* itself.

**Text:** We will use the Longman edition of *The Faerie Queene*, second revised edition, ed. A.C. Hamilton, with Hiroshi Yamashita, Toshiyuki Suzuki & Shohachi Fukuda.

**Essential preparatory reading:** these are readings focused on the basic unit of *The Faerie Queene* – the stanza form that Spenser invented for it – and some general questions of how it contains and makes its meanings, all of which will be helpful for the more thematically organised approaches of the weekly seminars.

- Paul Alpers, ‘Narrative and Rhetoric in *The Faerie Queene*,’ *SEL* 2 (1962), 27–46
- William Empson, *Seven Types of Ambiguity*, pp. 33–4
In addition, while Spenser’s sources will not be the focus of the seminar, it will be helpful to have a
working knowledge of his most persistent intertexts, especially Virgil’s Aeneid, Ovid’s Metamorphoses,
Chaucer’s Canterbury Tales, and Ariosto’s Orlando Furioso. Anybody who would like advice on ways into
these works is welcome to contact me by e-mail.

Week 1: Allegory and Interpretation

Primary Texts:

The Faerie Queene, Book 1 and proem; dedicatory sonnets; ‘Letter to Raleigh.’

Secondary Reading:

• Paul de Man, ‘The Rhetoric of Temporality’ in Blindness and Insight
• Maureen Quilligan, The Language of Allegory, ch.1: ‘The Text’
• Stephen Orgel, ‘Spenser from the Margins,’ in The Reader in the Book.

Week 2: Bodies Politic

Primary Texts:

• The Faerie Queene, Book 2
• Spenser, A View of the State of Ireland, ed. Andrew Hadfield & Willy Maley (selections)

Secondary Reading:

• Stephen Greenblatt, Renaissance Self-Fashioning, ch. 4
• Richard McCabe, Spenser’s Monstrous Regiment, chs. 2 & 6; Michael Schoenfeldt, Bodies and
Selves in Early Modern England, ch.2

Week 3: The Genders of Romance

Primary Texts:

The Faerie Queene, Book 3.

Secondary Reading:

• Patricia Parker, ‘Romance,’ in The Spenser Encyclopedia, ed. A.C. Hamilton
• Fredric Jameson, ‘Magical Narratives,’ from The Political Unconscious
• Susanne Wofford, ‘Gendering Allegory: Spenser’s Bold Reader and the Emergence of Character in
The Faerie Queene III,’ Criticism 30 (1988), 1–21
• Barbara Fuchs, Romance (selections)
Week 4: The Ethics and Erotics of Friendship

Primary Texts:
- *The Faerie Queene*, Book 4
- Spenser and Gabriel Harvey, *Proper, and wittie, Familiar Letters*
- Geoffrey Chaucer, ‘The Squire’s Tale.’

Secondary Reading:
- Jonathan Goldberg, *Endlesse Work* (selections)
  (both in *Queering the Renaissance*, ed. Goldberg; Alexander Nehamas, *On Friendship*.)

Week 5: Violence and Empire

Primary Texts: *The Faerie Queene*, Book 5.

Secondary Reading:
- Angus Fletcher, *The Prophetic Moment* (selections)
- Jeff Dolven, *Scenes of Instruction*, ch.6

Week 6: Hospitality and Mutability

Primary Texts:
- *The Faerie Queene*, Book 6
- Spenser, *The Shepheardes Calendar*, selected eclogues

Secondary Reading:
- Paul Alpers, ‘Spenser’s Late Pastorals,’ *ELH* 56 (1989), 797–817
- Gordon Teskey, “And Therefore as a Stranger Give it Welcome”: Courtesy and Thinking,’ Spenser Studies 18 (2003), 343–59

Suggested Further Reading

There is a huge and ever-growing bibliography on every imaginable aspect of *The Faerie Queene*. This list is by no means comprehensive, but focuses on useful overviews of Spenser’s life and work, and on critical
works that will complement the larger concerns of the course in particularly relevant ways. As participants develop their own interests within the poem I will be happy to discuss secondary works on particular issues or episodes with them.

**Overviews**

- Colin Burrow, *Edmund Spenser* [writers and their work series].
- Andrew Escobedo (ed.) *Spenser in Context*.
- Andrew Hadfield (ed.) *The Cambridge Companion to Edmund Spenser*.
- Andrew Hadfield, *Edmund Spenser* [now the standard biography]
- Richard McCabe (ed.) *The Oxford Handbook of Edmund Spenser*.

**Critical Works**

- Judith Anderson, *Reading the Allegorical Intertext*
- Leonard Barkan, *The Gods Made Flesh*
- Harry Berger, Jr., *Revisionary Play: Studies in the Spenserian Dynamics*
- --- ‘Wring Out the Old: Squeezing the Text, 1951–2001,’ *Spenser Studies* 18 (2003), 81–121
- Christopher Burlinson, *Allegory, Space and the Material World in the Writings of Edmund Spenser*
- Colin Burrow, ‘Original Fictions: Metamorphoses in *The Faerie Queene,*’ in *Ovid Renewed: Ovidian Influences in Literature and Art from the Middle Ages to the Twentieth Century*
- Joseph Campana, *The Pain of Reformation: Spenser, Vulnerability, and the Ethics of Masculinity*
- Leigh DeNeef, *Spenser and the Motives of Metaphor*
- Angus Fletcher, *Allegory: The Theory of a Symbolic Mode*
- Linda Gregerson, *The Reformation of the Subject: Spenser, Milton and the English Protestant Epic*
- Kenneth Gross, *Spenserian Poetics: Idolatry, Iconoclasm, and Magic*
The Philosophical Poem: Pope, Wordsworth, and Tennyson

Dr Timothy Michael

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.

- 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:

- Lovejoy, A.O. *The Great Chain of Being*

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)

**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)
Forming the Critical Mind
M.St. C-Course, Hilary Term 2019

Professor Nicholas Halmi

This course examines four conceptual frames of Enlightenment and Romantic reflection on literature, including that of literature itself. The timetable is intended to follow historical chronology—approximately—in the gradual diminution of critical attention to (production-centred) prescriptive poetics and the emergence of the new (reception-centred) discipline of aesthetics and of the modern concepts of literature and literary history. The final class will be devoted to questions of canon-formation and the legitimation of vernacular literary studies.

Key: * = to be available in PDF on the course web site; † = to be distributed in photocopy. The remaining texts you will be expected to locate on your own; CHLC = C. Rawson and H. B. Nisbet (gen. eds.), The Cambridge History of Literary Criticism, 9 vols. (1989–2001)

Required readings are listed first in bold, recommended additional readings afterwards.

