Prof. Brian Cowan Fall 2012-Winter 2013
F 1.30-3.30pm LEA 808

HIST 594 (2012-13)
Honours Seminar – Early Modern Britain
Topics: Celebrity and Politics

Course Description and Objectives:

Readings and research in the political history of early modern Britain. This seminar will focus on the concept of 'celebrity' as an aspect of the structure of power relations in the British Isles from the troubled reign of Charles I to the equally unsettled reign of George III. We will pay particular attention to the decades of transition from Stuart rule to a Hanoverian regime between the 1680s and the 1710s. We will make extensive use of online databases and research tools for British history.

A good introduction to the basic political narrative that is a prerequisite for understanding the issues discussed in the course may be found in these textbooks: Mark Kishlansky, *A Monarchy Transformed: Britain 1603-1714*, (London, 1997), and Paul Kléber Monod, *Imperial Island: A History of Britain and Its Empire, 1660-1837*, (Chichester, 2009) which will be on reserve at the library or the bookstore.

Also available at the bookstore will be Kevin Sharpe's *Image Wars : Promoting Kings and Commonwealths in England, 1603-1660*, (New Haven: Yale Univ. Press, 2010) and Tim Blanning's *The Culture of Power and the Power of Culture: Old Regime Europe 1660-1789*, (Oxford: Oxford Univ. Press, 2002). While these are not required texts, you may wish to own them as we will be reading substantial amounts of each, and both contain a wealth of further references that may be of use to you as you begin your independent research.

<u>Requirements</u>:

Fall: (25%): Weekly reading reports (2pp) to coincide with oral presentations; these reports must be uploaded to the myCourses server before the seminar meets so that everyone can read them.

(15%): Research prospectus (7-10 pages + bibliography and oral presentation)

Winter: (60%): 20-25 page research paper (30-40 pages for graduate students), to be completed by the end of the Winter semester.

Most readings for the course will be determined individually for each student. Some readings will be available electronically. These are indicated in **bold typeface**. Common readings for everyone in the seminar are indicated with an asterisk (*).

McGill values academic integrity. Therefore, all students must understand the meaning and consequences of cheating, plagiarism and other academic offences under the Code of Student Conduct and Disciplinary Procedures (see www.mcgill.ca/integrity for more information).

In the event of extraordinary circumstances beyond the instructor's or the university's control, the content and/or evaluation scheme in this course is subject to change.

In accord with McGill University's Charter of Students' Rights, students in this course have the right to submit in English or in French any written work that is to be graded.

Seminar Format and Research Paper:

We will meet as scheduled in the Fall and Winter terms as a research workshop in which we will work together to discuss research strategies and historiographic problems. Most of the work for the seminar will be tailored to each student's individual research interests as they relate to the theme of the course. You will however want to share your ideas and research strategies with the other participants in the seminar.

Each student should consult with Prof. Cowan individually about the research topic you wish to investigate and write on. Remember that all good research projects are focused around asking good questions. Ask yourself 'What is it about this topic that I want to know better?' Then move to questions such as these: 'How can I find this out? Is it a feasible research project? What sort or sorts of primary sources will I use? What is the state of the current historiography on this topic?'

Both the source materials and the historiography for post-revolutionary British history are enormous, so the best research projects will concentrate on a clearly focused question with a clearly defined set of primary source materials. It will also demonstrate a command of the relevant historiography on the topic and the kind of question you are asking.

Your research paper must conform to the Chicago Manual of Style in all matters of style and form: http://www.chicagomanualofstyle.org

1. Introduction: Thinking about Celebrity Historically [7 September]

* Max Weber, "The Sociology of Charismatic Authority," and "The Meaning of Discipline," both reprinted in Hans H. Gerth and C. Wright Mills (eds), *From Max Weber: Essays in Sociology* (London, 1991 [1948]), pp. 245–64
* Simon Morgan, "Celebrity: Academic 'Pseudo-Event' or a Useful Concept for Historians?" *Cultural and Social History* 8:1, (March 2011): 95-114

2. Thinking Some More about Celebrity Historically [14 September]

* Leo Braudy, *The Frenzy of Renown: Fame and Its History*, second ed., (1986 reprint; New York: Vintage, 1997), 3-18, 315-89, 599-618

