

**FACULTY OF ENGLISH LANGUAGE AND LITERATURE**  
**M.St. & M.Phil.**  
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**2019-20**

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## A-Course: Literature, Contexts and Approaches

For all strands other than [650-1550](#), this will consist of 8 weeks of 2-hour classes, taught in Michaelmas Term.

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

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

## B-Course: Research Skills

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

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

Hilary Term

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

Assessment

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

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

## C-Course: Special Options

These will be taught as 2-hour classes in weeks 1-6 of [Michaelmas](#) and [Hilary](#) Terms. Students must choose one of these options in each term. All C-course options are open to

students in all strands – you do not have to choose an option which sits neatly within your strand boundaries. However, it is recommended that you consult with the option convenors if you are choosing an option outside of your area(s) of expertise.

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

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

#### Assessment

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

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

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

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

#### Dissertation

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

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

#### [M.Phil. in English Studies \(Medieval Period\)](#)

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

The second year of the MPhil offers great freedom of specialization. Candidates choose three further courses to be studied during the year, and write a longer dissertation as the culmination of the degree. The three courses may include up to two of the M.St. C courses offered in that year (provided the candidate has not done the same course the year

before); or they may choose to submit coursework essays in any medieval topic agreed with the convenors for which a supervisor is available. These courses are entered under the following titles (each of which may only be entered once, to ensure breadth as well as specialization). Candidates are strongly encouraged to consult with their course convenors in Trinity Term or early in the Long Vacation of the first year in order to make an informed and feasible choice of options.

1. The History of the Book in Britain before 1550 (Candidates will also be required to transcribe from, and comment on specimens written in English in a 1-hour examination)
2. Old English
3. The Literature of England after the Norman Conquest
4. Medieval Drama
5. Religious Writing in the Later Middle Ages
6. Medieval Romance
7. Old Norse sagas
8. Old Norse poetry
9. Old Norse special topic (only to be taken by candidates offering either option 7 or 8, or both)
- 10./11. One or two of the C-Course Special Options as on offer in any strand, as specified by the M.St. English for the year concerned; candidates may not retake any option for which they have been examined as part of their first year.
- 12./13./14./15. Relevant options offered by other Faculties as agreed with the M.Phil. Convenors. The teaching and assessment of these options will follow the provisions and requirements as set by the Faculty offering the option.

#### Second Year Assessment

Students will be required to submit three essays of 6,000-7,000 words each in either Michaelmas Term or Hilary Term (depending on the term in which the course was offered). Students will write a dissertation of 13,000-15,000 words on a subject related to their subject of study.

Each candidate's choice of subjects shall require the approval the Chair of the M.St./M.Phil. Examiners, care of the Graduate Studies Office. Details on approval of topics and timing of submission for all components are found in the M.St. /M.Phil. Handbook. Candidates are warned that they must avoid duplicating in their answers to one part of the examination material that they have used in another part of the examination. However, it is recognised that the dissertation may build on and develop work submitted for the firstyear dissertation.

## A-COURSES

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

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

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

#### **Introductory Reading**

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

The Riverside Chaucer, ed. Larry Benson and F. A. Robinson – read *Troilus and Criseyde* and *The Canterbury Tales*

- *Egil's saga*, trans. Bernard Scudder (Penguin, 2004)
- *Sir Gawain and the Green Knight, Pearl, Cleanness, Patience*, ed. J. J. Andersson (London, 1996)
- *The Saga of Grettir the Strong*, trans. Bernard Scudder (Penguin, 2005)
- Robert Henryson, *The Complete Works*, ed. David John Parkinson (Kalamazoo, 2008) – read *Orpheus and Eurydice* and *Testament of Cresseid*

- The Lais of Marie de France, trans. Glyn Burgess and Keith Busby (London, 1999)
- The Book of Margery Kempe, ed. Barry Windeatt (Woodbridge, 2004)
- Thomas More, Utopia
- Tyndale's New Testament, ed. David Daniell
- Sir Thomas Wyatt, The Complete Poems (Penguin Classics, 1997)
- York Mystery Plays: A Selection in Modern Spelling, ed. Richard Beadle and Pamela King (Oxford, 2009)

#### Language Readers

- A Guide to Old English, ed. Bruce Mitchell and Fred Robinson (Chichester, 2012)
  - Old and Middle English c. 890-c. 1400, ed. Elaine Treharne (Oxford, 2004)
  - The Cambridge Old English Reader, ed. Richard Marsden (Cambridge, 2015)
  - A Book of Middle English, ed. J. A. Burrow and Thorlac Turville-Petre (Oxford, 1996)
- Many ME texts can be found online at <http://www.lib.rochester.edu>

#### Introductions and Companions

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

Laura Ashe, The Oxford English Literary History, Volume 1, 1000-1350, conquest and transformation (2017)

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

#### Michaelmas Term

Weeks 1-2: Anthology, Miscellany & Meaning

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

Week 2: The Auchinleck Manuscript and Flateyjarbók

Weeks 3-4: Tradition and Transmission

Week 3: Bede and Cædmon; Beowulf and Andreas

Week 4: Biblical Translations and Adaptations

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

Weeks 5-6: Authors, Texts and Audiences

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

Week 6: Women's Writing and Writing for Women

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

### **Hilary Term**

Weeks 1-2 Literary Form and Genre

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

Week 2: Breton lay, romance, Malory

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

Weeks 3-4 The Politics of Medieval History and Historicisms

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

Week 4: History and Saint's Life

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

Weeks 5-6: Multiculturalism and Cultural Context

Week 5: Latin and the Vernaculars

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

Week 6: Classical Myth and Legend

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

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

#### **Critical Questions in Early Modern Literature**

☐Week 1. Introduction: 'Renaissance Subjects'. [handout]

☐Week 2. 'Inkpots, Pedantry and Polyglottism'. [John Florio, Henry V]

☐Week 3. 'Spenser and Allegory'. [Spenser, Faerie Queene, book 1]

☐Week 4. 'Drama on Stage and Page'. [Shakespeare, Hamlet]

☐Week 5. 'Poetics, Form and Formalism' [Spenser & Harvey, Campion & Daniel]

☐Week 6. 'Early Modern Violence: A Critical Argument' [Milton, Samson Agonistes]

☐Week 7. 'Historicism: Stuart Restoration'. [Dryden, Cowley]

☐Week 8. 'The Female Signature: Gender and Style'. [Mary Queen of Scots; Katherine Philips]

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

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

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

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

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

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



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

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

Required secondary Reading:

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

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

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

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

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

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

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

Primary Reading

☐ Edmund Spenser, The Shepheardes Calender (1579), in Edmund Spenser: The Shorter Poems, ed. Richard A. McCabe (London, 1999), pp. 23–156

☐ Edmund Spenser and Gabriel Harvey, Three proper, and wittie, familiar letters (1580) – read on EEBO or in Elizabethan Critical Essays, ed. G. Gregory Smith, 2 vols (Oxford, 1904), vol. 1, pp. 87–122 [N. B. there are in fact five letters]

☐ Thomas Campion, Observations in the Art of English Poesie (1602) – read via EEBO or in The Works of Thomas Campion, ed. Walter R. Davis (Garden City, NY, 1967), pp. 287–317

☐ Samuel Daniel, Defence of Rhyme (1603) – read in Poems and A Defence of Ryme, ed. Arthur Colby Sprague (Cambridge, MA: Harvard University Press, 1930), or Sidney's 'The Defence of Poesy' and Selected Renaissance Literary Criticism, ed. Gavin Alexander (London, 2004), pp. 207–233

Required Secondary Reading

☐ Derek Attridge, 'A Return to Form?' in his Moving Words: Forms of English Poetry (Oxford, 2013), pp. 17–30

☐ Derek Attridge, Well-Weighed Syllables: Elizabethan Verse in Classical Metres (Cambridge, 1974), esp. pp. 114–124 and 136–62

☐ Ben Burton and Elizabeth Scott-Baumann (eds), The Work of Form: Poetics and Materiality in Early Modern Culture (Oxford, 2014), pp. 1–22

☐ Richard Helgerson, Forms of Nationhood: The Elizabethan Writing of England (Chicago, 1992), pp. 21–40

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

### **Week 7: The Politics of Regime Change: Literature of the Stuart Restoration (Paulina Kewes & convenors).**

Primary

Charles II, The Declaration of Breda (1660).

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

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

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>

## **Week 8: The Female Signature**

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 wch 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 &co . ' \*

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

### **Michaelmas Term 2019**

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

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

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

#### **Week 1**

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

#### **Week 2**

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

#### **Week 3**

- Samuel Johnson, *The Lives of the English Poets* (1779-81): Swift, Pope, Gray, Gay, Savage;

- Mary Leapor, 'The Muse's Embassy', 'Epistle of Deborah Dough' (1748-51).

#### Week 4

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

#### Week 5

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

#### Week 6

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

#### Week 7

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

#### Week 8

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

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

#### Michaelmas Term 2019

##### Overview

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

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

##### Primary Reading:

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

Optional Reading:

▣George Levine, *How to Read the Victorian Novel* (2008)

▣Yopie Prins, "Victorian Meters," *The Cambridge Companion to Victorian Poetry* (2000), pp. 89-113.

▣Christopher Ricks, selections from *The New Oxford Book of Victorian Verse* (1987)

▣Kate Flint (ed.), selections from *The Cambridge History of Victorian Literature* (2012)

▣Elisha Cohn, "Affect." *Victorian Literature and Culture*, vol. 46, no. 3-4, 2018, pp. 563–567.

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

Primary reading:

▣George Eliot, from *Daniel Deronda*. Edinburgh: William Blackwood and Sons, 1884 (first published in 1876): Chapters 16, 42, 51 [print]

▣Jonathan Freedman, from *The Temple of Culture: Assimilation and Anti-Semitism in Literary Anglo-America*. Oxford: Oxford UP, 2000. Chapter 1: The Jew in the Museum, pp15-54 [Available as ebook via SOLO]

▣John Plotz, "The Semi-Detached Provincial Novel." *Victorian Studies*, 53:3 (Fall 2011), 405-16 [print]

▣Julia Sun-Joo Lee, *The American Slave Narrative and the Victorian Novel*. New York: Oxford UP, 2010. Chapter 1. "The Slave Narrative in *Jane Eyre*" [Available as ebook via SOLO]

Optional reading:

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

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

## **Week 3 – Victorian Dreams (AM leading)**

Primary Reading

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

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

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

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

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

Optional Reading

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

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

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

Primary reading:

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

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

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

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

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

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

Optional reading:

Catherine Gallagher, *The Body Economic: Life, Death, and Sensation in Political Economy and the Victorian Novel*. Princeton, Princeton UP, 2006. Chapter 5. Daniel Deronda and the Too Much of Literature pp.118-155.

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

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

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

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

Primary Reading:

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

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

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

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

Optional Reading:

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

Daniel Hack, *Reaping Something New: African American Transformations of Victorian Literature* (2017) Chapter 2, (Re-)Racializing "The Charge of the Light Brigade" 45-75

Juliana Spahr, *Du Bois's Telegram: Literary Resistance and State Containment* (2018), Introduction and chapter 1.

Lloyd Pratt, *The Strangers Book: The Human of African American Literature* (2016), chapter 2.

### **Week 6 – Performance and Melodrama (AM leading)**

Primary reading:

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

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

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

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

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

Optional reading:

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

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

### **Week 7 – Gender and sexualities (MM leading)**

Primary reading:

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

John Stuart Mill, from *The Subjection of Women* (1860): Chapter 1

<http://oll.libertyfund.org/titles/mill-on-liberty-and-the-subjection-of-women-1879-ed>

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

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

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

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

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

Optional reading:

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

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

### **Week 8 – Art, materialism and things (MM leading)**

Primary reading:

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

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

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

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

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

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

Optional reading:

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

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

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

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

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

Mukherjee, Ankhi. *Aesthetic Hysteria : The Great Neurosis in Victorian Melodrama and*

Contemporary Fiction. New York ; London: Routledge, 2007  
Plotz, John. Portable Property : Victorian Culture on the Move. Princeton ; Oxford: Princeton UP, 2008.  
Hilary Fraser, Women Reading Art History in the Nineteenth Century: Looking Like A Woman (Cambridge: Cambridge University Press, 2014)

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

### Literature, Contexts, and Approaches

This course will explore significant texts, themes, and critical approaches in our period, drawing on expertise from across the Faculty in modern literary studies in order to open up a wide, though by no means exclusive, sense of the possibilities for dissertation research. You should read as much in the bibliography over the summer as you can—certainly the primary literary texts listed in the seminar reading for each week and those others that you can access easily. In weeks 2-8, a group of two or three members of the seminar will present for around 20 minutes in total on a question or topic inspired by the reading for the week in which they are presenting.

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

Seminar reading

Raymond Williams, 'When Was Modernism? New Left Review 1/175 (May-June 1989): <https://newleftreview.org/1/175/raymond-williams-when-was-modernism>  
Douglas Mao and Rebecca Walkowitz, 'The New Modernist Studies', PMLA 123, 3 (May 2008): 737-48.  
Michael H Whitworth, 'When Was Modernism', in Laura Marcus et al. Late Victorian into Modern (Oxford: Oxford University Press, 2016), 119-32.  
Amy Hungerford, 'On the Period Formerly Known as Contemporary', American Literary History 20, 1-2 (Spring/Summer 2008): 410-19.

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

How can we focus the cultural history of the period using the history of linguistic signs?

Seminar reading

Melba Cuddy-Keane, Adam Hammond, and Alexandra Peat, Modernism: Keywords (Oxford: Wiley-Blackwell, 2014).  
John Patrick Leary, 'Keywords for the Age of Austerity' <https://theageofausterity.wordpress.com/>  
Raymond Williams, Keywords (1976, or, ideally, the expanded 1983 edition).

Further reading

William Empson, 'Compacted Doctrines' (1977). Argufying: Essays on Literature and Culture, ed. John Haffenden (London: Chatto & Windus, 1987), 185-6. A review of Williams, first published in the New York Review of Books.  
Quentin Skinner, 'The Idea of a Cultural Lexicon.' Essays in Criticism 29, 3 (July 1979): 205-24.

#### Week 3: Modernist Narrative (Jeri Johnson)

Seminar reading

James Joyce, Ulysses (1922)

Virginia Woolf, *Mrs Dalloway* (1925)

Further reading

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

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

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

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

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

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

#### **Week 4: Colonial Contact Zones (TBC)**

Seminar reading

Joseph Conrad, *Heart of Darkness* (1899)

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

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

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

Further reading

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

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

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

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

#### **Week 5: Formalism and Historicism**

Seminar reading

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

Henry Green, *Party Going* (1939)

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

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

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

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

Further reading

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

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



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

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

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

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

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

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

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

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

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

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

#### **Seminar Reading**

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

Samuel Beckett, *Happy Days* (1961)

Caryl Churchill, *Vinegar Tom* (1978)

#### **Further Reading**

David Hare, *Racing Demon* (1990)

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

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

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

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

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

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

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

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

#### **Seminar reading**

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

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

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

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

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

Further reading

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

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

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

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

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

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

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

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

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

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

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

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

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

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

### **Week 8: Late Styles (Dr David Dwan)**

Seminar reading

Seamus Heaney, *District and Circle* (2006)

Paul Muldoon, *Songs and Sonnets* (2012)

Further reading

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

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

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

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

#### **The Colonial, the Postcolonial, the World:**

##### **Literature, Contexts and Approaches (A/Core Course)**

The A course comprises 8 x 1.5-2-hour seminars and is intended to provide a range of perspectives on some of the core debates, themes and issues shaping the study of world and postcolonial literatures in English. In each case the seminar will be led by a member of the Faculty of English with relevant expertise, in dialogue with one or more short presentations from students on the week's topic. There is no assessed A course work, but students are asked to give at least one presentation on the course, and to attend all the seminars. You should read as much as possible of the bibliography over the summer –

certainly the primary literary texts listed in the seminar reading for each week. The allocation of presenters will be made in a meeting in week 0. Seminars take place on Tuesdays from 11-1 in the English Faculty (room TBC), except the seminar in week 8, which is held at St Hugh's College.

## **Week 1 Colonial Discourse**

### **Primary**

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

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

### **Secondary**

Patrick Brantlinger. *The Rule of Darkness: British Literature and Imperialism 1830-1914* (1988)

James Belich et al, eds. *The Prospect of Global History*. (Oxford: OUP, 2016)

Anne McClintock. *Imperial Leather: Race, Gender and Sexuality in the Colonial Contest* (New York and London: Routledge, 1995)

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

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

## **Week 2**

### **Primary**

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

— 'What Isn't World Literature', lecture available at

<https://www.youtube.com/watch?v=jfOuOJ6b-qY>

WReC (Warwick Research Collective), *Combined and Uneven Development: Towards a New Theory of World-Literature* (Liverpool University Press, 2015)

Extracts from Johan Wolfgang von Goethe, Karl Marx and Friedrich Engels, Franco Moretti, Pascale Cassanova, Emily Apter and others.

### **Secondary**

David Damrosch, 'World Literature in a Postcanonical, Hypercanonical Age' in Haun Saussay ed., *Comparative Literature in an Age of Globalization* (2006), pp. 43-53.

Franco Moretti, 'Conjectures on World Literature', *New Left Review* 1 (2000) 54-68.

Mariano Siskind, 'The Globalization of the Novel and The Novelization of the Global: A Critique of World Literature', *Comparative Literature* 62 (2010) 4: 336-60

## **Week 3**

### **The (Un)translatability of World Literature**

### **Primary**

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

"To Translate," in *Dictionary of Untranslatables: A Philosophical Lexicon*, Barbara Cassin, ed., ed. and trans. Emily Apter, Jacques Lezra, and Michael Wood (Princeton: Princeton UP, 2014): 1139-1155. (read introduction online:

<http://press.princeton.edu/titles/10097.html> )

Johannes Göransson, "'Awash in Mimicry': The Threat of Foreign Influence,'" in *Transgressive Circulation: Essays on Translation* (Blacksburg, VA: Noemi Press, 2018): 27-36.  
Karen Emmerich, Introduction and Chapter 1, in *Translation and the Making of Originals* (London: Bloomsbury Academic, 2017): 1-64.

#### Secondary

Antoine Berman, "Translation and the Trials of the Foreign," trans. Lawrence Venuti, in *The Translation Studies Reader*, 3rd edition (New York/Abingdon: Routledge, 2012): 240-253.  
Ignacio Infante, "On The (Un)Translatability of Literary Form: Framing Contemporary Translational Literature," *Translation Review* 95.1 (2016): 1-7.  
Lydia Liu, "The Problem of Language in Cross-Cultural Studies," in *Translingual Practice: Literature, National Culture, and Translated Modernity—China, 1900-1937* (Stanford: Stanford UP, 1995): 1-42.  
Ronit Ricci, "On the untranslatability of 'translation': Considerations from Java, Indonesia," *Translation Studies* 3.3 (2010): 287-301.  
Saul Zaritt, "'The World Awaits Your Yiddish Word': Jacob Glatstein and the Problem of World Literature," *Studies in American Jewish Literature* (1981-) 34.2 (2015): 175-203.

### Week 4

#### World/War Literature: Images, Songs and Writings from South Asia

##### Primary (to be provided)

Extracts from David Omissi ed. *Indian Voices of the Great War: Soldiers' Letters, 1914-1918* (1999)  
Extracts from Mulk Raj Anand, *Across the Black Waters* (1940) (Chapters 1, 2, 4)  
Rudyard Kipling, 'The Fumes of the Heart' from *Eyes of Asia* (1918).  
Extract from Rabindranath Tagore, *Nationalism* (1917)  
Extract from Kamila Shamsie, *A God in Every Stone* (2014) (pp.44 - 62)  
photographs and sound-recordings to be uploaded or provided in class)

##### Critical Reading

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

##### Further Reading

David Omissi, 'Europe Through Indian Eyes: Indian Soldiers Encounter England and France, 1914-1918', *The English Historical Review* 122.496 (2007).  
George Robb, 'Nation, Race, and Empire', *British Culture and the First World War* (2002)  
Jahan Ramazani, 'Cosmopolitan Sympathies: Poetry of the First Global War', in Santanu Das and Kate Mcloughlin ed. *The First World War: Literature, Culture, Modernity* (OUP, 2018)  
Santanu Das, *India, Empire and First World War Culture: Writings, Images, Songs* (CUP, 2018)

### Week 5

#### Writing Postcolonial Photography

##### Primary

J.M. Coetzee, 'The Vietnam Project' in *Dusklands* (1974)  
Roland Barthes, *Camera Lucida: Reflections on Photography*. Trans. Richard Howard. London: Cape, 1982.

##### Secondary

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

Ulrich Baer, *Spectral Evidence: The Photography of Trauma*, MIT Press, 2005  
Teju Cole, *Blindspot*. London: Faber and Faber, 2016.

## **Week 6**

### **Primary**

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

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

### **Secondary**

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

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

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

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

## **Week 7**

### **Criticism in the World**

### **Primary**

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

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

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

Introduction, chapter 1 & chapter 10.

### **Secondary**

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

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

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

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

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

Robert J.C. Young, *Postcolonialism: An Historical Introduction* (Oxford: Blackwell, 2001).

Part V 'Formations of Postcolonial Theory'

## **Week 8**

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

Peter D. McDonald, introduction to *Artefacts of Writing* (2017), 1-31. See also

<https://artefactsofwriting.com/>

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

### **Preparation:**

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

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

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

A Brief History of American Literary Studies I:

▣Matthiessen, F.O. *American Renaissance: Art and Expression in the Age of Emerson and Whitman* (New York: Oxford UP, 1941), Book 3, Ch. X, sections 2-6 (pp. 402-59)

▣Miller, Perry. *Errand into the Wilderness* (Cambridge, MA: Harvard UP, 1956), ch. 1, "Errand into the Wilderness"

▣Chase, Richard. *The American Novel and Its Tradition* (Baltimore: Johns Hopkins UP, 1957), ch. 1, "The Broken Circuit"

▣Donald E. Pease, "Moby-Dick and the Cold War," in *The American Renaissance Reconsidered*, ed. Walter Benn Michaels and Donald E. Pease (Baltimore, MD: Johns Hopkins UP, 1985)

▣Michael Rogin, *Subversive Genealogy: The Politics and Art of Herman Melville* (U of California P, 1985), prologue and ch. 4, "Moby-Dick and the American 1848."

▣Toni Morrison, *Unspeakable Things Unspoken: The Afro-American Presence in American Literature* (1989), sections I and II (pp. 123-46, especially 135-46). Available at [https://tannerlectures.utah.edu/\\_documents/a-toz/m/morrison90.pdf](https://tannerlectures.utah.edu/_documents/a-toz/m/morrison90.pdf).

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

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

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

A Brief History of American Literary Studies II:

▣C.L.R. James, *Mariners, Renegades, and Castaways: The Story of Herman Melville and the World We Live In* [1953] (Hanover, NH: UP of New England, 2001).

▣Edward Said, "Introduction," *Moby-Dick*, by Herman Melville (New York: Library of America, 1991), xiii-xxix.

▣Wai Chi Dimock, *Empire for Liberty: Melville and the Politics of Individualism* (Princeton UP, 1991), ch. 4, "Blaming the Victim"

▣Birgit Brander Rasmussen, *Queequeg's Coffin: Indigenous Literacies and Early American Literature* (Durham, NC: Duke UP, 2012), introduction and ch. 4.

▣Edward Sugden, *Emergent Worlds: Alternative States in Nineteenth-Century American Culture* (NY: NYU Press, 2018), introduction, chapter 1 (esp. pp. 71-85), and coda.

### **WEEK 3: Individual Meetings**

### **WEEK 4: Dickinson and the Lyric**

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

Get to know at least thirty Dickinson poems very well; make sure to include among them 'Essential Oils - are wrung,' 'After great pain, a formal feeling comes -', 'They shut me up in Prose -', 'A Spider sewed at Night,' 'Safe in their Alabaster Chambers,' and 'A Route of Evanescence.' Discover the ones that best speak to you. We also recommend having a look at *The Gorgeous Nothings: Emily Dickinson's Envelop Poems*, eds. Jen Bervin and Marta Werner.

☐Sharon Cameron, *Choosing Not Choosing: Dickinson's Fascicles* (Chicago: U of Chicago P, 1991), at least chs. 1-2

☐Virginia Jackson, *Dickinson's Misery: A Theory of Lyric Reading* (Princeton UP, 2005), "Beforehand" and chs. 1-2.

### **Week 5: The 1930s: Word and Image**

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

☐William Stott, *Documentary Expression and Thirties America* (Chicago: U of Chicago P, 1973, 1986): skim Parts 1 and 2, then read Part 4 on Agee and Evans (pp. 259-314).

☐T.V. Reed, "Unimagined Existence and the Fiction of the Real," *Representations* 24 (autumn 1988): 156-76.

### **Week 6: Ellison and the Black Intellectual**

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

☐Kenneth Warren, *So Black and Blue: Ralph Ellison and the Occasion of Criticism* (Chicago: U of Chicago P, 2003), esp. the introduction, ch. 1, and conclusion.

☐Richard Wright, "Blueprint for Negro Writing" (1937) and (recommended) either *Uncle Tom's Children* (1938), *Native Son* (1940), or *Black Boy* (1945).

☐Larry Neal, "Ellison's Zoot Suit" (1970), in *Ralph Ellison's Invisible Man: A Casebook*, ed. John F. Callahan (Oxford UP, 2004).

### **WEEK 7: The Futures of Queer Theory**

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

☐Lee Edelman, *No Future: Queer Theory and the Death Drive* (Duke UP, 2004), ch. 1, "The Future is Kid Stuff"

☐Jack Halberstram, *In a Queer Time and Place: Transgender Bodies, Subcultural Lives* (NYU Press, 2005), ch. 1, "Queer Temporality and Postmodern Geographies."

### **WEEK 8: Reports on Secondary Texts**

## B-COURSES

### Overview

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

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

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

Theoretical reflections on the rationale of this course:

- ▣ Jessica Brantley, 'The Prehistory of the Book', *PMLA*, 124 (2009), 632-39
- ▣ Arthur Bahr and Alexandra Gillespie, ed., 'Medieval English Manuscripts: Form, Aesthetics and the Literary Text', *Chaucer Review*, 47 (2013), 346-360
- ▣ Michael Johnston and Michael Van Dussen, ed., *The Medieval Manuscript: Cultural Approaches* (Cambridge UP, 2015)
- ▣ Ralph Hanna, *Pursuing History: Middle English Manuscripts and Their Texts* (Stanford UP, 1996), intro.
- Theoretical reflections on the study of material texts in general:
  - ▣ D.F. McKenzie, *Bibliography and the Sociology of Texts* (1986; Cambridge UP, 1999), esp. chap. 1
  - ▣ Adam Smyth, *Material Texts in Early Modern England* (Cambridge UP, 2018), esp. intro., chap. 4 and conc.
- Historical overviews of the making and use of medieval manuscripts in general:
  - ▣ Christopher de Hamel, *Making Medieval Manuscripts* (1992; Bodleian Library, 2017)
  - ▣ Raymond Clemens and Timothy Graham, *An Introduction to Manuscript Studies* (Cornell UP, 2007), esp. chaps 1-9

Historical overviews of the making and use of books in English, with consideration of the implications:

- ▣ Daniel Wakelin, *Designing English: Early Literature on the Page* (Bodleian Library, 2017): an exhibition catalogue most useful for its illustrations
- ▣ Michelle Brown, *The Book and the Transformation of Britain, c. 550–1050: A Study in Written and Visual Literacy and Orality* (British Library, 2011)
- ▣ Gale R. Owen-Crocker, ed., *Working with Anglo-Saxon Manuscripts* (Exeter UP, 2009), esp. Donald Scragg, 'Manuscript sources of Old English prose', and Elaine Treharne, 'Manuscript sources of Old English poetry', 60-111
- ▣ Elaine Treharne, *Living Through Conquest: The Politics of Early English, 1020–1220* (Oxford UP, 2012)



☐ Christopher de Hamel, 'Books and society', and Rodney M. Thomson, 'Language and literacy', in Nigel Morgan and Rodney M. Thomson, ed., *The Cambridge History of the Book in Britain: Vol. II* (Cambridge UP, 2008), 3-38

☐ Jeremy Griffiths and Derek Pearsall, ed., *Book Production and Publishing in Britain 1375-1475* (Cambridge UP, 1989), 257-78

☐ Alexandra Gillespie and Daniel Wakelin, ed., *The Production of Books in Britain 1350-1500* (Cambridge UP, 2011)

☐ Lotte Hellinga, *William Caxton and Early Printing in England* (British Library, 2011)

Textual editing and transmission:

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

☐ Sarah Larratt Keefer and Katherine O'Brien O'Keeffe, ed., *New Approaches to Editing Old English Verse* (Brewer, 1998)

☐ Michael Lapidge, 'Textual Criticism and the Literature of Anglo-Saxon England', in Donald Scragg, ed., *Textual and Material Culture in Anglo-Saxon England* (Brewer, 2003), 107-36

☐ Tim William Machan, *Textual Criticism and Middle English Texts* (UP of Virginia, 1994)

☐ Bernard Cerquiglini, *In Praise of the Variant: A Critical History of Philology*, trans. Betsy Wing (1989; Baltimore, MD: Johns Hopkins UP, 1999)

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

☐ Ann Blair, *Too Much to Know*

☐ Nicole Boivin, *Material Cultures, Material Minds*

☐ Johanna Drucker, *Graphesis*

☐ Stanley Fish, *Is There a Text in this Class?*

☐ Juliet Fleming, *Cultural Graphology*

☐ Alfred Gell, *Art and Agency*

☐ Lisa Gitelman, *Paper Matters*

☐ Heather Jackson, *Marginalia*

☐ Bonnie Mak, *How the Page Matters*

☐ Stanley Morison, *Politics and Script*

☐ Alexander Nagel and Christopher Wood, *Anachronic Renaissance*

☐ David Pye, *The Nature and Art of Workmanship and The Nature and Aesthetics of Design*

☐ Richard Sennett, *The Craftsman*

☐ Sebastiano Timpanaro, *The Freudian Slip*

[M.St. in English \(1550-1700\) B-Course](#)

[Michaelmas Term 2019 - Material Texts](#)

Weekly readings

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

\*D.F. McKenzie, 'The Book as an Expressive Form,' in *Bibliography and the Sociology of Texts* (Cambridge University Press, 1999), 9-30

\* Paul Eggert, 'Brought to Book: Bibliography, Book History and the Study of Literature', *The Library*, 13:1 (2012), 3-32

- \* Robert Darnton, 'What Is the History of Books?,' in *Daedalus*, 111:3, (1982), 65-83
- \* Robert Darnton, "'What Is the History of Books' Revisited,' in *Modern Intellectual History* 4.3 (2007), 495-508

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

Allison Deutermann and András Kiséry (eds), *Formal matters: Reading the materials of English Renaissance literature* (Manchester University Press, 2013), 'Introduction', on the relationships between material and literary form.

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

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

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

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

## 3. Theories of editing

- \* W. W. Greg, 'Rationale of Copy-Text,' in *Studies in Bibliography* 3 (1950-1), 19-36
- \* Randall McLeod, 'Un-Editing Shakespeare,' in *Sub-Stance* 33/34 (1982): 26-55
- \* Colin Burrow, 'Conflationism', in *London Review of Books*, 29.12 (21 June 2007), pp. 16-18 – review and discussion on Arden 3 treatment of Hamlet.
- \* Claire Loffman and Harriet Phillips, *A Handbook of Early Modern Editing* (Routledge, 2016) – lots of short chapters exploring the range of editorial projects and theories alive today. Sample as much as you can.
- Goldberg, Jonathan. "'What? in a names that which we call a Rose': The Desired Texts of Romeo and Juliet,' in *Crisis in Editing: Texts of the English Renaissance*, ed. Randall McLeod (AMS Press, 1988), pp. 173-202
- \* Random Cloud, 'FIAT FLUX,' in *Crisis in Editing: Texts of the English Renaissance*, ed. Randall McLeod (AMS, 1988), pp. 61-172

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

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

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

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

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

#### **4. The history of reading and of book use**

\* Anthony Grafton and Lisa Jardine, 'How Gabriel Harvey Read His Livy,' *Past and Present*, 129, (1990), 30-78. A paradigmatic article. Is it time to shift paradigms?

\* William H. Sherman, *Used Books: Marking Readers in Renaissance England* (University of Pennsylvania Press, 2008), esp. pp 3-52

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

Peter Beal, 'Notions in Garrison: The Seventeenth-Century Commonplace Book,' in *New Ways of Looking at Old Texts: Papers of the Renaissance English Text Society*, 1985-1991, ed. W. Speed Hill (RETS, 1993), pp. 131-47

Michel de Certeau, 'Reading as Poaching,' in *The Practice of Everyday Life*, tr. Steven Rendall (3rd edition, University of California Press, 2011), pp. 165-176

Bradin Cormack and Carla Mazzio, *Book Use, Book Theory 1500-1700* (University of Chicago Library, 2005)

Adam Smyth, *Material Texts in Early Modern England* (Cambridge University Press, 2018), esp. chapter 1, 'Cutting texts: "prune and lop away"'

Jennifer Richards and Fred Schurink (eds), *The Textuality and Materiality of Reading in Early Modern England* [Special Issue], in *Huntington Library Quarterly* 73.3 (2010), 345-552: several compelling articles giving a good sense on the variety of approaches to the subject.

