

E20A POETRY I: WYATT TO POPE

Lecturer: Dr. Richard Clarke; Room A30; Tel. No. 417-4411; E-mail: clarker@uwichill.edu.bb

Prerequisite: Pass in E10A Introduction to Poetry

Meeting Times: Two compulsory 1-hour lectures per week:

Lec. 1 Tuesday 2 PM - 3 PM (ALT)

Lec. 2 Thursday 2 PM - 3 PM (LR5)

One 1-hour tutorial, chosen from among:

Tut. 1 Monday 6 PM - 7 PM (TSR1)

Tut. 2 Tuesday 6 PM - 7 PM (TSR3)

Tut. 2 Thursday 11 AM - 12 PM (TSR1)

Office Hours: Tuesday 4 PM - 5 PM

Thursday 4 PM - 5 PM

This course seeks to introduce students to a wide range of canonical poetry (with particular reference to the genres of the sonnet and the epic) written during the Renaissance (c.1550-1660) and Neo-Classical (1660-1785) periods of English literary history. Paying close attention to both its technical characteristics and themes, we will attempt always to understand the poetry in relation to the main economic, political and ideological features of the socio-historical contexts (class, gender, empire, race, etc.) in which it was produced

The selections to be found in The Norton Anthology of Poetry (with a few additions here and there) by the following poets will be studied:

Renaissance: Sir Thomas Wyatt; Sir Philip Sidney (selections from Astrophel and Stella); Mary Sidney; Lady Mary Wroth; Edmund Spenser (selections from the Amoretti and The Faerie Queene); William Shakespeare (selected sonnets); John Donne (selected erotic lyrics, Elegies, and Holy Sonets); George Herbert (selections from The Temple); Andrew Marvell; John Milton (selected sonnets; Books I and IX of Paradise Lost);
Neo-Classical: John Dryden; Alexander Pope (The Rape of the Lock; The Essay on Man Bk. I); Samuel Johnson; and Thomas Gray.

Required Texts:

Ferguson, Ann, et al., eds. The Norton Anthology of Poetry (NAP)

Any additional selections listed but not in The Norton Anthology of Poetry may be found in the anthologies and other sources on reserve in the library listed at the end of this course description.

Recommended Texts:

Waller, Gary _____ English Poetry of the Sixteenth Century

Corns, Thomas, ed. _____ The Cambridge Companion to English Poetry, Donne to Marvell

John Sitter, ed. _____ The Cambridge Companion to Eighteenth Century English Poetry

Assessment:

Tutorial participation and/ or presentation	10%
One term paper	30%
Final exam	60%

Students are cautioned that the **Required Readings** listed below are *absolutely essential* and should be read in the suggested order. Wherever possible, students are also encouraged to make use of the other anthologies and other sources (some on reserve) in the library. (The sources of particular poems not found in NAP are listed in brackets after each entry.) Students should note that, due to time and other constraints, we will not be able to study every single poem listed during class time. It is your duty, however, to study those on which we do not focus on your own.

You will also be provided with a list of **Recommended Readings** on the material covered each week. These are designed to provide necessary background and clarification. It is entirely up to you whether you choose to read them or not. You may find them especially useful, however, when it comes to assimilating the material covered in the lectures, writing term papers and/or preparing for the exam.

The **lectures** each week are devoted to carefully explicating, often by means of detailed lecture handouts, the poems listed as required readings. Students should note that a good way to grasp the poems is by making careful paraphrases thereof. Students should bear in mind, however, that a poem cannot be reduced to its paraphrase and that careful attention should be paid to the poet's techniques.

The **tutorial** each week is devoted to close readings of particular poems discussed more generally in the lectures. Students should note that the tutorials offer the opportunity to engage actively with the material delivered in the lectures.

The **term paper** should preferably be *typed* on a computer and must be written according to the guidelines set out in the MLA Handbook or the Faculty of Humanities Essay Writing Guidelines: *carelessly documented or presented work will be penalised*. Students should keep a copy of the essay submitted in case it gets lost.

Students should note that departmental regulations now decree that **students must pass at least one question in the final exam** in order to pass any course in Literatures in English.