* Stella Tillyard, "Celebrity in Eighteenth-Century London," *History Today*, 55 (June 2005) : 20-27
* Stella Tillyard, " 'Paths of Glory': Fame and the Public in Eighteenth-Century London," in Martin Postle, ed., *Joshua Reynolds: The Creation of Celebrity*, (London: Tate, 2005), 61-69
* Martin Postle, " 'The Modern Apelles': Joshua Reynolds and the Creation of Celebrity," in Postle, ed., *Joshua Reynolds: The Creation of Celebrity*, (London: Tate, 2005), 17-33

* Aviad Kleinberg, "Are Saints Celebrities?: Some Medieval Christian Examples," *Cultural and Social His*tory 8:3 (Sept. 2011): 393-97
* Ulinka Rublack, "Celebrity as Concept: An Early Modern Perspective," *Cultural and Social History* 8:3 (Sept. 2011): 399-403
* Ellis Cashmore, "Celebrity in the Twenty-First Century Imagination," *Cultural and Social History* 8:3 (Sept. 2011): 405-13

3. Reading Week [21 September]

Begin readings for Week #4.

You may also wish to consult the following theoretical works on celebrity and modern society. Most of them are historically agnostic, if not historically ignorant, but they may be helpful as you continue to think about celebrity as a historical problem:

P. David Marshall, ed., *The Celebrity Culture Reader*, (London: Routledge, 2006)
Chris Rojek, *Celebrity*, (London: Reaktion, 2001)
Graeme Turner, *Understanding Celebrity*, (London: Sage, 2004)
Ellis Cashmore, *Celebrity/culture*, (London: Routledge, 2006)

4. Sacral Monarchy and Royal Celebrity [28 September]

* David Starkey, "Representation Through Intimacy," in *Symbols and Sentiments*, ed. Ioan Lewis (London, 1977); also in John Guy, ed., *The Tudor Monarchy*, (1997):, 42-78

* Kevin Sharpe, "Sacralization and Demystification: The Publicization of Monarchy in Early Modern England," in Jeroen Deploige and Gita Deneckere, eds., *Mystifying the Monarch : Studies on Discourse, Power, and History*, (Amsterdam: Univ. of Amsterdam Press, 2006), 99-115; also reprinted in Sharpe's *Reading Authority and Representing Rule in Early Modern England*, (London: Continuum, 2013).

- Kevin Sharpe, " 'So Hard a Text'? : Images of Charles I, 1612-1700," *Historical Journal* 43:2 (2000) 383-406
- Kevin Sharpe, *Image Wars : Promoting Kings and Commonwealths in England, 1603-1660*, (New Haven: Yale Univ. Press, 2010), 1-133, chapter on James I; and 135-276, on Charles I

- James Grantham Turner, "Pepys and the Private Parts of Monarchy," in Gerald Maclean, ed., *Culture and Society in the Stuart Restoration*, (Cambridge: Cambridge University Press, 1995), 95-110
- Joseph Roach, "Celebrity Erotics: Pepys, Performance and the Painted Ladies," *The Yale Journal of Criticism* 16.1 (2003) 211-230

- Hannah Smith, " 'Last of all the Heavenly Birth': Queen Anne and Sacral Queenship," *Parliamentary History* 28:1 (2009): 137-49
- Toni Bowers, "Queen Anne makes provision," in Kevin Sharpe and Steven Zwicker, eds., *Refiguring Revolutions: Aesthetics and Politics from the English Revolution to the Romantic Revolution*, (Berkeley and Los Angeles: Univ. of Calif. Press, 1998), 57-74, 311-16

- Marc Bloch, *Les Rois Thaumaturges* (1924), translated as *The Royal Touch: Monarchy and Miracles in France and England*, (London: Routledge, 1973)
- Clifford Geertz, *Negara: The Theatre State in Nineteenth-Century Bali*, (Princeton: Princeton Univ. Press, 1980)

- Kevin Sharpe, *Rebranding Rule: The Restoration and Revolution Monarchy, 1660-1714*, (New Haven: Yale Univ. Press, 2013)

5. Martyrdom and Religious Celebrity [5 October]

* Tom Freeman, "Introduction : Over Their Dead Bodies : Concepts of Martyrdom in Late Medieval and Early Modern England," and "*Imitatio Christi* with a Vengeance : The Politicization of Martyrdom in Early Modern England," both in: Thomas Freeman and Thomas Mayer, eds., *Martyrs and Martyrdom in England, c.1400-1700*, (Woodbridge: Boydell & Brewer, 2007), 1-69

- CASE STUDY: William Lamont, 'William Prynne (1600–1669)' in the *ODNB*: http://www.oxforddnb.com/view/article/22854

- Peter Lake and Michael Questier, "Margaret Clitherow, Catholic Nonconformity, Martyrology and the Politics of Religious Change in Elizabethan England," *Past & Present* 185 (2004): 43-90; see also: Lake and Questier, *The Trials of Margaret Clitherow : Persecution, Martyrdom and the Politics of Sanctity in Elizabethan England*, (London: Continuum, 2011).