\* Roger Chartier, 'Popular Appropriation: The Readers and their Books,' in *Forms and Meanings: Texts, Performances, and Audiences from Codex to Computer* (University of Pennsylvania Press, 1995), pp. 83-98

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

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

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

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

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

\* Will Noel, 'The Commons and Digital Humanities in Museums', 2013 lecture on digital data, [www.youtube.com/watch?v=XPJ\\_kciC15I](http://www.youtube.com/watch?v=XPJ_kciC15I)

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

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

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

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

Clare Sargent, 'The Physical Setting: The Early Modern Library (to c. 1640),' in *The Cambridge History of Libraries in Britain and Ireland, Volume 1 to 1640*, eds Elisabeth Leedham-Green and Teresa Webber (Cambridge University Press, 2006), pp. 51-65  
*The Cambridge History of Libraries in Britain and Ireland, vol. II: 1640–1850*, edited by Giles Mandelbrote and Keith Manley, (Cambridge University Press, 2006)

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

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

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

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

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

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

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

### **Week 1: Manuscript culture**

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

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

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

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

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

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

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

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

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

## **Week 2: Textual transmission: print, manuscript, orality**

- \* David McKitterick, *Print, Manuscript and the Search for Order, 1450-1830* (Cambridge University Press, 2003), esp. pp. 1-21
- \* Arthur F. Marotti, *Manuscript, Print, and the English Renaissance Lyric* (Cornell University Press, 1995), esp. chapter 9, 'Print and the Lyric,' pp. 209-90
- \* Harold Love, *Scribal Publication in Seventeenth-Century England* (Clarendon Press, 1993), reprinted as *The Culture and Commerce of Texts: Scribal Publication in Seventeenth-Century England* (University of Massachusetts Press, 1998), esp. chapter 7, 'The ambiguous triumph of print,' pp. 284-312
- Julia Crick and Alexandra Walsham (eds), *The Uses of Script and Print, 1300-1700* (Cambridge University Press, 2004)
- Arthur F. Marotti and Michael D. Bristol (eds), *Print, Manuscript, Performance: The Changing Relations of the Media in Early Modern England* (Ohio State University Press, 2000)
- Alexandra Gillespie (ed.), 'Manuscript, Print and Early Tudor Culture,' in *Huntington Library Quarterly Special Edition* 67 (2004)
- Walter J. Ong, *Orality and Literacy* (1982, new edition Routledge, 2002)
- Andrew Pettegree, 'The Book Before Print,' in *The Book in the Renaissance* (Yale University Press, 2010)
- Wendy Wall, *The Imprint of Gender: Authorship and Publication in the English Renaissance* (Cornell, 1994)

## **Week 3: Agents of book-making: authors, stationers, publishers, printers, sellers**

- \* Zachary Lesser, *Renaissance Drama and the Politics of Publication: Readings in the English Book Trade* (Cambridge University Press, 2004), pp. 1-52
- \* Margaret Ezell, *Social Authorship and the Advent of Print* (Johns Hopkins University Press, 1999), pp. 1-40
- \* Dip into Henry R. Plomer et al., *A Dictionary of Printers and Booksellers, either 1557-1640* (Bibliographical Society, 1910), or *1641 to 1667* (Bibliographical Society, 1907) – and think about (i) networks of printers and sellers (how do individuals connect to other individuals, and with what consequences?); (ii) the degree to which biography is a helpful variable for thinking about book production.
- Helen Smith, 'The Publishing Trade in Shakespeare's Time,' in Andrew R. Murphy (ed.), *A Concise Companion to Shakespeare and the Text* (Wiley, 2007), pp. 17-34
- Marta Straznicky, *Shakespeare's Stationers: Studies in Cultural Bibliography* (University of Pennsylvania Press, 2013). Read esp. the introduction, and sample other chapters.
- Marcy L. North, 'Ignoto and the Book Industry,' in *The Anonymous Renaissance: Cultures of Discretion in Tudor-Stuart England* (University of Chicago Press, 2003), pp. 56-88.
- Joseph Loewenstein, *Ben Jonson and Possessive Authorship* (Cambridge University Press, 2002)
- Peter Blayney, *The Bookshops in Paul's Cross Churchyard* (London, 1990).

## **Week 4: the Stationers' Register**

- \* Edward Arber, *A Transcript of the Registers of the Company of Stationers of London, 1554-1640 AD*, 4 vols (privately printed, 1875-94; rpt. Peter Smith, 1950) – essential that you spend considerable time wandering around this text. It will be the basis of our discussion.
- \* Peter W. M. Blayney, 'The Publication of Playbooks,' in *A New History of Early English*

Drama, eds John D. Cox and David Scott Kastan (New York: Columbia University Press, 1997), pp. 389-415

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

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

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

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

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

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

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

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

#### [M.St. in English \(1700–1830\) B-Course](#)

#### [Michaelmas Term - Material Texts, 1700–1830](#)

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

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

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

#### **Required reading**

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

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

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

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

## **Week 2 Manuscript, print, and meaning**

### **Required reading**

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

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

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

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

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

## **Week 3 Making books**

### **Required reading**

Please read either Sarah Werner, *Studying Early Printed Books, 1450–1800: A Practical Guide* (Chichester: Wiley Blackwell, 2019), pp. 8–78, or Philip Gaskell, *A New Introduction to Bibliography* (Oxford: Clarendon Press, 1972), pp. 5–170.

## **Week 4 Describing books**

## **Week 5 Authors, publishers, and copyright**

### **Required reading**

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

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

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

### **Required reading**

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

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

## **Hilary Term - Textual Cultures, 1700–1830**

### **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

Janine Barchas, *Graphic Design, Print Culture, and the Eighteenth-Century Novel* (Cambridge: Cambridge University Press, 2003)  
 Jennie Batchelor and Manushag N. Powell, eds, *Women's Periodicals and Print Culture in Britain, 1690–1820s: The Long Eighteenth Century* (Edinburgh: Edinburgh University Press, 2018)  
 Lance Bertelsen, 'Popular Entertainment and Instruction, Literary and Dramatic: Chapbooks, Advice Books, Almanacs, Ballads, Farces, Pantomimes, Prints and Shows', in *The Cambridge History of English Literature, 1660–1780*, ed. by John Richetti (Cambridge: Cambridge University Press, 2005), pp. 61–86 [available online via SOLO]  
 Melanie Bigold, *Women of Letters, Manuscript Circulation, and Print Afterlives in the Eighteenth Century* (Basingstoke: Palgrave Macmillan, 2012)  
 Paddy Bullard and James McLaverty, eds, *Jonathan Swift and the Eighteenth-Century Book* (Cambridge: Cambridge University Press, 2013)  
 Simon Eliot, *Some Patterns and Trends in British Publishing, 1800–1919* (London: Bibliographical Society, 1994)  
 J. E. Elliott, 'The Cost of Reading in Eighteenth-Century Britain: Auction Sale Catalogues and the Cheap Literature Hypothesis', *English Literary History*, 77 (2010), 353–84

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

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

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

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

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

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

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

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

———, 'Publishing and Bookselling, 1660–1780', in *The Cambridge History of English Literature, 1660–1780*, ed. by John Richetti (Cambridge: Cambridge University



Press, 2005), pp. 11–36 [available online via SOLO]

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

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

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

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

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

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

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

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

### [M.St. in English \(1830–1914\) B-Course](#)

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

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

#### [\(i\) Material Texts 1830-1914](#)

The course is taught in 2-hour classes over 6 weeks in Michaelmas Term, consisting of short lectures and seminars, exploring the following topics, applied to literature from 1830-1914:

Week 1 Bibliography (texts from 1830-1914)

Week 2 History of the book: 'The Book Unbound' (Weston Visiting Scholars Centre)


Week 3 Textual scholarship and Digital scholarly editing (texts from 1830-1914)

Week 4 Genetic criticism (texts from 1830-1914)

Week 5 Approaches to research: 'Off the shelf' (Weston Visiting Scholars Centre)

Week 6 Discussion of essay topics

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Eggert, Paul. 2012. 'Brought to Book: Bibliography, Book History and the Study of

Literature'. *The Library* 13.1: 3-32.

☞Gaskell, Philip. 1972. *A New Introduction to Bibliography*. Oxford: Oxford University Press.

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

☞Tanselle, G. Thomas. 2009. *Bibliographical Analysis: A Historical Introduction*. Cambridge: Cambridge University Press.

#### History of the Book

☞Darnton, Robert. 1982. 'What Is the History of Books?' *Daedalus* 111: 65-83.

☞Darnton, Robert. 2007. "'What Is the History of Books?" Revisited'. *Modern Intellectual History* 4: 495-508.

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☞McGann, Jerome J. 1991. *The Textual Condition*. Princeton, NJ: Princeton University Press.

☞McKenzie, D. F. 2002. *Making Meaning: 'Printers of the Mind' and Other Essays*. Ed. Peter D. McDonald and Michael F. Suarez, S.J. Amherst: University of Massachusetts Press. [L] [SEP]

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

☞Bryant, John. 2002. *The Fluid Text: A Theory of Revision and Editing for Book and Screen*. Ann Arbor: The University of Michigan Press.

☞Fraistat, Neil, and Julia Flanders, eds. 2013. *The Cambridge Companion to Textual Scholarship*. Cambridge: Cambridge University Press.

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☞Greg, W. W. 1950-1. 'The Rationale of Copy-Text.' *Studies in Bibliography* 3: 19–36.

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- Zeller, Hans. 1975. 'A New Approach to the Critical Constitution of Literary Texts'. *Studies in Bibliography* 28: 231–264.
- (see also the 'Annotated Bibliography: Key Works in the Theory of Textual Editing' of the MLA's Committee on Scholarly Editions,  
<https://www.mla.org/Resources/Research/Surveys-Reports-and-Other-Documents/Publishing-and-Scholarship/Reports-from-the-MLA-Committee-on-Scholarly-Editions/Annotated-Bibliography-Key-Works-in-the-Theory-of-Textual-Editing>)
- (Digital) Scholarly Editing
- Deegan, Marilyn, and Kathryn Sutherland, eds. 2009. *Text Editing, Print, and the Digital World*. Farnham: Ashgate.
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Van Hulle, Dirk, and Peter Shillingsburg. 2015. 'Orientations to Text, Revisited'.  
Studies in Bibliography 59: 27–44.

#### Genetic Criticism

Bushell, Sally. 2009. Text as Process: Creative Composition in Wordsworth,  
Tennyson, and Dickinson. Charlottesville: University of Virginia Press.

De Biasi, Pierre-Marc. 1996. 'What Is a Literary Draft? Toward a Functional Typology  
of Genetic Documentation'. Yale French Studies 89: 26–58.

Deppman, Jed, Daniel Ferrer, and Michael Groden, eds. 2004. Genetic Criticism: Texts  
and Avant-Textes. Philadelphia: University of Pennsylvania Press.

Ferrer, Daniel. 2011. Logiques du brouillon: Modèles pour une critique génétique.  
Paris: Seuil.

Gabler, Hans Walter. 2018. Text Genetics in Literary Modernism and Other Essays.  
Cambridge: Open Book Publishers.

Grésillon, Almuth. 1994. Eléments de critique génétique: Lire les manuscrits  
modernes. Paris: Presses Universitaires de Paris.

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

#### [Bibliography, Theories of Text, History of the Book, Manuscript Studies: 1830-1914](#)

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

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

#### Further Reading

##### Books and book history

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

McKitterick, David, The Cambridge History of the Book in Britain, vol. 6: 1830–1914 (2014)  
Price, Leah, How to Do Things With Books in Victorian Britain (2012)

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

Editing

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

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

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

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

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

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

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

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

Victorian publishing: publishers, periodicals and serials

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

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

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

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

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

-----, *Victorian Publishing and Elizabeth Gaskell's Work* (1999)

Jordan, John and Robert Patten, *Literature in the Marketplace: Nineteenth-Century British Publishing and Reading Practices* (1995)

King, Andrew, Alexis Easley, and John Morton, ed., *The Routledge Handbook to Nineteenth-Century British Periodicals and Newspapers*, 2 vols. (2016-17)

Kucich, John, and Jenny Bourne Taylor, ed., *The Oxford History of the Novel in English*, vol. 3: *The Nineteenth-Century Novel 1820-1880* (2011)

Parrinder, Patrick, and Andrzej Gasiorek, ed., *The Oxford History of the Novel in English*, vol. 4: *The Reinvention of the British and Irish Novel, 1880-1940* (2010)

Patten, Robert, *Charles Dickens and his Publishers* (1978)

Salmon, Richard, *The Formation of the Victorian Literary Profession* (2015)

Shillingsburg, Peter, *Pegasus in Harness: Victorian Publishing and W. M. Thackeray* (1992)

Sutherland, John, *Victorian Novelists and Publishers* (1976)

Readers and reading practices

Buckland, Adelene and Beth Palmer, *A Return to the Common Reader: Print Culture and the Novel, 1850-1900* (2011)

Butler, Marilyn, *Peacock Displayed: A Satirist in his Context* (1979)

Flint, Kate, *The Woman Reader, 1837-1914* (1993)

Kucich, John, and Jenny Bourne Taylor, ed., *The Oxford History of the Novel in English*, vol. 3: *The Nineteenth-Century Novel 1820-1880* (2011)

Parrinder, Patrick, and Andrzej Gasiorek, ed., *The Oxford History of the Novel in English*, vol. 4: *The Reinvention of the British and Irish Novel, 1880-1940* (2010)

Raven, James, Helen Small, and Naomi Tadmor, *The Practice and Representation of Reading in England* (1996)

Wicke, Jennifer, *Advertising Fictions: Literature, Advertisement, and Social Reading* (1988)

[See also volumes in *The Critical Heritage* series, gen. ed. B. C Southam, for the reception histories of individual authors]

## Manuscripts and revisions

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

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

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

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

### (i) Material Texts 1900-Present

Week 1 Bibliography (literature from 1900 to the present)  
 Week 2 History of the book: 'The Book Unbound' (Weston Visiting Scholars Centre)  
 Week 3 Textual scholarship and Digital scholarly editing (literature from 1900 – present)  
 Week 4 Genetic criticism (literature from 1900 to the present)  
 Week 5 Approaches to research: 'Off the shelf' (Weston Visiting Scholars Centre)  
 Week 6 Discussion of essay topics

### Bibliography

Abbott Craig S., and William Proctor Williams. 2009 [1985]. *An Introduction to Bibliographical and Textual Studies*. 4th edition. New York: Modern Language Association. <sup>[L]</sup><sub>SEP</sub>

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Gaskell, Philip. 1972. *A New Introduction to Bibliography*. Oxford: Oxford University Press.

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

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- McKenzie, D. F. 2002. *Making Meaning: 'Printers of the Mind' and Other Essays*. Ed. Peter D. McDonald and Michael F. Suarez, S.J. Amherst: University of Massachusetts Press. [SEP]
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- Van Hulle, Dirk. 2004. *Textual Awareness: A Genetic Study of Late Manuscripts by Joyce, Proust, and Mann*. Ann Arbor: University of Michigan Press.
- Zeller, Hans. 1995. 'Structure and Genesis in Editing: On German and AngloAmerican Textual Editing'. In: *Contemporary German Editorial Theory*. Ed. Hans Walter Gabler, George Bornstein and Gillian Borland Pierce. Ann Arbor: The University of Michigan Press: 95–123.
- (see also the 'Annotated Bibliography: Key Works in the Theory of Textual Editing' of the MLA's Committee on Scholarly Editions,  
<https://www.mla.org/Resources/Research/Surveys-Reports-and-Other-Documents/Publishing-and-Scholarship/Reports-from-the-MLA-Committee-on-Scholarly-Editions/Annotated-Bibliography-Key-Works-in-the-Theory-of-Textual-Editing>)
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- Burnard, Lou, Katherine O'Brien O'Keeffe, and John Unsworth, eds. 2006. *Electronic Textual Editing*. New York: Modern Language Association.
- Cohen, Philip, ed. 1991. *Devils and Angels: Textual Editing and Literary Theory*. Charlottesville: University of Virginia Press.
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- Keleman, Erick. 2009. *Textual Editing and Criticism: An Introduction*. New York: Norton.
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- Pierazzo, Elena. 2015. *Digital Scholarly Editing: Theories, Models and Methods*. London: Routledge.
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Arbor: University of Michigan Press.

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Genetic Criticism

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

▣De Biasi, Pierre-Marc. 1996. 'What Is a Literary Draft? Toward a Functional Typology of Genetic Documentation'. *Yale French Studies* 89: 26–58.

▣De Biasi, Pierre-Marc and Anne Herschberg Pierrot, eds. 2017. *L'œuvre comme processus*. Paris: CNRS Editions.

▣Debray Genette, Raymonde. 1977. 'Généétique et poétique: Esquisse de méthode'. *Littérature* 28: 19–39.

▣Deppman, Jed, Daniel Ferrer, and Michael Groden, eds. 2004. *Genetic Criticism: Texts and Avant-Textes*. Philadelphia: University of Pennsylvania Press.

▣Ferrer, Daniel. 2011. *Logiques du brouillon: Modèles pour une critique génétique*. Paris: Seuil.

▣Ferrer, Daniel. 2016. 'Genetic Criticism with Textual Criticism: From Variant to Variation'. In: *Variants: The Journal of the European Society for Textual Scholarship* 12–13 (2016), 57–64.

▣Fordham, Finn. 2010. *I Do I Undo I Redo: The Textual Genesis of Modernist Selves*. Oxford: Oxford University Press.

▣Gabler, Hans Walter. 2018. *Text Genetics in Literary Modernism and Other Essays*. Cambridge: Open Book Publishers.

▣Grésillon, Almuth. 1994. *Éléments de critique génétique: Lire les manuscrits modernes*. Paris: Presses Universitaires de Paris.

▣Hay, Louis. 2002. *La littérature des écrivains*. Paris: José Corti.

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

## (ii) Material Methodology

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

## (iii) History of the Book 1900 – present day

MT Week 7 From genesis to epigenesis: acts of revision. Dirk Van Hulle

MT Week 8 The institution of literature. Peter McDonald

HT Week 1 Ulysses and the problem of the text. Jeri Johnson

HT Week 2 Publishers' archives and contracts. Michael Whitworth

HT Week 3 Reading paratexts. Michael Whitworth



HT Week 4 Periodicals as research materials. Michael Whitworth  
HT Week 5 Student presentations. Dirk Van Hulle  
HT Week 6 Student presentations. Dirk Van Hulle

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

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

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

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

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

### Bibliography

- Abbott Craig S., and William Proctor Williams. 2009 [1985]. *An Introduction to Bibliographical and Textual Studies*. 4th edition. New York: Modern Language Association. <sup>[1]</sup><sub>SEP</sub>
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## Textual Scholarship

- Bryant, John. 2002. *The Fluid Text: A Theory of Revision and Editing for Book and Screen*. Ann Arbor: The University of Michigan Press.
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- Shillingsburg, Peter. 2017. *Textuality and Knowledge*. University Park, PA: Penn State University Press.
- Tanselle, G. Thomas. 1994. 'Editing without a Copy-Text'. *Studies in Bibliography* 47: 1–23.
- Zeller, Hans. 1975. 'A New Approach to the Critical Constitution of Literary Texts'. *Studies in Bibliography* 28: 231–264.

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

## (Digital) Scholarly Editing

- Burnard, Lou, Katherine O'Brien O'Keeffe, and John Unsworth, eds. 2006. *Electronic Textual Editing*. New York: Modern Language Association.
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- Pierazzo, Elena. 2015. *Digital Scholarly Editing: Theories, Models and Methods*. London: Routledge.
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- Ferrer, Daniel. 2002. 'Production, Invention, and Reproduction: Genetic vs. Textual Criticism'. In: *Reimagining Textuality: Textual Studies in the Late Age of Print*. Ed. Elizabeth Bergmann Loizeaux and Neil Fraistat. Madison, WI: University of Wisconsin Press. [11]
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- Grésillon, Almuth. 1994. *Éléments de critique génétique: Lire les manuscrits modernes*. Paris: Presses Universitaires de Paris.
- Hay, Louis. 2002. *La littérature des écrivains*. Paris: José Corti.
- Ries, Thorsten. 'The rationale of the born-digital dossier génétique: Digital forensics and the writing process: With examples from the Thomas Kling Archive'. *Digital Scholarship in the Humanities* 33.2: 391–424.
- Van Hulle, Dirk, and Wim Van Mierlo, eds. 2004. *Reading Notes*. Amsterdam: Rodopi.

## (ii) Material Methodology

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

Week 1 Introduction

Week 2 Manuscript Transcription

Week 3 Manuscript Transcription

Week 4 Manuscript Transcription

Week 5 Manuscript Transcription

Week 6 Manuscript Transcription

Week 7 Mock Examination

Week 8 Transcription Examination and Roundtable on the B Course essay

Reading Suggestions: Archives, Editing and Textual Scholarship

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

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

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

D.C. Greetham, 'Some Types of Scholarly Edition,' in David Greetham, *Textual Scholarship:*

An Introduction. Garland, 1992, pp. 383-417

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

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

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

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

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

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

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

#### (iv) World Book History

##### Background Reading

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

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

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

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

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

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

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

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

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

##### Further Reading

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

--- ed. *Print, Text and Book Cultures in South Africa*. Johannesburg: Witwatersrand University Press, 2012.  
Journal Special Issue: *Journal of Commonwealth Literature* 48.1 (2013)  
Required Reading for World Book History:  
David Damrosch, et. al., eds. *The Longman Anthology of World Literature* (6 vols., 2004-).

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

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

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

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

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

### (ii) Material Methodology

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

### (iii) Scales of Attention

#### Seminar 1

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

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

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

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

#### Seminar 2

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

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

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

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

#### Seminar 3

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

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

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

Heather Love, "Small Change: Realism, Immanence, and the Politics of the Micro", *MLQ*, 77:3 (2016), pp. 419-415.  
Seminars 4, 5, 6: Workshops

## C-COURSES

### Michaelmas Term C-Courses

#### Old English poetry: Cynewulf and the 'Cynewulf canon'

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

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

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

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

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

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

#### After the Conquest: Reinventing fiction and history

##### 1. Historiography, myth, and translation

###### Texts

Geoffrey of Monmouth, *Historia regum Britanniae*, ed. Michael A. Reeve, trans. Neil Wright (Woodbridge, 2007); also trans. Lewis Thorpe (from Acton Griscom, *The Historia Regum Britanniae of Geoffrey of Monmouth* (London, 1929)), *The History of the Kings of Britain* (Harmondsworth, 1966)

Wace, *Roman de Brut*, ed./trans. Judith Weiss, 2nd edn (Exeter, 2002)

Eneas: *Roman du XIIe siècle*. *Classiques français du moyen âge* 44, 62, ed. J.-J. Salverda de Grave, 2 vols. (Paris, 1925–9); trans. John A. Yunck, *Eneas: A Twelfth-Century French Romance* (New York, 1974), available online through OULS. Parallel OF/ModF edition *Le Roman d'Eneas*, ed. Aimé Petit (Paris, 1997)

###### Criticism

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

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

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

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

Blacker, Jean, 'Transformations of a theme: The depoliticization of the Arthurian World in the *Roman de Brut*', in *The Arthurian Tradition: Essays in Convergence*, ed. Mary Flowers Braswell and John Bugge (Tuscaloosa, 1988), 54–74, 204–9

———, '"Ne vuil sun livre translater": Wace's Omission of Merlin's Prophecies from the *Roman de Brut*', in *Anglo-Norman Anniversary Essays ANTS OPS 2*, ed. Ian Short (London, 1993), 49–59



- , 'Will the Real Brut Please Stand Up? Wace's Roman de Brut in Anglo-Norman and Continental Manuscripts', *Text* 9 (1996), 175–86
- , 'Where Wace Feared to Tread: Latin Commentaries on Merlin's Prophecies in the Reign of Henry II', *Arthuriana* 6.1 (1996), 36–52
- Blumenfeld-Kosinski, Renate, *Reading Myth: Classical Mythology and its Interpretations in Medieval French Literature* (Stanford, 1997)
- Bono, Barbara J., *Literary Transvaluation: From Vergilian Epic to Shakespearean Tragicomedy* (Berkeley, 1984)
- Burgwinkle, William, 'Knighting the Classical Hero: Homo/Hetero Affectivity in Eneas', *Exemplaria* 5 (1993), 1–43
- Caldwell, Robert A., 'Wace's Roman de Brut and the Variant Version of Geoffrey of Monmouth's *Historia Regum Britanniae*', *Speculum* 31 (1956), 675–82
- Cormier, Raymond J., *One Heart, One Mind: The Rebirth of Virgil's Hero in Medieval French Romance. Romance Monographs 3* (University MS, 1973)
- Crick, Julia, 'The British Past and the Welsh Future: Gerald of Wales, Geoffrey of Monmouth and Arthur of Britain', *Celtica* 23 (1999), 60–75
- Dalton, Paul, 'The Topical Concerns of Geoffrey of Monmouth's *Historia Regum Britanniae*: History, Prophecy, Peacemaking, and English Identity in the Twelfth Century', *Journal of British Studies* 44 (2005), 688–712
- Desmond, Marylinn, *Reading Dido: Gender, Textuality, and the Medieval Aeneid* (Minneapolis, 1994)
- Echard, Siân, *Arthurian Narrative in the Latin Tradition* (Cambridge, 1998)
- Eley, Penny, 'The Myth of Trojan Descent and Perceptions of National Identity: The Case of Eneas and the Roman de Troie', *Nottingham Medieval Studies* 35 (1991), 27–40
- Faral, E., 'Ovide et quelques autres sources du Roman d'Eneas', *Romania* 40 (1911), 161–234
- Flint, Valerie I. J., 'The *Historia Regum Britanniae* of Geoffrey of Monmouth: Parody and its Purpose. A Suggestion', *Speculum* 54 (1979), 447–68
- Gaunt, Simon, 'From Epic to Romance: Gender and Sexuality in the Roman d'Eneas', in *Romanic Review* 83 (1992), 1–27
- , *Gender and Genre in Medieval French Literature* (Cambridge, 1995)
- Gillingham, John, 'The context and purposes of Geoffrey of Monmouth's *History of the Kings of Britain*', in *The English in the Twelfth Century: Imperialism, National Identity and Political Values* (Woodbridge, 2000), 19–39
- Hanning, Robert W., *The Vision of History in Early Britain: From Gildas to Geoffrey of Monmouth* (New York, 1966)
- Ingham, Patricia Clare, *Sovereign Fantasies: Arthurian Romance and the Making of Britain* (Philadelphia, 2001), chapter one
- Ingledeu, Francis, 'The Book of Troy and the Genealogical Construction of History: The Case of Geoffrey of Monmouth's *Historia regum Britanniae*', *Speculum* 69 (1994), 665–704
- Leckie, R. William, *The Passage of Dominion: Geoffrey of Monmouth and the periodization of insular history in the twelfth century* (Toronto, 1981)
- Le Saux, Françoise H. M., *A Companion to Wace* (Cambridge, 2005)
- Mora-Lebrun, Francine, *L'“Enéide” médiévale et la naissance du roman* (Paris, 1994)
- Nichols, Stephen G., 'Amorous Imitation: Bakhtin, Augustine, and Le Roman d'Enéas', in *Romance: Generic Transformation from Chrétien de Troyes to Cervantes*, ed. Kevin Brownlee and Marina Scordilis Brownlee (Hanover NH, 1985), 47–73
- Noble, James, 'Patronage, Politics, and the Figure of Arthur in Geoffrey of Monmouth,

Wace, and Lazamon', in *The Arthurian Yearbook II*, ed. Keith Busby (New York, 1992), 159–78

Nolan, Barbara, 'Ovid's *Heroides* Conceptualized: Foolish Love and Legitimate Marriage in the Roman d'Eneas', *Mediaevalia* 13 (1987), 158–87

Otter, Monika, *Inventiones: Fiction and Referentiality in Twelfth-Century English Historical Writing* (Chapel Hill, 1996)

Patterson, Lee, 'Virgil and the Historical Consciousness of the Twelfth Century', in *Negotiating the Past: The Historical Understanding of Medieval Literature* (Madison, 1987), 157–95

Petit, Aimé, 'Eneas dans le "Roman d'Eneas"', *Moyen Age* 96 (1990), 67–79

Schichtman, Martin, and Laurie Finke, 'Profiting from the Past: History as Symbolic Culture in the *Historia regum Britanniae*', *Arthurian Literature* 12 (1993), 1–35

Southern, R.W., 'Aspects of the European Tradition of Historical Writing: 1. The Classical Tradition, from Einhard to Geoffrey of Monmouth', *TRHS* 5th ser., 20 (1970), 173–96

Warren, Michelle R., *History on the Edge: Excalibur and the Borders of Britain 1100–1300* (Minneapolis, 2000)

## 2. Fiction, romance, and the rise of chivalry

### Texts

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

❑ Raoul de Houdenc, *Le Roman des eles*; *The Anonymous Ordene de chevalerie*, ed./trans. Keith Busby (J. Benjamins, 1983)

### Criticism

Ashe, Laura, *The Oxford English Literary History, vol. 1: 1000-1350. Conquest and Transformation* (Oxford, 2017)

Auerbach, Erich, 'The Knight sets forth', in *Mimesis*, trans. Willard R. Trask (Princeton, 1953), 123–42

Burgess, Glynn S., *Chrétien de Troyes: Erec et Enide*, *Critical Guides to French Texts* 32 (London, 1984)

Busby, Keith, *Chrétien de Troyes: Perceval (Le Conte du Graal)*, *Critical Guides to French Texts* 98 (London, 1993)

Duggan, Joseph J., *The Romances of Chrétien de Troyes* (New Haven: Yale University Press, 2001)

Frappier, Jean, *Chrétien de Troyes* (1968); trans. R. J. Cormier (Athens, OH, 1984)

Green, D. H., *The Beginnings of Medieval Romance: Fact and Fiction, 1150–1220* (Cambridge, 2002)

Haidu, Peter, *Aesthetic Distance in Chrétien de Troyes: Irony and Comedy in Cligès and Perceval* (Geneva: Droz, 1968)

Hunt, Tony, *Chrétien de Troyes: Yvain*, *Critical Guides to French Texts* 55 (London, 1986)

Maddox, D. L., *The Arthurian Romances of Chrétien de Troyes: Once and Future Fictions* (Cambridge, 1991)

Jackson, W. T. H., 'The Nature of Romance', *Yale French Studies* 51 (1974), 12–25

Jaeger, C. Stephen, *The Origins of Courtliness: civilizing trends and the formation of courtly ideals, 939-1210* (Philadelphia, 1985)

Kaeuper, Richard W., *Chivalry and Violence in Medieval Europe* (Oxford, 1999)  
 ———, *Holy Warriors: The Religious Ideology of Chivalry* (Philadelphia, 2009)  
 Keen, Maurice, *Chivalry* (New Haven: Yale University Press, 1984)  
 Kelly, D., ed., *The Romances of Chrétien de Troyes: A Symposium* (Lexington KY, 1985)  
 Lacy, Norris J., and Joan Tasker Grimbert, eds, *A Companion to Chrétien de Troyes*  
 (Cambridge: D.S.Brewer, 2005)

Nolan, E. Peter, 'Mythopoetic Evolution: Chrétien de Troyes's Erec et Enide, Cligès and Yvain', *Symposium* 25 (1971), 139–61  
 Noble, James, 'Patronage, Politics, and the Figure of Arthur in Geoffrey of Monmouth, Wace, and Layamon', in *The Arthurian Yearbook II*, ed. Keith Busby (New York, 1992), 159–78  
 Patterson, Lee, *Negotiating the Past* (Madison, 1987)  
 Shirt, David J., 'Cligès: Realism in Romance', *Forum for Modern Language Studies* 13 (1977), 368–80  
 Topsfield, Leslie, *Chrétien de Troyes: A Study of the Arthurian Romances* (Cambridge, 1981)

### 3. History, nation, and the rise of the king

#### Texts

☐The Song of Roland, ed./trans. Gerard J. Brault (University Park PA, 1984)  
 ☐Geoffrey Gaimar, *Eistoire des Engleis*, ed./trans. Ian Short (Oxford, 2009)  
 ☐Thomas, *The Romance of Horn*, ed. Mildred K. Pope, 2 vols (Oxford: Blackwell, for the Anglo-Norman Text Society, 1955–64). Trans. Judith Weiss, *The Birth of Romance*, 1-120.  
 ☐Jordan Fantosme, *Chronicle*, ed./trans. R. C. Johnston (Oxford, 1981)  
 ☐Le Lai d'Haveloc. In *Le Lai d'Haveloc and Gaimar's Haveloc Episode*, ed. Alexander Bell (Manchester: Manchester UP, 1925). Trans. Judith Weiss, *The Birth of Romance: An Anthology* (London: Everyman, 1992; rev. edn Tempe AZ: FRETTS, 2009), 141–58.  
 ☐Lazamon, *Layamon's Arthur: The Arthurian Section of Layamon's Brut*, ed./trans. W. R. J. Barron and S. C. Weinberg (Exeter, 2001)

#### Criticism

Ashe, Laura, *Fiction and History in England, 1066-1200* (Cambridge, 2007)  
 ———, *The Oxford English Literary History*, vol. 1: 1000-1350. *Conquest and Transformation* (Oxford, 2017)  
 ———, 'The Anomalous King of Conquered England', in *Every Inch a King: Comparative Studies on Kings and Kingship in the Ancient and Medieval Worlds*, ed. Charles Melville and Lynette Mitchell (Leiden, 2012), 173-93  
 ———, 'The Hero and his Realm in Medieval English Romance', in *Boundaries in Medieval Romance. Studies in Medieval Romance* 6, ed. Neil Cartlidge (Cambridge, 2008), 129-47.  
 ———, '“Exile-and-return” and English Law: The Anglo-Saxon Inheritance of Insular Romance', *Literature Compass* 3 (2006), 300-17  
 ———, 'A Prayer and a Warcry: The creation of a secular religion in the Song of Roland', *Cambridge Quarterly* 28 (1999), 349-67  
 Burnley, J. D., 'The “Roman de Horn”: its Hero and its Ethos', *French Studies* 32 (1978), 385–97  
 Crane, Susan, *Insular Romance: Politics, Faith, and Culture in Anglo-Norman and Middle*

- English Literature (Berkeley, 1986)
- Damian-Grint, Peter, *The New Historians of the Twelfth-Century Renaissance: Inventing Vernacular Authority* (Woodbridge, 1999)
- Donoghue, Daniel, 'Layamon's Ambivalence', *Speculum* 65 (1990), 537-563
- Field, Rosalind, 'Romance as History, History as Romance', in *Romance in Medieval England*, ed. Maldwyn Mills, Jennifer Fellows and Carol M. Meale (Cambridge, 1991), 163-73
- , 'Romance in England, 1066-1400', in *The Cambridge History of Medieval English Literature*, ed. David Wallace (Cambridge, 1999), 152-76
- , 'The King Over the Water: Exile-and-Return Revisited', in *Cultural Encounters in the Romance of Medieval England*, ed. Corinne Saunders (Cambridge, 2005), 41-53
- Galloway, Andrew, 'Layamon's Gift', *PMLA* 121 (2006), 717-734
- Gillingham, John, 'Gaimar, the Prose Brut and the making of English history', in *L'Histoire et les nouveaux publics dans l'Europe médiévale (XIIIe-XVe siècles). Histoire ancienne et médiévale* 41, ed. Jean-Philippe Genet (Paris, 1997), 165-76 (repr. in John Gillingham, *The English in the Twelfth Century: Imperialism, National Identity and Political Values* (Woodbridge, 2000), 113-22)
- Haidu, Peter, *The Subject of Violence: The Song of Roland and the Birth of the State* (Bloomington IN, 1993)
- Le Saux, Françoise H.M., *Layamon's Brut: The Poem and its Sources* (Cambridge, 1989)
- , ed., *The Text and Tradition of Layamon's Brut* (Cambridge, 1994)
- Rector, Geoff, '"Faites le mien desir": studious persuasion and baronial desire in Jordan Fantosme's Chronicle', *Journal of Medieval History* 34 (2008), 311-46
- Sheppard, Alice, 'Of this is a king's body made: lordship and succession in Lawman's Arthur and Leir', *Arthuriana* 10:2, (2000), 50-65
- Stein, Robert M., 'Making History English: Cultural Identity and Historical Explanation in William of Malmesbury and Layamon's Brut', in *Text and Territory: Geographical Imagination in the European Middle Ages*, ed. Sylvia Tomasch and Sealy Gilles (Philadelphia, 1998), 97-115
- Tiller, Kenneth J., 'The truth "bi Arðure þan kinge": Arthur's role in shaping Lawman's vision of history', *Arthuriana* 10:2 (2000), 27-49
- Weiss, Judith, 'The Wooing Woman in Anglo-Norman Romance', in *Romance in Medieval England*, ed. Maldwyn Mills, Jennifer Fellows and Carol M. Meale (Cambridge, 1991), 149-61
- , 'Thomas and the Earl: Literary and Historical Contexts for the Romance of Horn', in *Tradition and Transformation in Medieval Romance*, ed. Rosalind Field (Cambridge, 1999), 1-13

#### 4. Love, selfhood, and suffering

##### Texts

- ☐Early French Tristan Poems, ed. Norris J. Lacy, 2 vols (Cambridge: D.S.Brewer, 1998) [Contains all the OF Tristan poems in parallel text/translation: Thomas of Britain, Béroul, Marie de France, the Folies, etc]
- ☐Thomas, *Les Fragments du Roman de Tristan*, ed. Bartina Wind (Geneva: Droz, 1960), trans. A. T. Hatto in *Gottfried von Strassburg: Tristan, with the Tristran of Thomas* (Harmondsworth: Penguin, 1967), 301-54; or trans. Laura Ashe, *Early Fiction in England: From Geoffrey of Monmouth to Chaucer* (London, 2015),
- ☐Ancrene Wisse: A Corrected Edition of the text in Cambridge, Corpus Christi College, MS 402, with variants from other manuscripts, ed. Bella Millett, 2 vols. (Oxford: Oxford University Press for the Early English Text Society, 2005), trans.

