

**DEPARTMENT OF ENGLISH**  
**2019 GRADUATE COURSE**  
**DESCRIPTIONS**

**ENG 510 – TECHNICAL COMMUNICATION**

**PROF. KRISTEN MOORE**

Thursdays, 12:30-3:10, Clemens 1032

Registration Numbers: (A) 23216 (B) 23217

Technical Communication has messy origins. It can be located <roughly> at the intersection of science and technology studies, writing and literacy studies, rhetoric and argumentation, and design and new media theory. As such, Technical Communication can be broadly conceived, practiced, and theorized. Where some would describe technical communication as the development of instructional documents, others might describe it as the research of contexts for non-academic writing. Still others might describe it as the discipline for scholars whose interests focus on discourse as it occurs within science and/or technology. I describe it as a field rooted in advocacy and the potential for change through iterative, inclusive design.

The trouble with technical communication, we'll find, is that it is both a practice and a field of study; it requires deep theoretical understanding of discourse, technology, and human interaction but it also requires frequent *doings*. Understanding and engaging with the basic principles of this field will require you to seek an approach that privileges praxis – rather than relegating yourself to just the practitioner or just the scholar. This class will ask you to tack in and out of readings and projects, to work in the field as an researchers with people and technologies—but to not lose sight of our theoretical and philosophical foundations.

This course has three aims: 1) to provide you with experience engaging with technical communication practice, including user experience, report/grant writing, and document design, and 2) to help you to you develop a sense of how your thinking and future scholarship might align with, extend from, and speak back to technical communication, in all its diverse sites and practices, and 3) to urge you to consider how your technical communication practices might redress inequities and injustices in the world.

These aims will require you to stretch and bend and try new things. They will require you to seek, engage, and witness new approaches to knowledge making—and you can expect that we'll humble ourselves to new knowledge, as offered by citizens, users, and one another.

**Course Goals:**

- Become familiar with the working language of technical communication as a profession, discipline, and practice.
- Identify primary themes that motivate research in the field of technical communication

- Hone academic and non-academic reading, writing, research and analysis skills
- Understand and deploy the following Tech Comm practices:
  - o Document Design
  - o Iterative Design
  - o User Experience Research
  - o Professional Report Writing
- Compose documents that privilege technical communication discursive practices
- Gain competency in one or more new design and research technologies

You will be required to complete two major projects tied to technical communication practices:

- A User Experience Research Project & Report
- An Iterative Document Design Project

Additionally, you will engage in weekly reflective writing tasks tied to your reading and technology practices.

Texts for this class are likely to include:

Johnson, R. J. (1998) *User-centered Technology: A rhetorical theory for computers and other mundane facts*. Albany: SUNY

Longo, B. (2000) *Spurious coin: A history of science, management, and technical writing*. Albany, NY: SUNY Press.

Tebeaux, E. & Dragga, S. (2015) *Essentials of technical communication*. 4<sup>th</sup> Edition. Oxford.

Sun, H. (2012) *Cross-cultural technology design: creating culture-sensitive technology for users*. Oxford: Oxford UP

## **ENGLISH 545: IRISH MODERNISM AND THE SOCIOLOGICAL IMAGINATION**

**PROF. DAMIEN KEANE**

Wednesdays, 3:30-6:10, Clemens 1032

Registration Numbers: (A) 23220 (B) 23221

In 1959, C. Wright Mills described the defining qualities of what he called the “sociological imagination” as the ability to “range from the most impersonal and remote transformations to the most intimate features of the human self,” as well as, and perhaps more decisively, the capacity to “see the relations between the two.” While he derived these qualities to a significant degree from the interpretive protocols of literary studies, one must nevertheless admit that literary studies have very often been negligent about fully working through problems of relation, in favor of the pre-given, the abstracted, or the short-circuited. This seminar will function as a survey of modern Irish writing, touching on both canonical and semi- or para-canonical figures, while also considering the institutional formations in which these figures and their works related to one another. In doing so, the seminar will additionally provide an entry-point to some of the more recent methodological questions, or “turns,” that have transformed the field of modernist studies. Underwriting the entire seminar will be a commitment to as much hands-on work with materials in Buffalo’s Poetry Collection as is feasible.