Week 1: Poetics

• *Thomas Blount, De re poetica: Or, Remarks upon Poetry (1694), pp. 28–33
• *Alexander Pope, An Essay on Criticism (1711) [PDF or any modern edition acceptable]
• *Samuel Johnson, Rambler no. 156 (14 Sept. 1751)
• Wordsworth, Preface to Lyrical Ballads (1800, 1802) [N.B. Please read the 1802 version, which adds considerable material and is reprinted in most modern editions of Lyrical Ballads]

• *René Le Bossu, Treatise of the Epick Poem, tr. W.J. (1695), book 1, chaps. 1 and 3 [originally published as Traité du poème épique (1675)]
• W. J. Bate, From Classic to Romantic: Premises of Taste in Eighteenth-Century England (1946), chap. 1
• *Pat Rogers, ‘Theories of Style’, in CHLC, iv.365–80
• James Engell, Forming the Critical Mind: Dryden to Coleridge (1989), chap. 7 [on Johnson]

Week 2: Rhetoric
• *Hugh Blair, Lectures on Rhetoric and Belles Lettres (1783), lects. 1, 14, and 32 [also available with annotations in P. Bizzell and B. Herzberg (eds.), The Rhetorical Tradition: Readings from Classical Times to the Present, 2nd ed. (2001)]


• Wordsworth, Preface to Lyrical Ballads [again]

• †Thomas Conley, Rhetoric in the European Tradition (1990; rpt. 1994), 188–93 [with useful bibliographies]

• *David Wellbery, ‘The Transformation of Rhetoric’, in CHLC, v.185–202

• *George Kennedy, ‘The Contributions of Rhetoric to Literary Criticism’, in CHLC, iv.349–64

• W. S. Howell, Eighteenth-Century British Logic and Rhetoric (1971), chs. 6 and 7

• John Bender and David Wellbery (eds.), The Ends of Rhetoric: History, Theory, Practice (1990), pp. 9–22

Week 3: Aesthetics

• *Anthony Ashley Cooper, third earl of Shaftesbury, Soliloquy: or Advice to an Author 1.3, and The Moralists, A Rhapsody 2.4, in Characteristicks of Men, Manners, Opinions, Times (1711) [also available in Characteristicks, ed. Philip Ayres (1999), i.110–11 and ii.50–4]

• *Jean-Baptiste Dubos, Critical Reflections on Poetry, Painting, and Music, tr. Thomas Nugent (1748), pt. 1, chaps. 1; pt. 2, chaps. 1–2, 22 [originally published as Réflexions critiques sur la Poésie et sur la Peinture (1719)]

• *Joseph Addison, ‘The Pleasures of Imagination’ (Spectator nos. 411–21, 21 June–3 July 1721) [also available in The Spectator, ed. D.F. Bond (1965), iii.535–82; N.B. at the end of no. 421 the helpful summary of the contents of all the papers]

• *Anna Barbauld, ‘On the Pleasure Derived from Objects of Terror’ (1773)

• †Ernst Cassirer, The Philosophy of the Enlightenment, tr. F.C.A. Koelln and J.P. Pettegrove (1951), pp. 297–312 [originally published as Die Philosophie der Aufklärung (1932)]


Week 4: Aesthetics

• *Henry Home, Lord Kames, Elements of Criticism (1762), Introd. and chap. 23


• Immanuel Kant, Critique of the Power of Judgement §§ 1–7, 15–20, 43–53 [originally published as Kritik der Urteilskraft (1790); use the Cambridge translation by Paul Guyer and Eric Matthews (2000) or the Hackett one by Werner Pluhar (1987), not the superseded Oxford one by James Meredith (1911)]

• †Nicholas Halmi, outline of Kant’s critical philosophy

Week 5: Literature/literary history

• *Edward Gibbon, Essay on the Study of Literature (1764), pp. 1–11

• *Thomas Warton, History of English Poetry (1774–81), vol. 1, sect. 18; vol. 2, sect. 18

• *Clara Reeve, from The Progress of Romance (1785)


• *David Perkins, ‘Literary History and Historicism’, in CHLC, v.338–61

• †René Wellek, The Rise of English Literary History (1941), pp. 47–53, 61–74


• *Nicholas Halmi, ‘Romanticism, the Temporalization of History, and the Historicization of Form’, MLQ, 74 (2014), 363–89

Week 6: Canon-formation

• *Robert Anderson (ed.), Preface to The Works of the British Poets (1792–5)

• †John Guillory, Cultural Capital (1993), chap. 2


Women's Poetry 1680–1830
Professor Christine Gerrard
Hilary Term 2019

This course will explore the rich diversity of verse written by women poets during the long eighteenth century and Romantic era. The approach will be thematic and generic, focusing on issues such as manuscript versus print culture, women’s coterie writing, the imitation and contestation of male poetic models, amatory and libertine poetry, public and political verse on issues such as dynastic struggle, revolution and slavery, and representations of domestic and manual labour. Students will be encouraged to explore the work of less familiar female poets and to pursue original lines of research. We will be paying particular attention to the work of Ann Finch, Sarah Fyge Egerton, Mary Collier, Mary Leapor, Mary Barber, Lady Mary Wortley Montagu, Martha Fowke, Anna Laetitia Barbauld, Ann Yearsley, Ann Robinson, Charlotte Smith, Hannah More and Anna Seward. I hope to incorporate the resources of the Ashmolean Museum to look at a range of domestic items in relation to women, labour and domesticity.

Week 1: Women in Nature

Texts:
- Ann Finch, *Upon the Hurricane*
- ---, *A Nocturnal Reverie*
- Martha Fowke, *An Invitation to a Country Cottage*
- Anna Laetitia Barbauld, *A Summer Evening’s Meditation*
- Ann Yearsley, *Clifton Hill*
- Anna Seward, *To The Poppy*

Background texts:
Week 2: The Rights and Wrongs of Women

Texts:
• Sarah Fyge Egerton, ‘The Liberty’ and ‘The Emulation’; Mary, Lady Chudleigh, ‘To the Ladies’ (in Margaret Ezell, ed, The Poems and Prose of Mary, Lady Chudleigh)
• Mary Leapor, Man the Monarch
• Anna Laetitia Barbauld, The Rights of Woman

Background texts:
• Mary Astell, A Serious Proposal to the Ladies
• Bridget Hill, The First English Feminist (1989)

Week 3: The Construction of Beauty

Texts:
• Anne Finch, The Agreeable
• Martha Fowke, Clio’s Picture
• Mary Leapor, Mira’s Picture
• ---, Dorinda at her Glass
• Lady Mary Wortley Montagu, Satturday: The Smallpox
• Mary Jones, After the Smallpox

Background texts:
• Tita Chico, Designing Women: The Dressing Room in Eighteenth Century Women’s Literature (2005)

Week 4: Friendship, Patronage and independence:

Texts:
• Mary Leapor, An Epistle to Artemisia: On Fame
• Mary Jones, An Epistle to Lady Bowyer’
• Hanna More, Preface to Ann Yearsley, Poems on Several Occasions (1785)
• Mary Barber, ‘To a Lady on how I succeeded in my Subscription’
• Yearsley, ‘On Mrs Montagu’ and ‘To Stella: on a Visit to Mr Montagu’

Background Texts:
Week 5: Women, labour and domesticity

Texts:
• Stephen Duck, *The Thresher’s Labour*
• Mary Collier, *The Woman’s Labour*
• Mary Leapor, *Crumble Hall*
• Mary Barber, *An Epistle to the Reverend Mr C-----*
• Anna Laetitia Barbauld, *Washing Day*
• Elizabeth Hands, *A Poem, on the Supposition of an Advertisement Appearing in a Morning Paper, of the Publication of a Volume of Poems, by a Servant-Maid*

Background texts:
• Ann Messenger, ed., *Gender at Work: Four Women Writers of the Eighteenth-Century* (Detroit, 1990)

Week 6: Women and Slavery

Texts:

I also suggest that you look at other poems and material in the online collection assembled by Brycchan Carey at [http://www.brycchancarey.com/slavery/poetry.htm](http://www.brycchancarey.com/slavery/poetry.htm)

Main Textual Sources
It is important that students use the full resources of the Bodleian library for this course in order to write their extended C course essays. Primary texts can also be read online (with some caution) on ECCO (Eighteenth-century collections online), the Gale database accessed through Oxford Solo. Students will be encouraged to read scholarly recent editions of major poets on this course, where available. For easy access students can read many of the primary texts in the anthologies below:

