

AUTHORSHIP STUDIES AND ROMANTICISM

ALEX CIOROGAR¹

ABSTRACT. *Authorship Studies and Romanticism.* In recent debates about Romantic authorship, scholars seem to be dived on the question of creative subjectivity. As the death and return of the author conundrum rightfully demonstrates, theoretical discussions circle around the problem of authoriality. Indeed, literary studies are in desperate need of a new research methodology. In this paper, I will argue that, by adopting a new ecology of authorial ascension, the academic community will not only be able to decisively abandon 20th-century vocabularies (postmodern, poststructuralist, or postcolonial), but it will also gain insights into the workings of Romantic-period definitions of geniality.

Keywords: *authorship, Romanticism, the ascension of the author, the ecology of knowledge*

REZUMAT. *Teorii auctoriale și romantismul.* În dezbaterile dintre cele mai recente, teoria auctorialității romantice - și, prin extensie, problema subiectivității creatoare - pare să polemizeze câmpul academic în cel puțin două tabere. Mai mult, așa zice că ipoteza „morții și întoarcerii autorului” demonstrează, fără dram de îndoială, faptul că discuțiile teoretice sunt mereu purtate în jurul problemei autorității/auctorialității. Tocmai în acest sens, e limpede că, într-o epocă a globalizării digitale, studiile literare au nevoie de o nouă metodologie (una care să depășească stadiul cercetărilor produse în ultimul deceniu al veacului trecut). În această lucrare, voi susține, așadar, faptul că, adoptând o nouă ecologie a înălțării auctoriale, comunitatea academică va reuși nu doar să abandoneze, în mod definitiv, terminologia din cea de-a doua jumătate a secolului XX (postmodernă, poststructuralistă și/sau postcolonială), ci, mai mult, că va obține noi rezultate în ceea ce privește definiția genialității romantice.

Cuvinte cheie: *auctorialitate, romantism, înălțarea autorului, ecologia cunoașterii*

¹ Alex CIOROGAR is a Teaching Assistant with the English Department in Cluj-Napoca (Faculty of Letters, Babeș-Bolyai University, Romania), e-mail: alex.ciorogar@lett.ubbcluj.ro.

Holding its own as one of the most important discourses in the history of world literature², Romanticism occupies a central position within today's theoretical debates, inciting, as it does, numerous polemics, such as those concerning the nature of geniality or the surprisingly resilient poetics of expressivity. However, it's undoubtedly fair to say that, until quite recently, theories about Romanticism have revolved around two paradoxical instances which are only now brought to full significance (impersonality vs transcendence). In the face of continuously rising posthuman philosophies (undermining the very notion of human subjectivity³), scholars also need to redefine authoriality itself.

Thus, in contemporary considerations of Romantic authoriality, a controversial issue has been the relevance of individuality. On the one hand, some argue that creativity represents the cornerstone of authorial subjectivity. From this perspective, the writer is supposed to simply squeeze out his or her marvellous interiority⁴. On the other hand, however, others argue that originality is truly dependent on what we generally refer to as an impersonal sort of inspiration. In the words of Andrew Bennett, one of this view's main proponents, "what is expressed, according to the Romantic-expressive theory of authorship, is the author, but it is also beyond the author"⁵. According to this perspective, Romantic authorship theories foreshadow modern or poststructuralist conceptions of the notion. In sum, then, the question is whether authorship relies on imagination and geniality, on the one hand, or craft and impersonality, on the other.

My view, however, is that scholars should readily adopt a new methodology with which to handle authorial phenomena⁶. Though I concede that Romantic definitions of authoriality prefigured modern understandings of the concept, I will nonetheless try to show that the death of the author theme is in itself symptomatic of the problematic situation in which we find ourselves in today. The vivacious debates characterizing the last 30 years or so of Romantic studies are indicative not only of a new understanding of authoriality but of the evolution of literary theory itself. Although some might object to the fact that not all research practices should involve a discussion of authorial issues, I would reply by reminding them that the birth of literary

² David Damrosch, *What is World Literature?* Princeton University Press, 2003.

³ See Janneke Adema, "Towards Posthumanist Forms of Authorship?", in Janneke Adema, *Knowledge Beyond The Book? Performing the Scholarly Monograph in Contemporary Digital Culture*, <http://www.openreflections.org/>

⁴ See Donald Wellman, *Expressivity in Modern Poetry*, Rowman & Littlefield, 2019.