Primary works will be drawn from among those of: Samuel Beckett, Brendan Behan, Sam Hanna Bell, Elizabeth Bowen, Austin Clarke, Aiden Higgins, Mary Manning Howe, Denis Johnston, James Joyce, Patrick Kavanagh, Molly Keane, Thomas Kinsella, Mary Lavin, Louis MacNeice, John Montague, Richard Murphy, Flann O'Brien, Kate O'Brien, Sean O'Casey, Frank O'Connor, Seán O'Faoláin, Seán Ó Riada, James Plunkett, Blanaid Salkeld, W.R. Rodgers, Francis Stuart, Sheila Wingfield, and W.B. Yeats.

Critical readings will include works by: Theodor Adorno, Tony Bennett, Pierre Bourdieu, Tim Brennan, Pascale Casanova, Joe Cleary, Robert Darnton, Terry Eagleton, John Frow, Lisa Gitelman, Erving Goffman, John Guillory, Friedrich Kittler, Jim McGuigan, D.F. McKenzie, Franco Moretti, Mike Savage, Jonathan Sterne, Max Weber, and Raymond Williams.

Course requirements for all registered students will include active participation in seminar discussion and periodic written responses to the week's readings; and, for intensively registered students only, either a final research essay (twenty pages) or a conference-length paper plus a bibliographic essay. The expectations for the final project are realistic; as such, there will be no incompletes granted for the seminar. Lastly, it is *mandatory* that potential auditors contact me before the start of the semester.

#### **ENG 548 – GRADUATE FICTION WORKSHOP**

**PROF. CHRISTINA MILLETTI**

Tuesdays, 7:00-9:40, Clemens 436

Registration Number: 18820

This course interweaves the practice of crafting fiction with the study of select contemporary novels, short stories, and theories of fiction. As an integral part of this inquiry, students will be engaged in the English Department's writing communities, with a particular focus on the events in the Exhibit X Fiction Series and Poetics Plus Series, at which students will have the opportunity to meet and engage practicing writers from outside the university.

A workshop is made of a community of writers willing to take time and care with each other's works-in-progress. This seems obvious enough, but signals a level of commitment outside your own writing and toward multiple and challenging conceptions of fiction that may differ from your own. Our goal is to therefore offer acute, critical insights about the manuscripts we examine—their structure, plot (if they have plots), conceptual conceits, language, voice, character development and so on—keeping in mind the evolution of individual technique.

#### **ENG 550 – POETRY WORKSHOP**

**PROF. JUDITH GOLDMAN**

Thursdays, 6:30-9:10, Clemens 538

Registration Number: 21451

During the first half of the semester, this seminar will be anchored in provocative essays from a number of disciplines, as well as readings in contemporary innovative poetry and poetics; we will use these common texts to come together on shared discursive ground for rambunctious discussion of ideas and poetic approaches and forms. Students will have plenty of opportunity to discuss and workshop their writing based on these readings and to circulate their independent work. The second half of the semester will be geared towards students developing thesis projects/manuscripts.

This half of the course will be entirely student-centered and student-led, as students share project rationales and preliminary writing (past and present) related to these projects, as well as sources, writing exercises and strategies for dealing with selected topics and materials, etc. Assignments: students will be responsible for: 1. In the first half of the semester: assigned readings, weekly critical and creative posts; 2. In the second half of the semester: assignments related to project development, with presentation of their own and others' work; 3. A final project prospectus that includes a project plan, a 5pp related poetics statement, and 15pp of preliminary writing. Note: because this class will be so collaboration-oriented and "real time"-sensitive, students will need to be punctual in posting whatever materials they are responsible for and to come to class well-prepared. We will make sure the schedule is clear and feasible throughout the semester.

## **ENG 584 - POETICS**

**PROF. MYUNG MI KIM**

Thursdays, 3:30-6:10, Clemens 538

Registration Number: (A) 18821 (B) 18822

This course will examine a foundational but often under-theorized condition of 20<sup>th</sup> century and contemporary American poetry and poetics, namely, its translingual, interlingual, and transcultural predicament. How does this condition of mutability and linguistic heterogeneity inflect and exceed current discourses on diaspora and hybridity? We will discuss the rupture and displacement of monolingualism in what counts as "American Poetry." In our reflection of the stakes of transcultural and translingual poetics, we will interrogate the way the politics of language inflects legibility, regimentation, and practices of the nation. At the same time we will ask whether it is possible to redefine translatability from the perspective of what I call the "translative" and the "transl(i)tive" dimension of poetic practice. Transl(i)tive practice traverses and disarticulates the binaries of major/minor, dominant/peripheral, global/local; we will explore how this transitive and chiasmatic space operates both within and between poetry and thinking, and how it might extend the established parameters of American poetry and poetics.