Hugh White (Harmondsworth: Penguin, 1993)

Richard of Saint-Victor, *De IV gradibus violentae caritatis*, ed. Gervais Dumeige (Librairie Philosophique J. Vrin, 1955), trans. Clare Kirchberger, 'Of the Four Degrees of Passionate Charity', in *Richard of Saint-Victor: Selected Writings on Contemplation* (New York, 1957), pp. 213-33.

Karen Saupe, ed., *Middle English Marian Lyrics* (Kalamazoo, 1997)

<https://d.lib.rochester.edu/teams/publication/saupe-middle-english-marian-lyrics>

Criticism

Adams, Tracy, "'Pur vostre cor su jo em paine': The Augustinian Subtext of Thomas's *Tristan*," *Medium Aevum* 68 (1999), 278-91

Ashe, Laura, *The Oxford English Literary History*, vol. 1: 1000-1350. Conquest and Transformation (Oxford, 2017), chapters 3, 5, 6.

———, 'The Meaning of Suffering: Symbolism and anti-symbolism in the death of *Tristan*', in *Writers of the reign of Henry II: Twelve Essays*, ed. Ruth Kennedy and Simon Meecham-Jones (Basingstoke: Palgrave Macmillan, 2006), pp. 221-38

Blakeslee, Merrit R., *Love's Masks: Identity, Intertextuality, and Meaning in Old French *Tristan* Poems* (Woodbridge, 1989)

Bromily, Geoffrey N., *Thomas's *Tristan* and the Folie *Tristan* d'Oxford*. Critical Guides to French Texts 61 (London, 1986)

Bruckner, Matilda Tomaryn, *Shaping Romance: Interpretation, Truth, and Closure in Twelfth-Century French Fictions* (Philadelphia, 1993)

———, "The Representation of the Lovers' Death: Thomas's *Tristan* as Open Text," in *Tristan and Isolde: A Casebook*, ed. Joan Tasker Grimbert (New York: Garland, 1995), pp. 95-109

Cooper, Helen, 'Love before *Troilus*', in *Writings on Love in the English Middle Ages*, ed. Helen Cooney (Basingstoke: Palgrave, 2006), pp. 25-43

Ferrante, Joan M., *The Conflict of Love and Honor: The Medieval *Tristan* Legend in France, Germany and Italy* (The Hague, Paris: Mouton, 1973)

Georgianna, Linda, *The Solitary Self: Individuality in the 'Ancrene Wisse'* (Cambridge, Massachusetts: Harvard University Press, 1981)

Hunt, Tony, "The Significance of Thomas's *Tristan*," in *Reading Medieval Studies* 7 (1981), 41-61

Morris, Colin, *The Discovery of the Individual 1050 - 1200* (Toronto: University of Toronto Press, 1987)

Ramm, Ben, "Cest cunte est mult divers": knowledge, difference and authority in Thomas's *Tristan*', *Modern Language Review* 101 (2006), 360-374

Spence, Sarah, *Texts and the Self in the Twelfth Century* (Cambridge, 1996)

## 5. Life writing

Texts

Vita Ædwardi: *The Life of King Edward who rests at Westminster*, ed./trans. Frank Barlow (Oxford: OUP, 1992)

Matthew Paris, *La estoire de Seint Aedward le rei*, ed. K. Y. Wallace (Oxford, 1983); trans. Thelma Fenster and Jocelyn Wogan-Browne, *The History of Saint Edward the King* (Tempe AZ, 2008)

The Life of Christina of Markyate, ed./trans. C. H. Talbot (Oxford, 1959)

John of Ford, *The Life of Wulfric of Haslebury*, in *The Cistercian World: Monastic*

- Writings of the Twelfth Century, trans. Pauline Matarasso (London, 1993)
- ☐Guernes de Pont-Sainte Maxence, *La Vie de Saint Thomas le Martyr*, ed. E. Walberg (Lund, Denmark, 1922); trans. Ian Short, *A Life of Thomas Becket in Verse* (Toronto, 2013)
- ☐Edward Grim, William FitzStephen, and Herbert of Bosham, in James Craigie Robertson, ed., *Materials for the History of Thomas Becket, Archbishop of Canterbury: Rolls Series 67, 7 vols* (London, 1965), II.353-450; III.1-154; III.155-464. Lengthy excerpts translated in Michael Staunton, *The lives of Thomas Becket* (Manchester, 2001) and George Greenaway, *The life and death of Thomas Becket* (London, 1961)
- ☐History of William Marshal, ed. A. J. Holden, trans. S. Gregory, with notes by D. Crouch, 3 vols (Anglo-Norman Texts Society: London, 2002-6)
- ☐Vita Haroldi, ed./trans. Walter de Gray Birch (London: Elliot Stock, 1885); available to be downloaded in pdf at [www.archive.org](http://www.archive.org)
- Criticism
- Ashe, Laura, *Fiction and History in England, 1066-1200* (Cambridge, 2007), ch. 1
- , 'William Marshal, Lancelot, and Arthur: chivalry and kingship', *Anglo-Norman Studies* 30 (2007), 19-40
- , 'Harold Godwinson', in *Heroes and Anti-Heroes in Medieval Romance*, ed. Neil Cartlidge (Cambridge, 2012), 59-80
- , *The Oxford English Literary History*, vol. 1: 1000-1350. *Conquest and Transformation* (Oxford, 2017)
- Barlow, Frank, *Thomas Becket* (London, 1986)
- Binski, Paul, 'Reflections on La estoire de Seint Aedward le rei : hagiography and kingship in thirteenth-century England', *Journal of Medieval History* 16:4 (1990), 333-50
- Chibnall, Marjorie M., 'The Empress Matilda as a subject for biography', in *Writing Medieval Biography, 750-1250: Essays in Honour of Professor Frank Barlow*, ed. David Bates, Julia Crick and Sarah Hamilton (Woodbridge, 2006), 185-94
- Crouch, David, *William Marshal: Knighthood, War and Chivalry, 1147-1219* (Harlow, 2002)
- , 'Strategies of Lordship in Angevin England and the Career of William Marshal', in *The Ideals and Practice of Medieval Knighthood II*, ed. Christopher Harper-Bill and Ruth Harvey (Woodbridge, 1988), 1-25
- , 'Writing a biography in the thirteenth century: the construction and composition of the "History of William Marshal"', in *Writing Medieval Biography, 750-1250: Essays in Honour of Professor Frank Barlow*, ed. David Bates, Julia Crick and Sarah Hamilton (Woodbridge, 2006), 221-35
- , 'The Hidden History of the Twelfth Century', *Haskins Society Journal* 5 (1993), 111-30
- Fanous, Samuel, and Henrietta Leyser, eds, *Christina of Markyate : a twelfth-century holy woman* (London, 2005)
- Gillingham, John, 'War and Chivalry in the History of William Marshal', *Thirteenth Century England* 2 (1988), 1-13
- Grassi, J. L., 'The Vita Ædwardi regis: the hagiographer as insider', *Anglo-Norman Studies* 26 (2003), 87-102
- Hahn, Cynthia, 'Proper behaviour for knights and kings: the hagiography of Matthew Paris, monk of St Albans', *Haskins Society Journal*, 2 (1990), 237-48
- Huntington, Joanna, 'Edward the Celibate, Edward the Saint: virginity in the construction of Edward the Confessor', in *Medieval Virginites*, ed. Anke Bernau, Ruth Evans and Sarah Salih (Cardiff, 2003), 119-39
- Jordan, Victoria B., 'The multiple narratives of Matthew Paris' *Eistoire de seint*

Aedward le rei : Cambridge, University Library MS Ee. iii. 59', *Parergon* 13:2 (1996), 77-92  
——, 'Chronology and discourse in the Vita Ædwardi Regis', *Journal of Medieval Latin* 8 (1998), 122-155

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

Matthews, Stephen, 'The Content and Construction of the Vita Haroldi', in *King Harold II and the Bayeux Tapestry*, ed. Gale R. Owen-Crocker (Woodbridge: Boydell, 2005), 65-73

O'Reilly, Jennifer L., 'The Double Martyrdom of Thomas Becket: Hagiography or History?', *Studies in Medieval and Renaissance History* 7 (1985), 183-247

Otter, Monika, '1066: The Moment of Transition in Two Narratives of the Norman Conquest', *Speculum* 74 (1999), 565-86

Perrot, Jean-Pierre, 'Violence et sacré: du meurtre au sacrifice dans la Vie de Saint Thomas Becket de Guernes de Pont-Sainte-Maxence', in *La violence dans le monde médiéval: Sénéfiance* 36 (1994), 399-412

Peters, Timothy, 'An ecclesiastical epic: Garnier de Pont-Ste-Maxence's Vie de Saint Thomas le Martyr', *Mediaevistik* 7 (1996), 181-202

Staunton, Michael, 'Thomas Becket's Conversion', *Anglo-Norman Studies* 21 (1998), 193-211

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

Stein, Robert M., 'The Trouble with Harold: The Ideological Context of the Vita Haroldi', *New Medieval Literatures* 2 (1998), 181-204

Thacker, Alan, 'The cult of King Harold at Chester', in *The Middle Ages in the North-West*, ed. Tom Scott and Pat Starkey (Oxford: Leopard's Head Press, 1995), 155-76

Vollrath, Hanna, 'Was Thomas Becket Chaste? Understanding Episodes in the Becket Lives', *Anglo-Norman Studies* 27 (2004)

## 6. Developments in romance

### Texts

☐ Marie de France, *Lais*, ed. Jean Rychner. *Les Classiques Français de Moyen Age* 93 (Paris: Champion, 1968); trans. Glyn S. Burgess, 2nd edn (London: Penguin, 2003)

☐ Bérout, *Le Roman de Tristan*, ed. Alfred Ewert (1939; rpt. Oxford: Blackwell, 1988), trans. Alan Fedrick (Penguin: London, 2005)

☐ *Early French Tristan Poems*, ed. Norris J. Lacy, 2 vols (Cambridge: D.S. Brewer, 1998) [Contains all the OF Tristan poems in parallel text/translation: Thomas of Britain, Bérout, Marie de France, the Folies, etc]

☐ *Havelok*, ed. G. V. Smithers (Oxford: Clarendon Press, 1987); or in *Middle English Verse Romances* ed. Sands.

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

☐ *Boeve de Haumtune*, ed. Albert Stimming (Halle: Niermeyer, 1899); trans. Judith Weiss, *Boeve de Haumtone and Gui de Warewic: Two Anglo-Norman Romances* (French of England Translation Series, 2008)

☐ *Gui de Warewic*, ed. Alfred Ewert, 2 vols (Paris, 1932-33); trans. Weiss, *Two Anglo-Norman Romances*.

☐ *Sir Orfeo*, ed. A. J. Bliss, 2nd edn (Oxford: Clarendon Press, 1966)

### Criticism

- Adams, Tracy, 'Love and charisma in the Tristan et Iseut of Bérout', *Philological Quarterly* 82 (2004), 1-23
- , "'Arte regendus amor": suffering and sexuality in Marie de France's *Lai de Guigemar*', *Exemplaria* 17 (2005), 285-315
- Bromily, Geoffrey N., *Thomas's Tristan and the Folie Tristan d'Oxford*. *Critical Guides to French Texts* 61 (London, 1986)
- Burgess, Glyn S., *The 'Lais' of Marie de France - Text and Context* (Manchester, 1987)
- , *Marie de France: An Analytical Bibliography*, supplement no. 3 (Cambridge, 2007)
- Clifford, Paula M., *Marie de France: Lais*. *Critical Guides to French Texts* 16 (London, 1982)
- Djordjević, Ivana, and Jennifer Fellows, eds, *Sir Bevis of Hampton in Literary Tradition* (Cambridge: D.S. Brewer, 2008)
- Griffin, Miranda, 'Gender and authority in the medieval French lai', *Forum for Modern Language Studies* 35 (1999), 42-56
- Hanning, Robert W., 'Havelok the Dane: Structure, Symbols, Meaning', *Studies in Philology* 64 (1967), 586-605
- Nichols, Jr., Stephen G., "Ethical Criticism and Medieval Literature: *Le roman de Tristan*," in *Medieval Secular Literature*, ed. William Matthews (Berkeley: University of California Press, 1965), 68-89
- Noble, Peter S., *Berout's Tristan and the Folie Tristan de Berne*. *Critical Guides to French Texts* 15 (London, 1982)
- Pensom, Roger, *Reading Bérout's Tristran : a poetic narrative and the anthropology of its reception* (Bern: Peter Lang, 1995)
- Rouse, Robert, 'English Identity and the Law in Havelok the Dane, Horn Childe and Maiden Rimnild and Beues of Hamtoun', in *Cultural Encounters in the Romance of Medieval England*, ed. Corinne Saunders (Cambridge: D. S. Brewer, 2005)
- , *The Idea of Anglo-Saxon England in Middle English Romance* (Cambridge: D.S. Brewer, 2005)
- Smithers, G. V., 'The Style of Havelok', *Medium Aevum* 57 (1988), 190-218
- Speed, Diane, 'The Saracens of King Horn', *Speculum* 65 (1990), 564-95
- Staines, David, 'Havelok the Dane: A Thirteenth-Century Handbook for Princes', *Speculum* 51 (1976), 602-23
- Turville-Petre, Thorlac, 'Havelok and the History of the Nation', in *Readings in Medieval English Romance*, ed. Carol M. Meale (Cambridge: D. S. Brewer, 1994), 121-34
- , *England the Nation: Language, Literature, and National Identity, 1290-1340* (Oxford, 1996)
- Wiggins, Alison, and Rosalind Field, eds, *Guy of Warwick: Icon and Ancestor* (Cambridge: D.S. Brewer, 2007)

## Chaucer before the Tales

### I. PRIMARY WORKS

- \*\*Boethius**, *The Consolation of Philosophy*: Chaucer's own translation is not easy to read, but the Penguin by V.E. Watts is good, as is the new Oxford World's Classics by P. G. Walsh. One of the books that King Alfred said was "most needful for all men to know".
- The Romance of the Rose**, Guillaume de Lorris & Jean de Meun: translations by C.R. Dahlberg, 1970, and H.W. Robbins (Dutton Paperback), 1962. Chaucer's own translation is far from complete.
- \*Boccaccio**, *Il Filostrato*: translated by H.E. Griffin & A.B. Myrick. Also in *The Story of Troilus*, ed., R.K. Gordon, along with other material relating to the same story. See



especially N.R. Haveley, *Chaucer's Boccaccio: Sources of Troilus, the Knight's and Franklin's Tales* (1980)

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

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

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

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

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

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

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

III. BIOGRAPHY and CONTEXT

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

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

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

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

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

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

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

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

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

IV. CRITICISM

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

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

The following are also useful:

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

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

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

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

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

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

*Chaucer*, ed. Corinne Saunders (2001)

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

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

Please also note the series of monographs in the D.S.Brewer Chaucer Studies imprint.

Again, lively new work can be found here.

Cultural Context:

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

J. Burrow, *Ricardian Poetry*, 1971.

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

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

Paul Strohm, *Social Chaucer* (1989)

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

David Wallace, *Chaucerian Polity* (1997)

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

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

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

Audience and Reception:

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

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

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

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

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

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

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

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

Language:

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

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

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

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

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

Famous Landmarks in Chaucer Criticism:

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

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

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

\*\*D. Lawton, *Chaucer's Narrators* (1985) [still one of the very best books on Chaucer]

Some more theoretical studies:

\*D. Howard, *The Idea of the Canterbury Tales*, 1976.

\*R. Burlin, *Chaucerian Fiction*

\*A. David, *The Strumpet Muse*.

\*R.M. Jordan, *Chaucer's Poetics and the Modern Reader* (1987)

J.M. Gellrich, *The Idea of the Book in the Middle Ages* (1985)

I can give direction and more specific bibliographic guidance relating to specific texts or issues on request.

## Milton and the Philosophers

Course Outline and Reading List

Recommended Texts

Recommended editions for Milton's *Comus*, *Paradise Lost*, *Paradise Regained*, and *Samson Agonistes* are either *The Complete Poems*, ed. John Leonard (Penguin, 1999) OR *Paradise*

Lost, ed. Alastair Fowler (2nd edition; Routledge, 2006) and The Complete Shorter Poems (2nd edition; Routledge, 2006).

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

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

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

## Weekly Assignments

### **Week 1: Comus: Philosophy, Rhetoric, and Poetry**

#### Primary Reading

Milton, Comus: A Masque Presented at Ludlow Castle. Please also read:

Aristotle, Rhetoric, I. 3 [forms of rhetoric] and I. 9 – I.15

Cicero, De Oratore book 1 (on rhetoric and pathos).

Plato, Gorgias – in its entirety.

Warren Chernaik, Milton and the Burden of Freedom (Cambridge UP, 2017), chapter 3, pp.61-85.

Amélie Oksenberg Rorty, 'Structuring Rhetoric', in Essays on Aristotle's Rhetoric, ed. Amélie Oksenberg Rorty (Berkeley/London, 1993), pp. 1-33 – a good introduction to rhetoric and Aristotle's view of it and his legacy.

#### Suggested Reading:

W. W. Fortenbaugh, Aristotle on Emotion (1975; London, 2002).

Bryan Garsten, Saving Persuasion: A Defense of Rhetoric and Judgment (Cambridge, MA, 2006) pp.1-23 (intro) and ch.1 (on Hobbes).

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

Barbara Keifer Lewalski, Paradise Lost and the Rhetoric of Literary Forms (Princeton, 1985) – especially good for looking forward to PL.

--. 'Milton's Comus and the Politics of Masquing', in The Politics of the Stuart Court Masque, ed. David Bevington and Peter Holbrook (Cambridge, 1998) pp.296-320 – see the entire collection for more on the tradition, structure, and politics of the masque as a genre.

A. A. Long, 'Cicero's Plato and Aristotle', in From Epicurus to Epictetus: Studies in Hellenistic and Roman Philosophy (Oxford, 2006) – available also online through Oxford Scholarship Online.

William Pallister, Between Worlds: The Rhetorical Universe of Paradise Lost (Toronto, 2008), especially chapters 1 and 4.

Quintilian, Institutio Oratoria [Institutes of Oratory] – again, the Loeb edition is very good or the text on Perseus (online). It's worth reading books 1, 2, and 8-10.

Eckart Schütrumpf, 'No-logical Means of Persuasion in Aristotle's Rhetoric and Cicero's De oratore', in Peripatetic Rhetoric after Aristotle, ed. William W Fortenbaugh and David C. Mirhady (New Brunswick, NJ/London, 1994) pp.95-110.

Robert Wardy, The Birth of Rhetoric: Gorgias, Plato, and their Successors (Routledge,

1996).

## **Week 2 Theodicy and Aetiology in Paradise Lost**

### **Primary Reading**

As you will have read all of *Paradise Lost* over the long vacation, please reread books 1-3 and book 9 for our class in this week (week 2). Please also read:

Aristotle, *Metaphysics* V.2 and *Physics* II.3 (on the four causes).

Augustine, *City of God* book xi, chapters 14-15; book xii, chapters 1, 3, and 7; book xiv, chapters 3, 11-19.

Warren Chernaik, 'Introduction', *Milton and the Burden of Freedom* (Cambridge UP, 2017), pp.1-20 -- read this as one introduction to Milton's religious politics and his prose works alongside the poetry.

Dennis Danielson, 'The Fall and Milton's Theodicy', in *The Cambridge Companion to Milton* (Cambridge UP, 1999) – also available online (online publication May 2006).

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

### **Suggested Reading:**

John Carey, 'Milton's Satan', in *Cambridge Companion to Milton*, ed. Dennis Danielson (Cambridge, 1999) pp.160-74; available also through the *Cambridge Companions Online*.  
Dennis Danielson, *Milton's Good God: A Study in Literary Theodicy* (Cambridge UP, 1982).

William Empson, *Milton's God* (Chatto & Windus, 1961).

Neil Forsyth, 'The English Church', in *Milton in Context*, ed. Stephen Dobranski (Cambridge UP, 2015) pp.292-304.

C. S. Lewis, *Preface to Paradise Lost* (Oxford, 1942).

Robert Pasnau, *Metaphysical Themes, 1274–1671* (Oxford: Clarendon Press, 2011)

## **Week 3 Ontology and Narrative: Chaos and Creation**

### **Primary Reading**

PL, books 5-7; re-read PL 2.890-967, and PL 3.705-35. Please also read:

Aristotle *Rhetoric*, III, ch. 11.

Lucretius, *De Rerum Natura* (DRN), i.1-858, 921-1117; ii.1-181, 541-99, 1023-1175; iii.1-71, 98-109; iv.722-823.

Augustine, *City of God*, bk xi, ch. 17, 18, 22, 23; bk xii, ch. 4 and bk xiii, ch. 24 (creation of humankind).

Stephen Fallon, *Milton among the Philosophers*, chapter 3 ('Material Life: Milton's Animist Materialism'), pp.79-110.

David Bentley Hart, *The Hidden and the Manifest in Theology and Metaphysics* (Grand Rapids, MI: Wm. B. Eerdmans Publishing Co, 2017), chapter 11 ('Matter, Monism, and Narrative: Essays on the Metaphysics of *Paradise Lost*').\*\*

William Kolbrener, *Milton's Warring Angels*, pp.89-98 (on 'monism and dualism'); optional reading on pp.98-105.

Christopher Lüthy and William Newman, '"Matter" and "Form": By Way of a Preface', *Early Science and Medicine* 2.3 (1997): 215-226.

John Rogers, *The Matter of Revolution*, chapter 1 ('The Power of Matter' and 'The Vitalist Movement', pp.8-16 and chapter 4 ('Chaos, Creation, and the Political Science of PL'), pp.103-30.

Regina Schwartz, *Remembering and Repeating* (Chicago/London, 1988), 'Preface, Intro, and Ch. 1', xi-39.

Ann Thomson, 'Mechanistic Materialism vs Vitalistic Materialism' in *Mécanisme et vitalisme*, ed. Mariana Saad, *La lettre de la Maison française d'Oxford* 14 (Oxford: Maison française d'Oxford, 2001) pp.22–36.

#### Suggested Reading

Noel Malcolm, *Aspects of Hobbes* (Oxford, 2004) – especially ch. 5 (and discussion of Hobbes and metaphysics).

John Milton, *Of Christian Doctrine*, in *The Complete Works of John Milton*, Vol. 8: *De Doctrina Christiana*, ed. John K. Hale and J. Donald Cullington (Oxford, 2012); also available online (published 2013) at:

<http://www.oxfordscholarlyeditions.com/view/10.1093/actrade/9780199651900.book.1/actrade-9780199651900-book-1>. See especially the chapters on God, Creation, etc.

Phillip J. Donnelly, *Milton's Scriptural Reasoning: Narrative and Protestant Toleration* (Cambridge UP, 2009), especially pp.1-72.

Robert Pasnau, *Metaphysical Themes, 1274–1671* (Oxford: Clarendon Press, 2011)

Lynn S. Joy, 'Scientific Explanation: Formal Causes to Laws of Nature', in *The Cambridge History of Science: Vol. 3, Early Modern Science*, ed. Katharine Park and Lorraine Daston (Cambridge, 2003) pp. 70-105.

### **Week 4 Milton's Metaphysics of Desire: The Nature of the Passions and Experience in Paradise Lost**

#### Primary Reading

books 1, 2, 4, 8-10 and Milton, *Doctrine of Discipline and Divorce*, especially book 1 (read with care chapters ii and ch. xiii).

### **Week 5 Satanic or Christian Liberty?: Reading the Political Theology of Paradise Lost**

#### Primary Reading

PL, books 1-2, 10-12 and all of *Paradise Regained* (books 1-4) and Milton, *Doctrine and Discipline of Divorce* book 2, ch. 3. Please also read:

Augustine, *City of God*, bk. xiii, ch. 5, 6, 8, 9, 10, 11, 12, 14-15, 16; bk xiv, chapters 1-9, 11, 15-19, 21 (and reread) 24 and 26; and bk. xxii, ch. 30; and also Augustine, 'On Free Choice of the Will' 2.11.31-16.43, in *Greek and Roman Aesthetics*, tr. and ed. Oleg V. Bychkov and Anne Sheppard (Cambridge, 2010) pp.227-30.

Lucretius, *DRN*, ii. 251-443.

Warren Chernaik, *Milton and the Burden of Freedom* (Cambridge UP, 2017) chapter 3 ('"Providence Thir Guide": Providence in Milton'), pp.39-60; chapter 6 ('Monarchy and Servitude: The Politics of Paradise Lost'), pp.124-42; and chapter 7 ('God's Just Yoke: Power and Justice in Paradise Lost') pp.143-71.

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

Benjamin Meyers, chapter 1 ('The Theology of Freedom: A Short History'), in *Milton's Theology of Freedom* (Berlin/Boston: De Gruyter, 2006) pp.15-52 and chapter 2 ('The Satanic Theology of Freedom') pp.53-71. [Also available on ProQuest ebrary].

#### Suggested Reading

Juliet Cummins, "New Heavens, New Earth," *Milton and the Ends of Time* (ch. 10) – on eschatology.

Stephen Fallon, *Milton's Peculiar Grace: Self-Representation and Authority* (Ithaca, NY: Cornell UP, 2007) especially chapters 5, 7-9.  
 Phillip Donnelly, *Scriptural Reading*, chapter 9 ('Paradise Regained as rule of charity'), pp.188-200.  
 William Empson, *Milton's God*, chapters 2 ('Satan') and 3 ('Heaven').  
 Stanley Fish, 'Things and Actions Indifferent: The Temptation of Paradise Regained,' *Milton Studies* (1983): 163-85, reprinted in *How Milton Works* (Cambridge, MA: Harvard UP, 2001), pp.349-90.  
 Northrop Frye, "The Typology of Paradise Regained," *Modern Philology* 53.4 (1956): 227-38.

Barbara Lewalski, *Milton's Brief Epic: The Genre, Meaning, and Art of Paradise Regained* (Providence, RI: Brown UP, 1966) – a classic study of PR.  
 Peter Mack, *History of Renaissance Rhetoric, 1380-1620* (Oxford, 2011) – gives you the broad sweep for background reading with admirable detail.  
 David Norbrook, *Writing the English Republic: Poetry, Rhetoric, and Politics, 1627-1660* (Cambridge UP, 1999).  
 William Poole, *Milton and the Fall*, chapter 4 ('The Heterodox Fall'), pp.58-83.  
 David Armitage, Armand Himy, and Quentin Skinner (eds), *Milton and Republicanism* (Cambridge UP, 1995; 1998) – a seminal collection of essays on this topic.  
 William Walker, 'Milton's Dualistic Theory of Religious Toleration in "A Treatise of Civil Power", "Of Christian Doctrine" and "Paradise Lost"', *Modern Philology* 99.2 (2001): 201–230.

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

### **Primary Reading**

Milton, *Samson Agonistes*. Please also read:  
 Warren Chernaik, *Burden of Freedom*, chapter 8, pp.181-205.  
 Phillip Donnelly, *Scriptural Reasoning*, chapter 10 ('Samson Agonistes as personal drama'), pp.201-27.  
 Stephen Fallon, *Milton's Peculiar Grace*, chapter 9 ("I as All Others": Paradise Regained and Samson Agonistes'), pp.237-64.  
 Noam Reisner, *Milton and the Ineffable*, chapter 5 ('Paradise Regained and Samson Agonistes: the ineffable self'), pp.234-81.

## **Travel, Belonging, Identity: 1550-1700**

### **Session 1**

Terms of Engagement

### **Session 2**

Culture, Race and Ethnography: Britain and the Americas

### **Session 3**

Diplomacy and Trade: Africa, the Middle East, and the Indies

### **Session 4**

Laws of God and Man: The Middle East and the Americas

## Session 5

### Forms of Engagement

## Session 6

### Student presentations

Suggested background/supplementary reading:

Archer, John. *Old Worlds: Egypt, Southwest Asia, India and Russia in Early Modern English Writing* (Stanford University Press, 2001).

Armitage, David. *The Ideological Origins of the British Empire* (Cambridge University Press, 2000)

Barbour, Richmond. *Before Orientalism: London's Theatre of the East 1576–1626* (Cambridge University Press, 2003)

Betteridge, Thomas. *Borders and Travellers in Early Modern Europe* (Ashgate, 2007)

Bose, Sugata. *A Hundred Horizons: The Indian Ocean in the Age of Global Empire* (Harvard University Press, 2006)

Brentjes, Sonja. *Travellers from Europe in the Ottoman and Safavid Empires, 16th–17th Centuries: Seeking, Transforming, Discarding Knowledge* (Ashgate/Variorum, 2010)

Brotton, Jerry. *The Renaissance Bazaar* (Oxford University Press, 2002)

Carey, Daniel and Claire Jowitt, eds. *Richard Hakluyt and Travel Writing in Early Modern Europe* (Hakluyt Society, 2012)

Charry, Brinda, and Gitanjali Shahani, eds. *Emissaries in Early Modern Literature and Culture: Mediation, Transmission, Traffic, 1550–1700* (Ashgate, 2008)

Cottret, Bernard. *The Huguenots in England: Immigration and Settlement c.1550-1700*, trans. by Peregrine and Adriana Stevenson (Cambridge University Press, 1991)

Cunningham, W. *Alien Immigrants to England*, 2nd ed (Frank Cass, 1969)

Das, Nandini and Tim Youngs, ed. *The Cambridge History of Travel Writing* (Cambridge University Press, 2019)

Das, Nandini. '“Apes of Imitation”: Imitation and Identity in Sir Thomas Roe's Embassy to India', in *A Companion to the Global Renaissance: English Literature and Culture in the Era of Expansion*, ed. Jyotsna Singh (Blackwell, 2009), pp.114-128.

