

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 Pseudonymity – 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

(i) Gotthold Ephraim Lessing, *Emilia Galotti* ed. Bodo Plachta. Ditzingen: Reclam, 2014 (= Reclams UB Vol. 19262)

(ii) Johann Wolfgang von Goethe, *Die Leiden des jungen Werthers: Studienausgabe. Paralleldruck der beiden Fassungen* ed. Matthias Luserke. Ditzingen: Reclam, 1999 (= Reclams UB Vol. 9762)

(iii) Laurence Sterne, *The Life and Opinions of Tristram Shandy, Gentleman* ed. Ian Campbell Ross. Oxford: UP, 2009.

Suggested secondary reading

Martin Andree, *Wenn Texte töten. Über Werther, Medienwirkung und Mediengewalt*. Paderborn: Fink, 2006.

Karlheinz Barck, 'Ästhetik/ästhetisch'. In: *Ästhetische Grundbegriffe. Historisches Wörterbuch in sieben Bänden* ed. K. B. Vol. 1: Absenz – Darstellung. Stuttgart, Weimar: Metzler, 2000, pp 308-400.

Jonathan Flatley, 'Glossary: Affect, Emotion, Mood (*Stimmung*), Structure of Feeling', in *Affective Mapping: Melancholia and the Politics of Modernism* (Cambridge, MA: Harvard University Press, 2008).

Jerome McGann, *The Poetics of Sensibility: a Revolution in Literary Style*. Oxford: Clarendon Press, 1996.

Roy Porter, *Flesh in the Age of Reason*. London: Allen Lane, 2003.

Gerhard Sauder (Ed.), *Theorie der Empfindsamkeit und des Sturm und Drang*. Ditzingen: Reclam, 2003.

William M. Reddy, *The Navigation of Feeling. A Framework for the History of Emotions*. Cambridge; UP, 2001.

George Rousseau, *Nervous Acts. Essays on Literature, Culture and Sensibility*. New York, Basingstoke: Palgrave, 2004.

Hubert Steinke, *Irritating Experiments. Haller's Concept and the European Controversy on Irritability and Sensibility, 1750-90*. Amsterdam, New York: Rodopi, 2005 [=Clio Medica 76].

Janet Todd, *Sensibility: an Introduction*. London: Methuen, 1986.

Nikolaus Wegmann, *Diskurse der Empfindsamkeit. Zur Geschichte eines Gefühls in der Literatur des 18. Jahrhunderts*. Stuttgart: Metzler, 1988.

Raymond Williams, 'Structures of Feeling'. In: R.W., *Marxism and Literature*. Oxford: UP, 1977.

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

(i) Michel Foucault, 'Qu'est-ce qu'un auteur' (1969); English trans. in *The Foucault Reader*, ed. P. Rabanow (1984)

(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 Desforgues-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

Nicholas Cronk, 'Voltaire and authorship', in *The Cambridge Companion to Voltaire* (2009)

Bernard Edelman, *Le Sacre de l'auteur* (Paris, 2004)

Christopher Kelly, *Rousseau as Author* (Chicago, 2003)

Gérard Leclerc, *Le Sceau de l'œuvre* (Paris, 1998)

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

Jean-Jacques Rousseau, *Les Confessions*, Paris, Gallimard, Folio (or any other complete edition). – If you are reading it in English, use Angela Scholar's translation, edited by Patrick Coleman (Oxford, World's Classics, 2008).

Mary Robinson, *Memoirs*. To be found in vol. 7 of the Pickering and Chatto edition of her works, 2009-10, William D. Brewer, ed.

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

Pierre-Paul Clément, *Jean-Jacques Rousseau. De l'éros coupable à l'éros glorieux*, Neuchâtel, La Baconnière, 1976.

Douglas Fordham, « Allan Ramay's Enlightenment : or, Hume and the Patronizing Portrait », *Art Bulletin* 88.3 (Spring 2006), p. 508-24.

Angelica Goodden, "Ramsay, Roussau, Hume and Portraiture: *intus et in cute*", *SVEC* 2006:12, p. 325-44.

Ourida Mostefai, *Jean-Jacques Rousseau écrivain polémique. Querelles, disputes et controverses au siècle des Lumières*, in particular the chapter called « Disputes sur l'image de Rousseau », Leiden and Boston, Brill, Rodopi.

Jean Starobinski, *Jean-Jacques Rousseau. La Transparence et l'Obstacle* (Paris, Plon, 1958). Translated as *Transparency and Obstruction* (1988).

Paula Byrne, *Perdita. The Life of Mary Robinson*, London, Harper Perennial, 2004.

John Ingamells, *Mrs Robinson and her portraits*, London, Wallace Collection, 1978.

Anne K. Mellor, "Making an exhibition of herself *Perdita Robinson* and nineteenth-century scripts of female sexuality", *Nineteenth-Century Contexts: an interdisciplinary Journal*, vol. 22, issue 3 (2000) p. 271-304.

Gill Perry, "The British Sappho: Borrowed Identities and the Representation of Women Artists in late 18th-century British Art", *Oxford Art Journal* 18 (1995), p. 44-57.

Linda H. Peterson, "Becoming an Author: Mary Robinson's *Memoirs* and the Origins of the Woman Artist's Autobiography" in Carol Shiner Wilson and Joel Hafner (eds), *Revisioning Romanticism: British Women Writers 1776-1837*, Philadelphia, 1994, p. 36-50.

Sharon Setzer, "Mary Robinson's Sylphid Self: The End of Feminine Self-Fashioning", *Philological Quarterly* 75 (1996), p. 501-20.

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?