Our readings may include: Gertrude Stein, selected essays and excerpts from *The Geographical History of America*; William Carlos Williams, *In the American Grain*, Louis Zukofsky, *Catullus, 80 Flowers*, and from *Bottom on Shakespeare*; Robert Duncan's late work with special attention to *Dante Etudes*; Spicer's *After Lorca and Language*; Theresa Hak Kyung Cha's *Dictee* along with her multimedia, installation, and film work; Nathaniel Mackey, from his two on-going series *Song of the Andoumboulou* and *Mu* as well his books of criticism, in particular, *Discrepant Engagement: Dissonance, Cross-Culturality, and Experimental Writing* and *Paracritical Hinge*; Kamau Brathwaite, with emphasis on *Conversations*; Susan Howe, across her books of poetry and criticism; Cecilia Vicuña, from across her multi-genre work; Tan Lin; Norma Cole, with attention to her body of translations from the French; Bhanu Khapil; Mei-mei Berssenbrugge; Will Alexander; Caroline Bergvall, from *Meddle English: New and Selected Texts* and *Drift*; Alfred Arteaga, *Chicano Poetics: Heterotexts and Hybridities*; Erin Moure; Don Mee Choi; Fred Moten, including his *In the Break: The Aesthetics of the Black Radical Tradition*, and others.

"AMARE SINASM"  
"A MERRY CAN ISM"  
"A MER IN CAN ISM"  
"A MARR CAN ISM"

Theresa Hak Kyung Cha  
"The Word (Le Mot)"

## ENG 602 – DIGITAL COMPOSING AND RHETORIC

**PROF. ALEX REID (areid@buffalo.edu)**

**On Line**

Registration Numbers: (A) 23223 (B) 23224

This course investigates the material-technological operation of digital media ecologies as they are studied across the fields of digital rhetoric, professional-technical communication, media studies, and the digital humanities as these fields engage with salient challenges. As such whether it is acts of deliberation in social media, attention grabbing strategies on a smartphone, or artificial intelligences negotiations in a marketplace, the focus on the material and technological seeks to understand the role of nonhumans as rhetorical actors. The investigation of these devices, networks, and applications then becomes a starting point for examining their operation in different communities, institutions, and workplaces.

We will take up the rhetorical and cultural-critical scholarly study of these technologies with a primary aim of discovering and/or inventing compositional practices to shape the rhetorical spaces in which we live. On the more unethical end of the spectrum are practices related to clickbait, “fake news,” and other viral media, but one might think about rhetorical-compositional practices that make media more usable, memorable, and persuasive for more ethical purposes. We will consider both communal and individual strategies for thriving in digital media ecologies as we recognize that we face rhetorical and compositional challenges as both author and audience (and as those distinctions blur in a world of user-generated content). We will also want to examine the hardware and software platforms. Taking the next step after the cultural-ideological critique of Apple, Facebook, Google and the like, how do smartphones, social media, and other nonhuman actors in our lives function? As they move through their inevitable process of planned obsolescence, how might we intervene in the developmental path they pursue? How might a scholarly digital-rhetorical engagement with that path lead to better results? (And how would we define “better”?)

As an online course, there will be a weekly online discussion of readings. Students will also be asked to produce four digital media responses to readings of their choosing during the semester, which will serve as opportunities to experiment with informal scholarly digital communication. Students will also complete a final digital project. Here students will have some latitude. Those who are taking the course as part of the advanced certificate in professional writing and digital communication might wish to do a project that examines the digital communication practices of

a specific profession or studies the communication strategies of a particular corporation or institution. Those taking the course as part of the English MA or PhD programs or other graduate programs might wish to pursue in greater detail some of the scholarly conversations raised in the course or apply one or more of the concepts from the course to another field of their own interest. Regardless, the final project will take a digital form including the use of multiple media formats. English students taking the course extensively will not be required to complete the final project.

No particular technical experience and no special technologies (aside from those one would generally need to take an online course) are required. Students will be able to complete the course with commonly and/or freely available software. Course readings will include authors such as Jussi Parikka, N. Katherine Hayles, Byron Hawk, Laurie Gries, Shannon Mattern, Adam Banks, Casey Boyle, and Lev Manovich. Please contact me if you have questions about technological requirements, readings, or any other aspect of the course.