- Thomas Freeman and Thomas Mayer, eds., *Martyrs and Martyrdom in England, c.1400-1700*, (Woodbridge: Boydell & Brewer, 2007)

- John R. Knott, *Discourses of Martyrdom in English Literature, 1563-1694*, (Cambridge: Cambridge Univ. Press, 1993)

- Elizabeth Evenden and Thomas Freeman, *Religion and the Book in Early Modern England. The Making of John Foxe's 'Book of Martyrs*, (Cambridge: Cambridge Univ. Press, 2011)
- Brad Gregory, *Salvation at Stake: Christian Martyrdom in Early Modern Europe*, (Cambridge, Mass.: Harvard Univ. Press, 2001)
- Danna Piroynasky, *Martyrs in the Making : Political Martyrdom in Late Medieval England*, (Basingstoke: Palgrave, 2008)

- Helen Pierce, "Anti-Episcopacy and Graphic Satire in England, 1640-1645," *Historical Journal* 47:4 (2004): 809-48
- Ann Hughes, "Thomas Edwards's *Gangraena* and Heresiological Traditions," in David Lowenstein and John Marshall, eds., *Heresy, Literature, and Politics in Early Modern English Culture*, (Cambridge: Cambridge University Press, 2006), 137-59; and see also her *Gangraena and the Struggle for the English Revolution*, (Oxford: Oxford University Press, 2004)
- Marcia Pointon, "Quakerism and Visual Culture 1650-1800," *Art History* 20:3 (Sept. 1997): 397-431

- CASE STUDY: Alan Marshall, "Sir Edmund Berry Godfrey, (1621–1678)" in the *ODNB*: http://www.oxforddnb.com/view/article/10868
- Alan Marshall, "To Make a Martyr : The Popish Plot and Protestant Propaganda," *History Today* 47:3 (1997): 39-45

6. Court Scandal & Infamous Celebrity [12 October]

- J.H. Elliott and Laurence Brockliss, eds., *The World of the Favourite*, (New Haven: Yale Univ. Press, 1999), see esp. chapters by Elliott, Jonathan Brown and Brockliss, 1-10; 223-35; 279-309

- CASE STUDY: Roger Lockyear, "George Villiers, first duke of Buckingham (1592–1628)" in the *ODNB*: http://www.oxforddnb.com/view/article/28293
  Read in conjunction with:
- Michael B. Young, "James VI & I: Time for a Reconsideration?" *Journal of British Studies* 51:3 (July 2012): 523-39

- Alastair Bellany, "Buckingham Engraved: Politics, Print Images and the Royal Favourite in the 1620s," in Michael Hunter, ed., *Printed Images in Early Modern Britain : essays in interpretation*, (Farnham: Ashgate, 2010), 215-35

- Alastair Bellany, " 'Naught But Illusion'? Buckingham's Painted Selves," in Kevin Sharpe and Steven Zwicker, eds., *Writing Lives : Biography and Textuality, Identity and Representation in Early Modern England*, (Oxford: Oxford Univ. Press, 2008), 127-60
- Alastair Bellany, "The Murder of John Lambe: Crowd Violence, Court Scandal and Popular Politics in Early Seventeenth-Century England," *Past & Present* 200 (2008): 37-76

- Alastair Bellany, *The Politics of Court Scandal in Early Modern England : News Culture and the Overbury Affair, 1603-1660*, (Cambridge: Cambridge Univ. Press, 2002)
- Linda Levy Peck, *Court Patronage and Corruption in Early Stuart England*, (London: Routledge, 1990)

- Rachel Weil, "Sometimes a Scepter is Only a Scepter: Pornography and Politics in Restoration England," in Lynn Hunt, ed., *The Invention of Pornography : Obscenity and the Origins of Modernity, 1500-1800*, (New York: Zone Books, 1996), 125-56.