Di Biase, Carmine, ed. *Travel and Translation in the Early Modern Period* (Rodopi, 2006)

Dimmock, Matthew. 'Converting and not converting 'Strangers' in Early Modern London', *The Journal of Early Modern History* 2013, 17 (5-6), 457-478

Dimmock, Matthew. *Mythologies of the Prophet Muhammad in Early Modern English Culture* (Cambridge University Press, 2013)

Earle, T. F., and K. J. P. Lowe, eds. *Black Africans in Renaissance Europe* (Cambridge University Press, 2005)

Fuchs, Barbara. *Mimesis and Empire: The New World, Islam, and European Identities* (Cambridge University Press, 2001)

Fuller, Mary. *Remembering the Early Modern Voyage: English Narratives in the Age of European Expansion* (Palgrave, 2008).

Gallagher, John. *Learning Languages in Early Modern England* (Oxford University Press, 2019)

Games, Alison. *The Web of Empire: English Cosmopolitans in an Age of Expansion, 1560–1660* (Oxford University Press, 2008)

Goose, Nigel, 'Immigrants and English economic development in the sixteenth and early seventeenth centuries,' in *Immigrants in Tudor and Early Stuart England*, eds. Nigel Goose and Lien Luu (Sussex Academic Press, 2005)

- Grafton, Anthony. *New Worlds, Ancient Texts: The Power of Tradition and the Shock of Discovery* (Belknap Press of Harvard University Press, 1992)
- Greenblatt, Steven. *Marvelous Possessions: The Wonders of the New World* (University of Chicago Press, 1991)
- Habib, Imtiaz. *Black Lives in the English Archives, 1500– 1677: Imprints of the Invisible* (Ashgate, 2008)
- Hadfield, Andrew. *Literature, Travel, and Colonial Writing in the English Renaissance, 1545-1625* (Oxford University Press, 1998)
- Hall, Kim F. *Things of Darkness: Economies of Race and Gender in Early Modern England* (Cornell University Press, 1995)
- Helgerson, Richard. *Forms of Nationhood: The Elizabethan Writing of England* (University of Chicago Press, 1992)
- Hoenselaars, A. J. *Images of Englishmen and Foreigners in the Drama of Shakespeare and his Contemporaries* (Rutherford, 1992)
- Höfele, Andreas and Werner von Koppenfels, eds., *Renaissance Go-betweens: Cultural Exchange in Early Modern Europe* (Walter de Gruyter, 2005)
- Hollis, Gavin. *The Absence of America: The London Stage, 1576–1642* (Oxford University Press, 2015)
- Iyengar, Sujata. *Shades of Difference: Mythologies of Skin Color in Early Modern England* (University of Pennsylvania Press, 2005)
- Jardine, Lisa. *Worldly Goods* (Macmillan, 1996)
- Jowitt, Claire. *The Culture of Piracy, 1580-1630: English Literature and Seaborne Crime* (Ashgate, 2010).
- Jowitt, Claire. *Voyage, Drama and Gender Politics 1589–1649: Real and Imagined Worlds* (Manchester University Press, 2003)
- Kissane, Christopher. *Food, Religion and Communities in Early Modern Europe* (Bloomsbury, 2018)
- Knapp, Jeffrey. *An Empire Nowhere: England, America and Literature from Utopia to The Tempest* (University of California Press, 1992)
- Luu, Lien. 'Natural-Born versus Stranger-Born Subjects: Aliens and Their Status in Elizabethan London', in *Immigrants in Tudor and Early Stuart England*, eds. Nigel Goose and Lien Luu (Sussex Academic Press, 2005), pp. 57-75
- Maclean, Gerald, & Nabil Matar. *Britain and the Islamic World, 1558–1713* (Oxford University Press, 2011)
- Maclean, Gerald. *Looking East: English Writing and the Ottoman Empire before 1700* (Macmillan, 2007)
- Maclean, Gerald. *The Rise of Oriental Travel: English Visitors to the Ottoman Empire, 1580–1720* (Palgrave, 2004)
- Mancall, Peter, ed. *Bringing the World to Early Modern Europe: Travel Accounts and Their Audiences* (Brill, 2007)
- Matar, Nabil. *Turks, Moors and Englishmen in the Age of Discovery* (Columbia University Press, 1999)
- Ord, Melanie. *Travel and Experience in Early Modern English Literature* (Palgrave Macmillan, 2008)
- Pettegree, Andrew. *Foreign Protestant Communities in Sixteenth-Century London* (Clarendon Press, 1986)
- Pratt, Mary Louise. *Imperial Eyes: Studies in Travel Writing and Transculturation* (Routledge, 1992)
- Rubiés, Joan Pau. *Travellers and Cosmographers: Studies in the History of Early Modern Travel and Ethnology* (Ashgate, 2007)



Schleck, Julia. *Telling True Tales of Islamic Lands: Forms of Mediation in English Travel Writing, 1575 –1630* (Susquehanna University Press, 2011)

Selwood, Jacob. *Diversity and Difference in Early Modern London* (Ashgate, 2010)

Shapiro, James. *Shakespeare and the Jews* (Columbia University Press, 1996)

Singh, Jyotsna, ed. *A Companion to the Global Renaissance – 1550-1660* (Blackwell, 2009)

Spiller, Elizabeth. *Reading and the History of Race in the Renaissance* (Cambridge University Press, 2011)

Subrahmanyam, Sanjay. *Three Ways to Be Alien: Travails and Encounters in the Early Modern World* (Brandeis University Press, 2011)

Turner, Henry. *The Corporate Commonwealth: Pluralism and Political Fictions in England, 1516–1651* (University of Chicago Press, 2016)

Vitkus, Daniel. *Turning Turk: English Theatre and the Multicultural Mediterranean* (Palgrave Macmillan, 2003)

Vitkus, Daniel, ed. *Piracy, Slavery, and Redemption: Barbary Captivity Narratives from Early Modern England* (Columbia University Press, 2001)

Yungblut, Laura Hunt. *Strangers Settled Here Amongst Us* (Routledge, 1996)

Zemon Davis, Natalie. *Trickster Travels: A Sixteenth-Century Muslim between Worlds* (Hill & Wang, 2006).

## Women and the Theatre 1660-1820

### **Week 1. Restoration theatre: actresses, celebrity, audiences**

Primary reading

Epilogue to John Dryden, *Tyrannick Love, or The Royal Martyr. A Tragedy.* (1670)

Aphra Behn, preface and prologue to *The Lucky Chance, or an Alderman's Bargain. A Comedy* (1686)

Anonymous, *The Female Wits: or, the Triumvirate of Poets at Rehearsal. A Comedy.* (1696, pub. 1704)

### **Week 2. Restoration comedies and tragedies**

Primary reading

Aphra Behn, *The Widow Ranter* (1688)

Thomas Southerne, *Sir Anthony Love: or, the Rambling Lady* (1690)

Susannah Centlivre, *The Busie Body* (1709)

Mary Pix, *The Conquest of Spain* (1705)

### **Week 3. Celebrity, performance, self-fashioning**

Primary reading

Charlotte Charke, *The Art of Management; or, Tragedy Expell'd* (1735)

Charlotte Charke, *A Narrative of the Life of Mrs Charlotte Charke (Youngest Daughter of Colley Cibber, Esq. ... Written by Herself* (1755)

### **Week 4. Eighteenth-century theatre.**

Choose A or B:

A. Marriage plots, domesticity, publicity

Primary reading

Frances Sheridan, *The Discovery* (1763)

Hannah Cowley, *The Belle's Stratagem* (1780)

George Colman the Younger, *The Female Dramatist* (1781)

B. Orientalist feminism

Primary reading

Isaac Bickerstaffe, *The Sultan, or a Peep into the Seraglio* (1775)

Elizabeth Inchbald, *The Mogul Tale: or, The Descent of the Balloon. A Farce* (1784)

Susanna Rowson, *Slaves in Algiers* (1794)

## **Week 5. Romanticism**

Choose A or B:

A. Representing revolution

Primary reading

Elizabeth Inchbald, *The Massacre* (1792)

Sarah Pogson, *The Female Enthusiast* (1807)

B. Romantic psychology

Primary reading

Joanna Baillie, 'Introductory Discourse', 'Count Basil: A Tragedy', 'The Tryal: A Comedy' and 'De Monfort: A Tragedy', all from the first volume of *Plays on the Passions* (1798). The best edition is Baillie, *Plays on the Passions*, edited by Peter Duthie (Peterborough: Broadview, 2001).

Suggested further reading

Baillie wrote two later volumes of *Plays on the Passions*, published in 1802 and 1812.

Judith Pascoe, *Romantic Theatricality: Gender, Poetry, and Spectatorship* (Ithaca and London: Cornell University Press, 1997)

Sean Carney, 'The Passion of Joanna Baillie: Playwright as Martyr' in *Theatre Journal* 52, no. 2 (2000): 227-252

## **Week 6. Fictionalising eighteenth-century theatrical women**

Primary reading:

Plays

Christopher St John [Christabel Marshall], *The First Actress* (1911). [text is in volume 3 of *Women's Suffrage Literature ('Suffrage Drama')*, edited by Katharine Cockin (London: Routledge, 2004)]

Timberlake Wertenbaker, *Our Country's Good* (1988)

April De Angelis, *Playhouse Creatures* (1997)

Novels

Emma Donoghue, *Life Mask* (London: Virago, 2004)

Priya Parmar, *Exit the Actress* (New York: Touchstone, 2011)

Films

Herbert Wilcox (director), *Nell Gwyn* (1934)

Richard Eyre (director), *Stage Beauty* (2004)

**1. Staging Scripture, Faking Rome: George Peele's *David and Batsheba* and Peele and Shakespeare's *Titus Andronicus***

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

Secondary reading:

Collinson, Patrick, 'The Religious Factor', in Jean-Christophe Mayer (ed.), *The Struggle for the Succession in Late Elizabethan England: Politics, Polemics and Cultural Representations* (Montpellier: Astraea Collection, 2004), pp. 243-73.

Chernaik, Warren, *The Myth of Rome in Shakespeare and his Contemporaries* (Cambridge: Cambridge University Press, 2011).

Doran, Susan, 'Elizabeth: An Old Testament King', in *Tudor Queenship: The Reigns of Mary and Elizabeth*, ed. Anna Whitelock and Alice Hunt (Basingstoke: Palgrave, 2010), pp. 95-110.

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

Hadfield, Andrew, *Shakespeare and Republicanism* (Cambridge: Cambridge University Press, 2005).

Hammond, Paul, 'Shakespeare as Collaborator: The Case of *Titus Andronicus*', in *Collaboration and Interdisciplinarity in the Republic of Letters: Essays in honour of Richard G. Maber*, ed. Paul Scott (Manchester: Manchester University Press, 2010), pp. 195-210.

Hunter, G. K., 'A Roman Thought: Renaissance Attitudes to History Exemplified in Shakespeare and Jonson', in *An English Miscellany Presented to W. S. Mackie*, ed. Brian S. Lee (Cape Town, 1977), 93-118.

Hutson, Lorna, *The Invention of Suspicion: Law and Mimesis in Shakespeare and Renaissance Drama* (Oxford: Oxford University Press, 2007).

Jackson, Macdonald P., 'Stage Directions and Speech Headings in Act I of *Titus Andronicus* Q (1594): Shakespeare or Peele?', *Studies in Bibliography* 49 (1996), 134-48.

----- *Defining Shakespeare: 'Pericles' as a Test Case* (Oxford: Oxford University Press, 2003), 195-203.

James, Heather, *Shakespeare's Troy: Drama, Politics, and the Translation of Empire* (Cambridge: Cambridge University Press, 1997).

Kewes, Paulina, '"I ask your voices and your suffrages": The Bogus Rome of Peele and Shakespeare's *Titus Andronicus*', *The Review of Politics*, 78 (2016), 551-70.

----- 'The Puritan, the Jesuit, and the Jacobean Succession', in Susan Doran and Paulina Kewes (eds), *Doubtful and Dangerous: The Question of Succession in Late Elizabethan England* (Manchester: Manchester University Press, 2014), pp. 47-70.

----- 'Romans in the Mirror', in *Mirror for Magistrates in Context: Literature, History and Politics before the Age of Shakespeare*, ed. Harriet Archer and Andrew Hadfield (Cambridge University Press, 2016), 126-46.

Lake, Peter, 'Tragedy and Religion: Religion and Revenge in *Titus Andronicus* and *Hamlet*', in *The Oxford Handbook of Shakespearean Tragedy*, ed. Michael Neill and David Schalkwyk (OUP, 2016).

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

----- *Bad Queen Bess?: Libels, Secret Histories, and the Politics of Publicity in the Reign of Queen Elizabeth I* (Oxford: Oxford University Press, 2016).

Manley, Lawrence and Sally-Beth MacLean, *Lord Strange's Men and Their Plays* (New Haven, CT and London: Yale University Press, 2014).

Nelson, Eric, 'Shakespeare and the Best State of a Commonwealth', in David Armitage, Conal Condren and Andrew Fitzmaurice (eds), *Shakespeare and Early Modern Political Thought* (Cambridge: Cambridge University Press, 2009).

Worden, Blair, 'Republicanism, Regicide and Republic: The English Experience', in *Republicanism: A Shared European Heritage*, vol. I: *Republicanism and Constitutionalism in Early Modern Europe*, ed. Martin van Gelderen and Quentin Skinner (Cambridge: Cambridge University Press, 2002), pp. 307-27.

Vickers, Brian, *Shakespeare, Co-author: A Historical Study of Five Collaborative Plays* (Oxford: Oxford University Press, 2002), 169–80.

## **2. Peele's The Troublesome Raigne of King John, Shakespeare's 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*.

John Bale's *Henrician King Johan*

George Peele, *The Troublesome Reign of John, King of England* (c. 1589-90), ed. Charles Forker (Manchester: Manchester University Press, 2011).

Secondary reading:

Axton, *The Queen's Two Bodies: Drama and the Elizabethan Succession* (London: Royal Historical Society, 1977).

Freeman, Thomas S. 'John Bale's Book of Martyrs?: The Account of King John in Acts and Monuments', *Reformation*, 3 (1998), 175-223.

----- and Susannah Brietz Monta, 'Holinshed and Foxe', in *The Oxford Handbook of Holinshed's Chronicles*, ed. Paulina Kewes, Ian W. Archer, and Felicity Heal (Oxford: Oxford University Press, 2013), pp. 217-33.

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).

Kewes, Paulina, 'History Plays and the Royal Succession', in *The Oxford Handbook of Holinshed's Chronicles*, ed. Paulina Kewes, Ian W. Archer, and Felicity Heal (Oxford: Oxford University Press, 2013), pp. 493-509.

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

----- 'Anti-Popery: The Structure of a Prejudice', in *Conflict in Early Stuart England: Studies in Religion and Politics 1603-1642*, ed. Richard Cust and Ann Hughes (Harlow: Longman, 1989), pp. 72-106.

----- '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.

----- *Bad Queen Bess?: Libels, Secret Histories, and the Politics of Publicity in the Reign of Queen Elizabeth I* (Oxford: Oxford University Press, 2016).

Lane, Robert, 'The Sequence of Posterity: King John and the Problem of Succession', *Studies in Philology*, 92 (1995), 460-81.

Mayer, Jean-Christophe, *Shakespeare's Hybrid Faith: History, Religion, and the Stage* (Basingstoke: Palgrave Macmillan, 2006).

Sowerby, Tracey A., 'Early Modern Diplomatic History', *History Compass* 14 (2016), 441-56.

Womersley, David, *Divinity and State* (Oxford: Oxford University Press, 2010).

Vickers, Brian, 'The Troublesome Raigne, George Peele, and the Date of King John', in *Words That Count: Essays on Early Modern Authorship in Honor of MacDonald P. Jackson*, ed. Brian Boyd (Newark: University of Delaware Press, 2004), pp. 78-116.

### 3. The Playwright and the Jesuit: Resistance and Election in Richard II and Robert

Persons's Conference about the Next Succession to the Crowne of Ingland (1595)  
 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 III* (1599): speeches by the Archbishop of Canterbury and the Bishop of Carlisle)

Secondary reading:

Clegg, Cyndia, '"By the Choise and Inuitation of al the Realme": Richard II and Elizabethan Press Censorship', *Shakespeare Quarterly*, 48 (1997), 432-48.

----- 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).

Gajda, Alexandra, 'Political Culture in the 1590s: The 'Second Reign' of Elizabeth', *History Compass*, 8/1 (2010), 88-100.

----- *The Earl of Essex and Late Elizabethan Political Culture* (Oxford: Oxford University Press, 2012).

Hadfield, Andrew, *Shakespeare and Republicanism* (Cambridge: Cambridge University Press, 2005).

Hammer, Paul, 'Shakespeare's Richard II, the Play of 7 February 1601, and the Essex Rising', *Shakespeare Quarterly*, 59 (2008), 1-35.

Houlston, Victor, 'The Hare and the Drum: Robert Persons's Writings on the English Succession, 1593-1596', *Renaissance Studies*, 14 (2000), 233-48

----- *Catholic Resistance in Elizabethan England: Robert Persons's Jesuit Polemic, 1580-1610* (Aldershot: Ashgate, 2007).

Kewes, Paulina, 'Narrative Historiography and the Rules of Succession', *The Holinshed Project website*, <http://www.cems.ox.ac.uk/holinshed/paper1.pdf>.

----- 'Marlowe, History, and Politics', in *Christopher Marlowe in Context*, ed. Emily Bartels and Emma Smith (Cambridge: Cambridge University Press, 2013), pp. 138-54.

Kingdon, Robert M., 'Calvinism and Resistance Theory, 1550-1580', in *The Cambridge History of Political Thought, 1450-1700*, ed. J. H. Burns and Mark Goldie (Cambridge: Cambridge University Press, 1991), pp. 193-218.

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

----- *Bad Queen Bess?: Libels, Secret Histories, and the Politics of Publicity in the Reign of Queen Elizabeth I* (Oxford: Oxford University Press, 2016).

----- 'The King, (the Queen) and the Jesuit: James Stuart's True Law of Free Monarchies in Context/s', *TRHS*, 6th series, 14 (2004), 243-60.

Levy, F. J., 'Hayward, Daniel and the Beginnings of Politic Historiography', *Huntington Library Quarterly*, 50 (1987), 1-34.

Mayer, Jean-Christophe, *Shakespeare's Hybrid Faith: History, Religion, and the Stage* (Basingstoke: Palgrave Macmillan, 2006).

Salmon, J. H. M., 'Catholic Resistance Theory, Ultramontanistism, and the Royalist Response, 1580-1620', in J. H. Burns and Mark Goldie, eds, *The Cambridge History of Political Thought, 1450-1700* (Cambridge: Cambridge University Press, 1991), pp. 219-53.

Smith, Emma, 'Richard II's Yorkist Editors', *Shakespeare Survey*, 63 (2010): *Shakespeare's English Histories and their Afterlives*, ed. Peter Holland.

Worden, Blair, 'Which Play was Performed at the Globe Theatre on 7 February 1601?', *London Review of Books*, 25: 13 (2003), pp. 22-4.

#### **4. Julius Caesar, Jonson's *Sejanus* and the Fall of the (Monarchical) Republic**

Supplementary reading: Thomas Lodge, *The Wounds of Civil War*; Henry Savile, *The Ende of Nero and the beginning of Galba*; Sir Thomas Smith, *De republica Anglorum* (extracts).

Secondary sources:

Buckley, Emma, 'Drama in the Margins – Academic Text and Political Context in Matthew Gwinne's *Nero: Nova Tragædia* (1603) and Ben Jonson's *Sejanus* (1603/5)', *Renaissance Studies*, 30 (2016), 602-22.

Burgess, Glenn, Rowland Wymer, and Jason Lawrence (eds), *The Accession of James I: Historical and Cultural Consequences* (Basingstoke: Palgrave, 2006), pp. 113-39.

Chernaik, Warren, *The Myth of Rome in Shakespeare and his Contemporaries* (Cambridge: Cambridge University Press, 2011).

Collinson, Patrick, 'The Monarchical Republic of Queen Elizabeth I', in *Elizabethan Essays* (London: Hambledon Press, 1994), pp. 31-56, repr. in John Guy (ed.), *The Tudor Monarchy* (London: Arnold, 1997), pp. 110-34.

Doran, Susan and Paulina Kewes, 'The Earlier Elizabethan Succession Question Revisited', in Susan Doran and Paulina Kewes (eds), *Doubtful and Dangerous: The Question of Succession in Late Elizabethan England* (Manchester: Manchester University Press, 2014), pp. 20-44.

Gajda, Alexandra, 'Political Culture in the 1590s: The 'Second Reign' of Elizabeth', *History Compass*, 8/1 (2010), 88-100.

----- *The Earl of Essex and Late Elizabethan Political Culture* (Oxford: Oxford University Press, 2012).

Hadfield, Andrew, *Shakespeare and Republicanism* (Cambridge: Cambridge University Press, 2005).

Hopkins, Lisa, *The Cultural Uses of the Caesars on the English Renaissance Stage* (Aldershot: Ashgate, 2008).

Kewes, Paulina, 'Henry Savile's Tacitus and the Politics of Roman History in Late Elizabethan England', *Huntington Library Quarterly*, 74: 4 (2011), 515-51.

----- '"A fit memoriall 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.

----- 'Julius Caesar in Jacobean England', *The Seventeenth Century*, 17 (2002), 155-86.

----- 'Roman History, Essex, and Late Elizabethan Political Culture', in *The Oxford Handbook of the Age of Shakespeare*, ed. R. Malcolm Smuts (Oxford University Press, 2016), 250-68.

----- 'Romans in the Mirror', in *Mirror for Magistrates in Context: Literature, History and Politics before the Age of Shakespeare*, ed. Harriet Archer and Andrew Hadfield (Cambridge

University Press, 2016), 126-46.

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

----- 'Shakespeare's Julius Caesar and the Search for a Usable (Christian?) Past', in *Shakespeare and Early Modern Religion*, ed. David Loewenstein and Michael Witmore (CUP, 2015).

----- 'From Leicester his Commonwealth to Sejanus his fall: Ben Jonson and the Politics of Roman (Catholic) Virtue', in Ethan H. Shagan (ed.), *Catholics and the 'Protestant nation': Religious Politics and Identity in Early Modern England* (Manchester: Manchester University Press, 2005).

----- '"The Monarchical Republic of Elizabeth I" Revisited (by its Victims) as a Conspiracy', in Barry Coward and Julian Swann (eds), *Conspiracies and Conspiracy Theory in Early Modern Europe: From the Waldensians to the French Revolution* (Aldershot: Ashgate, 2004), pp. 87-111.

----- '"The Monarchical Republic of Queen Elizabeth I" (and the Fall of Archbishop Grindal) Revisited', in John F. McDiarmid (ed.), *The Monarchical Republic of Early Modern England: Essays in Response to Patrick Collinson* (Aldershot: Ashgate, 2007), pp. 129-48.

----- '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.

----- 'Ben Jonson and the Politics of "Conversion": Catiline and the Relocation of Roman (Catholic) Virtue', *The Ben Jonson Journal*, 19.2 (2012), 163-89.

McDiarmid, John F. (ed.), *The Monarchical Republic of Early Modern England: Essays in Response to Patrick Collinson* (Aldershot: Ashgate, 2007).

Miola, Robert, 'Julius Caesar and the Tyrannicide Debate', *Renaissance Quarterly*, 39 (1985), 271-89.

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

Sanders, Julie (ed.), *Ben Jonson in Context* (Cambridge: Cambridge University Press, 2010).

Worden, Blair, 'Ben Jonson among the Historians', in Kevin Sharpe and Peter Lake (eds), *Culture and Politics in Early Stuart England* (Basingstoke: Macmillan, 1994), pp. 67-89.

----- 'Ben Jonson and the Monarchy', in Robin Headlam Wells, Glenn Burgess, and Rowland Wymer (eds), *Neo-Historicism: Studies in Renaissance Literature, History and Politics* (Cambridge: D. S. Brewer, 2000), pp. 71-90.

## **5. Europe in Crisis: Marlowe's *The Massacre at Paris* and Shakespeare's *Hamlet(s)***

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6. Scottish Matters: Diplomacy, Conspiracy, and King-Killing in Robert Greene's James

#### IV and Shakespeare's Macbeth

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## The Romantic and Victorian Sonnet

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White, R. S. 'Survival and Change: the Sonnet from Milton to the Romantics', in *Cambridge Companion to the Sonnet*, ed. A. D. Cousins and Peter Howarth (Cambridge: Cambridge UP, 2011), 166-184.

Wolfson, Susan J., 'Thinking in Sonnets', *Front Porch Journal* (Fall 2012).

## Place and Nature Writing, 1750 - the present

### General Preliminary Reading

Archipelago, ed. Andrew McNeillie, 1-12

Bate, Jonathan, *The Song of the Earth, Romantic Ecology*

Carson, Rachel, *Silent Spring*

Cresswell, Timothy, *Place*

Heaney, Seamus, 'Mossbawn', *The Placeless Heaven: Another Look at Kavanagh*

Jamie, Kathleen, *Findings*

Lilley, Debora, *New British Nature Writing: Literature, Literary Studies - 20th Century Onward*

DOI:10.1093/oxfordhb/9780199935338.013.155

Mabey, Richard, *Flora Britannica, The Unofficial Countryside*

Macfarlane, Robert, *The Old Ways*

Marder, Michael, *Plant Thinking*

McCarthy, Michael, *The Moth Snowstorm*

Morton, Timothy, *Ecology without Nature, The Ecological Thought*

Smith, Jos, New Nature Writing  
Stafford, Fiona, Local Attachments  
Williams, Raymond, The Country and the City

### **Week One: The Parish and the Pastoral**

Robert Burns, 'Poor Mailie's Elegy',  
John Clare, 'June', The Shepherd's Calendar  
Mark Cocker, Claxton  
Seamus Heaney, Mossbawn, Death of a Naturalist, Wintering Out, Glanmore Sonnets  
James Hogg, 'Storms' in The Shepherd's Calendar  
Francis Kilvert, Diary  
Gilbert White, The Natural History of Selborne  
Dorothy Wordsworth, Grasmere Journals  
William Wordsworth, 'Michael', 'The Brothers', The Prelude (Books 1-2; 8), 'Home at Grasmere'

### **Week Two: Arboreal**

John Clare, 'The Sycamore', 'The Old Willow', 'The Fallen Elm', 'The Burthorpe Oak'  
Adrian Cooper (ed.) Arboreal  
William Cowper, 'The Poplars', 'Yardley Oak'  
Robert Frost, 'After Apple-Picking', Mountain Interval  
Gabriel Hemery, The New Silva  
Kathleen Jamie, The Tree House  
Alice Oswald, Woods etc.  
Oliver Rackham, The Ash Tree

### **Week Three: Walking with Clare**

John Clare, 'Helpstone', 'The Poet's Wish', 'The Flitting', 'The Mores', 'Autobiographical Fragments', 'Journey out of Essex' in By Himself, Natural History Letters  
Michael Longley, 'Journey out of Essex',  
Andrew Köttling, By Our Selves (Film)  
Iain Sinclair, Edge of the Orison

### **Week Four: The Nature Effect**

Richard Mabey, Nature Cure  
Helen Macdonald, H is for Hawk  
William Wordsworth, 'Lines written a few miles above Tintern Abbey', The Prelude (esp Books 9-12)  
'The Nature Effect Explained', National Geographic 5 June 2016

### **Week Five: Living Mountains**

John Keats, Letters, July-September 1818  
Robert Macfarlane, Mountains of the Mind  
John Muir, Mountaineering Essays  
P.B. Shelley, 'Mont Blanc'  
Nan Shepherd, The Living Mountain

William Wordsworth, Poems on the Naming of Places, Michael, The Prelude (esp Books, 1-2, 6, 8, 13)

### **Week Six: Loss, Crisis, Repair?**

J. A. Baker, Peregrine

Gerard Manley Hopkins, 'God's Grandeur', 'The Windhover'

Kathleen Jamie, 'Crex Crex' in Findings

Robert Macfarlane, Lost Words, The Old Ways, 'Violent Spring: The Nature Book that predicted the Future', The Guardian, April 15, 2017

Michael McCarthy, The Moth Snowstorm

John Ruskin, The Storm Cloud of the Nineteenth Century

William Wordsworth, Letter to Charles James Fox, Guide to the Lakes

### **The Spectacular Enlightenment**

☐Aphra Behn, Oroonoko, ed. Paul Salzman (Oxford)

☐William Earle, Obi; or, The History of Three Fingered Jack, ed. Srinivas Aravamudan (Broadview)

☐Helen Maria Williams, Letters Written in France, in the Summer of 1790, ed. Neil Fraistat and Susan S. Lanser (Broadview)

#### **1. The new regime of/as spectacle**

Primary texts:

☐William Davenant, A Proposition for Advancement of Moraltie, by a New Way of Entertainment of the People (1653),

☐\_\_\_\_\_, The Cruelty of the Spaniards in Peru (1658)

☐Elkanah Settle, The Empress of Morocco (1673)

Critical text: Michel Foucault, Discipline and Punish: The Birth of the Prison, trans. Alan Sheridan (London: Allen Lane, 1977)

#### **2. Science as spectacle**

Primary texts:

☐Thomas Shadwell, The Virtuoso (1676)

☐Elizabeth Inchbald, Animal Magnetism (1788)

Critical text: Barbara Maria Stafford, Body Science: Imaging the Unseen in Enlightenment Art and Medicine (Cambridge MA: MIT Press, 1991)

#### **3. Society as spectacle, the self as spectacle**

Primary texts

☐Selections from Joseph Addison and Richard Steele, The Spectator (1711-12)

☐Adam Smith, excerpts of The Theory of Moral Sentiments (1759)

☐Joseph Addison, Cato (1713)

Critical text: David Marshall, 'Adam Smith and the Theatricality of Moral Sentiments', Critical Inquiry, 10.4 (1984), 592-613

#### **4. Race as spectacle**

Primary texts:

☐ Aphra Behn, *Oroonoko* (1688)

☐ Thomas Southerne, *Oroonoko* (1695)

☐ William Earle, *Obi; or, The History of Three Fingered Jack* (1800)

☐ John Fawcett, *Obi; or, Three-Finger'd Jack: A Serio-Pantomime, in Two Acts* (1800)

Critical text: Ramesh Mallipeddi, *Spectacular Suffering: Witnessing Slavery in the Eighteenth-Century British Atlantic* (Charlottesville: University of Virginia Press, 2016)

## 5. Revolution as spectacle

Primary texts:

☐ John St. John, *The Island of St. Marguerite* (1789) [both the printed text and the mss. submitted to the Lord Chamberlain]

☐ Excerpts from Edmund Burke, *Reflections on the Revolution in France* (1790), Mary Wollstonecraft, *A Vindication of the Rights of Men* (1790) and Thomas Paine, *The Rights of Man* (1791)

☐ Helen Maria Williams, *Letters Written in France, in the Summer of 1790* (1790)

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

## 6. The Popular as Spectacle

Primary texts

☐ David Garrick, *Harlequin's Invasion* (1759)

☐ William Wordsworth, *The Prelude* (1805), Book 7.

☐ Charles Dibdin, *Edward and Susan. A Burletta Spectacle* (1803)

☐ \_\_\_\_\_, *Jack the Giant Killer. A Serio-Comic Pantomime* (1803)

Critical text: John O'Brien, *Harlequin Britain: Pantomime and Entertainment, 1690-1760* (Baltimore: John Hopkins University Press, 2004)

## Further reading

Altick, Richard D., *The Shows of London* (Cambridge, MA: Belknap Press, 1978).

Backscheider, Paula R., *Spectacular Politics: Theatrical Power and Mass Culture in Early Modern England* (Baltimore: Johns Hopkins University Press, 1993).

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Blakemore, Stephen (ed.), *Burke and the French Revolution: Bicentennial Essays*, (Athens: University of Georgia Press, 1992).

Bratton, Jacky, *New Readings in Theatre History* (Cambridge: Cambridge University Press, 2003).

Buckley, Matthew S., *Tragedy Walks the Streets: The French Revolution in the Making of Modern Drama* (Baltimore: Johns Hopkins University Press, 2006).

Burks, Deborah G., *Horrid Spectacle: Violation in the Theater of Early Modern England* (Pittsburgh, PA: Duquesne University Press, 2003).

Carlson, Julie A., *In the Theatre of Romanticism: Coleridge, Nationalism, Women* (Cambridge: Cambridge University Press, 1994)

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Crary, Jonathan, 'Spectacle, Attention, Counter-Memory', *October*, 50 (1989), 96–107.

De Bolla, Peter, *The Education of the Eye: Painting, Landscape, and Architecture in Eighteenth-Century Britain* (Stanford, CA: Stanford University Press, 2003).

Debord, Guy, *Society of the Spectacle* (Detroit: Black & Red, 1970).

Fried, Michael, *Absorption and Theatricality: Painting and the Beholder in the Age of Diderot* (Chicago: University of Chicago Press, 1980).