READING SCHEDULE

MODULE ONE: SIXTEENTH CENTURY POETRY (TUDOR AND ELIZABETHAN POETRY)

Week 1: Introduction**L1:**

General discussion of the aims of the course
 Reading and writing about poetry
 English literary history: periodisation (M. H. Abrams Glossary of Literary Terms)
 The Medieval World Picture: From the Middle Ages to the Renaissance

L2:

The Italian Renaissance
 The sonnet Bert Bach, et al. The Liberating Form: pp.97-101
 Petrarch (1304-1374) Rimes Sparse 164 and 165 (in translation)
 The English Renaissance
 Life at Court
 Sixteenth Century Poetry

Week 2: The Courtier Poets**L1:**

The Henrician Age (1509-1547): F. E. Halliday England: a Concise History: pp. 81-96
 Sir Thomas Wyatt (1503-42) The Long Love, The Long Love, That in My Thought The L
 / Whoso List to Hunt / My/ Whoso List to Hunt / My Gal
 Flee Flee from Me / Patience, Though I have
 Not Not / My Lute Awake / Is Not / My Lute Awake
 Forget Forget Not Yet Forget Not Yet / What Should I S
 Such as Had Forsaken Him / Such as Had Forsaken Him
 List / Mine Own John Pains

L2:

The Elizabethan Age (1558-1603) F. E. Halliday England: a Concise History
 Sir Philip Sidney (1554-86) Astrophel and Stella: sonnets 1, 14, 21, 25, 48, 49, 52, 63, 71, 90, 107

TU:

Wyatt My Galley Charged With Forgetfulness
 Sidney Astrophel and Stella: Sonnet 48

Week 3: Edmund Spenser I: The Shepheardes Calender**L1 & L2:**

Edmund Spenser The Shepheardes Calender (only the Eclogue is in NAP)

TU: Edmund Spenser

The Shepheardes Calender: January Eclogue

Week 4: Edmund Spenser II: The Faery Queene

L1 & L2:

Edmund Spenser	<u>The Faerie Queene</u> : Book II: Canto XII (the: Bo of Bliss episode) (not in <u>NAP</u> --in folder)
Edmund Spenser	A A Letter of the Auth A Letter of the Authors Expounding Intention
Sir Sir Walter Raleigh	A A Vision Upon the Concept A Vision Upon the Concept of A Another of the Same

TU: Edmund Spenser	<u>The Faerie Queene</u> : Book II: Proem Canto XII: stanzas 1 - c. 20
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Week 5: The Poetry of William Shakespeare**L1:**

William Shakespeare (1564-1616)	<u>Sonnets</u> : 1, 3, 12, 18, 20, 29, 30, 33, 55, 65
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L2:

William Shakespeare	<u>Sonnets</u> : 71, 73, 94, 106, 107, 116, 129, 130, 138,; 71, 73, 94, 106, 107, 116, 129, 130, 138
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TU: Shakespeare	<u>Sonnets</u> : 106, 129, 116, 65
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**MODULE TWO: SEVENTEENTH CENTURY POETRY
(JACOBEAN AGE, CAROLINE AGE, AND PURITAN INTERREGNUM)**

Week 6: The Metaphysical Poets I**L1:**

The Jacobean Age (1603-1625):	F.F. EF. E. Halliday <u>England: a Conci</u> 113
John Donne (1572-1631)	The Good Morrow / [Go and The Good Morrow / [Go an // Woman s Constancy / Woman s Constancy // Woman The Indifferent The Indifferent / The Canonization Anniversary Anniversary /Anniversary / Anniversary ValedictionValediction of Weeping Valediction of Weeping // A Noctu/ A Nocturnal / A Nocturnal upon St. Lucy ValeValedValedictionValediction Forbidding Mourning Ecstasy / The Flea / The Relic

L2:

John Donne	Elegies VII, XIX / GoodElegies VII, XIX / Good I Westward Westward / <u>Holy Sonets</u> 1, 5, 7, 9, 10, 1, 5, 7, 9, // A Hymn to God,/ A Hymn to God, My God, in My Sickn
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TU: John Donne	The Sun Rising, The Canonisation, <u>Holy Sonets</u> :
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7, 9, 14

Week 7: The Metaphysical Poets II**L1:**

George Herbert (1593-1633)

The Temple (1633): The Altar / (1633): The Altar / Rec
 Easter Wings / S Easter Wings / Sin (Easter
 Prayer (I) / The Temper (I) / Jordan (I)
 // The Wi/ The Windows/ The Windows / Denial /
 Virtue Virtue / Man Virtue / Man / Life Virtue
 Collar Collar / The Pulley / The FloCollar / TH
 Bit Bitter-Sweet Bitter-Sweet / The Forerunner
 Discipline / The Elixir Discipline / The Elixir / Dea
 (III)

L2:

The Caroline Age (1625-1649):

