

p e r i o d s t y l e s i n r e n a i s s a n c e p o e t r y

dr. david wilson-okamura english 6121.001 spring 2003 east carolina univ.

Most of us can tell the difference between a song recorded in 1967 and a song recorded twenty years later, in 1987; even if we don't recognize the band, we can usually recognize the sound and assign it a rough date. The difference between a poem composed in 1587 and a poem composed in 1607 is equally pronounced, but for most of us, the relative difference (in this case, between late Elizabethan and early Jacobean) is overshadowed by the fact that both poems are very, very old. The goal of this class is (a) to cultivate an awareness of the stylistic differences between old poems, (b) to develop a vocabulary for talking about those differences, and (c) to see those differences in terms of larger movements or trends.

To facilitate comparison, texts will be grouped by genre, and (where possible) subject matter. We'll begin by comparing two tragedies, one early and one late, by the same author: *Romeo and Juliet* (1595) and *Antony and Cleopatra* (1606). Subsequent readings will be paired on the same basis.

Jan. 7	W	Introduction: period styles and imitation	
10	F	SIDNEY, from <i>The Defence of Poesie</i> (WEB); BACON, essays: "Of Truth," "Of Great Place," "Of Travel," "Of Study" (WEB)	
13	M	SHAKESPEARE, <i>Romeo and Juliet</i>	
15	W	<i>Antony and Cleopatra</i> , acts 1–3	
17	F	<i>Antony and Cleopatra</i> , acts 4–5	
21	T	MARLOWE, <i>Tamburlaine, Part I</i>	
22	W	JONSON, <i>Sejanus</i> , acts 1–3	
24	F	<i>Sejanus</i> , acts 4–5	
27	M	DANIEL, <i>Delia</i> , 1–26 (in Evans)	
29	W	<i>Delia</i> , 27–55	
31	F	SPENSER, <i>Amoretti</i> , sonnets 1–30	
Feb. 3	M	<i>Am.</i> 31–60	
5	W	<i>Am.</i> 61–89	
7	F	DRAYTON, "To the Reader of These Sonnets"; <i>Idea</i> 1–30 (in Evans)	
10	M	<i>Idea</i> 31–63	
12	W	DONNE, "The Canonization," "The Anniversary," "Lovers' Infiniteness," "Confined Love," "The Flea," Elegy XIX ("To His Mistress Going to Bed")	
14	F	"Air and Angels," "Negative Love," "The Ecstasy"	
17	M	Sonnet due ; SPENSER, <i>Shepherd's Calendar (SC)</i> : E.K.'s dedicatory epistle, "Januarie," and "Aprill"	
19	W	"Maye," "June," and "Julye"	
21	F	"October," "November," and "December"	
24	M	<i>Mother Hubberds Tale</i>	
26	W	"Muiopotmos"	
28	F	<i>Colin Clouts Come Home Again</i>	
Mar 2–9		Spring Break	
10	M	Baumlin, "Generic Context of Elizabethan Satire" (WEB); HORACE, <i>Satires</i> 1.9, 2.7; <i>Epistles</i> 1.14	
12	W	DONNE, <i>Satyres</i> 1 and 4	
14	F	<i>Satyre</i> 3 (Of Religion)	
17	M	JONSON, <i>Epigrams</i> 1–21	primarily satirical
19	W	<i>Epigrams</i> 22–40	
21	F	<i>Epigrams</i> 41–59	
24	M	DONNE, verse epistles to peers: "To Sir Henry Wotton" (Sir, more than kisses), "To Sir Henry Goodyere," "To Mr Rowland Woodward," "To Sir Henry Wotton" (Here's no more newes), "To Mr S. B.," "To Mr R. W." (If, as mine is), "To Mr I. L." (Of that short Roll), "To E. of D. with Six Holy Sonnets," "To Sir H. W. at His Going Ambassador to Venice," "Henrico Wottoni in Hibernia belligeranti"; HORACE, <i>Epistles</i> 1.8, 1.11, 1.12, 1.14, 1.20, 2.2	
26	W	Verse epistles to patrons: "To the Countesse of Bedford" (Madame, You have refin'd me), "To the	