⁵ Andrew Bennett, "Expressivity: The Romantic Theory of Authorship" in Patricia Waugh (ed.), *Literary Theory and Criticism. An Oxford Guide*, Oxford University Press, 2006, p. 57.

⁶ I am referring, more precisely, to the so-called Ecology of Knowledge: see Atsushi Akera, "Constructing a Representation for an Ecology of Knowledge: Methodological Advances in the Integration of Knowledge and its Various Contexts", in *Social Studies of Science*, vol. 37, nr. 3, June 2007, pp. 413-441.

theory itself was predicated on nothing but the death of the author⁷. This is no trivial matter since continuous discussions of authorial disappearance have simply backed up academic conversations in the dusty corner of meaningless deconstruction.

Seán Burke, for instance, argues that the theory of authorial disappearance emphasized the extent to which cultural history is bound up with conceptions of what it meant to be a creative subject. More specifically, he dialectically shows how authorship reasserts itself in the act of eliminating authoriality. As Burke himself puts it, “the putative emptying-out of the authorial subject has been caught up in an asymptotic cycle of resistance to the transcendental presuppositions which it sought to erase”⁸. Although some scholars believe that literary studies can truly benefit from contemporary forms of conceptualising impersonality, Burke insists, however, that the sweeping absence of authoriality has had various precedents in the history of literary studies. In sum, then, his view is that there is no real distinction between, say, the Medieval view of authorship and its poststructuralist rendition.

In my opinion, however, the argument is supposed to look onwards as opposed to rearwards. For instance, instead of coming up with Foucauldian investigations concerning the history of authorship, one should, I believe, think more thoroughly about how to further develop the field of authorial studies. In addition, I will also maintain that scholars should investigate the contemporary workings of authorship *per se*. Some might object, of course, on the grounds of plain disinterestedness. They only want to look into just one single historical variation of the author-function. Yet I would respond by saying that the implementation of a new research methodology could spur multiple advantages. To name just one of the more obvious benefits, I would assert that, by avoiding historicising points of view, scholars will finally be able to avoid the pitfalls of traditional reasoning. Thus, through the circumvention of reductionist gestures, scholars will have had the possibility to stop denying the specificity of historical differences. Overall, then, I believe that we need to acknowledge that we are currently living through a fifth and final stage in the history of modern authorship - the ascension of the author.

Burke again:

“given then that anti-authorial theory neither develops significantly upon the ancient conception of authorship nor returns discourse to the public sphere, I would suggest that the crucial historical change in conceptions of authorship did not occur in the theoretical upheaval of

⁷ Roland Barthes, “The Death of the Author”, in *Aspen*, no. 5-6, 1967.

⁸ Seán Burke, *Authorship: From Plato to the Postmodern. A Reader*, Edinburgh University Press, 2006, p. xvi.

the last thirty years but with the romantic revolution and the eighteenth-century philosophical and aesthetic discourses upon which it drew. I would also suggest that it is to the very romantic tradition against which theory aligns itself that the Death of the Author belongs, even if it should do so inadvertently, as its final term”⁹.

While I do agree with the idea that the death of the author represents just one stage in the history of modern authorship, I would nevertheless like to emphasize the fact that the ascension of authorship is better suited to describe writing practices today. More precisely, I would point out the fact that authorial ascension lies beyond what academics call the return of the author¹⁰. If Alain Viala described the birth of the modern author¹¹, Paul Bénichou dealt with its sacralization¹². Roland Barthes and Michel Foucault¹³ were obviously responsible for its death, as was Burke and Eugen Simion for its return¹⁴.

Since then, however, several other researchers have also suggested that creativity, imagination, inspiration, transcendence, impersonality, and subjectivity are somewhat coexistent within the Romantic definition of the author. There is, then, a built-in tension between impersonality, on the one hand, and subjectivity, on the other, which is, moreover, historically adjustable. In his work, for example, Andrew Bennett offered harsh critiques of poststructuralist and anti-expressivist notions of the author. Many theorists assume that authorship is non-contradictory. Consequently, one other implication of Bennett’s treatment of authorship is that contemporary criticism and theory overlook the intricacies of literary authorship. Although he does not say so directly, Bennett assumes that twentieth-century theory and philosophy have essentially misinterpreted the ideas of confession and composition¹⁵.