Gibbs, Jenna M., *Performing the Temple of Liberty: Slavery, Theater, and Popular Culture in London and Philadelphia, 1760–1870* (Baltimore: Johns Hopkins University Press, 2014)

Hindson, Paul, and Tim Gray, *Burke's Dramatic Theory of Politics* (Aldershot: Avebury, 1988).

Keenan, Tim, *Restoration Staging, 1660-1674* (London: Routledge, 2016).

Marsden, Jean, *Fatal Desire: Women, Sexuality, and the English Stage, 1660-1720* (Ithaca, NY: Cornell University Press, 2006)

Marshall, David, *The Figure of Theater: Shaftesbury, Defoe, Adam Smith, George Eliot* (New York: Columbia University Press, 1986).

Nuss, Melynda, *Distance, Theatre, and the Public Voice, 1750-1850* (New York: Palgrave Macmillan, 2012).

Nussbaum, Felicity A., *The Limits of the Human: Fictions of Anomaly, Race, and Gender in the Long Eighteenth Century* (Cambridge: Cambridge University Press, 2003).

O'Quinn, Daniel, *Staging Governance: Theatrical Imperialism in London, 1770–1800* (Baltimore: Johns Hopkins University Press, 2005).

\_\_\_\_\_, *Entertaining Crisis in the Atlantic Imperium, 1770-1790* (Baltimore: Johns Hopkins University Press, 2011).

Pascoe, Judith, *Romantic Theatricality: Gender, Poetry and Spectatorship* (Ithaca, NY: Cornell University Press, 1997).

Rancière, Jacques, *The Emancipated Spectator*, trans. Elliot Gregory (London: Verso, 2009).

Russell, Gillian, *Theatres of War: Performance, Politics and Society, 1793-1815* (Oxford: Clarendon Press, 1995).

Stallybrass, Peter, and Allon White, *The Politics and Poetics of Transgression* (Ithaca, NY: Cornell University Press, 1986).

Swindells, Julia, and David Francis Taylor (eds.), *The Oxford Handbook of the Georgian Theatre, 1737-1832* (Oxford: Oxford University Press, 2014).

Taylor, David Francis, 'Wordsworth at the Theater: Illegitimate Spectacle in Book 7 of *The Prelude*', *European Romantic Review*, 20 (2009), 77-93.

\_\_\_\_\_, *Theatres of Opposition: Empire, Revolution, and Richard Brinsley Sheridan* (Oxford: Oxford University Press, 2012).

\_\_\_\_\_, *The Politics of Parody: A Literary History of Caricature, 1760-1830* (New Haven: Yale University Press, 2018).

Taylor, George, *The French Revolution and the London Stage, 1789-1805* (Cambridge: Cambridge University Press, 2000).

Thomas, Sophie, *Romanticism and Visuality: Fragments, History, Spectacle* (London: Routledge, 2008).

Wilson, Kathleen, *The Island Race: Englishness, Empire and Gender in the Eighteenth Century* (New York: Routledge, 2003).

Worrall, David (2007), *Harlequin Empire: Race, Ethnicity and the Popular Drama of the Enlightenment* (London: Pickering & Chatto, 2007).

## Literary London, 1820-1920

## Primary Reading

### 1. The Flâneur

☐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'

☐Flora Tristan, *Promenades dans Londres* (1842). See the following chapters of the Virago edition (*The London Journal of Flora Tristan*), trans. Jean Hawkes: 'Dedication to the Working Classes', 'The Monster City', 'A Visit to the Houses of Parliament', 'Prostitutes', 'St Giles Parish'.

☐Charles Dickens, *Bleak House* (1852-3) and 'Night Walks' (1861).

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

### 3. The Sinner

☐James Thomson, *The City of Dreadful Night* (1874).

☐Fergus Hume, *The Mystery of a Hansom Cab* (1886).

☐Arthur Conan Doyle, *The Sign of Four* (1890) and the following stories from *Adventures of Sherlock Holmes* (1892): 'A Scandal in Bohemia', 'The Red-Headed League', 'The Five Orange Pips', 'The Man with the Twisted Lip', 'The Adventure of the Blue Carbuncle', 'The Adventure of the Speckled Band'.

### 4. The Homemaker

☐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

☐Krishnabhabini Das, *A Bengali Lady in England* (1885). See Somdatta Mandal's translation for Cambridge Scholars, which is available in the Bodleian Library.

☐Amy Levy, *The Romance of a Shop* (1888). Electronic copies of the Broadview edition are can be purchased on their website.

☐Alice Meynell, *London Impressions* (1898), with etchings and pictures by William Hyde.

### 6. Coda: Virginia Woolf

☐Virginia Woolf, *Mrs Dalloway* (1925).

Extracts to be provided from Woolf's short fiction and non-fiction.

## Victorian and Edwardian Drama 1850-1914

### Week 1: MELODRAMA

Primary texts: Douglas Jerrold, *Black-Ey'd Susan* (1829); Dion Boucicault, *The Octoroon*; or, *Life in Louisiana* (1859); G. R. Sims, *The Lights o' London* (1881); Henry Arthur Jones, *The Silver King* (1882); Bernard Shaw, *The Devil's Disciple*

Possible further critical reading:

Michael Booth, *English Melodrama*

J. S. Bratton, Jim Cook, Christine Gledhill, *Melodrama: stage, picture, screen*

Peter Brooks, *The Melodramatic Imagination: Balzac, Henry James, melodrama and the mode of excess*

M. Wilson Disher, *Blood and Thunder: mid-Victorian melodrama and its origins*

Sos Eltis, *Acts of Desire: Women and Sex on Stage, 1800-1930*

Elaine Hadley, *Melodramatic tactics: theatricalized dissent in the English marketplace, 1800-1885*

Michael Hays (ed), *Melodrama: the cultural emergence of a genre*

Robert Heilman, *Tragedy and melodrama: versions of experience*

Juliet John, *Dickens's Villains: melodrama, character, popular culture*

Michael Kilgarriff, *The Golden Age of Melodrama: twelve 19th -century melodramas*

Frank Rahill, *The World of Melodrama*

Theresa Rebeck, *Your cries are in vain: a theory of the melodramatic heroine*

James Redmond, *Melodrama*

James L. Smith, *Melodrama*

### Week 2: BOX-OFFICE FAVOURITES AND SENSATION DRAMAS

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

Possible further critical reading:

John McCormick, *Dion Boucicault*

Richard Fawkes, *Dion Boucicault: a biography*

Nicholas Grene, *The Politics of Irish Drama: Plays in Context from Boucicault to Friel*

Townsend Walsh, *The Career of Dion Boucicault*

Deirdre McFeely, *Dion Boucicault: Irish Identity on stage*

Katherine Newey, *Women's Theatre Writing in Victorian Britain*

### Week 3: SOCIETY DRAMA AND PROBLEM PLAYS

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

*Woman* (1894)

Possible further critical reading:

Richard Cordell, Henry Arthur Jones and the modern drama

John Dawick, Pinero: a Theatrical Life

Sos Eltis, Acts of Desire: Women and Sex on Stage, 1800-1930

Richard Foulkes (ed.), British Theatre in the 1890s: Essays on Drama and the Stage

Hamilton Fyfe, Sir Arthur Pinero's plays and players

Penny Griffin, Arthur Wing Pinero and Henry Arthur Jones

Doris A. Jones, The Life and Letters of Henry Arthur Jones

Joel Kaplan and Sheila Stowell, Theatre and Fashion, from Oscar Wilde to the Suffragettes

Errol Durbach, Ibsen and the Theatre (1980)

Michael Egan, ed., Ibsen: The Critical Heritage (1972)

James McFarlane, ed., The Oxford Ibsen (7 vols.)

—————, Henrik Ibsen: A Critical Anthology (1970)

—————, The Cambridge Companion to Ibsen (1994)

Frederick J. Marker and Lise-Lone Marker, Ibsen's Lively Art: A Performance Study of the Major Plays (1989)

Toril Moi, Henrik Ibsen and the Birth of Modernism (2006)

Thomas Postlewait, Prophet of the New Drama: William Archer and the Ibsen Campaign (1986)

#### **Week 4: OSCAR WILDE AND GEORGE BERNARD SHAW**

Wilde primary texts: Lady Windermere's Fan, Salome, A Woman of No Importance, An Ideal Husband, The Importance of Being Earnest

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

Possible further critical reading:

Karl Beckson, Oscar Wilde: The Critical Heritage

Sos Eltis, Revising Wilde: Society and Subversion in the Plays of Oscar Wilde

Regina Gagnier, Idylls of the Marketplace: Oscar Wilde and the Victorian Public

Joel Kaplan and Sheila Stowell, Theatre and Fashion, from Oscar Wilde to the Suffragettes

Norbert Kohl, Oscar Wilde, Works of a Conformist Rebel

Kerry Powell, Oscar Wilde and the Theatre of the 1890s

Acting Wilde: Victorian sexuality, theatre and Oscar Wilde

Peter Raby, Oscar Wilde

Peter Raby (ed.), The Cambridge Companion to Oscar Wilde

Frederick S. Roden (ed.), Palgrave Advances in Oscar Wilde Studies

Neil Sammels, Wilde style : the plays and prose of Oscar Wilde

George Sandulescu (ed.), Re-discovering Wilde.

William Tydeman (ed.), Wilde: Comedies

Anne Varty, A Preface to Oscar Wilde

Katharine Worth, Oscar Wilde

Tracy C Davis, George Bernard Shaw and the Socialist Theatre

Bernard Dukore, Shaw's Theatre

T. F. Evans (ed.), Bernard Shaw: The Critical Heritage,

Nicolas Grene, Bernard Shaw: A Critical View

D. A. Hadfield and Jean Reynolds (eds.), Shaw and Feminisms: on stage and off

Michael Holroyd, Bernard Shaw, vol.s 1 & 2

C.D. Innes (ed.), The Cambridge Companion to Bernard Shaw

Brad Kent (ed.), *George Bernard Shaw in Context*  
Martin Meisel, *Shaw and the Nineteenth Century Theatre*  
Margery Morgan, *The Shawian Playground*  
Maurice Valency, *The Cart and the Trumpet: The Plays of George Bernard Shaw*  
Also v useful – Shaw on everyone else's drama: *George Bernard Shaw, Our Theatre in the Nineties* (3 vols), and *The Drama Observed* (ed. Dukore).

### **Week 5: NEW DRAMA**

Primary texts: Elizabeth Robins and Florence Bell, *Alan's Wife* (1893); Netta Syrett, *The Finding of Nancy* (1902); Harley Granville Barker, *The Voysey Inheritance* (1905), *Waste* (1907); St John Hankin, *The Cassilis Engagement* (1907), *The Last of the De Mullins* (1908);  
Michael R. Booth and Joel Kaplan, *Edwardian Theatre: Essays on performance and the stage*  
Jean Chothia, *English Drama of the Early Modern Period, 1890-1940*  
Ian Clarke, *Edwardian Drama: a critical study*  
Katharine Cockin, *Edith Craig and the Theatres of Art*  
Tracy C. Davis and Ellen Donkin, *Playwriting and Nineteenth-Century British Women*  
Jan MacDonald, *The New Drama, 1900-1914*  
Sheila Stowell and Joel Kaplan, *Theatre and Fashion from Oscar Wilde to the Suffragettes*  
  
James Woodfield, *English Theatre in Transition, 1881-1914*

### **Week 6: SUFFRAGE DRAMA**

Primary texts: Elizabeth Robins, *Votes for Women!* (1907); Cicely Hamilton, *Diana of Dobson's* (1908); Githa Sowerby, *Rutherford and Son* (1912);  
Naomi Paxton (ed.), *The Methuen Drama Book of Suffrage Plays*  
Possible further critical reading:  
Katharine Cockin, *Women and Theatre in the Age of Suffrage: The Pioneer Players, 1911-1925*  
Katharine Cockin and Glenda Norquay, *Women's Suffrage Literature: Suffrage Drama*  
Vivien Gardner and Susan Rutherford (eds.) *The New Woman and Her Sisters: Feminism and Theatre, 185-1914*  
Julie Holledge, *Innocent Flowers: Women in Edwardian Theatre*  
Katherine Newey, *Women's Theatre Writing in Victorian Britain*  
Sheila Stowell, *A Stage of their Own: Feminist Playwrights of the Suffrage Era*  
Sheila Stowell and Joel Kaplan, *Theatre and Fashion from Oscar Wilde to the Suffragettes*  
Lisa Tickner, *The Spectacle of Women: Imagery of the Suffrage Campaign, 1907-1914*  
A large number of these plays are available online at <http://victorian.worc.ac.uk/modx/> (a digital archive of Lacy's Acting editions of Victorian plays), through the Bodleian's SOLO catalogue, and at a number of other sites. Below is a list of widely available anthologies of Victorian and Edwardian plays. In the case of a couple of plays not in print, photocopies or electronic copies of the manuscripts will be provided.

## **Modern Irish-American Writing and the Transatlantic**

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

Brian Caraher and Robert Mahony, eds., *Ireland and Transatlantic Poetics: Essays in Honor of Denis Donoghue* (New Jersey: Rosemont, 2007). Preface: 'Speaking of Donoghue: A

Preface for *Transatlantic Poetics*, Brian Caraher, pp.9-19. Photocopy/ PDF.  
 Charles Fanning, ed., *New Perspectives on the Irish Diaspora* (Carbondale and Edwardsville: Southern Illinois University Press), 2000. Selections; photocopy/ PDF.  
 Ellen McWilliams and Bronwen Walter, 'Introduction: New perspectives on women and the Irish diaspora', *Irish Studies Review* 21.1 (2013), pp.1-5. Online access through SOLO.  
 Tara Stubbs, "'Beyond the lines of poetry": Ethnic Traditions and Imaginative Interventions in Irish-American Poetics', *Oxford Handbooks Online* (OUP, February 2017):  
<http://www.oxfordhandbooks.com/view/10.1093/oxfordhb/9780199935338-e-151>

## **Week 2: Narratives of Crossing**

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

## **Week 3: Irish-American Poetry**

Michael Donahy, selections from *Dances Learned Last Night: Poems*, 1975-1995  
 Lorna Goodison, 'Country, Sligoville', from *Turn Thanks: Poems* (Champaign, Illinois: University of Illinois Press, 1999).  
 Marianne Moore, 'Sojourn in the Whale' and 'Spenser's Ireland', from *Complete Poems*  
 Wallace Stevens, 'The Irish Cliffs of Moher' and 'Our Stars Come from Ireland', from *Collected Poems*  
 Daniel Tobin, *Awake in America: On Irish American Poetry* (Notre Dame, Indiana: University Notre Dame Press, 2011). Preface; and essay, 'The Westwardness of Everything: Irishness in the Poetry of Wallace Stevens', pp.87-112. Photocopy/ PDF.  
 --, 'Irish American Poetry and the Question of Tradition', *New Hibernia Review* Vol.3(4), (Winter 1999): 143-154. Online access through SOLO.

## **Week 4: America Looks to Ireland**

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

## **Week 5: Ireland Looks to America**

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

Tyne: Bloodaxe, 2000), pp.235–258. Photocopy/ PDF.

Week 6: Race

Noel Ignatiev, *How the Irish Became White* (New York and London: Routledge, 1995).

Selections from

Introduction and Chapter 1. Photocopy/ PDF.

James Weldon Johnson, ed., *The Book of American Negro Poetry* (New York: Hartcourt, Brace & Co., 1922). Preface: available freely online and through Gutenberg online library.

Sinéad Moynihan, *Other People's Diasporas: Negotiating Race in Contemporary Irish and Irish-American Culture* (Syracuse NY: Syracuse University Press, 2013). Introduction.

Whole book available online through SOLO.

Daniel G. Williams, 'Introduction: Celticism and the Black Atlantic', *Comparative American Studies*, 8.2 (June 2010): 81–87. Online access through SOLO.

### **Further Reading**

#### **1) Primary Texts**

John Berryman, *The Dream Songs* (New York: Farrar, Straus and Giroux, 1969).

Greg Delanty, *Collected Poems, 1986–2006* (Manchester: Carcanet, 2006).

Derek Mahon, *The Hudson Letter* (Oldcastle: Gallery Books, 1995).

Cormac McCarthy, *No Country for Old Men* (London: Vintage, 2006).

Paul Muldoon, *The Prince of the Quotidian* (Oldcastle: Gallery Press, 1994).

Joseph O'Connor, *Star of the Sea* (London: Secker, 2004).

Sharon Olds, 'Easter, 1960', *The New Yorker* 12.3 (February 2007): 158; reprinted in *Olds, One Secret Thing* (London: Jonathan Cape, 2009).

Eugene O'Neill, *Complete Plays 1932–1943* (New York: Library of America, 1988).

## **Virginia Woolf: Literary and Cultural Contexts**

### **Week 1: Modes of Contextualization**

*Mrs Dalloway* (1925) and *The Waves* (1931)

### **Week 2: Forms of Essay Writing**

Selected Essays, ed. D. Bradshaw; *A Room of One's Own* and *Three Guineas*, ed. A. Snaith; *The London Scene* (written 1931)

Week 3: Materiality: domestic and urban spaces

*Night and Day* (1919), *Mrs Dalloway* (1925), *The London Scene* (1931–32), *The Years* (1937).

Ford (Hueffer), Ford Madox. *The Soul of London* (also available as part of *England and the English*).

Galsworthy, John. *The Man of Property* (1906), reprinted in *The Forsyte Saga* (1922).

Week 4: Life-Writing as a genre: *bildungsroman* and biography

*The Voyage Out* (1915), *Jacob's Room* (1922), *Orlando* (1928), *Flush* (1933).

Other writers, in order of priority:

Strachey, Lytton. *Eminent Victorians* (1918).

Nicolson, Harold. *Some People* (1927).

Nicolson, Harold. *The Development of English Biography* (1927).

### **Week 5: The Group and the Family.**

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

Other writers:

Lawrence, D. H. *The Rainbow* (1915), and/or Galsworthy, as examples of the family saga genre.

Galsworthy, John. *The Man of Property* (1906), reprinted in *The Forsyte Saga* (1922).

Romains, Jules. *Death of a Nobody* (translation of *Mort de quelqu'un*) (available as a PDF through the Bodleian catalogue ([link to Haithi Trust](#))) (as an example of unanimist writing.)

Harrison, Jane. 'Unanimism: a study of conversion and some contemporary French poets: being a paper read before "the Heretics" on November 25, 1912' (1912) (available as a PDF through the Bodleian catalogue).

### **Week 6: War and Civilization.**

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

Other primary texts:

Mary S. Florence, Catherine Marshall, and C. K. Ogden, *Militarism versus Feminism* (1915).

A reprint (Virago, 1987) can be found second-hand very cheaply.

Bell, Clive. *Peace at Once* (1915) (to be provided as a PDF).

Starr, Mark. *Lies and Hate in Education* (1929) (extracts to be provided as a PDF).

## **American Fiction Now**

### **1) Beginning with Postmodernism**

Jonathan Franzen, *The Corrections* (2001); Jennifer Egan, *A Visit from the Goon Squad* (2010)

### **2) Histories**

Marilynne Robinson, *Gilead* (2004); George Saunders, *Lincoln in the Bardo* (2017)

### **3) Gentrifiers**

Dinaw Mengestu, *The Beautiful Things That Heaven Bears* (2007); Benjamin Markovits, *You Don't Have To Live Like This* (2015)

### **4) Short Cuts**

Jhumpa Lahiri, *The Unaccustomed Earth* (2008) [selection]; Lydia Davis, *Can't and Won't* (2014) [selection]; Diane Williams, *Fine, Fine, Fine, Fine* (2016) [selection]; Ben Lerner, "The Polish Rider" (2018)



## 5) Homeland

Nicole Krauss, *Forest Dark* (2017); Joshua Cohen, *Moving Kings* (2017)

## 6) Journeys

Teju Cole, *Open City* (2011); Chimamanda Ngozi Adichie, *Americanah* (2013)

Further Reading

- Lauren Berlant, *Cruel Optimism* (2011)
- Kasia Boddy, *The American Short Story Since 1950* (2010)
- Peter Boxall, *Twenty-First-Century Fiction: A Critical Introduction* (2013)
- Judith Butler, "Who Owns Kafka?" (2011)
- Teju Cole, *Every Day Is For The Thief* (2007)
- Nicholas Dames, "The Theory Generation", *n+1* (October 2012)
- Jeffrey Eugenides, *The Marriage Plot* (2011)
- Jonathan Evans, *The Many Voices of Lydia Davis* (2016)
- Fiona Green (ed.), *Writing for The New Yorker* (2016)
- David Harvey, *Spaces of Hope* (2000)
- Andrew Hoberek, "Introduction: After Postmodernism", *Twentieth Century Literature*, 53:3 (Fall 2007)
- Amy Hungerford, *Postmodern Belief: American Literature and Religion since 1960* (2010)
- Amy Hungerford, *Making Literature Now* (2016)
- Theodore Martin, *Contemporary Drift: Genre, Historicism, and the Problem of the Present* (2017)
- Sianne Ngai, *Ugly Feelings* (2007)
- Marilynne Robinson, *Home* (2008)
- Philip Roth, "'I Always Admired Your Fasting'; or, Looking for Kafka" (1972)
- Rachel Greenwald Smith (ed.), *American Literature in Transition, 2000–2010* (2017)
- Werner Sollors, "Cosmopolitan Curiosity in an Open City", *New Literary History*, 49:2 (Spring 2018)
- Colson Whitehead, *The Underground Railroad* (2016)

## Prison Writing and the Literary World

### Week 1 Fictions of Incarceration

Samuel Beckett, *Catastrophe* (1982)

Anthony Burgess, *A Clockwork Orange* (1962)

Alan Sillitoe, *The Loneliness of the Long Distance Runner* (1959)

Steve McQueen (Dir), *Hunger* (2008) (Screening will be arranged at the start of term)

### Week 2 The Writer and the Postcolonial State

Wole Soyinka, *And the Man Died* (1972)

Nawal el Saadawi, *Memoir from the Women's Prison* (1983, trans. 1984)

Ngugi wa Thiongo, *Detained* (1981)

### Week 3 Race and Incarceration

Malcolm X, *The Autobiography of Malcolm X* (1965)  
Assata Shakur, *Autobiography* (1988)  
Reginald Dwayne Betts, *A Question of Freedom: A Memoir of Learning, Survival, and Coming of Age in Prison* (2009)

#### **Week 4 Apartheid South Africa**

Ruth First, *117 Days* (1965)  
Neville Alexander, *Robben Island Prison Dossier 1964-1974* (1994)  
Breyten Breytenbach, *True Confessions of an Albino Terrorist* (1984)  
Athol Fugard, *The Island* (1974)  
Jonny Steinberg, *The Number* (2004)

#### **Week 5 War on Terror**

Mohamedou Ould Slahi, *Guantanamo Diary* (2015) See also: <http://guantanamo-diary.com/>  
Gillian Slovo and Victoria Brittain, *Guantanamo: Honor Bound to Defend Freedom*

#### **Week 6 Prison Writing and Institutions**

Paula Meehan, *Cell* (2000)  
Erwin James, *A Life Inside* (2003)  
Peter Benenson, ed. *Amnesty 1961* (1961)  
*The PEN Handbook for Writers in Prison*

## Hilary Term C-Courses

### Old Norse

#### Preliminary Reading List

E.V.Gordon, *Introduction to Old Norse* (Oxford: Clarendon Press, 1981)  
Michael Barnes, *A New Introduction to Old Norse, Part I Grammar* (London: Viking Society for Northern Research, 1999)  
Old Norse-Icelandic literature:  
Heather O'Donoghue, *Old Norse-Icelandic Literature: A Short Introduction* (Blackwell, 2004)  
Preben Meulengracht Sorensen, *Saga and Society*, transl. John Tucker (Odense: Odense University Press, 1993)  
G. Turville-Petre, *Origins of Icelandic Literature* (Oxford: Clarendon Press, 1953)  
E.O.G. Turville-Petre, *Scaldic Poetry* (Oxford: Clarendon Press, 1976)  
Margaret Clunies Ross, ed., *Old Icelandic Literature and Society* (Cambridge: Cambridge University Press, 2000)  
Phillip Pulsiano, ed., *Medieval Scandinavia: an encyclopaedia* (New York; London: Garland: 1993)  
Jenny Jochens, *Old Norse Images of Women* (Philadelphia: University of Pennsylvania Press, 1996)  
William Ian Miller, *Bloodtaking and Peacemaking: feud, law and society in saga Iceland* (London; Chicago: University of Chicago Press, 1990)  
Carolyn Larrington, et.al., *A Handbook to Eddic Poetry* (Cambridge, 2016)  
Vésteinn Ólason, *Dialogues with the Viking Age* (University of Chicago Press, 1998)  
Translations:  
The Sagas of the Icelanders: a selection, ed., Viðar Hreinsson (London: Penguin, 2000)  
The Complete Sagas of Icelanders, ed. Viðar Hreinsson (five volumes, various translators) (Reykjavík: Leifur Eiríksson Publishing, 1997)(now being published separately as Penguin Classics, various translators)  
Snorri Sturluson: *Edda*, trans. Anthony Faulkes (London: Dent, 1987)  
The Poetic Edda, trans. Carolyn Larrington (Oxford: Oxford University Press, 2014), or trans. Andy Orchard as *The Elder Edda* (Penguin Classics, 2011)

### Age of Alfred

#### Editions and translations:

Aykerman, J. Y. et al. *The Whole Works of King Alfred the Great: With Preliminary Essays, Illustrative of the History, Arts, and Manners, of the Ninth Century*, 2 vols (London, 1858). [Full translations of the OE Orosius, Laws (with Alfred's Preface), Boethius, and Soliloquies; readable as a pdf on solo].  
Bately, Janet M., ed. *The Old English Orosius*, EETS, ss. 6 (Oxford, 1980).  
Browne, Bishop G. F. *King Alfred's Books* (London, 1920). [Translation of excerpts from OE Soliloquies, Dialogues, Orosius, Pastoral Care, Bede, Boethius].  
Carnicelli, Thomas A., ed. *King Alfred's Version of St. Augustine's 'Soliloquies'* (Cambridge, MA, 1969).  
Godden, Malcolm, transl. *The Old English History of the World: An Anglo-Saxon Rewriting of Orosius* (Harvard, 2016). [Facing-page translation of OE Orosius].

Godden, Malcolm and Susan Irvine, eds, *The Old English Boethius*, 2 vols (Oxford, 2010).

——— ed. and transl. *The Old English Boethius with Verse Prologues and Epilogues Associated with King Alfred* (Harvard, 2012) [Facing-page translation of C-text, i.e. prosimetrical OE Boethius, as well as various Alfredian prologues and epilogues].

Hargrove, Henry L., transl. *King Alfred's Old English Version of St. Augustine's Soliloquies, Turned into Modern English* (New York, 1904).

Hecht, Hans, ed., *Bischof Wærferths von Worcester Übersetzung der Dialoge Gregors des Grossen*, Bibliothek der Angelsächsischen Prosa, 5 (Liepzig: 1900; repr. Darmstadt: 1965).

Keynes, Simon and Michael Lapidge. *Alfred the Great: Asser's 'Life of King Alfred' and Other Contemporary Sources* (London, 1983). [Translations of excerpts from Boethius, Soliloquies, Laws (without preface), Preface to Pastoral Care, Alfred's Will].

Liebermann, Felix (ed.). 1903. *Die Gesetze der Angelsachsen*, Volume 1: Text und Übersetzung. Halle: Max Niemeyer. [Alfred's Laws (with Preface – Einleitung)]

O'Neill, Patrick P. ed. *King Alfred's Old English Prose Translation of the First Fifty Psalms* (Cambridge, MA, 2001).

——— ed. and transl. *Old English Psalms* (Harvard, 2016) [Facing-page translation of the OE text of the Paris Psalter, i.e. Prose Psalms 1-50 and Metrical Psalms 51-150].

Preston, Todd, ed. and transl. *King Alfred's Book of Laws: A Study of the 'Domboc' and Its Influence on English Identity* (Jefferson, NC, 2012).

Swanton, Michael, transl. *Anglo-Saxon Prose* (London, 1993). [Translations of Orosius (Ohthere and Wulfstan), Preface to Pastoral Care, Preface to Soliloquies]

Sweet, Henry, ed. and transl. *King Alfred's West-Saxon Version of Gregory's Pastoral Care*, 2 vols, Rolls Series (London, 1887-89).

Recommend preliminary reading:

Abels, Richard. *Alfred the Great: War, Kingship and Culture in Anglo-Saxon England* (London, 1998).

Anlezark, Daniel. *Alfred the Great* (Kalamazoo, MI, 2017).

Bately, Janet M. *The Literary Prose of King Alfred's Reign: Translation or Transformation?* (London, 1980).

———. 'Did King Alfred Actually Translate Anything? The Integrity of the Alfredian Canon Revisited', *Medium Ævum* 78 (2009), 189-215.

Disenza, Nicole G. and Paul E. Szarmach. (eds). *A Companion to Alfred the Great*, Brill Companions to the Christian Tradition 58 (Leiden: Brill, 2014).

Foot, Sarah. 'The Making of Angelcynn: English Identity Before the Norman Conquest', *Transactions of the Royal Historical Society*, 6th ser. 6 (1996), 25-49.

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

Godden, Malcolm. 'Did King Alfred Write Anything?', *Medium Ævum* 76 (2007), 1-23.

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

———. 'Alfredian Prose: Myth and Reality', *Filologia Germanica* 5 (2013), 131-58.

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

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

———. 'Problems of Authorship and Audience in the Writings of King Alfred the Great', in *Lay Intellectuals in the Carolingian World*, ed. Patrick Wormald and Janet L. Nelson (Cambridge, 2007), pp. 162-91.

Waite, Greg. *Annotated Bibliographies of Old and Middle English Literature Volume VI: Old English Prose Translations of King Alfred's Reign* (Cambridge, 2000).

Whitelock, Dorothy. 'The Prose of Alfred's Reign', in *Continuations and Beginnings: Studies*

in Old English Literature, ed. E. G. Stanley (London, 1966), pp. 67–103.

## Devotional Texts and Material Culture c. 1200-1500

### Week 1

#### TRAVELLING AND STAYING PUT

##### \* Primary Texts

ANCRENE WISSE

[Millett, B. (ed.), *Ancrene Wisse: A Corrected Edition of the Text in Cambridge, Corpus Christi College, MS 402, with variants from other manuscripts* 2 volumes, EETS os 325 & 326 (2005, 2006)]

PIERS PLOWMAN

[Schmidt, A.V.C. (ed.), *The Vision of Piers Plowman: B Text* (1995)]

Margery Kempe's BOOK

[Windeatt, B. (ed.), *The Book of Margery Kempe* (2000)]

MANDEVILLE'S TRAVELS

[Kohanski, T. and Benson, C.D. (eds.), *Mandeville's Travels* (2007)]

##### \* Ashmolean Objects

AN1997.3 Pilgrim badge of John Schorne

AN1997.12 Pilgrim badge of John Schorne

AN1927.6410 Holy water ampulla

Woodcut of St Anthony Abbot with votive offerings

Israel van Meckenem, Mass of St Gregory (Indulged prints with and without the indulgence)

### Week 2

#### WOMEN AND MEN

##### \* Primary Texts

Richard Rolle's ENGLISH EPISTLES

[Ogilvie-Thomson, S.J. (ed.), *Richard Rolle: Prose and Verse* EETS os 293 (1988)]

Julian of Norwich's REVELATIONS

[Windeatt, B. (ed.), *Julian of Norwich: Revelations of Divine Love* (2016)]

Margery Kempe (ed. Windeatt, as above)

##### \* Ashmolean Objects

WA2013.1.8 Virgin and Child reliquary, parcel gilt silver, enamel, rock crystal

WA1908.220 Lamentation over the Dead Christ, enamel on copper, c.1480

AN2008.10 Ivory triptych panel of the Crucifixion and the Virgin and Child Enthroned

### Week 3

#### SAINTS AND NARRATIVE

##### \* 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**

\* Primary Texts

The prayers of the WOOLING GROUP

[Thompson, W.M. (ed.), *þe Wohunge of ure Lauerd* EETS os 241 (1958)]

Passion Lyrics and Charters of Christ

Gray, D. (ed.), *English Medieval Religious Lyrics* (rev. ed. 1992)]

Richard Rolle's *Passion Meditations* (ed. Ogilvie-Thomson, as above)

Selected chapters from *Julian of Norwich* (ed. Windeatt, as above) and *Margery Kempe* (ed. Windeatt, as above)

\* Ashmolean Objects

Woodcut of the Wounded Sacred Heart with the Arma Christi

AN1927.6371 Pilgrim token mould with the head of John the Baptist

Woodcuts of St Bridget of Sweden Adoring the Man of Sorrows

#### **Week 5**

##### **ORDERS AND INSTITUTIONS**

\* Primary Texts

Pseudo-Bonaventuran *Passion Meditations*

[Bartlett, A.C. and Bestul, T.H. (eds.), *Cultures of Piety* (1999)]

Nicholas Love's *MIRROR OF THE BLESSED LIFE OF CHRIST*

[Sargent, M.G. (ed.), *The Mirror of the Blessed Life of Jesus Christ: a reading text* (2004)]

\* Ashmolean Objects

AN2009.69, The seal of the Carmelite Prior of Oxford

WA1949.104, Limoges pyx, copper alloy, gilding, enamel

Crucifixion woodcuts in Franciscan and Dominican traditions

#### **Week 6**

##### **RECAP AND PRESENTATIONS**

### [The Pearl Poet](#)

#### **Preliminary reading:**

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

Anderson, J. J. *Language and Imagination in the Gawain-Poems* (2005)

R.J.Blanch, M.Y. Miller and J.N.Wasserman, eds., *Text and Matter: New Critical Perspectives on the Pearl-Poet* (1991)

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

Bowers, John M., R. Barton Palmer, and Tison Pugh, *An Introduction to the Gawain Poet*

(2012).