- Julia Marciari Alexander and Catherine Macleod, eds., *Politics, Transgression, and Representation at the Court of Charles II*, (New Haven: Yale Univ. Press, 2007)
- Julia Marciari Alexander and Catherine Macleod, eds., *Painted Ladies : Women at the Court of Charles II*, (London: National Portrait Gallery, 2001)
- Alan Marshall, *The Age of Faction : Court Politics, 1660-1702*, (Manchester: Manchester Univ. Press, 1999)
- Nancy Klein Maguire, "The Duchess of Portsmouth: English royal consort and French politician, 1670-85," in Malcolm Smuts, ed., *The Stuart Court and Europe : Essays in Politics and Political Culture*, (Cambridge: Cambridge University Press, 1996), 247-73.

- David Onnekink, " 'Mynheer Benting now rules over us': The First Earl of Portland and the Re-emergence of the English Favourite 1689-99," *English Historical Review* 121:492 (2006) 693-713
- Hannah Smith and Stephen Taylor, "Hephaestion and Alexander: Lord Hervey, Frederick, Prince of Wales, and the Royal Favourite in England in the 1730s," *English Historical Review* 124:507 (2009) 283-312

7. Revolution and Celebrity [19 October]

- CASE STUDY: Andrew Sharp, "John Lilburne," (1615?–1657) in the *ODNB*: http://www.oxforddnb.com/view/article/16654
- Jason Peacey, "The Hunting of the Leveller: The Sophistication of Parliamentarian Propaganda, 1647-53," *Historical Research* 78:199 (2005) 15-42

- Nigel Smith, *Literature and Revolution in England, 1640-1660*, (New Haven: Yale Univ. Press, 1994), ch. 4 on the Levellers, 130-53

- Ann Hughes, "Gender and Politics in Leveller Literature," in Susan D. Amussen and Mark A. Kishlansky, eds., *Political Culture and Cultural Politics in Early Modern England: Essays Presented to David Underdown*, (1995)

- Susan Wiseman, "Martyrdom in a Merchant World : Law and Martyrdom in the Restoration Memoirs of Elizabeth Jekyll and Mary Love," in Erica Sheen and Lorna Hutson, eds., *Literature, Politics and Law in Renaissance England*, (Basingstoke: Palgrave Macmillan, 2005), 209-35

- Kevin Sharpe, *Image Wars : Promoting Kings and Commonwealths in England, 1603-1660*, (New Haven: Yale Univ. Press, 2010), 277-384, on the civil wars

- Blair Worden, *Roundhead Reputations: The English Civil Wars and the Passions of Posterity*, (London: Penguin, 2001), 1-121, on Edmund Ludlow; 316-38, on the Levellers
- Blair Worden, "The Levellers in History and Memory, c.1660-1960," in Michael Mendle, ed., *The Putney Debates of 1647 : The army, the levellers and the English state*, (Cambridge: Cambridge Univ. Press: 2001), 256-82

- Helen Pierce, *Unseemly Pictures: Graphic Satire and Politics in Early Modern England*, (New Haven: Yale Univ. Press, 2008)

8. **Regicide and Celebrity [26 October]**

* Clive Holmes, *Why Was Charles I Executed?* (London: Hambledon Continuum, 2006), 93-120; and see also Holmes's "The Trial and Execution of Charles I" *Historical Journal*, 53:2 (2010): 289–316

* Kevin Sharpe, " 'An Image Doting Rabble': The Failure of Republican Culture in Seventeenth-Century England," in *Refiguring Revolutions: Aesthetics and Politics from the English Revolution to the Romantic Revolution*, Sharpe and Steven Zwicker, eds., (Berkeley and Los Angeles: Univ. of Calif. Press, 1998), 25-56, 302-11; also in his *Re-Mapping Early Modern England*, (Cambridge: Cambridge Univ. Press, 2000)

- Thomas Corns, ed., *The Royal Image: Representations of Charles I*, (Cambridge: Cambridge Univ. Press, 1999), esp. the chapters by Joad Raymond ("Popular Representations of Charles I"); Martin Dzelzainis, ("Charles I and Tyranny"); David Loewenstein, "The King Among the Radicals"); and Kevin Sharpe ("Afterward")
- Helen Pierce, "Artful Ambivalence? Picturing Charles I During the Interregnum," in *Royalists and Royalism during the Interregnum*, (Manchester: Manchester Univ. Press, 2010), 67-87