When it comes to the topic of authorship, most of us will readily agree that the expressive definition of the term is, as Bennett himself puts it, “more complex, more divided and unstable than Barthes’s attack on it might

⁹ *Ibid.*, p. xix.

¹⁰ Seán Burke, *The Death and Return of the Author. Criticism and Subjectivity in Barthes, Foucault and Derrida*, Edinburgh University Press, 2008.

¹¹ Alain Viala, *Naissance de l'écrivain. Sociologie de la littérature à l'âge classique*, Les Éditions de Minuit, 1985.

¹² Paul Bénichou, *Le Sacre de l'écrivain (1750-1830). Essai sur l'avènement d'un pouvoir spirituel laïque dans la France moderne*, Gallimard, 1996.

¹³ Michel Foucault, “What is an Author?”, in *Language, Counter-Memory Practice: Selected Essays and Interviews*, ed. by Donald Bouchard, trans. by Donald Bouchard and Sherry Simon, Cornell University Press, 1977.

¹⁴ Eugen Simion, *The Return of the Author*, trans. by James W. Newcomb and Lidia Vianu, Northwestern University Press, 1996)

¹⁵ Andrew Bennett, *op. cit.*, pp. 49-57.

suggest”¹⁶. Where the argument usually ends, however, is on the question of geniality¹⁷. Whereas some are convinced that Romantic definitions of authoriality question the idea of individual subjectivity (and, thus, thoroughly anticipating the death of the author theory), others maintain that a return of the author is exactly what we need (the psychological author, the biographical author, the empirical author, you name it)¹⁸. In conclusion, then, it should be noted that defenders of Romantic authoriality can’t have it both ways. Their self-deconstructing assertion that creative subjectivity was born against itself, as it were, is contradicted by their claims that there is no such thing as evolution when it comes to authorship phenomena: “the importance and influence of Barthes’s essay may be seen as an indicator of the importance of the Romantic-expressive theory of authorship in contemporary criticism and theory [...] Barthes’s essay offers profound insight into the fundamental values that Romanticism both avows and contests, values that are still avowed and still contested in contemporary criticism and theory”¹⁹.

In his turn, Burke also advocates a return of/to the author. In fact, he celebrates our inability to go back to a naive understanding of biographical positivism. The theorist thus maintains that the return of the author implies a return to ontology. Burke complains about how scholars completely misrepresented the consequences of hermeneutical suspicion. He complicates matters even further when he writes, “that so many of the problems that bedevil the author-debate arise from the failure to realise that the notion of the author has been falsely analogised with the transcendent/impersonal subject”²⁰. Burke is basically showing that the only way in which one can truly deconstruct the idea of the author is by rethinking authorship from an ethical point of view, as an embodied, situated practice of personal engagement.

The essence of Mark Canuel’s argument, on the other hand, is that each new mode of academic literary theorizing placed Romantic writing at its core. In making this comment, Canuel urges us to rethink Romantic authorship through the lens of yet another research methodology or epistemological perspective. However, his claim that recent criticism is rather heterogeneous rests upon the questionable assumption that we still need just one dominant theoretical trend. Canuel is mistaken simply because he overlooks some of the most salient advances in the sociology of knowledge. I consequently disagree with his view

¹⁶ *Ibid.*, p. 52.

¹⁷ See Christine Haynes, “Reassessing Genius in Studies of Authorship. The State of the Discipline”, in *Book History*, vol. 8, 2005, pp. 287-320.

¹⁸ Dominic Rainsford, *Authorship, Ethics and the Reader*, Springer, 1997.

¹⁹ Andrew Bennett, *op. cit.*, p. 57.

²⁰ Seán Burke, *Authorship*, p. xxvi.

that “we are in an adequate position to assess a prominent trend”²¹ in recent criticism, because, as new explorations have shown, multitudes no longer need to be fashioned on hierarchical models²². By focusing on trends and chronological determinism, Canuel overlooks the larger issue of authorial complexity.