F.F. E. Halliday England: a Concise History: pp: pp
118

The Civil War (1642-1649):

F.F. E. Halliday England: a Concise History: pp: pp
118

Andrew Marvell (1621-78)

On a Drop of Dew On a Drop of Dew / On a Drop of Dew / T
 A A Dialogue A Dialogue Betwe A Dialogue Between
 The The N The Ny The Nymph Complaining for the D
 herher Fawn / To His Coy Mistress / The
 Gallery Gallery / The Fair Singer /Gallery / The Fair Sir
 ofof Love / The Picture of Little T.Cof Love / The
 PrProspectProspectProspect of Flowers / The Mower Again
 Gardens Gardens / Gardens / ThGardens / The Mowe
 // The Mower s Song / The/ The Mower s Song
 Upon Upon Appleton House Upon Appleton House / A
 Upon Cromwell s Return from Ireland

TU:George Herbert
MarvellThe Collar / The Pulley
To His Coy Mistress**Week 8: John Milton I****L1:**

The Commonwealth / the Puritan Interregnum (1649-1660):

F.F. E. Halliday England: a Concise History: pp: pp

John Milton (1608-74)

Lycidas Lycidas / Sonnets: Lycidas / Sonnets: On th
 Piedmont ; Piedmont ; When I Consider How Piedmont ;
 isis Spent ; How Soon Hath is Spent ; How Soon Hath
 hishis Blinhis Blindnesshis Blindness ; Methought I Saw

TU: Alexander Pope

The Rape of the Lock

Week 12: The Poetry of Pope II

L1:

Alexander Pope

An Essay on Man: Book I (not in The Norton Anthology of Poetry)

L2:

Alexander Pope

An Essay on Man: Book I

TU: Alexander Pope

An Essay on Man: Book I

TERM PAPER

Deadline: Tuesday, March 13, 2001 (*Late submissions will be penalised*)

Suggested Length: 1500 - 2000 words. (*II will will notI will not read anyI will not read anything limit*)

Answer **One** (1) of the following questions:

1. Love Love poetry pure and simple or subtle political allegory? Discuss Love poetry pure and simple question,question, the use of Petrarchan conventionsquestion, the use of Petrarchan conventions in general by **TWO (2)** of the Courtier Poets Wyatt, Raleigh and Sidney.
2. Early Early English lyric poetry Early English lyric poetry was a clever medium by which well-educated youngyoung men couldyoung men could gracefully advertiseyoung men could gracefully advertise themselves ofof this quotation, discuss the degree to whichof this quotation, discuss the degree to which **TWO (2)** of the and Sidney used their poetry as a means of self-presentation.
3. O Love, how art thou tired out with rhyme!
Thou art a tree whereon all poets climb (Margaret, Duchess of Newcastle)

Is this description applicable to those of Spenser s Amoretti which you have read?
4. ToTo what extent are the seTo what extent are the sexTo what extent are the sexual escapades described Queene designed to exempli designed to exemplify designed to exemplify Spenser s comment that the booke is to fashion a gentleman or noble person in vertuous and gentle discipline ?
5. Would you agree that time is Shakespeare s major obsession in his sonnets ?
6. ExamineExamine the construction of femininity in the workExamine the construction of femininity in the work of Spenser
7. Empire, Empire, colonisation, and race is the ignored sub-text of Empire, colonisation, and race is the ElizabethanElizabethan period. Discuss with reference to the work of **TWO TWO (2)** Elizabethan Elizabethan authors studied.

WARNING

EssaysEssays must be written according to the guidelines laid oEssays must be written according to the guidelines summarisedsummarised in the pamphlet Faculty of Humanities GuidelinFaculty of Humanities Guidelines from the Faculty Office). Poorly presented and documented essays will be penalised.

Students should keep a copy of their term paper for themselves in case it gets lost.

The term paper covers the poetry examined in Module One. The final exam will cover the term paper poetry examined in Modules Two and Three. Module One will not be examined again.