- Jason Peacey, ed., *The Regicides and the Execution of Charles I*, (Basingstoke: Palgrave, 2001)

- Kevin Sharpe, *Image Wars : Promoting Kings and Commonwealths in England, 1603-1660*, (New Haven: Yale Univ. Press, 2010), 385-543, on the republic and protectorate

- Andrew Lacey, *The Cult of King Charles the Martyr*, (Woodbridge, Boydell Press, 2002)

- Laura Knoppers, *Constructing Cromwell: Ceremony, Portrait and Print, 1645-1661*, (Cambridge: Cambridge Univ. Press, 2000)

- Blair Worden, *Roundhead Reputations: The English Civil Wars and the Passions of Posterity*, (London: Penguin, 2001), 215-315, on Cromwell
- Blair Worden, *Literature and Politics in Cromwellian England*, (Oxford: Oxford Univ. Press, 2007), on Marvell, Milton, and Marchamont Nedham

9. Celebrity and the Public Sphere [2 November]

* T.C.W. Blanning, *The Culture of Power and the Power of Culture: Old Regime Europe 1660-1789*, (Oxford: Oxford Univ. Press, 2002), 1-25; 103-82

- John Brewer, *The Pleasures of the Imagination: English Culture in the Eighteenth Century*, (New York: Farar, Straus & Giroux, 1997), 1-122
- James Van Horn Melton, *The Rise of the Public in Enlightenment Europe*, (Cambridge: Cambridge Univ. Press, 2001)
- Bronwen Wilson and Paul Yachnin,, eds., *Making Publics in Early Modern Europe: People, Things, Forms of Knowledge*, (London: Routledge, 2009); see esp. the introduction

- Jürgen Habermas, *The Structural Transformation of the Public Sphere*, (Cambridge, Mass.: MIT Press, 1989), 1-88
- Jürgen Habermas, "The Public Sphere: An Encyclopedia Article," *New German Critique* 3 (1974): 49-55
- James Gordon Finlayson, *Habermas*: *A Very Short Introduction*, (Oxford, 2005)

- Michael McKeon, *The Secret History of Domesticity: Public, Private, And the Division of Knowledge*, (Baltimore: Johns Hopkins Univ. Press, 2006); see also the collected essays on the book in *History Compass* (2013)

- Eve Tavor Bannet, " 'Secret History': Or, Talebearing Inside and Outside the Secretorie," *Huntington Library Quarterly* , 68, Nos. 1-2 (March 2005): 375-396
- Rebecca Bullard, *The Politics of Disclosure, 1674-1725: Secret History Narratives*, (London: Pickering & Chatto, 2009)

- Peter Lake and Steve Pincus, "Rethinking the Public Sphere in Early Modern England," *Journal of British Studies* 45:2 (April 2006): 270-292
- Brian Cowan, "Geoffrey Holmes and the Public Sphere: Augustan Historiography from Post-Namierite to the Post-Habermasian," *Parliamentary History*, 28:1 (February 2009): 166-78

- Brian Cowan, *The Social Life of Coffee: The Emergence of the British Coffeehouse*, (Yale Univ. Press, 2005), 79-264
- Lawrence Klein, "Coffeehouse Civility, 1660-1714: An Aspect of Post-Courtly Culture in England," *Huntington Library Quarterly* 59:1 (1997): 30-51
- Brian Cowan, "Mr. Spectator and the Coffeehouse Public Sphere," *Eighteenth-Century Studies* 37:3 (2004): 345-366

- Joad Raymond, *The Invention of the Newspaper : English Newsbooks, 1641-1649*, (Oxford: Oxford Univ. Press, 1996)
- Joad Raymond, *Pamphlets and Pamphleteering in Early Modern Britain*, (Cambridge: Cambridge Univ. Press, 2003)

- CASE STUDY: Harold Love, "Sir Roger L'Estrange, (1616–1704)" in the *ODNB*: http://www.oxforddnb.com/view/article/16514
- Peter Hinds, *The Horrid Popish plot : Roger L'Estrange and the circulation of political discourse in late seventeenth-century London*, (Oxford: Oxford University Press, 2009)
- Helen Peirce, "The Devil's Bloodhound : Roger L'Estrange Caricatured," in Michael Hunter, ed., *Printed Images in Early Modern Britain : essays in interpretation*, (Farnham: Ashgate, 2010), 237-54
- Anne Duncan-Page and Beth Lynch, eds., *Roger L'Estrange and the Making of Restoration Culture*, (Aldershot: Ashgate, 2008)