The editor is, however, right about so-called “presentism” because, even though he may not be aware, recent publications have transformed the institution of literary studies so much so that writing about the current crisis of criticism and theory has become a genre in and of itself²³. Canuel’s ideas about post-historicist investigations are extremely useful because they underline how the literary study of past events is supposed to unswervingly communicate with our present-day existence. Consequently, he sheds light on the difficult problem of connecting the analysis of previous fictional occurrences to current socio-political dilemmas. I also agree with Canuel when he declares that “most recent critics collectively convey the sense that the present is necessarily fragmented”²⁴, a point that needs emphasizing since so many scholars still believe that authorship could simply be explained through the use of one single cognitive frame. Furthermore, I also think he is on the right side of things when showing that the study of Romantic audiences has been reversely concerned with the role of authorship, but he seems to be standing on more dubious grounds when claiming that authorship is no more, no less than a culturally constructed entity. Whereas Bennet provides ample evidence for showing how Romantic definitions of authoriality uncannily anticipate deconstructionist claims about the death of the author, Anne Frey’s research on nineteenth-century collaborative authorship convinces me that one should also account for the role of non-human entities in the construction of authoriality²⁵.

Thus, I’m of two minds about Margaret Russett’s claim that the artisan is ontologically different from the author²⁶. My opinions on the issue are mixed, because, on the one hand, I agree that authorship should be redefined in

²¹ Mark Canuel, “Introduction”, in Mark Canuel (ed.), *British Romanticism. Criticism and Debates*, Routledge, 2015, p. 11.

²² Bruno Latour, *Reassembling the Social: An Introduction to Actor-Network-Theory*, Oxford University Press, 2005.

²³ See Yves Citton, *Lire, interpréter, actualise. Pour quoi les études littéraires?* Éditions Amsterdam, Paris, 2007; Martha Nussbaum, *Not for Profit: Why Democracy Needs the Humanities*, Princeton University Press, 2010; François Rastier, *Apprendre pour transmettre. L’éducation contre l’idéologie managériale*, PUF, 2013; Jean-Marie Schaeffer, *Petite écologie des études littéraires. Pourquoi et comment étudier la littérature?*, Vincennes, Editions Thierry Marchaisse, 2011.

²⁴ Mark Canuel, *op. cit.*, p. 12.

²⁵ Anne Fray, *British State Romanticism. Authorship, Agency, and Bureaucratic Nationalism*, Stanford University Press, 2010.

²⁶ See Margaret Russett, *Fictions and Fakes: Forging Romantic Authenticity, 1760-1845*, Cambridge University Press, 2006 and Margaret Russett, “Milton unbound”, in Mark Canuel, *op. cit.*, pp. 222-243.

performative terms. On the other hand, I'm not sure if further reconstructing the concept of authorship through embodied practice is a great idea. While I do support Ingo Berensmeyer's paradoxical position²⁷, I also find Sonja Longolius' Deleuzian arguments about authorial positioning to be equally persuasive²⁸. Although Berensmeyer & co. make the best possible case for "cultural topography", I am not entirely persuaded. Their assertion that authorship is nothing more than artistic enactments does not fit the facts. Anyone familiar with the notion of *posture d'auteur* should agree that authoriality is not only a sociological process, but also a rhetorical one²⁹. Berensmeyer, thus, overlooks what I consider to be an important point about authorial studies. These ideas add weight to the argument that what we need is a new methodology of authorial examination.

Some scholars might challenge my view by insisting that the ascension of the author has little or nothing to do with Romantic authorship. Nevertheless, critics will probably agree that, while the idea of applying the so-called ecology of knowledge to authoriality was indeed inspired by discussing the current state of authorial affairs, "the field of Romanticism [...] has played a formative role in the development of literary history as a discipline", being a "pivot [...] between questions of the philological and the cultural, the practical and the theoretical, the formalist and the historicist"³⁰. Consequently, I would like to maintain that the concept of authorship itself has been even more central to the aforementioned debates as it may initially seem. Holsinger and Stauffe are right to argue that Romanticism employs an ambiguous temporality. But they exaggerate when they claim that Romanticism deploys authorial sensibility as a mode of poetic and historical assessment. While it is true that subjects resist individuation³¹, it does not necessarily follow that readers always need to follow a consciousness-upgrading pattern of interpretation. It is also worth mentioning, even in passing, that Jerome McGann also shed light on the relationship between orality and Romantic authors' self-creation, something which previous studies have failed to address³².

²⁷ Ingo Berensmeyer, Guert Buelens, Marysa Demoor, "Authorship as Cultural Performance: New Perspectives in Authorship Studies", *Zeitschrift für Anglistik und Amerikanistik. A Quarterly of Language, Literature and Culture*, vol. 60, no. 1, 2012, pp. 5-31.