• Backscheider, Paul, and Ingrassia, Catherine, eds., *British Women Poets of the Long Eighteenth Century* (Johns Hopkins, 2009)

**Select Bibliography**

• Chico, Tita, *Designing Women: The Dressing Room in Eighteenth Century English literature and Culture*, Bucknell University Press, 2005
• Brycchan Carey, Markman Ellis, and Sara Salih *Discourses of Slavery and Abolition: Britain and its Colonies, 1760–1838* (Basingstoke, Palgrave Macmillan, 2004)
• Colman, George and Thornton Bonnell. *Poems by Eminent Ladies.* 1755
• Ferguson, Moira, *Eighteenth–Century Women Poets: Nation, Class and Gender* (New York, 1995)
• Miller, Nancy K. *Subject to Change: Reading Feminist Writing.* Columbia University Press, 1990
On meeting Wordsworth for the first time, William Hazlitt noticed something he hadn’t expected to find: ‘a convulsive inclination to laughter about the mouth, a good deal at variance with the solemn, stately expression of the rest of his face’. What might this odd mixture of high spirits and solemnity entail for the study of poetry from Romanticism to the present? This C-course option examines how emerging philosophical and cultural discussion about the causes, nature, and aims of humour can enrich our understanding of modern poetry. We will study how relations between the bardic and the ludic are developed as poets re-work traditional genres and modes (ballad, lyric, and satire) by allowing other tones and styles – varieties of mock-heroic, nursery rhyme and parody – to permeate their writing. We will also explore poets’ responses to popular forms of entertainment (the carnival and the pantomime; cartoons and caricatures; music-hall acts and circus-clowns). Writing one hundred years after Hazlitt, T. S. Eliot observed that ‘from one point of view, the poet aspires to the condition of a music-hall comedian’. This course will attempt to trace how this point of view could have been arrived at, and will consider what poets enjoy – and risk – when they tell a joke, indulge in bathos, talk nonsense, or otherwise intimate that they are speaking with a forked tongue.

NB – 4 things you should read PRIOR to the start of the course:

- Course pack — An A to Z of comedy (Aristotle to Zizek) [I will send this out as a PDF]
- Stuart Tave, The Amiable Humorist (1967)

Here’s a brief layout of the course. More detailed primary and secondary reading lists will be provided nearer the time.

**Week 1: Playing Around**

**Primary reading:**

William Wordsworth, *Peter Bell* (c.1798), *Lyrical Ballads, with Other Poems* (1800), *Poems in Two Volumes* (1807)

Week 2: The Truth in Masquerade

**Primary reading:**

Lord Byron, *Beppo* (1818) and *The Vision of Judgment* (1822), plus as much of *Don Juan* (1819–24) as you fancy.

Week 3: Laughable Lyrics

**Primary reading:**

Edward Lear, *Book of Nonsense and More Nonsense* (1862), *Nonsense Songs and Stories* (1871) and *Laughable Lyrics* (1877)

A.E. Housman, selections from his light verse (wr. 1867–78) + *A Shropshire Lad* (1896)

Week 4: Serious Fun

**Primary reading:**


Week 5: Gravity and Levity

**Primary reading:**


Week 6: Whimsy, Wit, Amusement, Bemusement

**Primary reading:**

• Frank O’Hara, selected poems from *The Collected Poems* (1995)
• John Ashbery, selected poems from *Collected Poems 1956–1987* (2008), and *Notes from The Air: Selected Later Poems* (2008)

**Further reading:**

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

• David Hartley, *Observations on Man* (1749), Pt. 1, ch. 4
• Francis Hutcheson, *Reflections Upon Laughter* (1750)
• James Beattie, ‘On Laughter and Ludicrous Composition’, in *Essays* (1776)
• Joseph Priestley, *A Course of Lectures on Oratory and Criticism* (1777), lecture 24
• Immanuel Kant, *Critique of Judgement* (1790), Bk. 2, sec. 54
• Friedrich Schlegel, *Critical Fragments* (1797) and *Athenaeum Fragments* (1798)
• Jean-Paul Richter, *School for Aesthetics* (1803)
• August Wilhelm von Schlegel, *Lectures on Dramatic Art and Literature* (1809), lecture 13
• Samuel Taylor Coleridge, ‘On Wit and Humor’ in *Coleridge’s Miscellaneous Criticism*, ed. Raysor (1936)
• Arthur Schopenhauer, *The World as Will and Idea* (1818), Bk. 1, ch. 13
• William Hazlitt, ‘On Wit and Humour’, in *Lectures on the English Comic Writers* (1819)
• G. W. F. Hegel, *Aesthetik* (1819), ‘Dramatic Poetry’, sec. 3 and ‘Final Summary’
• Thomas Carlyle, ‘Jean Paul Richter’ (1827) in *Critical and Miscellaneous Essays*, vol 1
• Ralph Waldo Emerson, ‘The Comic’ (1843)
• Soren Kierkegaard, *Concluding Unscientific Postscript* (1846)
• Leigh Hunt, *Wit and Humour* (1848)
• Charles Baudelaire, ‘On the Essence of Laughter, and On the Comic in the Plastic Arts’ (1855)
• George Eliot, ‘German Wit: Heinrich Heine’ (1856)
• Alexander Bain, *The Emotions and The Will* (1865), ch. 14
• Herbert Spencer, ‘The Physiology of Laughter’ in *Essays* (1868-74)
• Charles Darwin, *The Expression of the Emotions in Man and Animals* (1872), ch. 8
• George Meredith, *On the Idea of Comedy and the Uses of the Comic Spirit* (1877)
• Friedrich Nietzsche, *The Birth of Tragedy* (1872), Sec. vii, and *Gay Science* (1887)
• Henri Bergson, *Laughter* (1900)
• James Sully, *An Essay on Laughter* (1902)
• Sigmund Freud, *The Joke and Its Relation to the Unconscious* (1905) + ‘Humour’ (1927)
• Francis M. Cornford, *The Origin of Attic Comedy* (1914)
• Luigi Pirandello, *Humour* (1908/1920)
• Susanne Langer, ‘The Comic Rhythm’, *Feeling and Form* (1953)
• George Bataille, ‘Un-Knowing: Laughter and Tears’ (1953)
• Mikhail Bakhtin, *Rabelais and His World* (1965)

**Anthologies of primary material:**

• Paul Lauter, ed., *Theories of Comedy* (1964)
• Wylie Sypher, ed. *Comedy* (1956) – see also the Appendix
• Magda Romanska and Alan Ackerman, *Reader in Comedy: An Anthology of Theory and Criticism*
Introductions and Overviews:

- Maurice Charney, *Comedy High and Low: An Introduction to the Experience of Comedy* (1978)

Philosophy / Theory / Psychoanalysis:

- Slavoj Zizek, *Zizek’s Jokes (Did you hear the one about Hegel and negation?)* (2014)
- Special edition of *The British Journal of Aesthetics*, focusing on ‘Comedy and Tragedy’, 54.2 (April 2014)
Queer Identities in *Fin-de-Siècle* Literature and Culture

Dr Fraser Riddell ([fraser.riddell@trinity.ox.ac.uk](mailto:fraser.riddell@trinity.ox.ac.uk))

The late nineteenth century has been recognised as an important historical moment for the emergence of a distinctly modern concept of sexuality. This seminar draws upon recent work in queer theory to consider the dynamic ways in which texts by writers such as Walter Pater, Oscar Wilde, E. M. Forster, and Radclyffe Hall come to articulate queer identities through their engagement with historical pasts, affective attachments and modes of political commitment. To give an impression of the diverse range of discourses through which queer identities emerged during the period, the seminar draws on an eclectic variety of genres, including novels, short stories, drama, cycles of poetry, and sexological, pornographic and political texts.

