HILARY TERM: WRITING THE ENLIGHTENMENT

HT: Writing the Enlightenment (Tuesdays 10-11.30 at the VF)
Wk1: Staging the coffee house - Emanuela Tandello
Wk 3: Writing about Feeling(s) - Barry Murnane
Wk 5: Authorship and Pseudonimity – Nicholas Cronk
Wk 6: Self-fashioning – Catriona Seth

Wk1: Staging the coffee house - Emanuela Tandello
(Bibliography forthcoming)
Will look at Italian and French coffee house writings and plays and at how coffee houses enabled a new form of sociability.

Wk 3: Writing about Feeling(s), Barry Murnane (St John’s College)
Primary Texts

Suggested secondary reading


Key Questions:
How is the intrinsic capacity to feel accommodated alongside more rationalist, intellectual models of the early enlightenment? How are feelings and emotions distinguished/linked within medical, philosophical, and literary discourses? How are feelings discussed as a pathway to truth and/or as a hindrance to potential truth? How does literature help to install emotionality (e.g. empathy, fear etc.) as a key component in the enlightenment’s ‘production’ of what it means to be human(e)?

Week 5. Authorship: Anonymity & Pseudonymity, Nicholas Cronk, Voltaire Foundation

Primary texts
(ii) [Voltaire], Contes de Guillaume Vadé (1764) [find one of the original editions in the Voltaire Room, and look at how different parts of the anthology are signed]
(iii) [Paul Desforges-Maillard], Poésies de Mlle Malcrais de la Vigne (1735) [various editions available in Taylor – who is (s)he?]
(iv) Novikov & Catherine II: a selection of periodical articles [a xerox will be circulated]

Suggested secondary reading
Christopher Kelly, Rousseau as Author (Chicago, 2003)
Jérôme Meizoz, Le Gueux philosophe (Jean-Jacques Rousseau) (Lausanne, 2003)
Karl Miller, Authors (Oxford, 1989)
Joseph Loewenstein, The Author’s Due: printing and the prehistory of copyright (Chicago, 2002)
François Moureau, ‘L’auteur n’est pas celui que l’on croit’, in La Plume et le plomb (Paris, 2006)
John Mullan, Anonymity (London, 2007)
Mark Rose, Authors and Owners: the invention of copyright (Cambridge, Mass., 1993)
Alain Sandrier, Le Style philosophique du baron d’Holbach (Paris, 2004), chap. I
Martha Woodmansee, The Author, Art, and the Market: rereading the history of aesthetics (New York, 1994) [on Germany]

Questions for presentations/written work
How do one or more authors construct a specific notion of authorship?
Discuss the strategic use made by an author of one or more pseudonyms.
What are the uses of anonymity in eighteenth-century literary culture?
Wk.7: Fashioning a self-image (Catriona Seth, All Souls)

Primary texts
There is also an edition published by Dodo Press under the title *Memoirs of Mary Robinson. “Perdita”*. There is also an online edition: http://digital.library.upenn.edu/women/writers.html

Primary iconography
Portrait of Jean-Jacques Rousseau by Allan Ramsay
The portraits of Mary Robinson in the Wallace Collection

Suggestions for critical reading

Further Reading
You may wish to read more autobiographical texts of the period like Jeanne-Marie Roland’s *Mémoires*, Louise-Elisabeth Vigée-Lebrun’s *Souvenirs*, Carlo Gozzi’s *Memorie inutile* or Benjamin Franklin’s *Autobiography*.

Questions
How is the autobiographer both author and character? How does the autobiographer attempt to manipulate the reader? What are the layers of representation within an autobiographical text, from unconscious revelations to the autobiographer staging his or her own life? How do the public and private sphere overlap in an autobiography?