Brewer, Derek, and Jonathan Gibson. *A Companion to the Gawain-Poet* (1997)

Putter, Ad. *Sir Gawain and the Green Knight and French Arthurian Romance* (1995)

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

A.C. Spearing, *The Gawain-Poet* (1970)

Stanbury, Sarah. *Seeing the Gawain-Poet: Description and the Act of Perception* (1991)

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

### General Background Reading

Gerard Eades Bentley, *The Profession of Dramatist in Shakespeare's Time* (Princeton UP, 1986)

Gerard Eades Bentley, *The Profession of Player in Shakespeare's Time* (Princeton UP, 1986)

John Jones, *Shakespeare at Work* (Oxford: Clarendon Press, 1995)

Stephen Orgel, 'What is a Text?' *Research Opportunities in Renaissance Drama*, 24 (1981), 3-6

Stephen Orgel, 'Acting Scripts, Performing Texts', in *Crisis in Editing* ed. Randall McLeod (New York: AMS Press, 1994), 251-94

Tiffany Stern, *Making Shakespeare* (London: Routledge, 2004)

Tiffany Stern, *Documents of Performance in Early Modern England* (Cambridge: CUP, 2009)

Gary Taylor, 'Revising Shakespeare', *TEXT*, 3 (1997), 285-304

Bart van Es, *Shakespeare in Company* (Oxford: Oxford University Press, 2013)

Andrew Gurr, *The Shakespearean Stage, 1574-1642*, 4th edition (Cambridge: Cambridge University Press, 2009)

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

#### Primary Texts

Faustus: Facsimile

1604

[http://eebo.chadwyck.com/search/full\\_rec?SOURCE=pgimages.cfg&ACTION=ByID&ID=V20862](http://eebo.chadwyck.com/search/full_rec?SOURCE=pgimages.cfg&ACTION=ByID&ID=V20862)

1616

[http://eebo.chadwyck.com/search/full\\_rec?SOURCE=pgimages.cfg&ACTION=ByID&ID=V21791](http://eebo.chadwyck.com/search/full_rec?SOURCE=pgimages.cfg&ACTION=ByID&ID=V21791)

Faustus Editions

Christopher Marlowe, *Doctor Faustus A- and B-texts* (1604, 1616): Christopher Marlowe and his Collaborator and Revisers ed. David Bevington and Eric Rasmussen (Manchester: Manchester University Press, 1993)

W. W. Greg, *Marlowe's Doctor Faustus 1604-1616. Parallel texts* (Oxford: Clarendon Press, 1950)

Henslowe Facsimile

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

Henslowe Editions

R. A. Foakes, ed., *Henslowe's Diary*, 2nd edition (Cambridge: Cambridge University Press, 2002)

W. W. Greg, ed., *Henslowe Papers: being Documents Supplementary to Henslowe's Diary* (London: A. H. Bullen, 1907)

Secondary Reading:

S. P. Cerasano, 'Henslowe's "Curious" Diary', *Medieval and Renaissance Drama in England* 17, (2005), 72-85

S. P. Cerasano, 'Philip Henslowe, Simon Forman, and the Theatrical Community of the 1590s', *Shakespeare Quarterly* 44 (1993), 145-158

Natasha Korda, 'Household Property/Stage Property: Henslowe as Pawnbroker', *Theatre Journal* 48 (1996), 185-195

Fredson Bowers, 'Marlowe's "Doctor Faustus": The 1602 Additions', *Studies in Bibliography* 26 (1973), 1-18

Eric Rasmussen, 'Rehabilitating the A-Text of Marlowe's "Doctor Faustus"', *Studies in Bibliography*, 46, (1993), 221-238

**Week 2: Change: The Malcontent at St Paul's and the Globe; Orlando Furioso in 'Part' and Printed Play**

Primary Texts

Facsimiles on EEBO

[http://eebo.chadwyck.com/search/full\\_rec?SOURCE=pgthumbs.cfg&ACTION=ByID&ID=99847541&FILE=../session/1367442916\\_12017&SEARCHSCREEN=CITATIONS&SEARCHCONFIG=var\\_spell.cfg&DISPLAY=AUTHOR](http://eebo.chadwyck.com/search/full_rec?SOURCE=pgthumbs.cfg&ACTION=ByID&ID=99847541&FILE=../session/1367442916_12017&SEARCHSCREEN=CITATIONS&SEARCHCONFIG=var_spell.cfg&DISPLAY=AUTHOR)

[http://eebo.chadwyck.com/search/full\\_rec?SOURCE=pgimages.cfg&ACTION=ByID&ID=99847546&FILE=../session/1367442916\\_12017&SEARCHSCREEN=CITATIONS&VID=12583&PAGENO=3&ZOOM=&VIEWPORT=&SEARCHCONFIG=var\\_spell.cfg&DISPLAY=AUTHOR&HIGHLIGHT\\_KEYWORD=](http://eebo.chadwyck.com/search/full_rec?SOURCE=pgimages.cfg&ACTION=ByID&ID=99847546&FILE=../session/1367442916_12017&SEARCHSCREEN=CITATIONS&VID=12583&PAGENO=3&ZOOM=&VIEWPORT=&SEARCHCONFIG=var_spell.cfg&DISPLAY=AUTHOR&HIGHLIGHT_KEYWORD=)

Editions

John Marston, *The Malcontent*, ed. George K. Hunter, Revels (Manchester: Manchester University Press, 1999)

John Marston, *The Malcontent*, ed. W. David Kay for New Mermaids (London: A and C Black, 1998)

Secondary Reading

Charles Cathcart, 'John Marston, "The Malcontent", and the King's Men', *Review of English Studies* 57 (2006), 43-63

Kevin A. Quarmby, 'The Malcontent: a Play in Two Forms', in *The Disguised Ruler in Shakespeare and his Contemporaries* (Surrey: Ashgate, 2012)

Kiernan Ryan, 'The Malcontent: hunting the letter' in *The Drama of John Marston: Critical Re-Visions* ed. T. F. Wharton, T. F. (Cambridge: Cambridge University Press, 2000)

Tiffany Stern, 'Introduction', 'The approved 'book' and 'actors' parts' in *Documents of Performance* (Cambridge: CUP, 2009)

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

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

Primary Texts

Facsimiles

*The Book of Sir Thomas Moore* ed. John S. Farmer, Tudor Facsimile Texts, folio Series



(1910; repr. New York, 1970)

The Book of Sir Thomas More, ed. W. W. Greg for the Malone Society (Oxford, 1911) repr with supplement by Harold Jenkins (1961)

#### Editions

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

Sir Thomas More, ed. John Jowett for Arden Shakespeare (London: Methuen, 2011)

Sir Thomas More, ed. Gerard B. Wegemer and Stephen W. Smith in A Thomas More source Book (Washington, DC, 2004), 66-156.

#### Secondary Reading

Michael A. Anderegg, 'The Book of Sir Thomas More and its Sources', *Moreana* 14 (1977), 57-62

Grace Ioppolo, *Dramatists and Their Manuscripts in the Age of Shakespeare*, Jonson, Middleton and Heywood: Authorship, Authority, and the Playhouse (London: Routledge, 2006), pp. 55-60

John Jones, 'The One Manuscript: Sir Thomas More' in *Shakespeare at Work* (Oxford: OUP, 1995)

John Jowett, 'Addressing Adaptation: Measure for Measure and Sir Thomas More' in *Textual Performances* ed. Lukas Erne and M. J. Kidnie (2004)

Scott McMillin, *The Elizabethan Theatre and the Book of Sir Thomas More* (Ithaca and London: Cornell UP, 1997)

Eric Rasmussen, 'Setting down what the Clown Spoke: Improvisation, Hand B and the Book of Sir Thomas More', *The Library*, 6th series, 13 (1991), 126-36

Jeffrey Masten, *Textual Intercourse: Collaboration, Authorship, and Sexualities in Renaissance Drama* (Cambridge: Cambridge University Press, 1997)

### **Week 4: Repertory: Poetaster and the Poet's War**

#### Primary Reading

Ben Jonson, *Poetaster*, ed. by Tom Cain, Revels (Manchester: Manchester University Press, 1995)

#### Secondary Reading

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

Roslyn Knutson, *The Repertory of Shakespeare's Company, 1594-1613* (Fayetteville: University of Arkansas Press, 1991)

Roslyn Knutson, 'What if there wasn't a 'Blackfriars Repertory'?', in Paul Menzer, ed., *Inside Shakespeare: Essays on the Blackfriars Stage* (Selinsgrove, pa: Susquehanna University Press, 2006), 54-60.

Bart van Es, 'Shakespeare versus Blackfriars: Satiric Comedy, Domestic Tragedy, and the Boy actor in Othello', in *Childhood, Education, and the Stage in Early Modern England*, ed. Richard Preiss and Deanne Williams (CUP, 2017)

Andrew Gurr, *Playgoing in Shakespeare's London*, 2nd edition (Cambridge: Cambridge University Press, 1996)

James P. Bednarz, *Shakespeare and the Poets' War* (New York: Columbia University Press, 2001)

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

### Primary Reading

William Shakespeare, *Hamlet*, Arden3, ed. Ann Thompson and Neil Taylor, 2nd edition (London: Bloomsbury, 2016). Use this (based on Q2) as your main text, but also look at William Shakespeare, *Hamlet: the Texts of 1603 and 1623*, ed. Ann Thompson and Neil Taylor, Arden3 (Arden: Cengage, 2006) for comparison.

### Secondary Reading

David Wiles, *Shakespeare's Clown: Actor and Text in the Elizabethan Playhouse* (Cambridge: Cambridge University Press, 1987)

Richard Preiss, *Clowning and Authorship in Early Modern Theatre* (Cambridge: Cambridge University Press, 2014)

S. P. Cerasano, 'Edward Alleyn, the New Model Actor, and the Rise of Celebrity in the 1590s', *Medieval and Renaissance Drama in England* 18 (2005), 47-58

Simon Palfrey and Tiffany Stern, *The Actors' in Shakespeare in Parts* (Oxford: Oxford University Press, 2007)

Bart van Es, 'Control over Casting', 'Robert Armin', and 'Richard Burbage' in *Shakespeare in Company* (Oxford: Oxford University Press, 2013)

Leah S. Marcus, 'Bad Taste and Bad Hamlet' in *Unediting the Renaissance* (London: Routledge, 1996)

Jeffrey Knapp, *Shakespeare Only* (Chicago: University of Chicago Press, 2009)

Patrick Cheney, *Shakespeare: National Poet-Playwright* (Cambridge: Cambridge University Press, 2004)

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

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

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

### Primary Text

The First Folio of Shakespeare's Works (1623), ideally in the Norton edition edited by Hinman.

### Secondary Reading

W. W. Greg, 'The Rationale of Copy Text', *Studies in Bibliography* 3 (1951-2), 19-36.

Lukas Erne, *Shakespeare and the Book Trade* (Cambridge: Cambridge University Press, 2013)

David Carnegie and Gary Taylor, eds, *The Quest for Cardenio: Shakespeare, Fletcher, and the Lost Play* (Oxford: Oxford University Press, 2012)

John Jowett, 'Varieties of Collaboration in Shakespeare's Problem Plays and Late Plays', in *A Companion to Shakespeare's Works*, ed. by Richard Dutton and Jean E. Howard (Malden, MA: Blackwell, 2006), 106-128

Gary Taylor and John Jowett, *Shakespeare Reshaped: 1606-1623* (Oxford: Clarendon Press, 1993)

Hugh Craig and Arthur F. Kinney, eds, *Shakespeare, Computers, and the Mystery of Authorship* (Cambridge: Cambridge University Press, 2009)

Brian Vickers, *Shakespeare, Co-Author: A Historical Study of Five Collaborative Plays* (Oxford: Oxford University Press, 2002)

Jeffrey Masten, *Textual Intercourse: Collaboration, Authorship, and Sexualities in Renaissance Drama* (Cambridge: Cambridge University Press, 1997)

## Utopian Writing from More to Hume

### **Week 1: The Philosophy of State: Dialectic and Fable**

Plato, *Republic* (bks 2, 3 & 5); *Critias* [Atlantis]  
Aristotle, *Politics*, bk 2  
Genesis, chs 1-3 [Eden]  
Ovid, *Metamorphoses*, bk 1 [the Golden Age]  
Lucretius, *De Rerum Natura*, bk 5, ll. 925-1457

### **Week 2: Utopia, Civic Humanism & Discovery**

Leonardi Bruni, *Panegyric to the City of Florence* (1403-4)  
Christopher Columbus, *The First Voyage* (1493)  
Thomas More, *Utopia* (1516)

### **Week 3: Heaven on Earth: Utopia and Theocracy**

Tommaso Campanella, *The City of the Sun* (1623)  
John Milton, *Paradise Lost* (1667), Books 4, 9-10  
John Bunyan, *Pilgrim's Progress* (1678)

### **Week 4: Empire of Knowledge: Science and Utopia**

Bacon, *New Atlantis* (1627)  
Samuel Hartlib, *Macaria* (1641)  
Margaret Cavendish, *The Blazing World* (1668)

### **Week 5: Utopia and Revolution**

Garrard Winstanley, *The Law of Freedom* (1652)  
John Harrington, *The Commonwealth of Oceana* (1656)  
John Milton, *The Ready and Easy Way to Establish a Free Commonwealth* (1659)

### **Week 6: Enlightenment and Utopia**

Bernard de Mandeville, *Fable of the Bees* (1714)  
Jonathan Swift, *Gullivers Travels* (1726)  
David Hume, *Idea of a Perfect Commonwealth* (1752)

## Early Modern Biography

Jessica Martin, *Walton's Lives: Conformist Commemorations and the Rise of Biography* (Oxford, 2001).  
Kevin Sharpe and Steven N. Zwicker (eds), *Writing Lives* (Oxford, 2008).  
Paula R. Backscheider, *Reflections on Biography* (Oxford, 2001)  
John Aubrey, *Brief Lives with An Apparatus for the Lives of our English Mathematical Writers* (Oxford, 2015), a selection of the lives and the Introduction, pp. lxxviii-cvi

Andrea Walkden, *Private Lives Made Public* (Pittsburgh, Penn., 2016), in particular the introduction and chapter 3; and her 'Walton's Lives in Restoration England' in Sharpe and

John Sturrock, *The Language of Autobiography* (Cambridge, 1993), chapter 4  
Izaak Walton, 'The Life and Death of Dr. Donne' in *Donne, LXXX Sermons* (1640) and his *Lives* ed. G. Saintsbury (Oxford, 1927).

**Week 1: Introduction.**

**Week 2: Encountering Biographical Research:**

**Week 3: Life writing after the civil war**

**Week 4 Sources: Where to Find Them and How to Use Them.**

**Week 5: How to read the unreliable, the undignified, or 'pleasant' story**

**Week 6 Student Presentations**

**Representative Scholarly Biographies and Editions**

Kate Bennett, ed., *John Aubrey: Brief Lives with an Apparatus for the Lives of our English Mathematical Writers* (Oxford, 2015)

R C Bald, *John Donne: a Life* (Oxford, 1970)

Reid Barbour, *Sir Thomas Browne: a Life* (Oxford, 2013)

David Colclough, ed., *The Oxford Edition of the Sermons of John Donne, Volume III: Sermons Preached at the Court of Charles I* (Oxford, 2013), 'Introduction'

Ian Donaldson, *Ben Jonson: a Life* (Oxford, 2011)

Katherine Duncan-Jones, *Sir Philip Sidney: Courtier Poet* (New Haven, 1991)

Andrew Hadfield, *Edmund Spenser: a Life* (Oxford, 2012)

M P Hannay, *Philip's Phoenix: Mary Sidney, Countess of Pembroke* (Oxford, 1990)

Diarmaid MacCulloch, *Thomas Cranmer* (New Haven & London, 1996)

Peter McCullough, ed., *Lancelot Andrewes: Selected Sermons and Lectures* (Oxford, 2005), 'Introduction'

James Wynn, *John Dryden and His World* (New Haven & London, 1987)

**Representative Specialised Biographical Monographs & Essay Collections**

Gemma Allen, *The Cooke Sisters: Education, Piety and Politics in Early Modern England* (Manchester, 2013).

Judith Anderson, Donald Cheney, and David A Richardson, eds., *Spenser's Life and the Subject of Biography* (Amherst, 1996).

Lena Cowen Orlin, *Locating Privacy in Tudor London* (Oxford, 2007).

Henry Woudhuysen, *Sir Philip Sidney and the Circulation of Manuscripts, 1558-1640. Life and afterlife in manuscripts.*

**Monographs about Early Modern Biography**

Andrea Walkden, *Private Lives Made Public* (Pittsburgh, Penn., Duquesne University Press, 2016)

Richard Wendorf, *The Elements of Life* (Oxford, Clarendon Press, 1990)

Jane Darcy, *Melancholy and Literary Biography, 1640--1816* (New York, Palgrave Macmillan, 2013)

Kevin Sharpe and Steven N. Zwicker, *Writing Lives* (Oxford, OUP, 2008)

Adam Smyth, ed., *A History of English Autobiography* (Cambridge: CUP, 2016)

Adam Smyth, *Autobiography in Early Modern England* (Cambridge: CUP, 2010)  
Allan Pritchard, *English Biography in the Seventeenth Century: A Critical Survey* (Toronto, 2005)

## Verse satire, 1720-1840

### Week 1: The Traditions of Formal Verse Satire

#### Primary:

Pope, *The Dunciad*\* (1729)  
Churchill, Charles. *The Rosciad*\* (1761)  
[?][?][?]. *The Times*\* (1764)

#### Secondary:

Fowler, Alastair. *Kinds of Literature: An Introduction to the Theory of Genres and Modes* (1982)  
Frye, Northrop. *Anatomy of Criticism: Four Essays* (1957)  
Griffin, Dustin. *Satire: A Critical Re-Introduction*\* (1995)  
Lockwood, Thomas. *Post-Augustan Satire: Charles Churchill and Satirical Poetry 1750-1800* (1979)  
Weinbrot, Howard. *Alexander Pope and the Traditions of Formal Verse Satire*\* (1982)  
Winters, Yvor. 'The Poetry of Charles Churchill: Part I'\*, *Poetry*, Vol. 98, No. 1 (April 1961), pp. 44-53  
[?][?][?]. 'The Poetry of Charles Churchill: Part II'\*, *Poetry*, Vol. 98, No. 2 (May 1961), pp. 104-117

### Week 2: Whig Satire

#### Primary:

Ellis, George. *Criticisms on the Rolliad and Probationary Odes on the Laureateship*\* (1785)  
Wolcot, John ('Peter Pindar'). *The Lousiad*\* (1785-95)  
Coleridge, Samuel Taylor. 'Fire, Famine, and Slaughter: A War Eclogue' (1798)  
Moore, Thomas. *Intercepted Letters*\* (1813)  
[?][?][?]. *The Fudge Family in Paris* (1818)  
Barbauld, Anna Laetitia. *Eighteen Hundred and Eleven, A Poem* (1812)  
Lamb, Charles. *The Triumph of the Whale* (1812)  
Cruikshank, George and William Hone. *The Queen's Matrimonial Ladder* (1820)  
Shelley, Percy. *Oedipus Tyrannus; or Swellfoot, the Tyrant* (1820)  
Byron, George Gordon Lord. *The Vision of Judgment* (1821)

#### Secondary:

Dyer, Gary. *British Satire and the Politics of Style, 1789-1832*\*  
[?][?][?]. 'Intercepted Letters, Men of Information: Moore's Twopenny Post-Bag and Fudge Family in Paris' in *The Satiric Eye*, ed. Steven Jones (2003)  
*English Satire and the Satiric Tradition*, ed. Claude Rawson (1984)  
Smith, Olivia. *The Politics of Language, 1791-1819* (1984)  
Vals, Robert. *Peter Pindar (John Wolcot)* (1973)  
White, Newman Ivey. 'Shelley's Swellfoot the Tyrant in Relation to Contemporary Political Satires', *PMLA* 36 (1921): 332-46  
Wood, Marcus. *Radical Satire and Print Culture, 1790-1822* (1994)

### Week 3: Tory Satire

Primary:

Gifford, William. *The Baviad*\* (1791)

???. *The Maeviad*\* (1795)

???. *Epistle to Peter Pindar* (1800)

???. *The Satires of Juvenal Translated* (1802)

???. *The Satires of Persius Translated* (1821)

Canning, George, et al. *The Poetry of the Anti-Jacobin* (1799), especially 'New Morality'\*

Secondary:

Clark, Roy. *William Gifford: Tory Satirist, Critic, and Editor* (1930)

Dyer, Gary. *British Satire and the Politics of Style, 1789-1832*\*

Gamer, Michael. "'Bell's Poetics': The Baviad, the Della Cruscans, and the Book of The World"\* in *The Satiric Eye*, ed. Steven Jones (2003)

Jones, Steven. *Satire and Romanticism* (2000)

#### **Week 4: Literary-Critical Satire I**

Primary:

Mathias, Thomas James. *The Pursuits of Literature*\* (1806)

Mant, Richard. *The Simpliciad*\* (1808)

Byron, Lord George Gordon. *English Bards and Scotch Reviewers*\* (1809)

Combe, William. *The Tour of Dr. Syntax in Search of the Picturesque* (1812)

Peacock, Thomas Love. *Sir Proteus* (1814)

Secondary:

Beaty, Frederick. *Byron the Satirist*\* (1985)

Butler, Marilyn. *Peacock Displayed: A Satirist in His Context* (1979)

Clearman, Mary. 'A Blueprint for English Bards and Scotch Reviewers: The First Satire of Juvenal'\*, *Keats-Shelley Journal* 19 (1970): 87-99

Hamilton, Harlan. *Doctor Syntax: A Silhouette of William Combe, Esq. (1742-1823)* (1969)

Trott, Nicola. 'Wordsworth and the Parodic School of Criticism' in *The Satiric Eye*, ed. Jones (2003)

#### **Week 5: Literary-Critical Satire II**

Primary:

Sir Charles and Lady Morgan, *The Mohawks*\* (1822)

'James Harley', *The Press, or Literary Chit-Chat* (1822)

Hunt, Leigh. *Ultra-Crepidarius: A Satire on William Gifford* (1823)

Montgomery, Robert. *The Age Reviewed*\* (1827)

Secondary:

Campbell, Mary. *Lady Morgan: The Life and Times of Sydney Owenson*\* (1988)

Roe, Nicholas. *Fiery Hart: The First Life of Leigh Hunt*\* (2003)

Stevenson, Lionel. *The Wild Irish Girl: The Life of Sydney Owenson, Lady Morgan, 1776-1859* (1936)

#### **Week 6: Social Issues and Fashionable Life**

Primary:

Polwhele, Richard. *The Unsex'd Females\** (1797)

Hamilton, Lady Anne, *The Epics of the Ton\** (1807)

Hunt, Leigh. *Blue-Stocking Revels* (1837)

Secondary:

Clark, J.C.D. *English Society 1688-1832: Ideology, Social Structure, and Political Practice During the Ancien Régime* (1985)

Davidoff, Leonore and Catherine Hall. *Family Fortunes: Men and Women of the English Middle Class, 1780-1850*

McGann, Jerome. 'Literary Pragmatics and the Editorial Horizon', in *Devils and Angels: Textual Editing and Literary Theory*, ed. Philip Cohen (1991), pp. 1-21

## Senses of Humour: Wordsworth to Ashbery

### Week 1: Playing Around

Primary reading:

William Wordsworth, *Lyrical Ballads, with Other Poems* (1800) [especially 'Simon Lee', 'We Are Seven', 'Anecdote for Fathers', 'The Thorn', 'The Idiot Boy', 'Strange fits of passion I have known', 'Tis said that some have died for love', 'Andrew Jones', 'A Character']

+ selected poems from *Poems in Two Volumes* (1807) ['The Kitten and the Falling Leaves', 'Beggars', 'Alice Fell', 'The Solitary Reaper', 'Resolution and Independence', 'I wandered lonely as a cloud', 'To a Butterfly']

+ Peter Bell (c. 1798; pub 1818)

+ parodies of Wordsworth by J. K. Stephen, James Smith, John Keats, Catherine Fanshawe, James Hogg, J. H. Reynolds, Lord Byron, Walter Savage Landor and Hartley Coleridge (all available in *Parodies: An Anthology from Chaucer to Beerbohm and After*, ed. Dwight Macdonald (1960), pp.73-97 [also hunt down Lewis Carroll's parody of 'Resolution and Independence' in *Through the Looking-Glass*])

Recommended secondary reading:

David Hartley, 'Of Wit and Humour' in *Observations on Man* (1749)

Friedrich Schiller, 'On Naïve and Sentimental Poetry' (1795-6)

Mark Storey, *Poetry and Humour from Cowper to Clough* (1979)

Matthew Bevis, *Wordsworth's Fun* (2019)

Mary Jacobus, *Tradition and Experiment in Wordsworth's Lyrical Ballads* (1976), chs. 8-10

Jonathan Wordsworth, 'Wordsworthian Comedy', in Corder, Holland, and Kerrigan, eds., *English Comedy* (1994)

Nicola Trott, 'Wordsworth and the Parodic School of Criticism', in Steven E. Jones, ed., *The Satiric Eye: Forms of Satire in the Romantic Period* (2003)

John F. Danby, *The Simple Wordsworth* (1960)

Oliver Clarkson, 'Wordsworth's Lyric Moments,' *Essays in Criticism* 65 (April 2015)

Robert Stagg, 'Wordsworth, Pope, and Writing After Bathos', *Essays in Criticism* (Jan 2014)

### Week 2: The Truth in Masquerade

Primary reading:

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

Recommended secondary reading:

William Hazlitt, 'On Wit and Humour' in *Lectures on The English Comic Writers* (1819)  
 Mikhail Bakhtin, 'Carnival Laughter and Ambivalence', in *The Bakhtin Reader*, ed. Morris (1994)  
 Stephen E. Jones, *Satire and Romanticism* (2000) – intro and chapter 6  
 Kathleen Wheeler, ed., *German and Aesthetic Literary Criticism: The Romantic Ironists* (1984)  
 Paul West, ed., *Byron: A Collection of Critical Essays* (1963)  
 Susan Wolfson, 'The Vision of Judgement and the Visions of Author', in *The Cambridge Companion to Byron*, ed. Drummond Bone (2004)

Emrys Jones, 'Byron's Visions of Judgment', *Modern Language Review*, 76.1 (January 1981), 1-19

W. H. Auden, 'Notes on the Comic' and 'Don Juan' in *The Dyer's Hand* (1962)

Michael O'Neill, *Romanticism and the Self-Conscious Poem* (1997) – chapter on Byron  
 Lord Byron: *Selected Letters and Journals*, ed. Leslie Marchand (1982)

### **Week 3: Laughable Lyrics**

Primary reading:

Edward Lear, *Book of Nonsense and More Nonsense* (1862), *Nonsense Songs and Stories* (1871) and *Laughable Lyrics* (1877) – as many limericks as you fancy, plus 'The Owl and the Pussy-Cat', '[The Later History of the Owl and the Pussy-cat]', 'The Jumblies', 'The Daddy Long-legs and the Fly', 'Mr and Mrs Spikky Sparrow', 'Mr and Mrs Discobollos', 'The Courtship of the Yonghy-Bonghy-Bo', 'Cold are the crabs that crawl on yonder hill', 'The Pelican Chorus', 'The Dong with a Luminous Nose', 'Some Incidents in the Life of my Uncle Arly', 'How Pleasant to know Mr Lear!' [all available in Noakes, ed., *Edward Lear: The Complete Nonsense and Other Verse* (2006)].

A.E. Housman, selections from his light verse (wr. 1867-78) – 'The shades of night were falling fast', 'The African Lion', 'The Parallelogram, Or, Infant Optimism', 'The Crocodile, Or, Public Decency', 'Purple William, Or, The Liar's Doom', 'Aunts and Nieces, Or, Time and Space', 'The Bear, Or, The Empty Perambulator, Or, The Pathos of Ignorance', 'Inhuman Henry, or, Cruelty to Fabulous Animals'  
 + *A Shropshire Lad* (1896)

Recommended secondary reading:

G. K. Chesterton, 'A Defense of Nonsense' in *The Defendant* (1901)

George Orwell, 'Nonsense Poetry' in *Collected Essays, Journalism and Letters* (1968)

[The Chesterton and Orwell essays – and much else besides – available here:

<https://nonsenselit.com>]

Thomas Byrom, *Nonsense and Wonder* (1977)

James Williams and Matthew Bevis, eds., *Edward Lear and The Play of Poetry* (2016)

Hugh Haughton, ed., introduction to *The Chatto Book of Nonsense Poetry* (1988) +

Haughton's essay on Lear in *The Oxford Handbook of Victorian Poetry*, ed. Bevis (2013)

Sara Lodge, *Inventing Edward Lear* (2018)

James Williams, *Edward Lear* (2018)

Edith Sewell, *The Field of Nonsense* (1952)

Susan Stewart, *Nonsense: Aspects of Intertextuality in Folklore and Literature* (1979)

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

John Bayley, *Housman's Poems* (1992)

Christopher Ricks, ed., *A. E. Housman: A Collection of Critical Essays* (1968)



Christopher Ricks, essay on Housman in *The Force of Poetry* (1995)  
Jasmine Jagger, 'Tongue-tied and Contorting: The Comic Body in A. E. Housman', *Literary Imagination* (2015)

#### **Week 4: Serious Fun**

Primary reading:

T. S. Eliot, 'Convictions (Curtain Raiser)', 'First Caprice in North Cambridge', 'Second Caprice in North Cambridge', 'Suite Clownesque', 'Inside the Gloom', 'Humouresque', 'Fragments' – all in *Inventions of the March Hare: Poems 1909-1917*, ed. Ricks (1996)  
+ 'The Love Song of J. Alfred Prufrock', 'The Boston Evening Transcript', 'Mr. Apollinax', 'Hysteria', 'Conversation Galante' – all from *Prufrock and Other Observations* (1917)  
+ 'Mungojerrie and Rumpelteazer', 'Old Deuteronomy', 'Macavity: The Mystery Cat', 'Gus: The Theatre Cat', 'Cat Morgan Introduces Himself' – all from *Old Possum's Book of Practical Cats* (1939)  
+ *The Waste Land* and *Sweeney Agonistes*, in *Collected Poems* (1963)  
[All the poems above can be found in *The Poems of T. S. Eliot: The Annotated Text*, ed. McCue and Ricks, 2 vols, (2015)].

Recommended secondary reading:

Charles Baudelaire, 'On the Essence of Laughter' (1855)  
Henri Bergson, *Laughter: An Essay on the Meaning of the Comic* (1900)  
T. S. Eliot, 'Caricature' in *London Letter*, May 1921, 'The Romantic Englishman, The Comic Spirit, and The Function of Criticism', both in Lawrence Rainey, ed., *The Annotated Waste Land*, 2nd edn (2005)  
T. S. Eliot, 'Marie Lloyd', *Selected Essays* (1950)  
Matthew Bevis, 'Eliot Among the Comedians', *Literary Imagination*, 16.2 (July 2014), 135-56

Anne Stillman, 'Sweeney Among the Marionettes', *Essays in Criticism*, 59.2 (2009), 116-41

Ronald Schuchard, 'The Savage Comedian' and 'In the Music Halls', from *Eliot's Dark Angel: Intersections of Life and Art* (1999)

David Chinitz, *T. S. Eliot and The Cultural Divide* (2003), ch. 3

Leonard Diepeveen, ed., *Mock Modernism: An Anthology of Parodies, Travesties, Frauds, 1910-1935* (2014)

#### **Week 5: Observational Comedies**

Primary reading:

Marianne Moore, 'I May, I Might, I Must', 'When I am dead', 'Critics and Connoisseurs', 'To be Liked by You Would be a Calamity', 'Poetry', 'Silence', 'To a Snail', 'A Fool, a Foul Thing, a Distressful Lunatic', 'Half Deity', 'The Wood-Weasel', 'Baseball and Writing', 'Old Amusement Park', 'To a Steam Roller', 'The Pangolin' – all in *Marianne Moore: New Collected Poems*, ed. Heather Cass White (2017)  
Elizabeth Bishop, 'The Gentleman of Shalott', 'The Man-Moth', 'Cirque d'Hiver', 'Seascape', 'The Bight', 'Invitation to Miss Marianne Moore', 'Questions of Travel', 'Squatter's Children', 'Filling Station', 'Rainy Season; Sub-Tropics' [Giant Toad, Strayed Crab', 'Giant Snail'], 'One Art', 'The End of March', 'Pink Dog', 'Sonnet', 'Exchanging Hats', 'Keaton', 'The Wit' – all in *Elizabeth Bishop: Poems, Prose and Letters*, ed. Robert Giroux and Lloyd Schwartz (2008)  
+ 'Efforts of Affection: A Memoir of Marianne Moore', in *Elizabeth Bishop – Poems, Prose and Letters*, ed. Giroux and Schwartz (2008) [PDF will be provided.]