		Countesse of Bedford” (T’have written then), “To the Countesse of Bedford: On New-yeares Day,” “To the Countesse of Huntingdon,” “To Mrs M. H.,” “To the Countesse of Bedford” (Honour is so sublime perfection); cf. HORACE, <i>Epistles</i> 1.1, 1.7, 1.13, 1.17, 1.18, 1.19	
28	F	JONSON, verse epistles: <i>Forest</i> XII, XIII; “An Epistle to Master John Selden,” “My Picture Left in Scotland”	
31	M	<i>Epigrams</i> 60–85	primarily epideictic
Apr 2	W	<i>Epigrams</i> 86–105	
4	F	<i>Epigrams</i> 106–32	
7	M	Second poem due; <i>Epigrams</i> 133 (“The Famous Voyage”)	
9	W	Odes: <i>Forest</i> XIV, “An Ode” (High-spirited friend), “To the Immortal Memory and Friendship of that Noble Pair, Sir Lucius Cary and Sir H. Morison”	
11	F	SPENSER, “Hymne in Honour of Love” and “Hymne in Honour of Beautie”	
14	M	“Hymne in Honour of Heavenly Love” and “Hymne in Honour of Heavenly Beautie”	
16	W	Oral précis of critical essay	
18	F	Good Friday	
21	M	DONNE, “Goodfriday, 1613. Riding Westward,” “To Mr <i>Tilman</i> after He Had Taken Orders,” “Hymne to God My God, in My Sicknesse”	
23	W	Holy sonnets (all)	
25	F	SPENSER, “Epithalamion”	
28	M	DONNE, “An Epithalamion, or Mariage Song” and “Epithalamion made at Lincolnes Inne”; JONSON, “Epithalamion”	
30	W	Essay due.	

REQUIRED TEXTS

Donne, John. *The Complete English Poems*. Ed. C. A. Patrides. Rev. Everyman. Rutland: Tuttle, 1996.

Evans, Maurice, ed. *Elizabethan Sonnets*. Rev. Roy Booth. Everyman. Rutland: Tuttle, 1992.

Fuchs, Jacob, tr. *Horace's Satires and Epistles*. New York: Norton, 1977.

Jonson, Ben. *Five Plays*. Ed. G. A. Wilkes. Oxford: Oxford UP, 2000.

_____. *The Complete Poems*. Ed. George Parfitt. Rev. London: Penguin, 1984.

Marlowe, Christopher. *Doctor Faustus and Other Plays*. Ed. David Bevington and Eric Rasmussen. Oxford: Oxford UP, 1998.

Shakespeare, William. *Antony and Cleopatra*. Ed. Barbara Everett. New York: Signet, 1998.

_____. *Romeo and Juliet*. Ed. A. J. Bryant. New York: Signet, 1998.

Spenser, Edmund. *The Shorter Poems*. Ed. Richard McCabe. London: Penguin, 2000.

REQUIREMENTS

Expertise. Most of learning to read is just a matter of keeping your eyes open. Sometimes, however, you also need to know things: the meaning of rare words, for example, or the significance of names, places, and dates; the poet’s birthday; whether she went to college; and so forth. Over the course of the semester we will look to you for expertise in these matters on several occasions (the precise number will depend on enrollment). Experts will prepare for the day’s reading in pairs. There will be a sign-up sheet. When your turn comes around, you and your partner will be responsible to know the following for each of the works that we will be discussing that day: the identities of all the historical figures named, the historical and biographical significance of all the dates (including the date of composition, if that’s known), and the geographical location and significance of all the places. If there’s an allusion to mythology, philosophy, or theology, you’ll be responsible for that, too.

Some of these questions can be answered easily enough by means of the internet. Some can be answered using the reference works named below. Others will require the assistance of a reference librarian.

Presentation based on a book-length piece of literary criticism, chosen in consultation with the instructor. The presentation itself should include a summary of the book’s contents and an assessment of its standing in subsequent criticism; this assessment should be based on (a) book reviews and (b) subsequent citations. Presentations will be given in the second half of March.