²⁸ Sonja Longolius, *Performing Authorship. Strategies of «Becoming an Author» in the Works of Paul Auster, Candice Breitz, Sophie Calle, and Jonathan Safran Foer*, Transcript, Bielefeld, 2016, pp. 10-12.

²⁹ Jérôme Meizoz, *Postures littéraires: Mises en scène modernes de l'auteur*, Slatkine Éditions, 2007.

³⁰ Bruce Holsinger, Andrew Stauffer, "Romanticism Now & The. An Introduction", in *New Literary History*, vol. 49, nr. 4, Autumn 2018, p. v.

³¹ Tristram Wolff, "Being Several: Reading Blake with Ed Robertson", in *New Literary History*, vol. 49, no. 4, Autumn 2018, pp. 553-578.

³² Jerome McGann, "Romantic Subjects and Iambic Laws: Episodes in the Early History of Contract Negotiations", in *New Literary History*, vol. 49, no. 4, Autumn 2018, pp. 597-615.

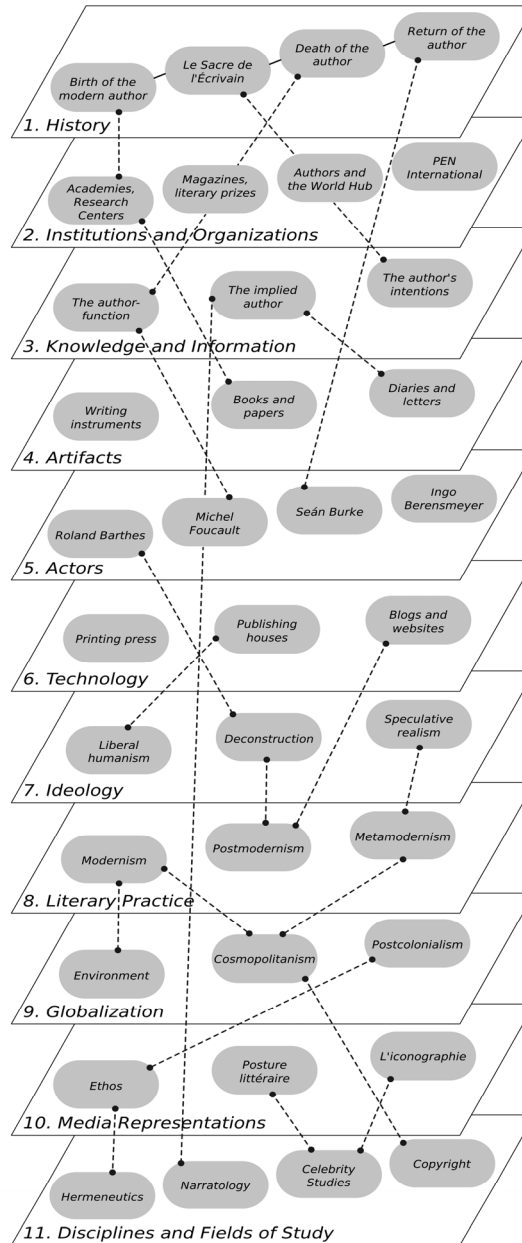
To conclude, my explanation challenges the work of those critics who have long assumed that the return of the author represents a fourth and final stage in the theoretical evolution of creative subjectivity. Thus, researchers have long assumed that postcolonial, feminist, and/or postmodernist reevaluations of authorship represent, as it were, an ideological endpoint. Ultimately, when it comes to authorial studies, the basic assumption is that, even though the return of the author was more or less anticipated by Roland Barthes himself³³, there is no going beyond its return. However, a new composite body of work shows that authorship phenomena are much more complex than we might assume³⁴. These findings challenge the common assumption that Romantic definitions of authoriality do nothing but viciously anticipate the notion's modern decline or disappearance. Although authoriality may seem a trivial subject matter, it is, in fact, crucial in terms of today's concern over the political and economic crisis our institutions find themselves entangled in.