**ENG 628 – On Black Humor: Race, Madness and American Literature  
in the 1950s and 1960s**

**PROF. WILLIAM SOLOMON**

Tuesdays, 3:30-6:10, Clemens 1032

Registration Numbers: (A) 23901 (B) 23902

This seminar will provide students with the opportunity to examine individual and collective acts of identity formation in the historical context of the postwar emergence of the counterculture in the US. The period may be mapped in terms of four overlapping literary phenomena: the Beats, Black Humor, New Journalism, and Confessional Poetry. In all of these, writers both engaged in and reflected critically upon the process whereby non-normative selves are constructed in (Imaginary) relation to marginalized others. The White Negro (Norman Mailer) and the White Indian (Gary Snyder) appear from this perspective to be symptomatic manifestations of widespread fascinations with either “blackness” or ostensibly Native American modes of existence as the keys to establishing a satisfyingly alternative style of being in the world. The focal point of our inquiry will be the treatment of this topic by ethically-inclined prose artists (the black humorists) whose work may be defined on the level of affect (or aesthetic genres) as a curious combination of horrific and humorous features, of anxiety-inducing and amusing elements, of the traumatic and the comic. Such writers include well-known figures like Joseph Heller, Kurt Vonnegut, Hunter S. Thompson, John Barth, Thomas Pynchon, Grace Paley, Ken Kesey, Joan Didion, John Rechy, Paul Bowles, and Chester Himes as well as more obscure authors such as James Purdy, Terry Southern, Richard Farina and William Eastlake. Notably, the period was also one in which institutionalized forms of psychiatric and psychoanalytic practice were taken as primary targets of novelistic scrutiny--as they were in the same era in French philosophy (Michel Foucault’s *History of Madness* [1961] and Gilles Deleuze and Felix Guattari’s *Anti-Oedipus: Capitalism and Schizophrenia* [1972] bracket the period in question). Measuring the complementarity of these two historically adjacent undertakings will be another aspect of our investigation. Other theoretical touchstones will include Jacques Lacan’s model of

the mirror stage, Eric Lott's work on blackface minstrelsy, and Pierre Klossowski's concept of "multiple alterity" or "incessant metamorphosis" (as unfolded in *Nietzsche and the Vicious Circle* [1969]). We will also attend at the outset to the genealogical origins of black humor in French surrealism (Andre Breton) and Louis-Ferdinand Celine's scabrous, Depression-era autobiographical fictions.

**ENG 645 – STUDIES IN THE NOVEL  
COSMOPOLITANISM AND THE GLOBAL NOVEL**

**PROF. JOSEPH CONTE**

Mondays, 12:30-3:10, Clemens 1032

Registration Numbers: (A) 21454 (B) 21455

In an epoch of global economic interdependency, there has been a concomitant globalization of culture. On the one hand, the homogenization of culture through the dispersal of consumer goods and the saturation of mass media destroys the indigenous and authentic artifact. Native languages and religious practices, ethnic foods, handicraft arts and clothing, traditional music and entertainment face slow extinction. On the other hand, the transnational culture that arises may provide positive attributes through crosspollination or eclecticism that more readily acquaints one culture with the unique differences of another, sometimes leading to creative appropriation, pluralism, tolerance, and exposure to alternative systems of belief.

Cosmopolitanism has its origin in the assertion by Diogenes Laërtius, "I am a citizen of the world," that he is *kosmou politês*, meaning that he did not identify with his local origin or caste but rather defined himself in terms of universalism and compassion for the other. But such a cosmopolitanism defined as *katholikos* (catholic, "universal") has not been sufficiently extended in modernity to non-Western cultures. Gilles Deleuze and Félix Guattari have proposed a transversalism that resists both the hegemony and homogeneity of late-capitalist globalization by highlighting incommensurable cultural differences and exposure to alternative *idioms*.

Transversal cosmopolitans not only agree to shared values with others but submit to a "shared deterritorialization" in which they



are as much operated upon by transversalism, altered in their conception of origin, participant in a line of becoming, mobile in state and cultural identity, as they are operating in a transversal exchange with the other.

Transversals are oblique, "double captures" with the potential for change that affects both elements in a correspondence. The global novel is one such expression of transversal politics, not in an

effort to arrive dialectically at mutual reassurances but as narratives that expose and foreground the *différend* which resists translation into a single global idiom.