Essay. At the end of the course, you will submit a polished essay of 3,000 words; using the normal fonts and margins, this usually comes to nine pages, not including notes and bibliography. Submission of the finished essay will be preceded by an **oral précis** on Wed., April 16; please put this date on your calendars now.

- The assigned length is not arbitrary, but approximates that of a twenty-minute conference paper. Please adhere to it.
- Two citation formats are acceptable: MLA or Chicago.
- Pages should be numbered by computer.
- First impressions count; so do spelling, punctuation, and grammar.
- Be kind to the old man's eyes and use 12 point Times Roman (or a similar font of the same size).

Imitation was a standard exercise in the Renaissance classroom. In lieu of a second critical essay, you will be asked to compose two poems, each of them modeled on a different author. The first poem must be a sonnet, and is due on Mon., Feb. 17. The genre, mode, and form of the second poem are up to you, provided that the author is on the reading list for this course; the second imitation is due on Fri., Apr. 4. Pastiche is preferable, although parody is acceptable. The poem should also be accompanied by a brief commentary of not more than two pages; a good commentary will describe the larger design of the poem and supply examples of the features being imitated.

The goal of this assignment is not to produce creative work of the first (or even second) order, but to gain a working knowledge of style and form, *as apprehended by the craftsman rather than the critic*. Third-rate drivel will secure a high mark, provided that it observes the model with fidelity and intelligence; works of genuine literary merit that imitate the model from a cautious distance will be admired as poems, but will not receive high marks.

Email. Announcements and changes to the schedule will be delivered by email; you will therefore need to check your university email account on a daily basis.

Cell phones are here to stay, but they don't belong in the classroom. If you have one, turn off the ringer before class starts. If you answer a vibrating call alert during class, it had better be your mother calling from her deathbed; anything less urgent will have to wait until the end of class.

IMPORTANT TIMES, PHONE NUMBERS, ADDRESSES

Office: Bate 2137 (phone 252.328.6714)

Email: wilson-okamura@virgil.org

Office hours: MWF 2:50–4:30 and by appointment. If you'd like to schedule an appointment—and I encourage you to do so if these hours don't work for you—just grab me after class or give me a phone call and we'll set up a time. (In practice, I find that setting up appointments via email is not very efficient.) If you call my office and I'm not there, do try me at home, though not after 9:00 pm, please; the phone number there is 252.758.2585.

Email discussion group for this course: period-styles@virgil.org

Course materials on the web: <http://virgil.org/dswo/courses/period-styles>

RESERVE

Kerrigan, William, and Gordon Braden. *The Idea of the Renaissance*. Baltimore: Johns Hopkins UP, 1989. CB361.K37.1989.

Forster, Leonard. *The Icy Fire*. Cambridge: Cambridge UP, 1969. PQ4546.A1.F6.1969.

Donne, John. *The Elegies and Songs and Sonnets*. Ed. Helen Gardner. Oxford: Clarendon, 1965. PR2246.G27.

_____. *The Satires, Epigrams and Verse Letters*. Ed. W. Milgate. Oxford: Clarendon, 1967. PR2246.M5.

Greenlaw, Edwin, et al., eds. *The Works of Edmund Spenser: A Variorum Edition*. 11 vols. Baltimore: Johns Hopkins UP, 1932–1949. PR2351.G65. v. 7 and v. 8 [= Minor Poems, parts 1 and 2].

Herford, C. H., Percy Simpson, and Evelyn Simpson, eds. *Ben Jonson*. Oxford: Clarendon, 1925–1963. PR2601.H4 v. 11.

Lewalski, Barbara K., ed. *Renaissance Genres: Essays on Theory, History, and Interpretation*. Cambridge: Harvard UP, 1986. PR418.L57.R46 1986.

_____. *Writing Women in Jacobean England*. Cambridge: Harvard UP, 1993. PR113.L53.1993.

Smith, G. Gregory, ed. *Elizabethan Critical Essays*. 2 vols. London: Oxford UP, 1904. PR70.S6.

R E F E R E N C E These items can be found online or in the reference section on the first floor of the library.