Finally, what is at stake here is the implementation of a new research methodology. This theoretical proposition has important implications for the broader domain of literary studies, simply because authorship issues have always shown up in debates concerning the fate of the Humanities. Ultimately, then, my goal was to demonstrate that authorial ecologies can, on the one hand, shed light upon the workings of Romantic authorship, while, on the other hand, comprehensively account for the current state of the notion itself. To put it another way, I firmly believe that the ecology of authorial ascension has the advantage of indiscriminately including all the elements and practices which assemble authorship not only in today's digitally globalized literary field but also in its Romantic heyday. (see the following Ecology of Authorship Figure)

³³ Roland Barthes, *Sade, Fourier, Loyola*, Johns Hopkins University Press, 1976.

³⁴ See Jane Gallop, *The Deaths of the Author: Reading and Writing in Time*, Duke University Press, 2011; Michelene Wandor, *The Author is Not Dead, Merely Somewhere Else. Creative Writing Reconceived*, Palgrave Macmillan, 2008; J. Dorleijn, Ralf Grüttemeier, Liesbeth Korthals Altes (eds.), *Authorship Revisited. Conceptions of Authorship Around 1900 and 2000*, Peeters, 2010; Amy E. Robillard, Ron Fortune (eds.), *Authorship Contested: Cultural Challenges to the Authentic, Autonomous Author*, Routledge, 2015; Guy Davidson, Nicola Evans (eds.), *Literary Careers in the Modern Era*, Springer, 2016; Jonathan Gray, Derek Johnson (eds.), *A Companion to Media Authorship*, Wiley-Blackwell, 2013; Cynthia Chris, David A. Gerstner (eds.), *Media Authorship*, Routledge; William Irwin, *The Death and Resurrection of The Author*, Greenwood Press, 2002; Tom Kindt, Hans-Harald Müller, *The Implied Author. Concept and Controversy*, De Gruyter, 2008; Maurice Biriotti, Nicole Miller (eds.), *What is an Author?* Manchester University Press, 1993; Martha Woodmansee, Peter Jaszi (eds.), *The Construction of Authorship. Textual Appropriation in Law and Literature*, Duke University Press, 1994.

The Ecology of Authorship



REFERENCES

- Adema, Janneke, "Towards Posthumanist Forms of Authorship?", in Janneke Adema, *Knowledge Beyond The Book? Performing the Scholarly Monograph in Contemporary Digital Culture*, <http://www.openreflections.org/>.
- Adema, Janneke, *Knowledge Beyond The Book? Performing the Scholarly Monograph in Contemporary Digital Culture*, <http://www.openreflections.org/>.
- Akera, Atsushi, "Constructing a Representation for an Ecology of Knowledge: Methodological Advances in the Integration of Knowledge and its Various Contexts", in *Social Studies of Science*, vol. 37, nr. 3, June 2007, pp. 413-441.
- Barthes, Roland, "The Death of the Author", in *Aspen*, no. 5-6, 1967.
- Barthes, Roland, *Sade, Fourier, Loyola*, Johns Hopkins University Press, 1976.
- Bénichou, Paul, *Le Sacre de l'écrivain (1750-1830). Essai sur l'avènement d'un pouvoir spirituel laïque dans la France moderne*, Gallimard, 1996.
- Bennett, Andrew, "Expressivity: The Romantic Theory of Authorship" in Patricia Waugh (ed.), *Literary Theory and Criticism. An Oxford Guide*, Oxford University Press, 2006.
- Berensmeyer, Ingo, Guert Buelens, Marysa Demoor, "Authorship as Cultural Performance: New Perspectives in Authorship Studies", *Zeitschrift für Anglistik und Amerikanistik. A Quarterly of Language, Literature and Culture*, vol. 60, no. 1, 2012, pp. 5-31.
- Biriotti, Maurice, Nicole Miller (eds.), *What is an Author?*, Manchester University Press, 1993.
- Burke, Seán, *Authorship: From Plato to the Postmodern. A Reader*, Edinburgh University Press, 2006.
- Burke, Seán, *The Death and Return of the Author. Criticism and Subjectivity in Barthes, Foucault and Derrida*, Edinburgh University Press, 2008.
- Canuel, Mark (ed.), *British Romanticism. Criticism and Debates*, Routledge, 2015.
- Canuel, Mark, "Introduction", in Mark Canuel (ed.), *British Romanticism. Criticism and Debates*, Routledge, 2015.
- Chris, Cynthia, David A. Gerstner (eds.), *Media Authorship*, Routledge, 2013.
- Citton, Yves, *Lire, interpréter, actualiser. Pour quoi les études littéraires?* Éditions Amsterdam, Paris, 2007.
- Damrosch, *What is World Literature?* Princeton University Press, 2003.
- Davidson, Guy, Nicola Evans (eds.), *Literary Careers in the Modern Era*, Springer, 2016.
- Gray, Jonathan, Derek Johnson (eds.), *A Companion to Media Authorship*, Wiley-Blackwell, 2013.
- Dorleijn, J., Ralf Grüttemeier, Liesbeth Korthals Altes (eds.), *Authorship Revisited. Conceptions of Authorship Around 1900 and 2000*, Peeters, 2010.
- Foucault, Michel, "What is an Author?", in *Language, Counter-Memory Practice: Selected Essays and Interviews*, ed. by Donald Bouchard, trans. by Donald Bouchard and Sherry Simon, Cornell University Press, 1977.
- Fray, Anne, *British State Romanticism. Authorship, Agency, and Bureaucratic Nationalism*, Stanford University Press, 2010.