10. Celebrity and Constitutional Monarchy [9 November]

* T.C.W. Blanning, *The Culture of Power and the Power of Culture: Old Regime Europe 1660-1789*, (Oxford: Oxford Univ. Press, 2002), 266-356

* Hannah Smith, "The Idea of a Protestant Monarchy in Britain 1714–1760," *Past & Present* 185 (2004): 91-118

* Linda Colley, "The Apotheosis of George III: Loyalty, Royalty and the British Nation, 1760-1820," *Past & Present* 102 (1984): 94-129

- CASE STUDY: W.A. Speck, "Henry Sacheverell, (*bap.* 1674, *d.* 1724)" in the *ODNB*: http://www.oxforddnb.com/view/article/24440
- Mark Knights, *The Devil in Disguise: Deception, Delusion, and Fanaticism in the Early English Enlightenment*, (Oxford: Oxford University Press, 2011)

- Mark Knights, "Possessing the Visual: The Materiality of Visual Print Culture in Later Stuart Britain," in James Daybell and Peter Hinds, eds., *Material Readings of Early Modern Culture: Texts and Social Practices, 1580-1730*, (Houndmills: Palgrave, 2010), 85-122

- Brian Cowan, "The Spin Doctor: Sacheverell's Trial Speech and Political Performance in the Divided Society," *Parliamentary History*, 31:1 (February 2012): 28-46
- Brian Cowan, ed., *The State Trial of Doctor Henry Sacheverell*, (Oxford: Wiley-Blackwell, 2012)

- Hannah Smith, *Georgian Monarchy : Politics and Culture, 1714-1760*, (Cambridge: Cambridge Univ. Press, 2008)

- Isaac Kramnick, *Bolingbroke and his Circle: The Politics of Nostalgia in the Age of Walpole*, (1968 reprint; Ithaca: Cornell Univ. Press, 1992)
- Eveline Cruickshanks and Howard Erskine-Hill, *The Atterbury Plot*, (Basingstoke: Palgrave, 2004)

- Paul Kléber Monod, *Jacobitism and the English People, 1688-1788*, (Cambridge, 1989)
- Murray Pittock, "Treacherous Objects : Towards a Theory of Jacobite Material Culture," *Journal for Eighteenth-Century Studies* 34:1 (2011) 39-63
- Laura Lunger Knoppers, "Reviving the Martyr King: Charles I as Jacobite Icon," in Thomas Corns, ed., *The Royal Image: Representations of Charles I*, (Cambridge: Cambridge Univ. Press, 1999), 263-87

- Kathleen Wilson, "Admiral Vernon and Popular Politics in Mid-Hanoverian Britain," *Past and Present* 121 (1988) or her *The Sense of the People: Politics, Culture and Imperialism in England, 1715-1785*, (Cambridge: Cambridge Univ. Press, 1995), chapters 1-3; or 6-8.

- Gerald Jordan and Nicholas Rogers, "Admirals as Heroes: Patriotism and Liberty in Hanoverian England," *Journal of British Studies* , 28:3 (July 1989): 201-224
- Stephen Moore, " 'A Nation of Harlequins'? Politics and Masculinity in Mid-Eighteenth-Century England," *Journal of British Studies* 49:3 (2010) 514-39

11. NACBS [16 November]

There will be no seminar this week; you should use this time to work on your research prospectus.

12. Celebrity and the Entertainment Industry [23 November]
Guest seminar with Prof. Fiona Ritchie, Dept. of English

* John Brewer, ' "The Most Polite Age and the Most Vicious": Attitudes Towards Culture as a Commodity, 1660-1800,' in Ann Bermingham and John Brewer, eds., *The Consumption of Culture 1600-1800: Image, Object, Text*, (London: Routledge, 1995), 341-61
* Robert Hume, "The Economics of Culture in London, 1660-1740" *Huntington Library Quarterly* 69:4 (2006) 487-533
* Lawrence Stone, "The Leisure Revolution in the Eighteenth Century: The Case of England" unpublished MS

- Joseph Roach, *It*, (Ann Arbor: Univ. of Michigan Press, 2007)

- John Brewer, *The Pleasures of the Imagination: English Culture in the Eighteenth Century*, (New York: Farar, Straus & Giroux, 1997), print, paint and performance; 126-423