TEXTS TO CONSULT

PRIMARY SOURCES

Anthologies of Poetry:

General:

Ferguson, Ann, et al., eds. The Norton Anthology of Poetry **R**

Renaissance:

Bullett, Gerald, ed. Silver Poets of the Sixteenth Century

Gardner, Helen, ed. The Metaphysical Poets

Greer, Germaine, et al., eds. Kissing the Rod: an Anthology
Verse

Martin, Randall, ed. Women Writers in Renaissance England **R**

Travitsky, Betty, ed. The Paradise of Women: Writings by English Renaissance

Witherspoon, Alexander, and Frank Warnke, eds.
Seventeenth Century Prose and Poetry

Neo-Classical:

Demaria, Robert, ed. British Literature, 1640-1789: an Anthology

Edwards, Paul, et al., eds. Black Writers in Britain: 1760-1890

Lonsdale, Roger Eighteenth Century Women Poets

Tillotson, Geoffrey, Paul Fussell, and Marshall Waingrow, eds.
Eighteenth Century English Literature

Critical Theory:

Adams, Hazard, ed. Critical Theory Since Plato **R**

Hardison, O. B., ed. English Literary Criticism: the Renaissance

Spingarn, J. E., ed. Critical Essays of the XVII Century (3 vols)

Womersley, David, ed. Augustan Critical Writings

Works of Individual Poets (in chronological order):

The Italian Renaissance:

Petrarch Petrarch: Songs and Sonnets (trans. Anna Armi)

Renaissance:

Sir Thomas Wyatt The Collected Poems of Sir Thomas Wyatt (ed. Kenneth Muir)

Sir Philip Sidney Sir Philip Sidney: Selected Poems (ed. Katherine Duncan-Jones)

Edmund Spenser Poems **R**

William Shakespeare Shakespeare s Sonnets (ed. Martin Seymour Smith)

John Donne Selected Poems (ed. Richard Gill)

George Herbert The Works of George Herbert (ed. F. E. Hutchinson)

John Milton The Portable Milton (ed. Douglas Bush) **R**

Andrew Marvell	<u>Poems and Letters of Andrew Marvell</u> (ed. H. M. Margoliouth)
Mary Sidney (1568-1621)	<u>The Psalms of Sir Philip Sidney and the Countess of Pembroke</u> (ed. J. C. A. Rathmell)
Mary Sidney	<u>The Triumph of Death and Other Unpublished Poems</u> (ed. J. C. A. Rathmell)
Lady Mary Wroth (1587?-1651?)	<u>The Poems of Lady Mary Wroth</u> (ed. Gary Waller)
Lady Mary Wroth	<u>Pamphilia to Amphilanthus</u> (ed. Gary Waller)
<i>Neo-Classical:</i>	
Alexander Pope	<u>The Poems of Alexander Pope</u> (ed. John Butt)

SECONDARY SOURCES

General Introductions to the Study of Poetry:

Abrams, M. H.	<u>A Glossary of Literary Terms</u>	(in bookstore)	REF
Bach, Bert, et al.	<u>The Liberating Form</u>		R
Calderwood, James, et al., eds.	<u>Perspectives on Poetry</u>		
Coyle, Martin, et al., eds.	<u>Encyclopedia of Literature and Criticism</u>		REF
Easthope, Anthony	<u>Poetry as Discourse</u>	(on order)	
Fussell, Paul	<u>Poetic Meter and Poetic Form</u>	(on order)	
Preminger, Alex, ed.	<u>The Princeton Encyclopedia of Poetry and Poetics</u>		REF

English History (the Social, Historical and Intellectual Contexts):

General:

Halliday, F. E.	<u>England: a Concise History</u>		R
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Middle Ages:

Holmes, George, ed.	<u>The Oxford Illustrated History of Medieval Europe</u>		
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Renaissance:

Aughterson, Kate, ed.	<u>The English Renaissance: an Anthology of Sources and Documents</u>		
Green, V. H. H.	<u>Renaissance and Reformation</u>		
Koenigsberger, H. G.	<u>Early Modern Europe, 1500-1789</u>		
Laslett, Peter	<u>The World We Have Lost: England Before the Seventeenth Century: The Intellectual and Cultural Context</u>		
Parry, Graham	<u>The Seventeenth Century: The Intellectual and Cultural Context</u>		
	<u>English Literature, 1603-1700</u>		
Wrightson, Keith	<u>English Society, 1580-1680</u>		

Neo-Classical:

Sambrook, James	<u>The Eighteenth Century: the Intellectual and Cultural Context</u>		
	<u>1789</u>		

General Surveys of English Poetry of the Renaissance and the Neo-Classical Period

Renaissance:

Corns, Thomas, ed.

The Cambridge Companion to English Poetry, Donne to Marvell

Gary Waller

English Poetry of the Sixteenth Century

George Parfitt

English Poetry of the Seventeenth Century*Neo-Classical:*

Zwicker, Steven, ed.

The Cambridge Companion to English Literature, 1650-1740