The seminar structure invites students to reflect carefully upon the similarities and differences in queer identities for women and men in the period, and also encourages close examination of the intersection of race, class and gender. Students will also have the opportunity to consider the ways in which contemporary writers have responded to queer *fin-de-siècle* texts, allowing for an appreciation of the importance of literary history for understanding present-day queer identities.

Below is an indication of some works that we may wish to discuss, and some preliminary contextual and theoretical material. Students’ own ideas for further texts for discussion are also very welcome.

### Week 1. *Queer Times: History, Temporality and Sexual Identity*

**Some suggestions**

**Secondary material**
- Scott Bravmann, *Queer Fictions of the Past: History, Culture, and Difference* (Cambridge, 1997)
- David Halperin, *How to Do the History of Homosexuality* (Chicago, 2002)
- Kevin Ohi, *Dead Letters Sent: Queer Literary Transmission* (Minneapolis, 2015)

### Week 2. *Queer Masculinities: Homosocial Desire*

**Some suggestions**
- H. Rider Haggard, *She*, ed. Stauffer (Peterborough, ON, 2009)

**Secondary material**
• Simon Goldhill, *A Very Queer Family Indeed: Sex, Religion, and the Bensons in Victorian Britain* (Chicago, 2016);
• Eve Kosofsky Sedgwick, *Between Men: English Literature and Male Homosocial Desire* (New York, 2016);

**Week 3. Queer Geographies: The Empire, the Orient and the Sexual ‘Other’**

*Some suggestions*

• Richard Burton, ‘Terminal Essay’, in *The Book of the Thousand Nights and a Night* (1885) *[to be circulated]*
• E. M. Forster, *The Life to Come, and other Short Stories* (New York, 1987)

*Secondary material*


**Week 4. Science, Sexology and the Homosexual Subject**

*Some suggestions*

• Havelock Ellis and J. A. Symonds, *Sexual Inversion*, ed. Crozier (Basingstoke, 2008)
• Richard Krafft-Ebing, *Psychopathia Sexualis* (London, 1886) *[extracts]*

*Secondary material*

• Heike Bauer, *English Literary Sexology: Translations of Inversion, 1860–1930* (Basingstoke, 2009)
• Lucy Bland and Laura Doan, eds., *Sexology in Culture: Labelling Bodies and Desires* (Cambridge, 1998)
• Laura Doan, *Fashioning Sapphism: The Origins of a Modern English Lesbian Culture* (New York, 2001)

**Week 5. Queer Negativity: The Aesthetics of Sadness**

*Some suggestions*

• Vernon Lee, *Hauntings and Other Fantastic Tales*, ed. Maxwell and Pulham (Peterborough, ON, 2006)

*Secondary material*

• Sara Ahmed, *The Promise of Happiness* (Durham NC, 2010)
Week 6A. Queer Futures: Utopia and Optimism

Some suggestions
• Edward Carpenter, extracts from *Homogenic Love and Its Place in a Free Society* and *The Intermediate Sex* [to be circulated]

Secondary material
• José Esteban Muñoz, *Cruising Utopia: The Then and There of Queer Futurity* (New York, 2009)
• Michael Snediker, *Queer Optimism* (Minneapolis, 2008)

OR

Week 6B. Queer Progenies: Contemporary Responses to the Queer Fin de Siècle

Some suggestions
• Damon Galgut, *Arctic Summer* (2014)
• Tom Stoppard, *The Invention of Love* (1997)
• Sarah Waters, *Tipping the Velvet* (1998)

Secondary material
• Adele Jones and Claire O’Callaghan, eds. *Sarah Waters and Contemporary Feminisms* (Basingstoke, 2016)
• Michèle Mendelssohn and Denis Flannery, eds., *Alan Hollinghurst: Writing Under the Influence* (Manchester, 2016)

Selected Further Reading
A full secondary reading list will be circulated at the start of the course. You may wish to consult some of the items below in advance for further background.
• Adams, James Eli, and Andrew H. Miller, eds., *Sexualities in Victorian Britain* (Bloomington, 1996)
• Bersani, Leo, *Hemos* (Cambridge, MA, 1995)
• Brady, Sean, *Masculinity and Male Homosexuality in Britain, 1861–1913* (Basingstoke, 2005)
• Butler, Judith, *Bodies That Matter* (Abingdon, 2011)
  ———, *Undoing Gender* (New York, 2004)
• Evangelista, Stefano, *British Aestheticism and Ancient Greece: Hellenism, Reception, Gods in Exile* (Basingstoke, 2009)
• Halberstam, Judith, *In a Queer Time and Place: Transgender Bodies, Subcultural Lives* (New York, 2005)
  ———, *The Queer Art of Failure* (Durham, NC, 2011)
  ———, *Trans*: *A Quick and Quirky Account of Gender Variability* (Oakland, 2018)
• Halley, Janet and Andrew Parker, eds., *After Sex: On Writing Since Queer Theory* (Durham, NC, 2011)
• Sedgwick, Eve Kosofsky, *Epistemology of the Closet* (Berkeley, 2008)

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Showalter, Elaine, *Sexual Anarchy: Gender and Culture at the Fin de Siècle* (London, 1992)


**Proto-Modernism and the novel: Joseph Conrad and Nineteenth-century Contexts**

Dr Susan Jones

This course will focus on Conrad as a writer working between *fin de siècle* aesthetics and modernist narratology, but whose influences can also be traced much further back in the nineteenth century. We will examine the fiction and non-fictional prose written between 1895-1914, taking into account the contexts of Romanticism and nineteenth-century scientific thought as well as looking forward to the twentieth-century register of Conrad’s work. There will be six weeks on the topics below. You will be encouraged to read Conrad in relation to other experimental and popular novelists in the period, including Henry James, Ford Madox Ford, H. G. Wells, R. B. and Gabriela Cunninghame Graham, Henry Rider Haggard, Elizabeth Braddon, Robert Louis Stevenson, and the translator Constance Garnett.

1. **Conrad and (Polish) Romantic contexts.** Focussing on *Lord Jim; ‘Amy Foster’; Under Western Eyes; Chance, Victory*, this seminar explores the often neglected background to Conrad’s work arising from his Polish Romantic literary and political heritage. We shall consider the ways in which this context informed Conrad’s work from his early enquiries into the role of the hero, the representation of the nation state, the conflicts of national and individual identities, to the later discussions of women’s roles and women’s suffrage in the first decades of the twentieth century.

2. **The Imprint of Darwinism.** This seminar explores the pervasive impact of Darwinian thought, of Spenser, Huxley, and discussions of degeneration (including Nordau) on Conrad’s fiction, focussing on *Heart of Darkness, Lord Jim; ‘Falk’; The Secret Agent; ‘The Secret Sharer’.

3. **Conrad and Narratology.** By now you will have experienced a range of Conrad’s work. In this seminar we explore the variety of Conrad’s formal experiments and narratorial voices, focussing on *Heart of Darkness, The Secret Agent*, and *Under Western Eyes*.