Global novels transcend the traditional borders of national literatures, native languages, colonialism, racial and ethnic divides, and religion. These fictions both represent and critique the technological consumerism, transnational politics, and cultural conflicts of migration that have come to dominate globalism. Its authors—and sometimes their texts—are bi- or multilingual, even as the world Anglophone novel trades in an English language that has become the *lingua franca* of an increasingly cosmopolitan citizenry. We will ask whether the global novel can be “ours” in the same manner as a national literature or in the form of shared humanitarian values—like the “white helmet” volunteers of the Syrian crisis—of liberality, human rights, and a progressive, social democracy, or whether such novels are merely another item on the checkout receipt of the marketplace of popular ideas and entertainment.

Works for extended discussion *may* include: Chimamanda Ngozi Adichie, *Americanah* (2013); Roberto Bolaño, *The Savage Detectives* (2007); Kiran Desai, *The Inheritance of Loss* (2006); Dave Eggers, *A Hologram for the King* (2013) or *What Is the What: The Autobiography of Valentino Achak Deng* (2006); Elena Ferrante, *My Brilliant Friend* (2012); Ha Jin, *Nanjing Requiem* (2012); Mohsin Hamid, *How to Get Filthy Rich in Rising Asia* (2013) or *Exit West* (2017); Adam Kirsch, *Writing the World in the 21<sup>st</sup> Century* (2016); Colum McCann, *TransAtlantic* (2014); Christian Moraru, *Cosmodernism: American Narrative, Late Globalization, and the New Cultural Imaginary* (2011); Haruki Murakami, *Kafka on the Shore* (2006); Azar Nafisi, *Reading Lolita in Tehran* (2003); Martha C. Nussbaum, *For Love of Country?* (2002); Orhan Pamuk, *Istanbul: Memories and the City* (2003); W. G. Sebald, *The Emigrants* (1992); Mariano Siskind, *Cosmopolitan Desires: Global Modernity and World Literature in Latin America* (2014); Zadie Smith, *White Teeth* (2000) or *NW* (2013). Other literary and critical readings will be available through UB Learns or on graduate course reserve.

Course requirements will include a twenty-minute seminar presentation by all enrolled students and a twenty-page research paper from those students registered intensively.

## **ENG 649 – Class Struggle and Afro-American Literature before 1900**

**PROF. JAMES HOLSTUN**

Wednesdays, 12:30-3:10, Clemens 1032

Registration Numbers: (A) 23225 (B) 23226

In *Black Reconstruction in America*, W. E. B. Du Bois provocatively describes the black effort in the Civil War as A “General Strike.” In this class, we’ll expand that insight historically and focus on black literature and liberation struggles before 1900 under the heading of labor, class, economy, and collective action.

What’s the relation between Euro-marxist categories and Afro-American ones? Can we think of slave labor as proletarian capitalist labor? What’s the relation between “productive labor” in the fields and domestic and sex work in the house? Is Martin Delany, like John Milton, a radical bourgeois revolutionary—is that a sneer, or an honorific? Is the canceled black smallholder



utopia of Reconstruction on the way to capitalism, or an model for socialism? We'll read Kevin Anderson on Marx and Engels' Civil War journalism, excerpts from T. Thomas Fortune's theorization of black socialism in *Black and White* (1884), from Du Bois in *Black Reconstruction* (1935), and from Edward D. Baptist, *The Half Has Never Been Told* (2016) on the nationwide political economy of slavery and abolition.

Not *despite* that emphasis, or mechanically *in addition to* it, but precisely *because* of it, we'll be talking about race; the gendering of black labor, including domestic labor and sex work; the cooperative clash of religion and Enlightenment; the relation between literary narrative and history; and the collective pressures and possibilities exerted by genre. Along with this topical approach, this course will constitute a survey of earlier Afro-American literature.

We'll begin with Ted Allen on Bacon's Rebellion (white apprentices and black slaves against the Virginia ruling class—and Natives) and with Peter Linebaugh, Marcus Rediker, and Jill Lepore on the New York Conspiracy (black slaves and poor Irish against the NYC ruling class). We'll read two black Atlantic/radical Enlightenment classics: Phillis Wheatley's still under-read radical *Poems* (1773) and Olaudah Equiano's *Interesting Narrative* (1789).