- Abraham, Lyndy. *A Dictionary of Alchemical Imagery*. Cambridge: Cambridge UP, 1998. PN56.A44.A27.1998.
- Balay, Robert, ed. *Guide to Reference Books*. 11th ed. Chicago: American Library Association, 1996. Z1035.1.G89.1996 (not on the shelf; ask at reference desk).
- Bergin, Thomas G., and Jennifer Speake. *Encyclopedia of the Renaissance*. New York: Facts on File, 1987. CB361.B43.1987.
- Cambridge History of English and American Literature*. 1921. Online: www.bartleby.com/cambridge/
- Catholic Encyclopedia, The*. 15 vols. New York: Encyclopedia Press, 1913. Online: www.newadvent.org/cathen/
- Cross, F. L., and E. A. Livingstone, eds. *The Oxford Dictionary of the Christian Church*. 3rd ed. New York: Oxford UP, 1997. BR95.O8.1997.
- Dictionary of Literary Biography*. Detroit: Brucoli Clark-Gale Research, 1978-. PS221.D49x. For sixteenth-century poets, see vols. 132, 136, 167, and 172. For seventeenth-century poets, see vols. 121, 126, and 131. For Elizabethan dramatists, see vol. 62. For seventeenth-century dramatists, see vols. 58, 80, 84, and 89. Also online, as part of the Literature Resource Center: <http://www.lib.ecu.edu/erdb/lrc.html>
- Early English Books Online (EEBO)*. <http://www.lib.ecu.edu/erdb/eebo.html>. Digital facsimiles of all books printed in English or in Britain, 1475-1700, including the Thomason tract collection (1640-61).
- English Poetry (600-1900)*. Chadwick-Healey. Online: <http://www.lib.ecu.edu/erdb/engpo.html>. Searchable database, vast and growing but not exhaustive. Does not include drama.
- Grendler, Paul F., ed. *Encyclopedia of the Renaissance*. 6 vols. New York, Scribner's, 1999. CB361.E52.1999.
- Hale, J. R., ed. *A Concise Encyclopedia of the Italian Renaissance*. New York: Oxford UP, 1981. DG533.C57x.
- Harner, James L. *Literary Research Guide: An Annotated Listing of Reference Sources in English Literary Studies*. 3rd ed. New York: MLA, 1998. PR83.H25.1998.
- Hillerbrand, Hans J., gen. ed. *The Oxford Encyclopedia of the Reformation*. 4 vols. New York: Oxford UP, 1996. BR302.8.O93.1996.
- Holmes, Richard, ed. *The Oxford Companion to Military History*. Oxford: Oxford UP, 2001. D25.A2.O94.2001.
- Lewis, C. S. *English Literature in the Sixteenth Century, Excluding Drama*. Oxford: Clarendon, 1954. PR411.L4.
- Oxford English Dictionary, The*. 2nd ed. Oxford: Clarendon, 1989. PE1625.O87.1989.
- Partridge, Eric. *A Dictionary of Slang and Unconventional English*. 8th ed. New York: Macmillan, 1984. PE3721.P3.1984. Check dates to see when an expression came into use.
- Pollard, A. W., and G. R. Redgrave. *A Short-Title Catalogue of Books printed in England, Scotland, & Ireland and of English Books Printed Abroad, 1475-1640*. Rev. W. A. Jackson, et al. 3 vols. London: Bibliographical Society, 1976. DA27.5.P65.1976.
- Slavens, Thomas P. *Sources of Information for Historical Research*. New York: Neal-Schuman, 1994. D20.S62.1994.
- Stephen, Sir Leslie, and Sir Sidney Lee, eds. *The Dictionary of National Biography* [abbreviated DNB]. 21 vols. plus supplements. London: Oxford UP, 1921-. DA28.D47.
- Williams, Gordon. *A Dictionary of Sexual Language and Imagery in Shakespearean and Stuart Literature*. 3 vols. London: Athlone, 1994. PR428.S48.W54.1994.
- Wing, Donald. *Short-Title Catalogue of Books Printed in England, Scotland, Ireland, Wales, and British America, and of English Books Printed in Other Countries, 1641-1700*. 3 vols.+index. New York: Index Society, 1945-51. DA27.5.W56.1945.