- Gallop, Jane, *The Deaths of the Author: Reading and Writing in Time*, Duke University Press, 2011.
- Haynes, Christine, "Reassessing Genius in Studies of Authorship. The State of the Discipline", in *Book History*, vol. 8, 2005, pp. 287-320.
- Holsinger, Bruce, Andrew Stauffer, "Romanticism Now & The. An Introduction", in *New Literary History*, vol. 49, nr. 4, Autumn 2018.
- Irwin, William, *The Death and Resurrection of the Author*, Greenwood Press, 2002.
- Kindt, Tom, Hans-Harald Müller, *The Implied Author. Concept and Controversy*, De Gruyter, 2008.
- Latour, Bruno, *Reassembling the Social: An Introduction to Actor-Network-Theory*, Oxford University Press, 2005.
- Longolius, Sonja, *Performing Authorship. Strategies of «Becoming an Author» in the Works of Paul Auster, Candice Breitz, Sophie Calle, and Jonathan Safran Foer*, Transcript, Bielefeld, 2016.
- McGann, Jerome, "Romantic Subjects and Iambic Laws: Episodes in the Early History of Contract Negotiations", in *New Literary History*, vol. 49, no. 4, Autumn 2018, pp. 597-615.
- Meizoz, Jérôme, *Postures littéraires: Mises en scène modernes de l'auteur*, Slatkine Éditions, 2007.
- Nussbaum, Martha, *Not for Profit: Why Democracy Needs the Humanities*, Princeton University Press, 2010.
- Rainsford, Dominic, *Authorship, Ethics and the Reader*, Springer, 1997.
- Rastier, François, *Apprendre pour transmettre. L'éducation contre l'idéologie managériale*, PUF, 2013.
- Robillard, Amy E., Ron Fortune (eds.), *Authorship Contested: Cultural Challenges to the Authentic, Autonomous Author*, Routledge, 2015.
- Russett, Margaret, "Milton unbound", in Mark Canuel, *op. cit.*, pp. 222-243.
- Russett, Margaret, *Fictions and Fakes: Forging Romantic Authenticity, 1760-1845*, Cambridge University Press, 2006.
- Schaeffer, Jean-Marie, *Petite écologie des études littéraires. Pourquoi et comment étudier la littérature?* Vincennes, Editions Thierry Marchaisse, 2011.
- Simion, Eugen, *The Return of the Author*, trans. by James W. Newcomb and Lidia Vianu, Northwestern University Press, 1996.
- Viala, Alain, *Naissance de l'écrivain. Sociologie de la littérature à l'âge classique*, Les Éditions de Minuit, 1985.
- Wandor, Michelene, *The Author is Not Dead, Merely Somewhere Else. Creative Writing Reconceived*, Palgrave Macmillan, 2008.
- Wagh, Patricia (ed.), *Literary Theory and Criticism. An Oxford Guide*, Oxford University Press, 2006.
- Wellman, Donald, *Expressivity in Modern Poetry*, Rowman & Littlefield, 2019.
- Wolff, Tristram, "Being Several: Reading Blake with Ed Robertson", in *New Literary History*, vol. 49, no. 4, Autumn 2018, pp. 553-578.
- Woodmansee, Martha, Peter Jaszi (eds.), *The Construction of Authorship. Textual Appropriation in Law and Literature*, Duke University Press, 1994.