4. **Proto-modernist aesthetics.** Last week prepared you for a broader examination of aesthetics. The seminar traces Conrad’s development of sceptical narrative strategies from his earliest encounters with Paterian aesthetics, French realism, literary impressionism and symbolism to the development of the unreliable narrator and the impact of Schopenhauer and Nietzsche on his work. We will add *The Nigger of the Narcissus* and *Nostromo* to the repertoire for this discussion.

5. **Conrad and Fictions of Empire.** In this seminar we focus on Conrad’s uneasy relationship to ‘imperial’ romance (in works ranging from *Almayer’s Folly, ‘Karain’, An Outcast of the Islands* to *Heart of Darkness, Lord Jim* and *Nostromo*) showing the ways in which the author’s critique of colonialism draws on the model of ‘boy’s own’ adventure (from Marryat and Henty to Haggard and Stevenson) while deconstructing the genre’s representational codes.
6. Conrad, Drama, and Film. This seminar explores Conrad's little known experiments with drama and looks at twentieth-century film-makers’ treatment of the writer’s work.

Select Bibliography:

Where appropriate use the extant volumes of *The Cambridge Edition of the Works of Joseph Conrad* (prose works and *Letters*). Otherwise, use the Dent Collected Edition, or Oxford’s World’s Classics (although many Penguin and other publishers’ volumes have excellent introductions).

Biography:


Polish Romanticism

Biographies above, and

- ----, *Lord Jim: A Tale* (Oxford: OUP, 1983), particularly good on the Polish background
- Susan Jones, *Conrad and Women* (Oxford: OUP, 1999), chapter 2

Conrad and Darwin


Narratology

- Cedric Watts, *The Deceptive Text: An Introduction to Covert Plots* (Harvester Wheatsheaf, 1984)
• J. Hillis Miller, on *Lord Jim* in *Fiction and Repetition: Seven English Novels* (Oxford: Blackwell, 1982)
• John G. Peters, *Conrad and Impressionism* (Cambridge: CUP, 2001)
• Paul Wake, *Conrad’s Marlow* (Manchester: Manchester UP, 2007)

**Conrad and Empire Writing**

• Andrea White, *Joseph Conrad and the Adventure Tradition: Constructing and deconstructing the Imperial Subject* (Cambridge: CUP, 1993)

**Conrad, Drama, and Film**

• Gene Moore (ed.), *Conrad on Film* (Cambridge: Cambridge University Press, 2008)
Modernism and Philosophy

Dr David Dwan

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.

Course 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.

Primary Texts

- Marinetti, ‘On The Founding and Manifesto of Futurism’ (1909)
- Wyndham Lewis ‘Blast 1’ (1914) and ‘Blast 2’ (1915)
- Tristan Tzara, ‘Dada Manifesto’ (1918)

Recommended Reading:

- Roger Pippin, After the Beautiful: Hegel and the Philosophy of Pictorial Modernism (Chicago, 2013)
- Modernism as a Philosophical Problem (Oxford, 1991)
- Jürgen Habermas, The Philosophical Discourse of Modernity, trans. Frederick G. Lawrence (Oxford, 1990)
- Peter Bürger, Theory of the Avant-Garde, trans. Michael Shaw (Manchester, 1984)

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.

**Primary Texts:**

- Shane Weller, *Modernism and Nihilism* (London, 2010), chap. 2
- Sam Slote, *Joyce’s Nietzschean Ethics* (New York, 2013)

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.

**Primary Texts:**

- Gertrude Stein, *Tender Buttons*
- William Carlos Williams, *This is Just to Say*
- ---, *The Red Wheelbarrow*
- Wallace Stevens, *Of the Surface of Things*
- ---, *An Ordinary Evening in New Haven*

**Recommended Texts:**

- Lorraine Sim, *The Patterns of Ordinary Experience* (Ashgate, 2010)
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.

**Primary Texts:**

- Virginia Woolf, ‘The Mark on the Wall,’ *To the Lighthouse*, *The Waves*

**Recommended Texts**

- Megan Quigley, *Modernist Fiction and Vagueness: Philosophy, Form and Language* (Cambridge, 2015), chap. 2

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.

**Primary Texts:**

- Friedrich Nietzsche *On the Genealogy of Morality*

**Recommended Texts**

- Julian Young, *Heidegger’s Philosophy of Art* (Cambridge, 2001)

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.

**Primary Texts:**

**Recommended Texts**

• Jürgen Habermas, *The Philosophical Discourse of Modernity*, chap. 5; Raymond Geuss, *Outside Ethics* (Princeton, 2005), chap. 10
• Geuss, ‘Suffering and Knowledge in Adorno,’ *Constellations*, 12.1 (2005), 3–20

**Popular Performance and the Literary Imagination**

Dr Eleanor Lybeck, Corpus Christi College

This course will explore how popular performance and light entertainment appealed to, provoked and influenced a diverse group of twentieth-century writers. We will recover the history of the performers and performance events that lies behind writing by major figures such as Joyce, Woolf, Eliot and Yeats. We will also consider the work of writers whose presence on the reading list might take us by surprise: Jack B. Yeats and Victoria Wood, for example. Throughout, we will ask how the frame of popular entertainment impacts upon our understanding of a text as a whole, and how we might appreciate the nature and effect of live performance from efforts to capture its atmosphere and energy on the page.

There will be an emphasis upon live performance as a trope, setting or extended metaphor within literary texts: the circus and music hall, clowning and pageantry will all be covered. But popular entertainment has always been defined by its variety. We will, then, look at acts without words such as mime and ballet, at exchanges between the talent show, the comedy revue and drama, and at the impact of film and television upon live media.

In the course of seminar discussion, we will address relationships between (or binaries of) high and low culture; the radical and the conservative; the exotic and the quotidian; the capital/metropole and the provinces/colonies; the canonical and the ephemeral. We will be sensitive to the tensions within these relationships that might characterise both the works themselves and what has been written about them. Consequently, our discussions will be informed and supported by a wide range of cultural theory and criticism: from Henri Bergson's writings on laughter to Pierre Bourdieu's theories of culture to Paul Bouissac's circus semiotics; from Edna Longley's close readings of Yeats to Susanne Gruss’ psychoanalytic readings of Angela Carter.

As we endeavour to come as close as possible to the experience of live performance, it will be necessary to complement our explorations of literature and criticism with a review of historical documents. At the start of the course, students will be provided with copies of a selection of ephemera held in Bodleian collections such as the John Johnson Collection. Sources for our reconstructive approach will include posters, playbills, reviews, published and unpublished memoirs. At least one seminar will take place in the Weston Library, but you are encouraged to explore relevant holdings independently. The course will be
richly illustrated with works of visual art and we will think especially carefully about the relationship between text, image, and performance during a visit to the Ashmolean Museum Print Room in Week 3.

Each week, you will be asked to share excerpts from your reading and research diary with the seminar group. These records will serve as a foundation for our discussion. Every participant in the seminar will also have the opportunity to deliver one 10-minute presentation. Topics will be assigned in Week 1.

Week 1: Sources of inspiration

This seminar will take place in the Weston Library, where we will review a range of materials that might spur on discussion of the following texts:

- William Thackeray, *Vanity Fair* (1847)
- Charles Dickens, *Hard Times* (1854)
- Henry James, *What Maisie Knew* (1897)

Week 2: Music hall

- Norman Cohen (dir.), *The London Nobody Knows* (1967)

Week 3: Circus

This seminar will be complemented by a visit to the Ashmolean Print Room, where we will look at a range of circus images contemporary to our texts.