Recommended secondary reading:

Hugh Haughton, 'Poetry and Good Humour: Marianne Moore and Elizabeth Bishop', in *Humor in Modern American Poetry*, ed. Rachel Trousdale (2017)  
Randall Jarrell, 'The Humble Animal' and 'Her Shield', in *Poetry and The Age* (1953)  
R. P. Blackmur, 'The Method of Marianne Moore', in *The Double-Agent* (1935)  
Hugh Kenner, 'Disliking It', in *A Homemade World* (1977)  
Rachel Trousdale, "'Humor Saves Steps": Laughter and Humanity in Marianne Moore', *Journal of Modern Literature*, 35.3 (Spring 2012), 121-38  
Margaret Holley, *The Poetry of Marianne Moore: A Study in Voice and Value* (1987)  
Seamus Heaney, 'Counting to a Hundred: On Elizabeth Bishop', in *The Redress of Poetry* (1995)

Michael Hofmann, 'Elizabeth Bishop', in *Where Have You Been?* (2015)  
Bonnie Costello, *Elizabeth Bishop: Questions of Mastery* (1991)  
David Kalstone, *Becoming A Poet: Elizabeth Bishop with Marianne Moore and Robert Lowell* (1989)  
Bonnie Costello, 'Tragicomic Mode in Modern American Poetry: "Awful but Cheerful"', in *A Companion to Poetic Genres*, ed. Martiny (2011)

### **Week 6: Whimsy, Wit, Amusement, Bemusement**

Primary reading:

John Ashbery, selected poems: 'Soonest Mended', 'Scheherazade', 'Mixed Feelings', 'Ode to Bill', 'And Ut Pictura Poesis Is Her Name', 'What Is Poetry', 'I Had Thought Things Were Going Along Well', 'Paradoxes and Oxymorons', 'Around the Rough and Rugged Rocks the Ragged Rascal Rudely Ran', 'April Fool's Day', 'A Vase of Flowers' – all from *Collected Poems, 1956-1987* (2008)  
+ 'The Ice Storm', 'From Estuaries, From Casinos', 'How to Continue', 'Myrtle', 'Dangerous Moonlight', 'My Philosophy of Life', 'Proximity', 'This Room', 'The History of My Life', 'Little Sick Poem', 'Retro' – all from *Notes From The Air: Selected Later Poems* (2007)  
Frank O'Hara, selected poems from *The Collected Poems* (1995) ['Autobiographia Literaria', 'A Pleasant Thought from Whitehead', 'The Critic', 'Poetry', 'Meditations in an Emergency', 'For Grace, After a Party', 'Poem: There, I could never be a boy...', 'My Heart', 'A True Account of Talking to the Sun at Fire Island', 'Personal Poem', 'Having a Coke with You', 'Ave Maria', 'The Clown', 'Lines for The Fortune Cookies']  
+ 'Personism: A Manifesto'

Recommended secondary reading:

Thomas Nagel, 'The Absurd', in *Mortal Questions* (1991)  
Susan Sontag, 'Notes on "Camp"' (1964) in *Against Interpretation* (1966)  
David Lehman, *The Last Avant-Garde: The Making of The New York School of Poets* (2004)  
Bill Berkson and Joe LeSueur (eds), *Homage to Frank O'Hara* (1988)  
Richard Howard, 'Frank O'Hara', in *Alone with America* (1969)  
Marjorie Perloff, *Frank O'Hara: Poet Among Painters* (1998)

Matthew Bevis, 'It Wants to Go to Bed With Us' [On Ashbery], *Harper's* (June 2017):  
<https://harpers.org/archive/2017/06/it-wants-to-go-to-bed-with-us/>  
Mark Silverberg, 'Laughter and Uncertainty: John Ashbery's Low-Key Camp', *Contemporary Literature*, 43.2 (Summer 2002), 285-316

Stephen Burt, chapter on Ashbery in *Close Calls with Nonsense: Reading New Poetry* (2009)

Karin Roffman, 'This Comic Version of Myself: Humor and Autobiography in John Ashbery's Poetry and Prose', in *Humor in Modern American Poetry*, ed. Rachel Trousdale (2017)

## Women's Poetry 1680-1830

### Week 1: Women in Nature

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

Background texts: Bridget Keegan, [British Labouring-class Nature Poetry, 1730-1837](#) (2008); Christine Gerrard, 'The Country and the City', in *The History of British Women's Writing, 1690-1750*, vol. 4, ed. Ros Ballaster (2010).

### Week 2: The Rights and Wrongs of Women

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

Background texts: Mary Astell, 'A Serious Proposal to the Ladies'; Bridget Hill, *The First English Feminist* (1989); Kathryn Sutherland, 'Writings on education and conduct: arguments for female improvement', Chapter 1 in Vivien Jones, ed., *Women and Literature in Britain, 1700-1800* (Cambridge: CUP, 2000).

### Week 3: The Construction of Beauty

Texts: Anne Finch, 'The Agreeable'; Martha Fowke, 'Clio's Picture'; Mary Leapor, 'Mira's Picture' and 'Dorinda at her Glass'; Lady Mary Wortley Montagu, 'Saturday: The Smallpox'; Mary Jones, 'After the Smallpox'.

Background texts: Kathryn R. King, 'The Constructions of Femininity', in Christine Gerrard (ed.), *The Blackwell Companion to Eighteenth-Century Poetry*; Tita Chico, *Designing Women: The Dressing Room in Eighteenth Century Women's Literature* (2005).

### Week 4: Friendship, Patronage and independence:

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

Background Texts: Carol Barash; *English Women's Poetry, 1649-1714: Politics, Community and Linguistic Authority*; Moira Ferguson, *Eighteenth-Century Women Poets: Nation, Class and Gender*.

### Week 5: Women, labour and domesticity

Texts: Stephen Duck, *The Thresher's Labour*; Mary Collier, *The Woman's Labour*; Mary Leapor, 'Crumble Hall'; Mary Barber, 'An Epistle to the Reverend Mr C----'; Anna Laetitia Barbauld, 'Washing Day'; Elizabeth Hands, 'A Poem, on the Supposition of an Advertisement

Appearing in a Morning Paper, of the Publication of a Volume of Poems, by a ServantMaid'.  
Background texts: Donna Landry, *The Muses of Resistance: Laboring-Class Women's Poetry in Britain, 1739-1796* (Cambridge University Press, 1990; paperback reprint 2005); Bridget Keegan, [British Labouring-class Nature Poetry, 1730-1837](#) (2008); Ann Messenger, ed., *Gender at Work: Four Women Writers of the Eighteenth-Century* (Detroit, 1990).

## Week 6: Women and Slavery

Texts: Hannah More, *Slavery: A Poem* (1787), Ann Yearsley, *A Poem on the Inhumanity of the Slave Trade* (1788). I also suggest that you look at other poems and material in the online collection assembled by Brycchan Carey at <http://www.brycchancarey.com/slavery/poetry.htm>

### Main Textual Sources

▣Londale, Roger, ed., *Eighteenth-Century Women Poets* (Oxford: Oxford University Press, 1989).  
▣Fairer, David, and Christine Gerrard, *Eighteenth-Century Poetry: An Annotated Anthology* (3rd edition, Blackwell, 2014).  
▣Backscheider, Paul, and Ingrassia, Catherine, eds., *British Women Poets of the Long Eighteenth Century* (Johns Hopkins, 2009).  
Ashfield, Anthony, ed. *Romantic Women Poets, 1770-1838: an Anthology and Romantic Women Poets, 1772-1848: an Anthology.* ( 2 vols., Manchester UP, 1998).

## The Lessons of the Master: Henry James and His Literary Legacies

### Seminar 1: The (AFTER)Life of the MASTER

James, Henry. "The Lesson of the Master" (1888) in *Stories of Writers and Artists*. Ed. Matthiessen, F. O. New York: New Directions, 1965: 95-151.  
<https://archive.org/details/storieswritersa00jamegoog>  
--."The Art of Fiction," 1884. (Portable 426-447)  
--. Excerpts from *Autobiography: A Small Boy and Others, Notes of a Son and Brother, the Middle Years*. Ed. Dupee, Frederick W. London: W.H. Allen, 1956.  
<https://archive.org/details/henryjamesautobi001281mbp>  
From *A Small Boy and Others*:  
"Chapter 6" [Peaches] 38-45  
"Chapter 12" [At Barnum's] 89-99  
From *Notes of a Son and Brother*:  
"Chapter 9" [Harvard] 411-427

Excerpts from Edel, Leon. *Henry James: The Treacherous Years, 1895-1901*. Vol. 4. 5 vols. Philadelphia: J.B. Lippincott, 1969.  
"Introduction" 14-17. PDF  
"The Last Domville", "Postscripts", "Embarrassments" 72-95 PDF  
Tintner, Adeline. "The Afterlife of the Life: Leon Edel's Baedeker to James" in *Henry James's Legacy: The Afterlife of His Figure and Fiction*. Baton Rouge: Louisiana State UP, 1998: 437-445. PDF  
Anesko, Michael. "Legacies of Mastery" in *Monopolizing the Master: Henry James and the Politics of Modern Literary Scholarship*. Stanford, CA: Stanford UP, 2012: 1-17. Available

from SOLO

## **seminar 2: The international novel**

James, Henry. Daisy Miller, 1878 in *The Portable Henry James*. Ed. Auchard, John. New York: Penguin, 2004: 3-61.

--. *The Portrait of a Lady*, 1881. Volume 1 (to the end of Chapter 27) Ed. Cohn, Jan. Boston: Houghton Mifflin, 2001.

Locke, Alain. "The American Temperament." *The North American Review* 194.2 (August 1911): 262-70. PDF

Secondary reading:

"Growing Fame" (Portable 521); "American Teeth" (Portable 577-8); "The American Colony in France" (Cohn 526-531); "Americans Abroad" (Cohn 532-537); Wadsworth, Sarah A. "Innocence Abroad: Henry James and the Re-Inventions of the American Woman Abroad." *Henry James Review* 22.2 (2001): 107-127; Hughes, Clair. "The Principal Interest for Ladies': Daisy Miller and 'The Pension Beaurepas'" in *Henry James and the Art of Dress*. London: Palgrave, 2001. Lee, Vernon (Violet Paget). "Lady Tal." Laird, J.T. "Cracks in Precious Objects: Aestheticism and Humanity in *The Portrait of a Lady*." *American Literature* 52.4 (1981): 643-648. Freedman, Jonathan. *Professions of Taste: Henry James, British Aestheticism, and Commodity Culture*. Stanford: Stanford UP, 1990: 146-166. Mendelssohn, Michèle. *Henry James, Oscar Wilde and Aesthetic Culture*. Edinburgh: Edinburgh UP, 2007. Print.

## **seminar 3: EDITH WHARTON**

James, Henry. *The Portrait of a Lady*, 1881. Volume 2 (Chapter 27 to the end) Ed. Cohn, Jan. Boston: Houghton Mifflin, 2001.

Wharton, Edith. *The Custom of the Country*. 1913. Ed. Emsley, Sarah. Peterborough,

Ontario: Broadview, 2008. Print.

Secondary reading:

Banville, John Mrs. Osmond. London: Viking, 2017.

Lee, Hermione. *Edith Wharton*. London: Vintage, 2008.

Wilde, Oscar. "The American Invasion" and "The American Man," 1887.

## **seminar 4: James baldwin**

James, Henry. volume 1 of *The Ambassadors: An Authoritative Text, Backgrounds and Sources, Reviews and Criticism*. 1903. Ed. S.P. Rosenbaum. 1909 ed. New York: Norton, 1964. Vol. 1

Baldwin, James. *Giovanni's Room*. Penguin Classics. London: Penguin, 2001.

Secondary reading:

Washington, Bryan R. *The Politics of Exile: Ideology in Henry James, F.Scott Fitzgerald and James Baldwin*. Boston: Northeastern UP, 1994.

Wilkinson, Louis Umfreville. "The Better End: Conclusion of a Chapter from the Unpublished Novel, What Percy Knew, by H\*Nr\* J\*M\*S."

Ellmann, Maud. "'The Intimate Difference': Power and Representation in *The Ambassadors*" (*The Ambassadors*, Norton edition 501-513); Jottkandt, Sigi. *Acting Beautifully: Henry James and the Ethical Aesthetic*. Albany: SUNY P, 2005; Nussbaum, Martha Craven. *Love's Knowledge: Essays on Philosophy and Literature*. Oxford: Oxford UP, 1990; Pippin, Robert

B. Henry James and Modern Moral Life. Cambridge: Cambridge UP, 2000; Rowe, John Carlos. The Other Henry James. Durham, NC: Duke UP, 1998;  
seminar 5: alan hollinghurst

James, Henry. The Ambassadors, 1903, volume 2

Hollinghurst, Alan. The Line of Beauty, 2004.

Secondary reading:

McFarlane, Robert. "Alan Hollinghurst, The Line of Beauty." The Good of the Novel. Eds. Liam McIlvanney and Ray Ryan. London: Faber & Faber, 2011. 170-85

Rivkin, Julie. "Writing the Gay '80s with Henry James: David Leavitt's A Place I've Never Been and Alan Hollinghurst's The Line of Beauty." Henry James Review 26.3 (2005): 288-292

--. The Stranger's Child and The Aspern Papers: queering origin stories and questioning the visitable past." Writing under the Influence: Essays on Alan Hollinghurst. Eds. Michèle Mendelssohn and Denis Flannery. Manchester: Manchester UP, 2016: 79-95.

Wood, James. "The Ogee Curve (Review of The Line of Beauty by Alan Hollinghurst)." The New Republic 9 December 2004. (course reader)

#### **seminar 6: Cynthia Ozick, COLM TOIBIN and experiments in (AUto) biography**

James, Henry. "The Turn of the Screw," 1898 in The Portable Henry James. Ed. Auchard, John. New York: Penguin, 2004: 127-235.

Ozick, Cynthia. "Dictation" in Dictation: A Quartet. Boston: Houghton Mifflin, 2008. Print.

--. "The Selfishness of Art" in Quarrel and Quandary: Essays. New York: Vintage, 2000. PDF

--. "An (Unfortunate) Interview with Henry James." Threepenny Review (Winter 2005).  
[https://www.threepennyreview.com/samples/ozick\\_w05.html](https://www.threepennyreview.com/samples/ozick_w05.html)

Excerpts from Tóibín, Colm. All a Novelist Needs: Colm Tóibín on Henry James. Ed. Griffin, Susan M. Baltimore, Md.: Johns Hopkins UP, 2010.

"A More Elaborate Web: Becoming Henry James" 24-37

"Pure Evil: 'The Turn of the Screw'" 38-44

"The Lessons of the Master" 45-48

"Afterword: Silence" 128-142

Secondary Reading:

Banville, John. Mrs. Osmond. London: Viking, 2017.

Felman, Shoshana. "Turning the Screw of Interpretation." Literature and Psychoanalysis: The Question of Reading –Otherwise. Ed. Shoshana Felman. Baltimore: Johns Hopkins UP, 1977.

James, Henry. "The Author of Beltraffio," 1884 in Stories of Writers and Artists. Ed.

Matthiessen, F. O. New York: New Directions, 1965: 95-151.

<https://archive.org/details/storieswritersa00jamegoog>

Tóibín, Colm. The Master. New York: Scribner, 2004.

<http://www.theguardian.com/commentisfree/2015/aug/28/book-changed-me-henryjames-colt-toibin>

Lee, Hermione, Biography: A Very Short Introduction, Oxford University Press, 2009; Body Parts: Essays on Life-Writing, Chatto & Windus, 2005; Virginia Woolf, Chatto & Windus, 1996, Viking, 1997 [Chapter One]; Edith Wharton, Chatto & Windus, 2007

Marcus, Laura, Auto/Biographical Discourses: Theory, Criticism, Practice, Manchester University Press, 1994

## Literary Institutions, Normal and Peculiar

### Week 1. The Idea of the Institution/Institutions of Literature

Extracts from:

- Anthony Giddens, *The Constitution of Society: Outline of the Theory of Structuration* (Cambridge: Polity, 1984)
- Jurgen Habermas, *The Structural Transformation of the Public Sphere* (Cambridge: Polity Press, 1989)
- Nikolas Luhmann, *Social Systems* (Stanford: Stanford UP, 1995)
- Tina Lupton, 'Literature and Contingency', *Textual Practice* 32/3 (2018), 375-79
- Jonathan Kramnick, 'Literary Criticism among the Disciplines', *Eighteenth-Century Studies* 35/3 (2002), 343-60
- Anthony Trollope, 'The Panjandrum', in *Mary Gresley and An Editor's Tales* (London: Chapman and Hall, 1873) <http://www.gutenberg.org/files/54783/54783-h/54783-h.htm>

### Week 2. Institutions of Reading

- Leah Price (ed.), *Unpacking My Library: Writers and Their Books* (New Haven, CT: Yale UP, 2011)—Introduction
- Frank Felsenstein and James J. Connolly, *What Middletown Read: Print Culture in an American Small City* (U of Massachusetts P, 2015), Intro. and Ch. 4 or 7
- Sally Shuttleworth, *Charlotte Brontë and Victorian Psychology* (Cambridge: CUP, 1996), pp. 24-29
- Extracts from Charlotte Brontë, *Jane Eyre* (1847), Thomas Hughes, *Tom Brown's Schooldays* (1857), and H. G. Jebbs, *Out of the Depths* (1859)

### Week 3: Institutions of Criticism

- Extracts from Matthew Arnold, 'The Function of Criticism at the Present Time' (1864) and R. H. Hutton, 'Art. IV: Middlemarch: a Study of Provincial Life', *British Quarterly Review* 57 (1873) 407-29
- <http://www.georgeeliotarchive.org/files/original/6c473c0dd1946176fba22eef7217e0a2.pdf>
- John Guillory, *Cultural Capital: The Problem of Literary Canon Formation* (Chicago: U of Chicago Press, 1993), Preface (and extracts from Ch. 3)
- Helena Michie and Robyn Warhol, *Love among the Archives: Writing the Lives of Sir George Scharf, Victorian Bachelor* (Edinburgh: Edinburgh UP, 2015), I: Introduction, *Adventures in the Archives*

### Week 4: Reading the Peculiar Institution of Morality

- Extracts from Thomas Carlyle, 'Occasional Discourse on the Negro Question' (1849); J. S. Mill, 'The Negro Question' (1850); Frederick Douglass, *My Bondage and My Freedom* (1855)
- Extracts from: - Friedrich Nietzsche, *On the Genealogy of Morality* (1887)
- Bernard Williams, 'Morality, the Peculiar Institution', in *Ethics and the Limits of Philosophy* (Cambridge, MA: Harvard UP, 1986)
- Oscar Wilde, *The Picture of Dorian Gray* (1890) [see also <https://www.bl.uk/collection-items/the-picture-of-dorian-gray-as-first-published-in-lippincotts-magazine>]

## Week 5: Agency amid Institutions

Michel Foucault, extracts from *Discipline and Punish: The Birth of the Prison* (London: Allen Lane, 1977) and *The Hermeneutics of the Subject: Lectures at the Collège de France, 1981-1982*, ed. F. Gros, tr. G. Burchell (New York: Palgrave Macmillan, 2013), Ch. 1  
Two readings of Charles Dickens, *Bleak House* (1853): D. A. Miller, *The Novel and the Police* (Berkeley, CA: U of California P, 1988), Ch. 5;  
Lauren M. E. Goodlad, *Victorian Literature and the Victorian State* (Baltimore, MA: The Johns Hopkins UP, 2003), Ch. 3

## Week 6: Changing Institutions

Digital Victorian Studies Forum, *Journal of Victorian Culture*:  
[https://academic.oup.com/jvc/pages/digital\\_forum\\_archive](https://academic.oup.com/jvc/pages/digital_forum_archive)  
Nan Z. Da, 'The Computational Case against Computational Literary Studies', *Critical Inquiry* 45 (2019), 601-39  
Mark Greif, *Against Everything: On Dishonest Times* (London: Verso, 2016): 'Thoreau's Trailer Park'  
Mission statement of Public Books: <https://www.publicbooks.org/about/>  
Initial Bibliography for Further Reading:  
Amanda Anderson, *The Way We Argue Now: A Study in the Cultures of Theory* (Princeton, NJ: Princeton UP, 2006)  
Adelene Buckland and Beth Palmer, *A Return to the Common Reader: Print Culture and the Novel, 1850-1900* (Farnham: Ashgate, 2011)  
Stanley Fish, 'Mind Your P's and B's: The Digital Humanities and Interpretation', *New York Times* 23 Jan 2012:  
<https://opinionator.blogs.nytimes.com/2012/01/23/mind-your-ps-and-bs-the-digitalhumanities-and-interpretation/>  
Kate Flint (ed.), *The Cambridge History of Victorian Literature* (Cambridge: CUP, 2012)—numerous relevant essays, but see esp. Pts I and V  
Catherine Gallagher, *Telling it Like it Wasn't: The Counterfactual Imagination in Literature and History* (Chicago: U of Chicago P, 2018)—esp. Intro and Chs. 1 and 2  
Lauren F. Klein and Matthew K. Gold (eds), *Debates in the Digital Humanities* (Minneapolis: U of Minnesota P, 2016)  
<http://dhdebates.gc.cuny.edu>  
  
Christina Lupton, *Reading and the Making of Time in the Eighteenth Century* (Baltimore, MA: The Johns Hopkins UP, 2018)  
Mark McGurl, *The Programme Era: Postwar Fiction and the Rise of Creative Writing* (Cambridge, MA: Harvard UP, 2011)  
Ankhi Mukherjee, *What is a Classic? Postcolonial Rewriting and Invention of the Canon* (Stanford, CA: Stanford UP, 2013)  
Mary L. Mullen, *Novel Institutions: Anachronism, Irish Novels, and Nineteenth-Century Realism* (Edinburgh UP—pending publication August 2019)  
Mary Poovey, *A History of the Modern Fact: Problems of Knowledge in the Sciences of Wealth and Society* (Chicago: U of Chicago P, 1998)  
Lloyd Pratt, *The Strangers Book: The Human of African American Literature* (Philadelphia, PA: The U of Pennsylvania P, 2016)  
Bruce Robbins, *Upward Mobility and the Common Good: Towards a Literary History of the Welfare State* (Princeton, NJ: Princeton UP, 2007)



V21 Collective, Manifesto of the V21 Collective. n.d. Ten Theses. <http://v21collective.org/manifesto-of-the-v21-collective-ten-theses/>  
Victorian Review 33/1 (2007)  
\*Jeffrey J. Williams, *The Institution of Literature* (New York: SUNY Press, 2001)

## Bodies in Pain and Suffering Minds in C19th American Literature

### Week 1: Thinking and Writing about Pain

#### Primary Reading

- ▣Adam Smith, *The Theory of Moral Sentiments* (1759), chapters 1 and 2.
- ▣Elaine Scarry, *The Body in Pain: The Making and Unmaking of the World* (Oxford UP, 1987 [1985]), 3-25 and 161-180.
- ▣Veena Das, *Life and Words: Violence and the Descent into the Ordinary* (U of California P, 2007), 38-58.
- ▣Lauren Berlant, "The Subject of True Feeling: Pain, Privacy, and Politics," in *Cultural Pluralism, Identity Politics, and the Law*, ed. Austin Sarat and Thomas R. Kearns (U of Michigan P, 1999), 49-84.
- ▣David B. Morris, *The Culture of Pain* (U of California P, 1991), 1-56. Joanna Bourke, *The Story of Pain: From Prayer to Painkillers* (Oxford UP, 2014), 1-26 and 53-87.
- ▣Frances M. Clarke, *War Stories: Suffering and Sacrifice in the Civil War North* (U of Chicago P, 2011), 8-27.
- ▣Sari Altschuler, *The Medical Imagination: Literature and Health in the Early United States* (U of Pennsylvania P, 2018), 160-174.
- ▣Karen Halttunen, "Humanitarianism and the Pornography of Pain in Anglo-American Culture," *American Historical Review* 100.2 (1995): 303-334.
- ▣Elizabeth Clark, "'The Sacred Rights of the Weak': Pain, Sympathy, and the Culture of Individual Rights in Antebellum America," *Journal of American History* 82.2 (1995): 463-493.
- ▣Drew Gilpin Faust, *This Republic of Suffering: Death and the American Civil War* (Alfred A. Knopf, 2008).
- ▣Simon Strick, *American Dolorologies: Pain, Sentimentalism, Biopolitics* (SUNY P, 2014), 1-18.

### Week 2: Transcendental Pain

#### Primary Reading

- ▣Ralph Waldo Emerson, *Nature* (1836), especially chapter 1, "Nature."
- ▣—, "The Tragic" (1838/1844)
- ▣—, "Self-Reliance," "Compensation," and "Spiritual Laws" from *Essays: First Series* (1841)
- ▣—, "Experience," from *Essays: Second Series* (1844)
- ▣—, "Fate" and "Illusions," from *The Conduct of Life* (1860)

#### Secondary Reading

- ▣Stephen Whicher, "Emerson's Tragic Sense," in *Emerson: A Collection of Critical Essays*, ed. Milton Konvitz and Stephen Whicher (Englewood Cliffs: Prentice-Hall, 1962), 39-45.
- ▣Newton Arvin, "The House of Pain," in *Emerson: A Collection of Critical Essays*, ed.

- Milton Konvitz and Stephen Whicher (Prentice-Hall, 1962), 46-59.
- ☐Gertrude Reif Hughes, *Emerson's Demanding Optimism* (Louisiana State UP, 1984).
- ☐Evelyn Barish, *Emerson: The Roots of Prophecy* (Princeton UP, 1989).
- ☐Sharon Cameron, "Representing Grief: Emerson's 'Experience'," *Representations* 15 (Summer 1986): 15-41. Reprinted in *Impersonality: Seven Essays* (U of Chicago P, 2007).
- ☐Julie Ellison, "Tears for Emerson: Essays, Second Series," in *The Cambridge Companion to Ralph Waldo Emerson*, ed. Joel Porte and Sandra Morris (Cambridge UP, 1999), 140-161.
- ☐Mark Noble, *American Poetic Materialism: From Whitman to Stevens* (Cambridge UP, 2015), 81-109.
- ☐Russell Sbriglia, "Revision and Identification: Emerson and the Ethics of Skepticism and Sympathy," *Arizona Quarterly* 66.2 (Summer 2010): 1-34.
- ☐Branka Arsić, "Against Pessimism," *Arizona Quarterly* 72.3 (2016): 25-45.

### **Week 3: Melville and the Measure of Pain**

#### **Primary Reading**

- ☐Herman Melville, *Moby-Dick* (1851), especially chapters 16, 108 and 133
- ☐—, "Bartleby" (1853)
- ☐—, "The Paradise of Bachelors, The Tartarus of Maids" (1855)
- ☐—, *The Confidence-Man* (1857), chapters 16-18
- ☐Mark Twain, *The Adventures of Tom Sawyer* (1876), chapter 12.

#### **Secondary Reading**

- ☐Beryl Rowland, "Melville's Bachelors and Maids: Interpretation Through Symbol and Metaphor," in *On Melville*, ed. by Louis J. Budd and Edwin H. Cady (Duke UP, 1988), 155-171.
- ☐Elizabeth Barnes, "Fraternal Melancholies, Manhood and the Limits of Sympathy in Douglass and Melville," in *Frederick Douglass & Herman Melville: Essays in Relation*, ed. Robert S. Levine & Samuel Otter (UNC P, 2008), 233-256.
- ☐Russ Castronovo, "Occupy Bartleby," *J19: The Journal of Nineteenth-Century Americanists* 2.2 (2014):
- ☐Michael D. Snediker, "Phenomenology Beyond the Phantom Limb: Melvillean Figuration and Chronic Pain," in *Melville's Philosophies*, ed. Branka Arsić and K. L. Evans (Bloomsbury, 2017), 155-176.

### **Week 4: Pain and Race**

#### **Primary Reading**

- ☐Ralph Waldo Emerson, "Address Delivered in Concord on the Anniversary of the Emancipation of the Negroes in The British West Indies" (1844) and "'Address to the Citizens of Concord' on the Fugitive Slave Law," from *Emerson's Antislavery Writings* (ed. Len Gougeon & Joel Myerson, Yale UP, 1995), 7-33 and 53-72.
- ☐Frederick Douglass, *Narrative of the Life of Frederick Douglass* (1845)
- ☐Harriet Beecher Stowe, *Uncle Tom's Cabin* (1852)
- ☐Harriet Jacobs, *Incidents in the Life of a Slave Girl* (1861)

#### **Secondary Reading**

- ☐Karen Sanchez-Eppler, *Touching Liberty: Abolitionism, Feminism, and the Politics of the Body* (U of California P, 1993), 83-104.
- ☐Saidiya Hartman, *Scenes of Subjection: Terror, Slavery, and Self-Making in Nineteenth-*

Century America (Oxford UP, 1997).

☐Christopher Castiglia, *Necro Citizenship: Death Eroticism, and the Public Sphere in the Nineteenth-Century United States* (Duke UP, 2001), 151-203.

☐Christopher Castiglia, "Abolition's Racial Interiors and the Making of White Civic Depth," *American Literary History* 14.1 (2002): 32-59.

☐Lauren Berlant, "Poor Eliza," in *The Female Complaint: The Unfinished Business of Sentimentality in American Literature* (Duke UP, 2008), 33-68.

☐Sally Goma, "Writing to 'Virtuous' and 'Gentle' Readers: The Problem of Pain in Harriet Jacobs's 'Incidents' and Harriet Wilson's 'Sketches,'" *African American Review* 43.2/3 (2009): 371-381.

☐Simon Strick, *American Dolorologies: Pain, Sentimentalism, Biopolitics* (SUNY P, 2014), 93-146.

☐Christina Sharpe, *In the Wake: On Blackness and Being* (Durham: Duke University Press, 2016).

### **Week 5: The Poetics and Politics of Pain**

#### **Primary Reading**

☐Emily Dickinson, *The Poems of Emily Dickinson: Reading Edition*, ed. R. W. Franklin (Cambridge: The Belknap P of Harvard UP, 1999).

#### **Secondary Reading**

☐Walt Whitman, "Come Up from the Fields Father," *Leaves of Grass and Other Writings*, ed. Michael Moon (Norton, 2002), 254.

☐Sharon Cameron, *Lyric Time: Dickinson and the Limits of Genre* (Johns Hopkins UP, 1979), 1-29 and 136-200.

☐Marianne Noble, *The Masochistic Pleasures of Sentimental Literature* (Princeton UP, 2000), 147-189.

☐Virginia Jackson, *Dickinson's Misery: A Theory of Lyric Reading* (Princeton UP, 2005), 204-234.

☐Eliza Richards, "'How News Must Feel When Traveling': Dickinson and Civil War Media," in *A Companion to Emily Dickinson*, ed. Martha Nell Smith and Mary Loeffelholz (Blackwell, 2008), 157-180.

☐Michael D. Snediker, *Queer Optimism* (U of Minnesota P, 2009), 79-125.

### **Week 6: War Suffering**

#### **Primary Reading**

☐Henry James, "The Story of a Year" (1865), "Poor Richard" (1867), and "A Most Extraordinary Case" (1868)

☐Silas Weir Mitchell, "The Case of George Dedlow," *Atlantic Monthly* 18.105 (July 1866): 1-11. Reprinted in *The Autobiography of a Quack and The Case of George Dedlow* (New York: The Century, 1900): 113-149

#### **Secondary Reading**

☐Alice Fahs, *The Imagined Civil War: Popular Literature of the North & South, 1861-1865* (U of North Carolina P, 2001), 93-119.

☐Frances M. Clarke et al., "Civil War Sufferings," *J19: A Journal of Nineteenth-Century Americanists* 4.1 (Spring 2016): 181-221.

☐Lauren Berlant, "On the Case," *Critical Inquiry* 33.4 (2007): 663-672.

☐Justine S. Murison, "Quacks, Nostrums, and Miraculous Cures: Narratives of Medical

Modernity in Nineteenth-Century United States," *Literature and Medicine* 32.2 (2014): 419-440.

## Life-writing

Course Plan:

Seminars:

### **Week 1.**

Introductory session on biography

### **Week 2.**

Hermione Lee: Life-Writing genres – letters and diaries

### **Week 3.**

Life-Writing - Fame, Celebrity, Notoriety (Dr Sandra Mayer, lecturer in Life-writing from the University of Zurich will be joining us for this session)

### **Week 4.**

Autobiographical accounts of war - Women's memoirs of the First World War, and postwar memoir by Ivor Gurney in poetry and letters.

### **Week 5.**

Intersections of Life-writing: Biography, autobiography, and other forms of life narrative as ways of knowing societies, cultures, migrations and boundaries (Dr Katherine Collins – Research Fellow in interdisciplinary life-writing, Wolfson College, will be joining us for this session)

### **Week 6.**

An opportunity to explore and develop ideas for essay-topics for course assessment.