We'll read David Walker's sensational and apocalyptic *Appeal to the Coloured Citizens of the World* (1829), and Henry Highland Garnet's "Call to Rebellion" in an 1843 Buffalo "colored convention" (we'll talk about the collective-associational dimensions of those). We'll read several narratives about slave rebellions, which were always pretty much unsuccessful, and always repeated: Thomas Gray's *The Confessions of Nat Turner* (1831) and some related documents; Martin Delany's Afrofuturist *Blake*, about a hemispheric slave revolt, in Jerome McGann's superb new edition; and two accounts of shipboard revolt, one by Frederick Douglass (*The Heroic Slave*, 1852, in the new Harvard UP casebook), the other by white token Herman Melville (*Benito Cereno*, 1855). Criticism here by Eugene Genovese, Herbert Aptheker, and Greg Grandin's recent history of Melville's prototype. For a postwar variant, we'll read Ida B. Wells on the political economy of lynching (criticism here by Carrie Bramen), and Wells's astonishing journalistic narrative, *Mob Rule in New Orleans*, about the last days of Robert Charles, a righteous 1890s desperado.

We'll two classic Southern slave narratives: Harriet Jacobs on sex work, domestic space, and captivity (*Incidents in the Life of a Slave Girl*, 1861) and William Wells Brown's *Narrative* (1847); and two Northern narratives about slavery, free blacks, and domestic labor: Harriet E. Wilson on free blacks amid Northern capitalism in *Our Nig: Sketches from the Life of a Free Black* (1859), and Sojourner Truth's account of New York slavery, evangelism, and public self-fashioning in *Narrative* (1850), her published scrapbook, *The Book of Life* (1884), and some recorded speeches. We'll also read some black plebeian accounts of the Civil War itself, including soldiers' narratives, in *Freedom's Journey: African American Voices of the Civil War*.

We'll read William Wells Brown's ground-breaking *Clotel* (1853) in the edition by Robert Levine; poetry and fictional and non-fictional prose by Frances Harper, including *Iola Leroy* (1892); and to conclude the semester, *The Marrow of Tradition* (1901): Charles Chesnut's historical novel about a white riot in Wilmington, NC.

All students will write weekly response essays (an hour's work or so). Students taking the class extensively will also write a 6000-word research essay. The reading will be significant but not ridiculous: what you have here is hyperventilated equinoctial expansiveness. In the sober light of the solstice, I will winnow this down to something reasonable for an actual, fourteen-week semester. Write me in December at [jamesholstun@hotmail.com](mailto:jamesholstun@hotmail.com) and I'll send you a revised description and links to cheaper used copies of our course texts. (The University Bookstore chronically under-orders.)

I'm tentatively planning this as the first part of a two-seminar sequence, "The Black and the Red," with a second, twentieth-century seminar culminating in Assata Shakur's *Assata: An Autobiography*, and in Chokwe Lumumba's radical socialist Jackson MS.

## **ENG 689 – BLAKE: "THE DIVINE BODY"**

### **"THE DIVINE BODY": IMAGINATION, RELIGION, EROS & WAR**

**PROF. DIANE CHRISTIAN**

Wednesdays 3:00-6:10, Clemens 610

Registration Numbers: (A) 23955 (B) 23956

William Blake attacked the Enlightenment worship of Reason and cited Imagination as the superior faculty ("What is now proved was once, only imagined"). He analyzed reason as the accusatory moral faculty posed against the artistic/religious incorporative power of imagination ("If Morality was Christianity Socrates was the Saviour"). He interrogated and reshaped the Christian sense of the erotic ("Men are admitted into Heaven not because they have curbed or govern'd their Passions or have no Passions, but because they have Cultivated their Understandings"). He literally rewrote Milton in his epic *Milton*, bringing him back into time to correct his errors and reform his righteousness. Blake's struggle with Milton was not a narcissistic 'agony of influence' but a reformation of the truth of religious imagination. He understood imperialism and remarked that "Shakespeare & Milton were both curbed by the general malady & infection from the silly Greek & Latin slaves of the Sword."

Blake also anticipated radical insights of Feuerbach ("Thus men forgot that All deities reside in the human breast"), Marx ("The voice of slaves beneath the sun, and children bought with money"), Freud (Blake illustrated the Oedipus complex in *The Book of Urizen*) and feminism ("Against the Patriarchal pomp and cruelty labouring incessant"). His is the most powerful analysis of religion, art, morality, war, emotion and gender in English poetry. To express it he created his own mythology—which combined and thought with all the wisdom he knew—notably the Bible, artists and poets, and Plato, Bacon, Newton, and Locke.

This course will consider all his work, poetic and graphic, with emphasis on the body as the focusing structural metaphor and on Blake's Christian revision of the erotic.