- Pádraic Ó Conaire, *Exile* (1910)
- W.B. Yeats, *Last Poems* (1939),
- John Banville, *Birchwood* (1973),

Week 4: Clowning

- W.B. Yeats, Lady Gregory and Edward Martyn, ‘Manifesto for Irish Literary Theatre’ (1897)
- Jean Cocteau and Darius Milhaud, *Le Boeuf sur le toit* (1920)
- Louis MacNeice, ‘An Eclogue for Christmas’ (1934)
- Jack B. Yeats, *Harlequin’s Positions* (1939)
- Samuel Beckett, *Waiting for Godot* (1953) and *Film* (1963)

Week 5: Historical pageants
• James Joyce, ‘Circe’ in *Ulysses* (1922)
• Virginia Woolf, *Freshwater: A Comedy* (1923 and 1935)
• *Orlando* (1928) and *Between the Acts* (1941)

**Week 6: Variety**

• Franz Kafka, ‘A Hunger Artist’ (1922)
• John Osborne, *The Entertainer* (1957)
• Brian Friel, ‘The Illusionists’ (1963), *Crystal and Fox* (1968) and *Faith Healer* (1979)

**Secondary reading**

It is suggested that you concentrate on the primary reading for this course over the summer. A full reading list of secondary material will be circulated at the start of the term, but for those of you wishing to look ahead, you might like to explore:

• Matthew Bevis, ‘Eliot Among the Comedians’, *Literary Imagination*, 16.2 (July 2014)
• Paul Bouissac, *Semiotics at the Circus* (Berlin and New York: de Gruyter Mouton, 2010)
• Peter Brook, *The Empty Space* (London: Penguin, 2008)
• Elizabeth Butler Cullingford, *Ireland’s Others: Ethnicity and Gender in Irish Literature and Popular Culture* (Cork: Cork University Press, 2001)
• ---, *Theatre, Intimacy and Engagement: The Last Human Venue* (Basingstoke: Palgrave Macmillan, 2008)
Women and Drama
(cross listed with M.St. Women’s Studies)

Professor Kirsten Shepherd-Barr

Hilary 2019

Week 1: Ibsen’s Women

- Henrik Ibsen, *The Pillars of Society, A Doll’s House, and Ghosts; The Lady from the Sea, Hedda Gabler*, and *The Master Builder*
- George Bernard Shaw, *The Quintessence of Ibsenism* (1891)

Week 2: The Fallen Woman and the New Woman

- Anne Charlotte Leffler Edgren, *True Women* (1883)
- August Strindberg, *Miss Julie* (1888)
- Arthur Wing Pinero, *The Second Mrs Tanqueray* (1892)
- Florence Bell and Elizabeth Robins, *Alan’s Wife* (1893)
- Elizabeth Robins, *Votes for Women!* (1907)
- Claude Schumacher, ed., *Naturalism and Symbolism in the European Theatre* (1993)—see especially Strindberg’s preface to *Miss Julie*

Week 3: Women and Modernity on Stage
• Susan Glaspell, *The Outside* and *The Verge*; you may also want to read *Chains of Dew* (I have a master copy if you have trouble finding this), *Suppressed Desires*, and *Woman’s Honor*
• Sophie Treadwell, *Machinal*
• Djuna Barnes, *The Dove*

If you have time, you could also usefully look at plays by other women of the period such as Rachel Crothers and Cecily Hamilton; and at Mae West’s plays

Various studies of Glaspell have recently been published; see the excellent bibliography on the Susan Glaspell web site at [www.susanglaspell.org](http://www.susanglaspell.org). You might want to look especially at the biography by Linda Ben-Zvi, and at works by Martha Carpentier, Barbara Ozieblo, Cheryl Black, J. Ellen Gainor, Karen Malpede, Brenda Murphy, Martha Noe, and Yvonne Shafer

**Week 4: 1956 and all that: whose anger?**

• Shelagh Delaney, *A Taste of Honey* (helpful to read Osborne’s *Look Back in Anger* for context)
• Joan Littlewood/Theatre Workshop, *Oh What a Lovely War!*
• Lilian Hellman, *The Children’s Hour*
• Lorraine Hansberry, *A Raisin in the Sun*

Suggested secondary reading to follow

**Week 5: Women, Theatre, and Science**

• Timberlake Wertenbaker, *After Darwin*
• Shelagh Stephenson, *An Experiment with an Air-Pump*
• Margaret Edson, *Wit*
• Bryony Lavery, *The Origin of Species* and *Frozen*
• Lucy Prebble, *The Effect*
• Lucy Kirkwood, *Mosquitoes*

Suggested secondary reading to follow

**Week 6: New Generations**

• Adrienne Kennedy, *The Owl Answers*
• Caryl Churchill, *Top Girls, Cloud Nine, The Skriker* and other plays
• Timberlake Wertenbaker, *Our Country’s Good* and *The Love of the Nightingale*
• Sarah Kane, *4:48 Psychosis, Blasted*
• Suzan Lori-Parks, *Venus*

Suggested secondary reading to follow
If you have time, you could also read some of these playwrights:

- Pam Gems
- Ann Jellicoe
- Liz Lochhead
- Sarah Daniels

**Selected General Criticism**

(excluding journal articles, which you can find through MLA Bibliography)

- John Stokes, *Resistible Theatres: Enterprise and Experiment in the Late Nineteenth Century* (1972)
- Katharine Worth, *Revolutions in Modern English Drama* (1972)

**Themes/Topics**

- Canonicity
- Domesticity
- Sexuality
- Biological Determinism
- Race
- Motherhood
- Maternal instinct
- Women’s Rights/Suffrage Drama
- Women Who Kill

Male-authored stage adaptations of hugely popular female-authored novels: e.g. stage adaptations of Harriet Beecher Stowe, *Uncle Tom’s Cabin* (1850s);
see University of Virginia web site to access scripts: www.iath.virginia.edu/utc/

**East Lynne**

**Lady Audley’s Secret**

*Jane Eyre* in numerous stage adaptations (see recent book on these)

Women Playwrights and the One-Act Drama—why this form and what are its implications esp. in terms of the canon?

e.g. Glaspell, Kennedy

**Ambivalence**

Female playwrights like Glaspell who (unlike Robins) can’t make up their minds about feminism, motherhood, wifehood; seem to espouse different and often contradictory stances; what are implications of this for their status as female playwrights

**Contemporary Poetry by the Book**

Dr Erica McAlpine, St Edmund Hall

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

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

**Classes will meet Mondays, weeks 1–6, at 2pm in the Hearne Room, St Edmund Hall**

Please get your hands on the following required texts *in advance* and read thoroughly (take notes and think about each of the questions in the above paragraphs in relation to it) before each class. You may also like to choose a representative poem or section from each volume and prepare a close reading of it to bring up in discussion.