- Peter Lake and Thomas Cogswell, "Buckingham Does the Globe: *Henry VIII* and the Politics of Popularity in the 1620s," *Shakespeare Quarterly* 60, no. 1 (Spring 2009): 253–78
- William J. Bulman, "Publicity and Popery on the Restoration Stage: Elkanah Settle's *The Empress of Morocco* in Context," *Journal of British Studies* 51:2 (April 2012): 308-339

- Paula Backsheider, *Spectacular Politics: Theatrical Power and Mass Culture in Early Modern England*, (Baltimore, 1993)
- Harold Love, "Who Were the Restoration Audience?" *Yearbook of English Studies* 10 (1980): 21-44

- Felicity Nussbaum, *Rival Queens: Actresses, Performance, and the Eighteenth-Century British Theater*, (Philadelphia: Univ. of Penn. Press, 2010)
- Laura Engel, *Fashioning Celebrity: Eighteenth-Century British Actresses and Strategies for Image Making*, (Columbus: Ohio State University Press, 2011)

- Mary Luckhurst and Jane Moody, eds., *Celebrity and British Theatre, 1660-2000*, (London: Palgrave, 2005); esp. articles by Roach, Moody, Thomson, and Nussbaum
- Gillian Russell, *Women, Sociability and Theatre in Georgian London*, (Cambridge: Cambridge University Press, 2007)

- CASE STUDY: Peter Thomson, "David Garrick, (1717–1779)" in the *ODNB*: http://www.oxforddnb.com/view/article/10408
- Heather McPherson, "Garrickomania: Art, Celebrity and the Imaging of Garrick": http://www.folger.edu/template.cfm?cid=1465

- Helen Berry, *The Castrato and His Wife*, (Oxford: Oxford University Press, 2011)
- John Brewer, *A Sentimental Murder: Love and Madness in the Eighteenth Century*, (London: Harper Collins, 2004)
- Matthew J. Kinservik, *Sex, Scandal, and Celebrity in Late Eighteenth-Century England*, (Basingstoke: Palgrave, 2007)

13. Conclusion & Research Paper Prospectus Reports [30 November]

Research paper prospectus is due in seminar.

This seminar will be devoted to oral presentations of your work thus far on your research paper. Along with your oral report, you should submit a version of your research prospectus. Your prospectus should include a short description (7-10 pages) of your research topic, why you think it is an important one, and how you intend to go about researching it in the Winter term.

This prospectus should be accompanied by an **annotated bibliography** of around 50 sources, both primary and secondary. Your annotations should briefly indicate the ways in which the work cited might be helpful to your research.

WINTER TERM

During the winter term, we will meet as a workshop to discuss the problems and potential of your research and to share drafts of your work in progress. For assistance in thinking about how to go about your research and writing it up, I would recommend the following guides:

Wayne Booth, Gregory Colomb and Joseph Williams, *The Craft of Research*, (Chicago, 1995).

Susan Rabiner and Alfred Fortunato, *Thinking Like Your Editor: How to Write Serious Nonfiction -- And Get It Published*, (NY, 2002).

Strunk and White, *The Elements of Style*, 3rd ed., (NY, 1979).

1. **Celebrity in the Age of Mass Reproduction** [11 January 2013]

Submit a Revised Version of Your Fall Term Prospectus in class

* Walter Benjamin, "The Work of Art in an Age of Mechanical Reproduction" (1935) From: Julian Scaff's translation; transcribed by Andy Blunden 1998; proofed and corrected Feb. 2005: www.marxists.org/reference/subject/philosophy/works/ge/benjamin.htm

- Martin Postle, ed., *Joshua Reynolds: The Creation of Celebrity*, (London: Tate, 2005), essays by Postle, Hallet, Clayton, and Tillyard, 17-69
- John Brewer, *The Pleasures of the Imagination: English Culture in the Eighteenth Century*, (New York: Farar, Straus & Giroux, 1997), on borrowing, copying and collecting, 427-89

- Antoine Lilti, "The Writing of Paranoia: Jean-Jacques Rousseau and the Paradoxes of Celebrity," *Representations* 103 (2008): 53–83

- CASE STUDY: Pat Rogers, "Samuel Johnson, (1709–1784)" in the *ODNB*: http://www.oxforddnb.com/view/article/14918
- Lawrence Lipking, *Samuel Johnson: The Life of an Author*, (Cambridge, Mass.: Harvard University Press, 1998)