### **I. Selected Reading on Biography:**

Altick, Richard, *Lives and Letters: A History of Literary Biography in England and America*, Knopf, 1966

Backscheider, Paula, *Reflections on Biography*, New York, Oxford University Press, 1999

Barnes, Julian, *Flaubert's Parrot*, Cape, 1984

Batchelor, John, ed, *The Art of Literary Biography*, Clarendon Press, 1995

Boswell, James, *Boswell's Life of Johnson*, ed. R.W.Chapman, Oxford World's Classics

Byatt, Antonia, *Possession*, Chatto & Windus, 1990

Clifford, James, *Biography as an Art: Selected Criticism, 1590-1960*, Oxford University Press, 1962

Cubitt, Geoffrey, and Warren, Allen, *Heroic Reputations and Exemplary Lives*, Manchester University Press, 2000

Donaldson, Ian, et al, *Shaping Lives: Reflections on Biography*, Australian National University Press, 1992

Edel, Leon, *Writing Lives: Principia Biographia*, Norton, 1984

Ellis, David, ed, *Imitating Art: Essays in Biography*, Pluto Press, 1993

Ellis, David, *Literary Lives: biography and the search for understanding*, Oxford, OUP, 2000

Empson, William, *Using Biography*, Chatto & Windus, 1984

Epstein, William H, ed, *Contesting the Subject: Essays in the Postmodern Theory and Practice of Biography and Biographical Criticism*, Purdue University Press, 1991

Foster, Roy, W.B. Yeats, A Life, Vol I, "The Apprentice Mage: 1865-1914", (especially "Introduction"); Vol 2, "The Arch-Poet, 1915-1939", Oxford University Press, 1997, 2003

France, Peter, and St Clair, William, eds, Mapping Lives: The Uses of Biography, British Academy and Oxford University Press, 2002

Gittings, Robert, The Nature of Biography, Heinemann, 1978

Gould, Warwick, and Staley, Thomas, eds, Writing the Lives of Writers, Macmillan, 1998

Hamilton, Ian, Keepers of the Flame: Literary Estates and the Rise of Biography, Hutchinson, 1992, Pimlico, 1993

Heilbrun, Carolyn, Writing a Woman's Life, 1988, Ballantyne Books, 1989

Holmes, Richard, Footsteps: Adventures of a Romantic Biographer, Hodder & Stoughton, 1985, Penguin, 1986, Flamingo, 1994; Dr Johnson & Mr Savage, Hodder & Stoughton, 1993; Sidetracks, Hodder & Stoughton, 2000.

Holroyd, Michael, Works on Paper: The Craft of Biography and Autobiography, Little, Brown, 2002

Homberger, Eric, and Charmley John, eds, The Troubled Face of Biography, St Martin's Press, 1988

James, Henry, The Aspern Papers, "The Real Right Thing", "The Birthplace", "The Death of the Lion" in The Complete Tales of Henry James, ed Leon Edel, Rupert Hart Davis, 1962-4

Johnson, Samuel, The Rambler, No 60 (On Biography), 13 October 1750; The Idler, No 84, 24 November 1759; The Life of Savage in Lives of the English Poets, Oxford University Press, 1977

Leader, Zachary, ed, On Life-Writing, Oxford University Press, 2015

Lee, Hermione, Biography: A Very Short Introduction, Oxford University Press, 2009; Body Parts: Essays on Life-Writing, Chatto & Windus, 2005; Virginia Woolf, Chatto & Windus, 1996, Viking, 1997 [Chapter One].

Marcus, Laura, Auto/Biographical Discourses: Theory, Criticism, Practice, Manchester University Press, 1994

Malcolm, Janet, The Silent Woman, 1994, Granta, 2005; Reading Chekhov, Granta, 2003; Two Lives: Gertrude and Alice, Yale, 2007

Maurois, André, Aspects of Biography, Cambridge University Press, 1929

Meyers, Jeffrey, ed, The Craft of Literary Biography, Macmillan, 1985; The Biographer's Art: New Essays, Macmillan, 1989

Miller, Lucasta, The Brontë Myth, Vintage, 2002

Newey, Vincent, and Shaw, Philip, eds, Mortal Pages, Literary Lives, Scholar Press, 1996

Nicolson, Harold, The Development of English Biography, The Hogarth Press, 1928

O'Connor, Ulick, Biographers and the Art of Biography, Quartet Books, 1993

Salwak, Dale, ed, The Literary Biography: Problems and Solutions, Macmillan, 1996

Strachey, Lytton, Eminent Victorians, Chatto & Windus, 1918

Woolf, Virginia, Orlando, 1928; Flush, 1933; "I am Christina Rossetti" (1930), "Walter Sickert" (1934); "The New Biography" (1927), "The Art of Biography" (1939).

## Contemporary Poetry by the Book

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

Suggested further reading:

On Muldoon:

☐ Charles McGrath, "Word Freak," New York Times Magazine (November 19, 2006): 60.

☐ Helen Vendler, "Anglo-Celtic Attitudes," New York Review of Books 44, no. 17 (November 6, 1997): 58.

☞Helen Vendler, "Fanciness and Fatality," *The New Republic* 235 (2006): 26-33.  
 ☞James Fenton, "A poke in the eye with a poem," *The Guardian*, October 21, 2006.  
 ☞Paul Muldoon, *The End of the Poem* (New York: Farrar, Straus and Giroux, 2006).  
 On Ryan:  
 ☞Kay Ryan, "Notes on the Danger of Notebooks," *Parnassus* 23 (1998).  
 ☞Interview with Kay Ryan (by Sarah Fey), *The Art of Poetry* No. 94., *The Paris Review*.  
 ☞Adam Kirsch, "Think Small: America's Quiet Poet Laureate," *The New Yorker*, April 12, 2010.  
 ☞Frances Leviston, "Odd Blocks," *The Guardian*, October 21, 2011.

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

Suggested further reading:

On Paterson:

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

On Stallings:

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

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

Suggested further reading:

On Carson:

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

On Oswald:

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

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

Suggested further reading:

On Ashbery:

☞David Ward, "His Name Here," *PN Review* 137, Volume 27 Number 3, January - February 2001.

- ☐Melanie Rehak, "Your Name Here," Salon, October 24, 2000.
- ☐John Shoptaw. *On the Outside Looking Out: John Ashbery's Poetry*. London: Harvard UP, 1994.
- ☐David Herd, *John Ashbery and American Poetry*. Manchester: Manchester UP, 2000.
- ☐Ben Hickman, *John Ashbery and English Poetry*. Edinburgh: Edinburgh UP, 2012.
- ☐David Shapiro, *John Ashbery, an Introduction to the Poetry*. New York: Columbia UP, 1979.
- ☐Karin Roffman, *The Songs We Know Best: John Ashbery's Early Life*. New York: FSG, 2017.
- On Armantrout:
  - ☐Dan Chiasson, "Entangled: The Poetry of Rae Armantrout," *The New Yorker*, May 17, 2010.
  - ☐Rae Armantrout *Versed Reader's Companion*: <http://versedreader.site.wesleyan.edu/>
- ☐Ron Silliman, *The New Sentence* (New York: Roof, 1987).
- ☐Lyn Hejinian, *The Language of Inquiry* (Berkeley: The University of California Press, 2002).
- ☐see also the journal *L=A=N=G=U=A=G=E*, poets Charles Bernstein and Bruce Andrews, and the Electronic Poetry Center (EPC) website at SUNY Buffalo.

### **Week 5: Frank Bidart's *Desire* (1997) & Louise Gluck's *Averno* (2006)**

Suggested further reading:

- On Bidart:
  - ☐Dan Chiasson, "Presence: Frank Bidart," *Raritan* 20:4.
  - ☐David Gewanter, "Desire" (Review) *Boston Review*, April/May 1998.
  - ☐Langdon Hammer, "Frank Bidart and the Tone of Contemporary Poetry," *Southwest Review* 87:1 (2002): 75-89.
  - ☐On Frank Bidart: *Fastening the Voice to the Page*, eds. Liam Rector and Tree Swenson (Ann Arbor: The University of Michigan Press, 2007).
- On Gluck:
  - ☐Nicholas Christopher, *Art of Darkness*, *New York Times*, March 12 2006.
  - ☐Adam Plunkett, *The Knife—the Sharp Poetry of Louise Gluck*, *The New Republic*, Jan 8 2013.
  - ☐Gillian White, *Stand-up Vampire*, *LRB*, Vol 35, No. 18, 26 Sept. 2013.

### **Week 6: Claudia Rankine's *Citizen: An American Lyric* (2014) & Sarah Howe's *Loop of Jade* (2015)**

Suggested further reading:

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

- ☐ Ben Wilkinson, "Loop of Jade by Sarah Howe," The Guardian, January 12, 2016.
- ☐ Roger Cox, "Loop of Jade by Sarah Howe," The Scotsman, May 3, 2015.
- ☐ Katy Evans-Bush, "TS Eliot prize row: is winner too young, beautiful - and Chinese?," The Guardian, January 23, 2016.
- ☐ Oliver Thring, "Born in the rubbish tip, the greatest poetry of today," The Sunday Times, January 17, 2016.

## 20th and 21st century Theatre

### **Week 1: Anti-theatricality and modern drama**

Edward Gordon Craig on the "Übermarionette"  
 Selections from Ackerman and Puchner on antitheatricality  
 Susan Glaspell, Trifles and The Verge  
 Samuel Beckett, Endgame, Happy Days, Not I, Rough for Theatre

### **Week 2: Documentary drama and verbatim theatre**

Jerome Lawrence and Robert E. Lee, Inherit the Wind  
 Richard Norton Taylor, The Colour of Justice  
 David Hare, Stuff Happens  
 Anna Deavere Smith, Fires in the Mirror

### **Week 3: Science on stage**

Hallie Flanagan Davis, E=mc<sup>2</sup>  
 Complicite, A Disappearing Number  
 Steve Waters, The Contingency Plan [both plays]  
 Anthony Neilson, The Wonderful World of Dissocia

### **Week 4: Beckett's legacy**

Harold Pinter, The Caretaker  
 Tom Stoppard, Rosencrantz and Guildenstern are Dead  
 Caryl Churchill, Top Girls  
 Brian Friel, Faith Healer and Molly Sweeney

### **Week 5: Race, ethnicity and nationhood**

Kwame Kwei-Armah, Elmina's Kitchen  
 Branden Jacobs-Jenkins, An Octoroon  
 Jez Butterworth, Jerusalem  
 Lynn Nottage, Intimate Apparel  
 Suzan-Lori Parks, Venus

### **Week 6: "In-Yer-Face" theatre**

Edward Bond, Saved  
 Joe Orton, What the Butler Saw  
 Sarah Kane, Blasted



Martin McDonagh, *The Lieutenant of Inishmore*  
 Alice Birch, *Revolt. She Said. Revolt Again.*  
 If you have time, read these plays/playwrights:  
 Bryony Lavery, *Frozen* and *Origin of the Species*  
 Timberlake Wertenbaker, *The Love of the Nightingale*  
 Lucy Kirkwood, *Chimerica*  
 Alice Birch, *Anatomy of a Suicide*  
 Duncan Macmillan, *Every Brilliant Thing*  
 Annie Baker, *The Flick* and *John*  
 Sarah DeLappe, *The Wolves*  
 Emily Schwend, *Utility*  
 Anne Washburn, *Mr Burns, a Post-Electric Play* and *10 out of 12*  
 Joe Penhall, *Blue/Orange*  
 Roy Williams, *Sing Yer Heart out for the Lads*  
 Ayub Khan Din, *East is East*  
 Lucy Prebble, *Enron and The Effect*

### **Selected Critical Reading**

Alan Ackerman and Martin Puchner, eds., *Against Theatre: Creative Destructions on the Modernist Stage* (2006)  
 Elaine Aston and Janelle Reinelt, eds., *The Cambridge Companion to Modern British Women Playwrights* (2000)  
 Elaine Aston and George Savona, *Theatre as Sign-System: A Semiotics of Text and Performance* (London: Routledge, 1991)  
 Linda Ben-Zvi: see her studies of both Susan Glaspell and Samuel Beckett  
 Eric Bentley, *The Theory of the Modern Stage: An Introduction to Modern Theatre and Drama* (Middlesex: Penguin, 1968)  
 Michael Billington, *State of the Nation: British Theatre Since 1945* (2007)  
 Michael Billington, *The 101 Greatest Plays* (2015)  
 George W. Brandt (ed.), *Modern Theories of Drama: A Selection of writings on drama and theatre, 1840-1990*, (Oxford: OUP, 1998)  
 John Bull, *New British Political Dramatists* (Palgrave Macmillan, 1984)  
 Marvin Carlson, *Theories of the Theatre: A Historical and Critical Survey, from the Greeks to the Present* (Ithaca and London: Cornell University Press, 1993)  
 Nicholas De Jongh, *Politics, Prudery and Perversions: the censoring of the English stage, 1901-1968* (London: Methuen, 2000)  
 Elin Diamond, *Unmaking Mimesis: Essays on Feminism and Theatre* (Routledge, 1997)  
 Martin Esslin, *The Theatre of the Absurd* (1961)  
 Martin Esslin, *The Peopled Wound: The Work of Harold Pinter* (1970)  
 Richard Eyre and Nicholas Wright, *Changing Stages: A View of the British Theatre in the Twentieth Century* (London: Bloomsbury, 2000)  
 John Fleming, *Stoppard's Theatre* (2000)  
 Mark Fortier, *Theory/Theatre: An Introduction* (Routledge, 1997)  
 Elinor Fuchs, *The Death of Character* (Indiana Univ. Press, 1996)  
 Stanton B. Garner, Jr., *Bodied Spaces: Phenomenology and Performance in Contemporary Drama* (Cornell University Press, 1994)  
 William Hammond, *Verbatim Verbatim: Techniques in contemporary documentary theatre* (2008)  
 Christopher Innes, *Modern British Drama 1890-1990* (1996)

Christopher Innes, *Modern British Drama: The Twentieth Century* (2002)  
 Katherine E. Kelly, *The Cambridge Companion to Tom Stoppard* (2001)  
 Baz Kershaw, "The Politics of Performance in a Postmodern Age," in Patrick Campbell, ed.,  
*Analyzing Performance: A Critical Reader* (Manchester Univ. Press, 1996)  
 Helene Keyssar, *Feminist Theatre* (1985)  
 David Lane, *Contemporary British Drama* (Edinburgh University Press, 2010)  
 Hans-Thies Lehmann, *Postdramatic Theatre*, trans. Karen Jürs-Munby (Routledge, 2006)  
 Mary Luckhurst (ed), *A Companion to Modern British and Irish Drama* (Blackwell, 2010)  
 Arthur Marwick, *British Society Since 1945* (1996)  
 John McGrath, *A Good Night Out* (second edition, 1996)  
 Steve Nicholson, *The Censorship of British Theatre* vol.3: 1953-1960; vol.4: 1960-1968  
 Richard H. Palmer, *The Contemporary British History Play* (1998)  
 Patrice Pavis, *Analyzing Performance: Theater, Dance, and Film*, trans. David Williams  
 (Ann Arbor: U of Michigan P, 2003)  
 D. Keith Peacock, *Thatcher's Theatre: British Theatre and Drama in the Eighties* (1999)  
 John Pilling, ed., *The Cambridge Companion to Beckett* (1994)  
 Martin Puchner, *Stage Fright: Modernism, Anti-Theatricality and Drama* (2011 paperback)  
 Dan Rebellato, *1956 and All That: The Making of Modern British Drama* (1999)  
 Dan Rebellato, ed., *Modern British Playwriting 2000-2009: Voices, Documents, New  
 Interpretations* (Bloomsbury Methuen Drama, 2013)  
 Janelle Reinelt and Joseph Roach, eds., *Critical Theory and Performance* (Univ. of Michigan  
 Press, 1992)  
 Janelle Reinelt, *After Brecht*

Anthony Roche, ed., *The Cambridge Companion to Brian Friel* (2006)  
 Dominic Shellard, *British Theatre Since the War* (1999)  
 Kirsten Shepherd-Barr, *Science on Stage* (2006), *Theatre and Evolution from Ibsen to  
 Beckett* (2015), and *Modern Drama: A Very Short Introduction* (2016)  
 Aleks Sierz, *In Yer Face Theatre: British Drama Today* (2001)  
 Aleks Sierz, *Rewriting the Nation: British Theatre Today* (2011)  
 Graham Saunders, *Love me or kill me: Sarah Kane and the theatre of extremes* (2002)  
 Olga Taxidou, *Modernism and Performance* (2007)  
 Michelene Wandor, *Look Back in Gender* (1987)  
 W.B. Worthen and Peter Holland, eds., *Theorizing Practice: Redefining Theatre History*  
 (Palgrave Macmillan, 2003)

## Theory of the Novel 1920-2020

### Week 1: Novel Theory in the Age of Modernism

☐ Georg Lukács, *Theory of the Novel* (1920) (Read chapters titled 'Integrated  
 Civilizations' and 'Problems of a Philosophy of a History of Forms')  
 ☐ Viktor Shklovsky, *Theory of Prose* (1925) (Read essays titled 'Art as Device' and  
 'The Novel as Parody: Sterne's *Tristram Shandy*')  
 ☐ Walter Benjamin, 'The Storyteller' (1936) (In *Illuminations*, and widely  
 anthologized.)  
 ☐ M.M. Bakhtin, 'From the Prehistory of Novelistic Discourse' (1940) and 'Epic and  
 Novel' (1941). (In *The Dialogic Imagination: Four Essays*, and also widely  
 anthologized)

## **Week 2: Mid-Century 'Traditions'**

- ☐ F.R. Leavis, *The Great Tradition* (1948) (Read intro titled 'The Great Tradition')
- ☐ Ian Watt, *The Rise of the Novel* (1957) (Read chapters titled 'Realism and the Novel' and 'Robinson Crusoe, Individualism and the Novel')
- ☐ Richard Chase, *The American Novel and Its Tradition* (1957) (Read chapters titled 'The Broken Circuit' and 'Hawthorne and the Limits of Romance')
- ☐ Northrop Frye, *Anatomy of Criticism* (1957) (Read section titled 'Theory of Genres')

## **Week 3: The Fall of 'The Rise of the Novel'**

- ☐ Michael McKeon, *The Origins of the English Novel, 1600-1740* (1987) (Read chapters titled 'Dialectical Method in Literary History' and 'The Destabilization of Generic Categories')
- ☐ Ros Ballaster, *Seductive Forms: Women's Amatory Fiction from 1684 to 1740* (1998) (Read section titled 'Gender and Genre')
- ☐ Margaret Anne Doody, *The True Story of the Novel* (1996), Introduction and Part 1 (Read chapters titled 'In Search of the Ancient Novel' and 'The Ancient Novel')
- ☐ Srinivas Aravamudan, *Enlightenment Orientalism: Resisting the Rise of the Novel* (2012) (Read chapter titled 'Enlightenment Orientalism')

## **Week 4: Novel Forms and Political Formations**

- ☐ Fredric Jameson, *The Political Unconscious: Narrative as a Socially Symbolic Act* (1981). (Read the chapter titled 'Romance and Reification: Plot Construction and Ideological Closure in Joseph Conrad')
- ☐ D.A. Miller, *The Novel and the Police* (1988) (Read the chapter titled 'The Novel and the Police')
- ☐ Franco Moretti, *Atlas of the European Novel* (1998) (Read the chapter titled 'The Novel, The Nation-State')
- ☐ Alex Woloch, *The One vs. The Many: Minor Characters and the Space of the Protagonist in the Novel* (2003) (Read the chapter titled 'Characterization and Distribution')
- ☐ Nancy Armstrong, *How Novels Think: The Limits of Individualism, 1719-1900* (2006) (Read chapters titled 'How Novels Think' and 'How the Misfit Became a Moral Protagonist')
- ☐ Joseph Slaughter, *Human Rights Inc: The World Novel, Narrative Form, and International Law* (2007) (Read the chapter titled 'Novel Subjects and Enabling Fictions')

## **Week 5: The Novel Reader: Responses, Drives, Minds**

- ☐ Wolfgang Iser, *The Implied Reader: Patterns of Communication in Prose Fiction from Bunyan to Beckett* (1972) (Read the chapter titled 'The Reader as a Component Part of the Realistic Novel')
- ☐ Peter Brooks, *Reading for the Plot: Design and Intention in Narrative* (1984) (Read the chapters titled 'Reading for the Plot' and 'Narrative Desire')
- ☐ Lisa Zunshine, *Why We Read Fiction: Theory of Mind and The Novel* (2006) (Read chapter titled 'Why Do We Read Fiction?')

☐Jonathan Kramnick, 'Empricism, Cognitive Science, and the Novel', *Eighteenth-Century* 48, 3 (2007): 263-85.

### **Week 6: Actuality Effects**

☐Roland Barthes, 'The Reality Effect' (1968) (In *The Rustle of Language*, and widely anthologized.)

☐Lennard J Davis, *Factual Fictions: The Origins of the English Novel* (1983) (Read chapter titled 'News/Novels: Undifferentiated Matrix')

☐Kumkum Sangari, 'The Politics of the Possible', *Cultural Critique* 7 (Autumn 1987): 157-86.

☐Ian Duncan, 'Authenticity Effects: The Work of Fiction in Romantic Edinburgh', *South Atlantic Quarterly*, 101, 1 (2003): 93-116. (The long version is in his book *Scott's Shadow* [2007])

☐Catherine Gallagher, *Telling It Like It Wasn't: The Counterfactual Imagination in History and Fiction* (2018) (Read the introduction and the chapter titled 'How the USA Lost the Civil War')

## [Literatures of Empire and Nation, 1880-1935](#)

### **Week 1**

#### **Imperial Pastoral**

##### Primary Reading

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

##### Critical Reading

JM Coetzee, 'Farm Novel and "Plaasroman" in South Africa', *English in Africa*, 13, 2 (1986), pp. 1-19

Anne McClintock, 'Introduction' in *Imperial Leather: Race, Gender, and Sexuality in the Colonial Contest* (1995)

Jed Esty, 'The Story of an African Farm and the Ghost of Goethe', *Victorian Studies*, 49, 3 (2007), pp. 407-430

##### Additional Reading

Jed Esty, *Unseasonable Youth: Modernism, Colonialism, and the Fiction of Development* (2012)

Edward W. Said, *Culture and Imperialism* (1993)

### **Week 2**

#### **The View from the Beach**

##### Primary Reading

R. L. Stevenson, *South Sea Tales*, 1891, 1892, especially 'The Beach of Falesa'

Katherine Mansfield, *Collected Short Stories*, Including: 'Prelude', 'At the Bay', 'The Garden Party', ie. her longer short fiction

##### Critical Reading

Paul Carter, 'Introduction' in *The Road to Botany Bay*

Rod Edmond, 'Introduction' in *Representing the South Pacific*

Michelle Keown, 'Introduction' in *Pacific Islands Writing*

Pamila Gupta and Isabel Hofmeyr (eds), 'Introduction' in *Eyes Across the Water*

##### Film Screening

*South Pacific* (1958) – Eng Fac PN.U65.L64 SOU DVD

See Also

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

### **Week 3**

#### **Imperial Gothic**

Primary Reading

Richard Marsh, *The Beetle* (1897)

H.G. Wells, *The Island of Doctor Moreau* (1896)

Critical Reading

Read a selection from:

Stephen D. Arata, 'The Occidental Tourist: "Dracula" and the Anxiety of Reverse Colonization', *Victorian Studies* 33.4 (1990), 621-45

Patrick Brantlinger, *The Rule of Darkness* (1989) (chapter 8: Imperial Gothic)

Christine Ferguson, *Language, Science and Popular Fiction in the Victorian Fin-de-Siècle: The Brutal Tongue* (2006) (Introduction and Chapter 4)

Joseph McLaughlin, *Writing the Urban Jungle* (2000) (chapters 1-3 on Doyle)

Andrew Smith and William Hughes (eds), *Empire and the Gothic* (2003)

Tim Youngs, *Beastly Journeys: Travel and Transformation at the fin de siècle* (2013)

Film Screening

*Island of Lost Souls* (1932) – Eng Fac PN.U65.K46 ISL DVD

### **Week 4**

#### **Adventure Tales**

Primary Reading

Rudyard Kipling, *Kim* (1901)

Robert Baden-Powell, *Scouting for Boys* (1908)

If you wish: J.M Barrie, *Peter Pan* (1904) and/or *Peter Pan and Wendy* (1911)

Critical Reading

Read a selection from:

Patrick Brantlinger, *Victorian Literature and Postcolonial Studies*

Joe Bristow, *Empire Boys*

Laura Chrisman, *Rereading the Imperial Romance*

Don Randall, *Kipling's Imperial Boy*, (ch 5 'Ethnography and the hybrid boy')

John Tosh, *Manliness and Masculinity in Nineteenth Century Literature*

Film Screening

*She* (1965) – Eng Fac PN.U65.P5335 SHE DVD

### **Week 5**

#### **Empire's Certainties and Uncertainties**

Primary Reading

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

Critical Reading

Read a selection from:

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

Robert Fraser, *Victorian Quest Romance*

Christopher GoGwilt, *The Passage of Literature: Genealogies of Modernism in Conrad etc.*  
Benita Parry, *Conrad and Imperialism*  
Charlie Wesley, 'Inscriptions of Resistance in Joseph Conrad's *Heart of Darkness*', *Journal of Modern Literature* 38.3 (2015), 20-37  
Film Screening  
Aguirre, the Wrath of God (1972)

## **Week 6**

### **National stirrings**

#### Primary Reading

Claude McKay, *Banjo* (1929)

Mulk Raj Anand, *Untouchable* (1935)

Toru Dutt, 'The Lotus' (1870s)

#### Critical Reading

Read a selection from

Benedict Anderson, *Imagined Communities* (1991)

Elleke Boehmer, 'The Stirrings of New Nationalism' in *Colonial and Postcolonial Literature — Empire, the National and the Postcolonial: Resistance in Interaction* (2002)

Amílcar Cabral, 'National Liberation and Culture', in *Colonial Discourse and Post-Colonial Theory: A Reader*, Patrick Williams and Laura Chrisman eds.

Partha Chatterjee, *Nationalist Thought and the Colonial World: A Derivative Discourse?*

Frantz Fanon, 'On National Culture', in *Colonial Discourse and Post-Colonial Theory: A Reader*, Patrick Williams and Laura Chrisman eds.

#### Film Screening

BBC, *Episode of Indian Summers* (2015-2016)

## **African Literature**

### **Week 1: Towards Independence**

Chinua Achebe, *Things Fall Apart*, 1958

Amos Tutuola, *Palm-Wine Drinkard*, 1952

Ogundele, Wole (2002), 'Devices of Evasion: The Mythic versus the Historical Imagination in the Postcolonial African Novel', *Research in African Literatures*, Vol. 33, No. 3 (Autumn), pp. 125-139.

Osofisan, F. (2001), 'Wonderland and the Orality of Prose: An Excursion into the World of the Tutuolans', in *The Nostalgic Drum: Essays on Literature, Drama and Culture*, Trenton-Asmara, Africa World Press, 1-42.

### **Week 2: Stage Encounters**

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

Ola Rotimi, *Our Husband Has Gone Mad Again*, 1966

Wole Soyinka, *Death and the King's Horseman*, 1975

Soyinka, Wole (1976), 'Drama and the African world-view', in *Myth, Literature and the African World*, Cambridge University Press, pp. 37-60.

### **Week 3: Disillusionment**

Chinua Achebe, *A Man of the People*, 1966  
Ayi Kwei Armah, *The Beautyful Ones Are Not Yet Born*, 1968  
Griffiths, G. (2000), 'Self-criticism and Post-Independence Disillusion', in *African Literatures in English: East and West*, Harlow, Longman, pp. 143-159.  
Obiechina, Manuel (1973), *An African Popular Literature: A Study of Onitsha Market Pamphlets*, Cambridge University Press, chapter 1.

#### **Week 4: (Staging) Language**

Ngũgĩ wa Thiong'o, *Ngaahika Ndeenda (I Will Marry When I Want)*, 1977  
Ola Rotimi, *Hopes of the Living Dead*, 1985  
Wole Soyinka, *The Beatification of Area Boy*, 1995  
Ngũgĩ wa Thiong'o (2011) [1986], *Decolonising the Mind: The Politics of Language in African Literature*, James Currey, chapter 3 (Language and Theatre).

#### **Week 5: Challenging Apartheid**

Fatima Dike, *So What's New?*, 1991  
Athol Fugard, *Sizwe Banzi Is Dead*, 1972  
Wole Soyinka, *The Invention*, 1959  
Mda, Zakes (1995), 'Theatre and Reconciliation in South Africa', *Theatre* 25 (3), pp. 38-45.

#### **Week 6: Rethinking History and Form: War Narratives**

Chimamanda Ngozi Adichie, *Half of a Yellow Sun*, 2007  
Ken Saro-Wiwa, *Sozaboy: A Novel in Rotten English*, 1985  
  
Adichie, Chimamanda Ngozi (2008), 'African "Authenticity" and the Biafran Experience', *Transition*, 99, pp. 42-53.  
Ezenwa-Ohaeto, 'Crafted Melange: Variations of Language in Saro-Wiwa's *Sozaboy*', in D. Wright (ed.), *Contemporary African Fiction*, Bayreuth African Studies 42, 1997, pp. 233-43.

### [Practical printing workshop for postgraduate students](#)

#### **Open workshop demonstrations**

Week 2, Wednesday 23 Oct. 4-8 pm  
Open workshop drop-in sessions for all students – come and go at any time between 4 and 8pm. Richard Lawrence (Superintendent of the Press, instructor of printing) will give an orientation to the Bodleian printing workshop.  
One-session seminar in the Weston Library: 'Paper'  
Week 2, Wednesday 23 Oct. 2-4 pm  
Open to all MSt students: limit 100 students  
Andrew Honey (Bodleian Conservation) will demonstrate how to examine and describe the paper in manuscripts and books from the period 1550-1850.  
Five-week practical printing course  
Weeks 4-8, Wed. 2-5 pm; with additional course times as necessary  
Five meetings, 3 hrs per week  
Open to students in all MSt strands: limit 12 students

Taught by Richard Lawrence

In this module, students will gain practical experience of what it was like to create a small quarto edition, the first printed format in which most of Shakespeare's plays appeared. We will set type, correct errors, impose and print a forme, and fold and sew the sheets, to make a collected edition of short texts from any period. Questions welcome at:

[bookcentre@bodleian.ox.ac.uk](mailto:bookcentre@bodleian.ox.ac.uk)

## Issues in Editing

### Week 1 Types of edition

### Week 2 Copy-text and variants

### Week 3 Plural versions

### Week 4 Annotation

### Week 5 Editing in the digital age

### Week 6 Writing the essay

### General Reading

G. Thomas Tanselle's syllabus for his Introduction to Scholarly Editing course, online at <<https://rarebookschool.org/2014/tanselle/syl-E-complete.090302.pdf>>. The list below offers a selection of works in this area as a starting-point for your own explorations.

■ Stephen Barney, ed., *Annotation and its Texts* (Oxford: Oxford University Press, 1991)

■ George Bornstein and Ralph G. Williams, eds, *Palimpsest: Editorial Theory in the Humanities* (Ann Arbor: University of Michigan Press, 1993)

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

■ Julia Briggs, 'Between the Texts: Virginia Woolf's Acts of Revision', *TEXT*, 12 (1999), 143–65

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

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

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

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

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

■ H. W. Gabler, 'The Text as Process and the Problem of Intentionality', *TEXT*, 3 (1987), 107–16



- ▣D. C. Greetham, ed., *Scholarly Editing: A Guide to Research* (New York: Modern Language Association, 1995)
- ▣—————, *Textual Scholarship: An Introduction* (New York: Garland, 1992) [available online via SOLO]
- ▣W. W. Greg, 'The Rationale of Copy-Text', *Studies in Bibliography*, 3 (1950–1), 19–36
- ▣Ian Jack, 'Novels and those "Necessary Evils": Annotating the Brontës', *Essays in Criticism*, 32 (1982), 321–37
- ▣Harold Love, 'Editing Scribally Published Texts', in *Scribal Publication in Seventeenth-Century England* (Oxford: Clarendon Press, 1993), pp. 313–56 [available online via SOLO]
- ▣Leah S. Marcus, *Unediting the Renaissance: Shakespeare, Marlowe, Milton* (London: Routledge, 1996) [available online via SOLO]
- ▣Jerome J. McGann, *The Textual Condition* (Princeton, NJ: Princeton University Press, 1991)
- ▣J. Stephen Murphy, 'The Death of the Editor', *Essays in Criticism*, 58 (2008), 289–310
- ▣Peter L. Shillingsburg, *Scholarly Editing in the Computer Age: Theory and Practice* (Athens: University of Georgia Press, 1986)
- ▣Martha Nell Smith, 'Electronic Scholarly Editing', in *A Companion to Digital Humanities*, ed. by Susan Schreibman, Ray Siemens, and John Unsworth (Oxford: Blackwell, 2004), pp. 306–22 [available online via SOLO]
- ▣Jack Stillinger, *Coleridge and Textual Instability: The Multiple Versions of the Major Poems* (Oxford: Oxford University Press, 1994) [available online via SOLO]
- ▣—————, *Multiple Authority and the Myth of Solitary Genius* (Oxford: Oxford University Press, 1991) [available online via SOLO]
- ▣G. Thomas Tanselle, 'The Editing of Historical Documents', *Studies in Bibliography*, 31 (1978), 1–56
- ▣—————, 'Editing without a Copy-Text', *Studies in Bibliography*, 47 (1994), 1–23
- ▣Dirk Van Hulle, *Textual Awareness: A Genetic Study of Late Manuscripts by Joyce, Proust, and Mann* (Ann Arbor: University of Michigan Press, 2004) [available online via SOLO]

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

The English Faculty will offer an introductory Latin course for graduate students of medieval and early modern English literature. This will be in the format of a weekly 90-minute Latin grammar class taught in Michaelmas and Hilary Terms (October–March) by Dr Cressida Ryan, Faculty of Theology. Class size is limited to 20 and students will need to enrol formally. Students interested in taking Dr Ryan's course should indicate their interest via the online sign-up form, where they are asked to briefly outline how learning Latin would be of benefit to them in their research. Students will be informed at their M.St. strand induction (or, for PGR students, by the Director of Doctoral Studies) as to whether they have a place in the class, along with details of timetabling, location, etc. early in Michaelmas Term.