- Frank Bidart: *Desire* (1997)
- John Ashbery: *Your Name Here* (2000)
- Paul Muldoon: *Horse Latitudes* (2006)
- Rae Armantrout: *Versed* (2010)
- Alice Oswald: *Memorial* (2011)
- Alicia Stallings: *Olives* (2012)

**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*
• Adam Kirsch, “Think Small: America’s Quiet Poet Laureate,” *The New Yorker*, April 12, 2010


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

*Suggested further reading:*

**On Paterson:**

**On Stallings:**
• Abigail Deutsch, “In the Penile Colony,” *Poetry Magazine*, October 1, 2012
• Evan Jones, “A Then and a Now” *PN Review* 210, 39:4 (March–April 2013)
• E. Stallings, “Presto Manifesto!” *Poetry Magazine*, January 30, 2009

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

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

*Suggested further reading:*

**On Carson:**
• Anne Carson, “Variations on the Right to Remain Silent” (pdf provided)
• Octavio Paz, “Translation: Literature and Letters” (pdf provided)

**On Oswald:**
• Sarah Crown, “Alice Oswald: Haunted by Homer” *The Guardian*, October 9, 2011
• Eavan Boland, “Afterward to Alice Oswald’s Memorial.” http://poems.com/special_features/prose/essay_boland_memorial.php
• Jason Guriel, Rosy-Fingered Yawn,” *PN Review 207*, 39:1 (September - October 2012)
• Phillip Womack, “Memorial by Alice Oswald,” *The Telegraph*, October 28, 2011

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

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

*Suggested further reading:*

**On Ashbery:**

• David Ward, “His Name Here,” *PN Review* 137, Volume 27 Number 3, January - February 2001
• Melanie Rehak, “Your Name Here,” *Salon*, October 24, 2000
• David Herd, *John Ashbery and American Poetry.* Manchester: Manchester UP, 2000
• David Shapiro, *John Ashbery, an Introduction to the Poetry.* New York: Columbia UP, 1979
• Karin Roffman, *The Songs We Know Best: John Ashbery’s Early Life.* New York: FSG, 2017

**On Armantrout:**

• Rae Armantrout *Versed Reader’s Companion:* http://versedreader.site.wesleyan.edu/
• Ron Silliman, *The New Sentence* (New York: Roof, 1987)
• see also the journal L=A=N=G=U=A=G=E, poets Charles Bernstein and Bruce Andrews, and the Electronic Poetry Center (EPC) website at SUNY Buffalo

**Week 5:** Frank Bidart’s *Desire* (1997) & and Louise Gluck’s *Averno* (2006)

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

*Suggested further reading:*

**On Bidart:**
• Dan Chiasson, “Presence: Frank Bidart,” *Raritan* 20:4
• David Gewanter, “Desire” (Review) *Boston Review*, April/May 1998

**On Gluck:**

• Adam Plunkett, *The Knife—the Sharp Poetry of Louise Gluck*, *The New Republic*, Jan 8 2013

**Week 6:** Claudia Rankine’s *Citizen: An American Lyric* (2014) & Sarah Howe’s *Loop of Jade* (2015)

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

**Suggested further reading:**

**On Rankine:**

• Dan Chiasson, “Color Codes,” *The New Yorker*, October 27, 2014

**On Howe:**

• Oliver Thring, “Born in the rubbish tip, the greatest poetry of today,” *The Sunday Times*, January 17, 2016
African Literature
(Cross-listed with African Studies Centre)

Dr Tiziana Morosetti
tiziana.morosetti@area.ox.ac.uk

Ranging from Amos Tutuola's classic *The Palm-Wine Drinkard* (1952) to contemporary African science fiction, the course engages with some of the important cultural and political dynamics shaping the work of renowned authors such as Wole Soyinka, Ngũgĩ wa Thiong'o, Ayi Kwei Armah, Ama Ata Aidoo and Ken Saro-Wiwa, as well as younger voices like Chimamanda Ngozi Adichie and Nnedi Okorafor.

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

**Background Reading**

• *Ngũgĩ wa Thiong’o and Charles Cantalupo, ‘African Literature... Says Who?’, Transition, 120, 2016, pp. 4–21
• Saro-Wiwa, Ken (1989), *On a Darkling Plain: An Account of the Nigerian Civil War*, Epsom, Saros

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
• *Ngũgĩ wa Thiong’o, The Black Hermit*, 1962
• Ola Rotimi, *Our Husband Has Gone Mad Again*, 1966
• Wole Soyinka, *Death and the King's Horseman*, 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: Language and Theatre**

• Ngũgĩ wa Thiong'o, *Ngaahika Ndeenda (I Will Marry When I Want)*, 1977
• Ola Rotimi, *Hopes of the Living Dead*, 1985
• Wole Soyinka, *The Trials of Brother Jero*, 1966
• ---, *The Beatification of Area Boy*, 1995
• Ngũgĩ wa Thiong'o (2011) [1986], *Decolonising the Mind: The Politics of Language in African Literature*, James Currey, chapter 3 (Language and Theatre)

**Week 5: War Narratives**

• Chimamanda Ngozi Adichie, *Half of a Yellow Sun*, 2007
• Ken Saro-Wiwa, *Sozaboy: A Novel in Rotten English*, 1985

**Week 6: Re/Imagining Africa**

• Buchi Emecheta, *The Rape of Shavi*, 1985
Litertures of Empire and Nation, 1880–1935

Professor Elleke Boehmer (elleke.boehmer@ell.ox.ac.uk)
Dr Graham Riach (graham.riach@ell.ox.ac.uk)

Hilary Term 2019

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

Course outline

Week 1
Imperial Pastoral: Introductory Session on Colonial Discourse

- Olive Schreiner, *The Story of an African Farm* (1883)
- JM Coetzee, *White Writing*
- Anne McClintock, *Imperial Leather*
- Jed Esty, *Unseasonable Youth*
- Edward Said, *Culture and Imperialism*, chs. 1 and 2 at least

Film Screening
*Out of Africa* (1958) – Eng Fac PN.U65.P655 OUT DVD
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
*South Pacific* (1958) – Eng Fac PN.U65.L64 SOU DVD

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

Week 3
The Imperial Gothic

- Richard Marsh, *The Beetle* (1897)
- H.G. Wells, *The Island of Doctor Moreau* (1896)

Film Screening
*Island of Lost Souls* (1932) – Eng Fac PN.U65.K46 ISL DVD

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*
• Laura Chrisman, *Rereading the Imperial Romance*
• Don Randall, *Kipling’s Imperial Boy*, ch 5 (‘Ethnography and the hybrid boy’)
• John Tosh, *Manliness and Masculinity in Nineteenth Century Literature*

**Film Screening**
*She* (1965) – Eng Fac PN.U65.P5335 SHE DVD

**Week 5**
**Empire’s Certainties and Uncertainties**

• Joseph Conrad, *Heart of Darkness* (1899) and ‘Youth’ (1898/1902)
• Chinua Achebe, ‘An Image of Africa’, *Norton Anthology* 7th edn
• Robert Fraser, *Victorian Quest Romance*
• Christopher GoGwilt, *The Passage of Literature: Genealogies of Modernism in Conrad etc.*
• Benita Parry, *Conrad and Imperialism*

**Film Screening**
*Aguirre, the Wrath of God* (1972)

**Week 6**
**National stirrings**

• Claude McKay, *Banjo* (1929)
• Mulk Raj Anand, *Untouchable* (1935)
• Toru Dutt, ‘The Lotus’ (1870s)
• Elleke Boehmer, ‘The Stirrings of New Nationalism’ in *Colonial and Postcolonial Literature*
• Partha Chatterjee, *Nationalist Thought and the Colonial World: A Derivative Discourse?*