- Tom Mole, ed., *Romanticism and Celebrity Culture 1750-1850*, (Cambridge: Cambridge Univ. Press, 2009); first three chapters by Mole; Goldsmith; and Higgins, 1-59
- Edward Berenson and Eva Giloi, eds., *Constructing Charisma: Celebrity, Fame, and Power in Nineteenth-Century Europe*, (New York: Berghan Books, 2010); esp. the introduction, 1-17; and Leo Braudy, "Secular Anointings: Fame, Celebrity and Charisma in the First Century of Mass Culture," 165-82

- Adrian Johns, *The Nature of the Book: Print and Knowledge in the Making*, (Chicago, 1998), esp. chs. 1-2, 1-186
- *American Historical Review* Forum: Elizabeth Eisenstein and Adrian Johns, "How Revolutionary Was the Print Revolution?" *AHR* 107:1 (Feb. 2002)

- Brean Hammond, *Professional Imaginative Writing in England 1670-1740: 'Hackney for Bread'*, (Oxford, 1997)
- William Warner, *Licensing Entertainment: The Elevation of Novel Reading in Britain, 1684-1750*, (Berkeley: University of California Press, 1998)
- Paula McDowell, *The Women of Grub Street: Press, Politics and Gender in the London Literary Marketplace 1678-1730*, (Oxford, 1998)
- Mark Rose, *Authors and Owners: The Invention of Copyright*, (Cambridge, Mass., 1995)
- Tom Mole, *Byron's Romantic Celebrity: Industrial Culture and the Hermeneutic of Intimacy*, (Palgrave: 2007)

2. **Presentation #1** [18 January]

From this week on, we will meet to discuss one research paper project in detail. Each person member of the seminar will be responsible for preparing a discussion centred around her/his research in progress. You may ask the other members of the seminar to read a short primary source or an article (be sure to consult with Prof. Cowan first, to ensure that the material can be made accessible to everyone) or you may simply choose to pose questions to the group related to issues you are dealing with in your own research in progress.

The presentation schedule will be assigned randomly by Prof. Cowan, or you may volunteer for a particular date. If there is a compelling reason why you cannot present on a certain date, it may be possible to change dates with someone else, but only if that person also agrees.

Don't expect to have all the answers to your research at hand by this stage: think of your presentation as an opportunity to get detailed feedback from the rest of the seminar as to how to go about solving interpretative and/or practical problems you have encountered so far.

Do expect to speak for about 15-30 minutes at the beginning of the session to introduce your topic to the group. You should be able to answer these questions:

1) What is the historical problem your paper seeks to address and solve?
2) What sources will you use to answer your historical problem?
3) What is the existing historical literature (the historiography) that exists on this problem or topic? If there isn't any, then explain why not. If there is a lot, explain how your approach may relate to the existing historiography. Do you agree with it, or do you intend to challenge it?

3. **Presentation # 2** [25 January]

4. **Presentation # 3** [1 February]

5. **Presentation # 4** [8 February]

6. **Presentation # 5** [15 February]

7. **Presentation # 6** [22 February]

8. **Presentation # 7** [1 March]

9. **READING WEEK**

10. **Draft Workshop** [15 March]

First Drafts Due in class for discussion and submission. Everyone must submit a rough draft of the research paper. It should be written in complete sentences but it need not be fully referenced or footnoted, although you will save yourself a lot of trouble later in the term if you do include your references now. The seminar will be devoted to discussing your research papers.

We will pair up and share drafts with each other: you should give a copy of your paper to your partner by Monday, 10 March, in order to allow her/him to read it, think about it and be prepared to comment upon it by the time we meet as a group.

Bring your rough drafts to the seminar and be prepared to present your thoughts and conclusions on your partner's paper to the rest of the class. Your presentation should be about ten minutes.

11. **Presentation # 8** [22 March]

12. **Presentation # 9** [29 March]

13. **Second Draft Due** [5 April]

Second drafts are due in class for discussion and submission. At this point, you should have a paper draft that is close to complete. You should bring this paper into class for discussion by the group. Prof. Cowan will look over the paper and provide last minute suggestions for improvement before you submit your final draft in the following week.

14. **Conclusion** [12 April]

The final draft of your paper is due in class. There will be a group discussion of research accomplished during the year.

Tuesday, 16 April is the last day of classes for the McGill calendar. Papers cannot be accepted after this date.