**Film Screening**

**Selected further reading:**
• Amar Acheraiou, Rethinking Postcolonialism (2008)
• Ian Baucom, Out of Place: Englishness, Empire, and the Locations of Identity (1999)
• *Elleke Boehmer (ed.), Empire Writing (1998)
• *--- Empire, the National and the Postcolonial: Resistance in Interaction (2002)
• Deepika Bahri, Native Intelligence, 2003
• *Howard J. Booth and Nigel Rigby (eds), Modernism and Empire: Writing and British Coloniality, 1890–1940 (2000)
• David Huddart, Postcolonial Theory and Autobiography (2008)
• Peter Childs, Modernism and the Post-Colonial (2007)
• Laura Chrisman, Postcolonial Contraventions: Cultural Readings of Race, Imperialism and Transnationalism (2003)
• *--- Re-reading the Imperial Romance (2000)
• Ben Etherington, Literary Primitivism (2017)
• Frantz Fanon, Black Skin, White Masks, trans. Charles Lam Markmann (1986)
• Declan Kiberd, Inventing Ireland (1995)
• Simon Gikandi, Maps of Englishness (1996)
• Paul Gilroy, After Empire (2004)
• Abdul JanMohamed and David Lloyd (eds), The Nature and Context of Minority Discourses (1990)
• Gail Ching-Liang Low, White Skins, Black Masks: Representation and Colonialism (1996)
• *Anne McClintock, Imperial Leather: Race, Gender and Sexuality in the Colonial Contest (1995)
• Ashis Nandy, The Intimate Enemy (1983)
• *Mary Louise Pratt, Imperial Eyes: Travel Writing and Transculturation (1992)
• Jahan Ramazani, The Hybrid Muse (2001)
• Sangeeta Ray, En-gendering India (2000)
• Edward W. Said, Culture and Imperialism (1993)
• Ella Shohat and Robert Stam, Unthinking Eurocentrism: Multiculturalism and the Media (1994)
• ---, In Other Worlds: Essays in Cultural Politics (1988)
• ---, The Postcolonial Critic: Interviews, Strategies, Dialogues (1990)
• *Sara Suleri, The Rhetoric of English India (1992)
Life-writing

(Cross-listed with Oxford Centre for Life-Writing)

Dr Kate Kennedy (kate.kennedy@wolfson.ox.ac.uk)

Professor Dame Hermione Lee

This option will be taught in Wolfson College in Hilary Term 2019.

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: biography on the stage and the ethics of dramatising lives; 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; and the difficulties of writing a biography when the subject’s career has been in a form that is non-verbal, such as music or dance. 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 compulsory lectures and six seminars.

Seminars:

Week 1.
Introductory session on biography.

Week 2.
Hermione Lee: Life-Writing genres – letters and diaries

Week 3.
Topic: Autobiography
Focussing on: Autobiographical accounts of war

Week 4.

Topic: Lives on the Stage, and Staging Lives: tactics and techniques for writing the biography of musicians, dancers and looking at ways of presenting biographical research on the stage.

Week 5.

Hermione Lee: Comparative biographical treatments of the life of Henry James.

Week 6.

An informal workshop on students' presentations of their essay-topics for course assessment.

Optional preparatory reading:

In the area of biography, it would be advantageous to have read one, or two, large-scale biographies of your own choice. Here are some possible examples of outstanding biographies in a huge field, in no special order:

- Jonathan Bate's *Unauthorised Life of Ted Hughes*
- Paul Kildea's *Benjamin Britten – a Twentieth Century Life*, Ruth Scurr’s life of John Aubrey
- Benjamin Taylor’s short life of Proust
- Claire Tomalin’s life of Pepys, Dickens or Hardy
- Leon Edel's one-volume version of his life of Henry James
- Richard Ellmann’s life of James Joyce, Jenny Uglow's life of Elizabeth Gaskell, Hogarth, Bewick, or *The Lunar Men*
- Richard Holmes’s life of Shelley or two-volume life of Coleridge, or his book on Romantic science and literature *The Age of Wonder*
- Roy Foster’s two-volume life of W.B.Yeats
- Judith Thurman's life of Colette
- James Simpson’s two books on a year in the life of Shakespeare, *1599* or *1606*
- Fiona MacCarthy's life of Burne-Jones, *The Last Pre-Raphaelite*
- Alison Light’s *Mrs Woolf & The Servants*
- Alex Danchev's Life of Cezanne
- Stacy Schiff’s life of Cleopatra
- Susie Harries’s life of Pevsner
- Lucy Hughes-Hallett’s life of D’Annunzio, *The Pike*
- Lisa Cohen’s group biography of early 20th century women, *All We Know*
- Hermione Lee’s life of Virginia Woolf, Edith Wharton or Penelope Fitzgerald

War-related memoirs and testimonies:

- Enid Bagnold, *Diary Without Dates*,
- Mary Borden, *The Forbidden Zone*,
- Katherine Mansfield, *Memoir*,
- Helen Zennor Smith, *Not so Quiet... Stepdaughters of War*,
- Vera Brittain, *Testament of Youth*,
- Ivor Gurney, *Collected Letters*,
- Michael Hurd, *The Ordeal of Ivor Gurney*,
- Rupert Brooke, *Collected Letters*

I. Selected Reading on Biography:

- Barnes, Julian, *Flaubert’s Parrot*, Cape, 1984
- Epstein, William H, ed, *Contesting the Subject: Essays in the Postmodern Theory and Practice of Biography and Biographical Criticism*, Purdue University Press, 1991
• Johnson, Samuel, The Rambler, No 60 (On Biography), 13 October 1750; The Idler, No 84, 24 November 1759; ‘The Life of Savage’ in Lives of the English Poets, Oxford University Press, 1977
• Leader, Zachary, ed, On Life-Writing, Oxford University Press, 2015
• ---, Body Parts: Essays on Life-Writing, Chatto & Windus, 2005
• Marcus, Virginia Woolf, Chatto & Windus, 1996, Viking, 1997 [Chapter One].
• Marcus, Laura, Auto/Biographical Discourses: Theory, Criticism, Practice, Manchester University Press, 1994
• Malcolm, Janet, The Silent Woman, 1994, Granta, 2005; Reading Chekhov, Granta, 2003
• ---, Two Lives: Gertrude and Alice, Yale, 2007
• Maurois, André, Aspects of Biography, Cambridge University Press, 1929
• Meyers, Jeffrey, ed, The Craft of Literary Biography, Macmillan, 1985
• ---, The Biographer’s Art: New Essays, Macmillan, 1989
• Miller, Lucasta, The Brontë Myth, Vintage, 2002
• O’Connor, Ulick, Biographers and the Art of Biography, Quartet Books, 1993
• Salwak, Dale, ed, The Literary Biography: Problems and Solutions, Macmillan, 1996
• Strachey, Lytton, Eminent Victorians, Chatto & Windus, 1918
• Woolf, Virginia, Orlando, 1928
• ---, Flush, 1933

II. Selected Reading on Autobiography:

Students will probably want to make their own choices of autobiographies for discussion, but a few suggestions to read before the course might include: Virginia Woolf’s “Sketch of the Past” in Moments of Being, Robert Graves’s Goodbye to All That, Richard Wolheim’s Germs, Nabokov’s Speak, Memory, Hilary Mantel’s Giving up the Ghost, Lorna Sage’s Bad Blood, Blake Morrison’s And When Did You Last See Your Father?, Philip Roth’s Patrimony and The Facts, Janet Frame’s An Angel at my Table, or Joan Didion’s The Year of Magical Thinking.

• Anderson, Linda, and Broughton, T.L., eds, Women’s Lives/Women’s Times, SUNY, 1997
• Benstock, Sheri, ed., The Private Self: Theory and Practice of Women’s Autobiographical Writing, Routledge, 1988
• Broughton, Trev Lynn, Men of Letters, Writing Lives, Routledge, 1999
• Buckley, Jerome, Autobiography and the subjective impulse since 1800, Harvard UP, 1984


Treadwell, James, *Autobiographical Writing and British Literature, 1783–1834*, OUP, 2005
