

TEXTS ( You would be well advised to own the following):

- Baugh, A Literary History of England, 2nd ed. (Appleton-Century-Crofts)  
 Anderson & Buckler, The Literature of England, 1 vol. ed. (Scott, Foresman)  
 Kirkwood, A Short Guide to Classical Mythology  
Seven Famous Greek Plays (Modern Library)  
 Dante, The Divine Comedy (preferably in Holt, Rinehart, ed.)  
 Cervantes, Don Quixote (preferably in Putnam translation, Viking paperback)  
 Milton, Paradise Lost, ed. by Merritt Y. Hughes (Odyssey Press)  
 Thrall, Hibbard and Holman, A Handbook to Literature  
 (For reference) Preminger, Princeton Encyclopedia of Poetry and Poetics (1965)

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#### MINIMUM READINGS

CLASS I: \THE CLASSICAL BACKGROUND: Homer, The Iliad ed. W.H.D. Rouse,  
 (Mentor Book)

You may omit the following chapters in The Iliad: last half of II (catalog of warriors), VIII, XVII, and last half of XXIII. Only VIII describes actions that might leave a void in the narrative; a brief summary of Chapter VIII follows:

On the fourth day of battle, Zeus forbids the gods to help the humans, and sounds firm, but he softens toward Athena. He holds up golden scales, which give the day to the Trojans. In the battle, Diomedes goes to the help of Nestor, then is forced to retreat amid taunts from Hector. Hector and the Trojans press on to the Greek wall and moat. Agamemnon taunts his Greek followers, who rally and drive back the Trojans, who, in turn, encouraged by Zeus, drive back the Greeks once more. Despite Zeus's prohibition, both Athena and Hera join in the battle, but Zeus's anger shortly forces them to turn back. In reply to Hera's complaint, Zeus assures her that Hector will not cease from battle until Achilles is aroused by the fight over the body of Patroclus. At nightfall of the fourth day, the Trojans encamp on the battlefield, and Hector plans new strategy.

In Chapter XVII occurs the fight over the body of the slain Patroclus, which is at last carried to the Greek ships.

Topics for discussion:

1. Analyze the character and personality of Achilles (strengths, weaknesses). What justification is there for calling the subject of the poem "the wrath of Achilles?" What motivates Achilles' actions? How plausible is the motivation? What are the ethical implications of his conduct? (Compare his with Hotspur, for instance.) Do we sympathize with Achilles?
2. Analyze and compare the characters and personalities of the other chief Greek leaders (esp. Nestor, Agamemnon, Menelaus, Thersites, Diomedes, Odysseus). To what extent and in what

ways are they individualized? How specifically functional is each in development of plot or theme? What are the ethical implications of their conduct (especially that of Agamemnon, Menelaus, Odysseus)? What light do they throw on the life of the times?

3. Analyze the character and personality of Hector, especially in relation to Achilles. What are the ethical implications of his conduct? Compare him with the other chief Trojans, men and women (especially Priam, Paris, Aeneas, Helen). To what extent do we sympathize with any of them or Hector? What are the ethical implications of their conduct?
4. Analyze the religious beliefs expressed in the poem. To what extent are we meant to take the <sup>gods</sup> seriously, or are they primarily intended for entertainment? To what extent does their interference in the action affect the dramatic force of the narrative? Do they reduce the stature of the human characters? Can their presence be interpreted symbolically or figuratively?
5. Explain the epic qualities. (C. S. Lewis, Preface to Paradise Lost should be consulted, esp. Chaps. 1, 4-5, but it should be used with caution). Analyze the plot structure (rising action, complication, turning point, resolution). To what extent does the plot exhibit organic unity? To what extent are characters and episodes relevant? (Partly overlaps 2 and 3.)

To broaden your understanding of the Iliad and the Greek plays that you will be reading, as well as of much English literature, READ the following articles in Kirkwood, A SHORT GUIDE TO CLASSICAL MYTHOLOGY (available in the bookstore). In fact, you should find in Kirkwood identifications and pronunciations of most classical allusions.

As a general background you should read the following articles:

Aphrodite	Demeter	Hera	Sky Deities
Apollo	Dionysus	Hermes	Titans
Ares	Earth & Sky	Mother Goddesses	Zeus
Artemis	Eros	Pan	
Athena	Hades	Poseidon	
Cronus	Hephaestus	Sea Deities	

For more particular background of THE ILIAD, and of Greek mythology in general, read:

Aeneas (also Romulus)	Odysseus
Ages of Man	Orpheus
Athens	Perseus
Crete (also Theseus)	TROJAN WAR
Deucalion	

In conjunction with the following Greek plays read the indicated articles:

<u>Agamemnon</u> - Atreus, Leda, Pelops	<u>Alcestis</u> - Alcestis, Heracles
<u>Prometheus Bound</u> - Io, Prometheus	<u>Medea</u> - Argonauts
<u>Oedipus Rex</u> - Thebes, Tiresias	

CLASS II: THE CLASSICAL BACKGROUND: GREEK DRAMA

Reading:

- \Aeschylus, Prometheus Bound (470 BC), Agamemnon (458 BC)
- \Sophocles, Antigone (442 BC), Oedipus the King (c. 427 BC)
- \Euripides, Medea (431 BC)
- \Aristotle, De Poetica, or Poetics (on reserve); read sections 1-19, 23-26.

Topics for Discussion:

1. Origin and development of Greek tragedy (with reference to plays assigned); consider, for instance, such changes as complexity of characterization and plot structure, numbers of major actors, etc.
2. The role or function of the chorus. Is its specific function in a play dramatic (i.e. to produce conflict or to advance the "plot"), emotional (how does the chorus affect the "tone?"), or thematic (emphasizing the basic idea)? Classify and illustrate. What is the relative prominence of the chorus in each play? In plays without (much) chorus how is the chorus "function" managed?
3. Tragedies of fate or character or both: Agamemnon, Oedipus, Antigone, Medea.
4. The uses of irony in Oedipus (notably the gradual unfolding of the truth to the protagonist and his reactions at the various stages) and Antigone.
5. Comparison of Clytemnestra and Medea (for motivation, audience reaction, realism, depth of characterization). Evidence of Hybris in Agamemnon and Jason.
6. **Topic** Tragic protagonists: Oedipus (note what Aristotle has to say about him); Antigone and Prometheus (motivation, nobility). Is Antigone or Creon the tragic protagonist?
7. Comic elements in Antigone (guard), in Oedipus (scene of shepherds), and in Agamemnon (elders after the murders); cf. the knocking at the gate in Macbeth.
8. Aristotle's principles of tragedy, including the (neo-classical) 'unities' and such features as imitation, catharsis, peripeteia, definitions of tragedy, and the tragic hero. To what extent do his principles apply to these plays?

NOTE: In Seven Famous Greek Plays (Modern Library) you will find an enlightening Introduction by editor Eugene O'Neill, Jr., to which is appended a Bibliography of works you may wish to consult. Roanoke College Library has all but Bowra, Lucas, Murray on Aristophanes, and Webster. See also Pickard-Cambridge, Dramatic Festivals of Athens.

CLASS III: THE ANGLO-SAXON (OLD ENGLISH) PERIOD and THE MEDIEVAL PERIOD

Anderson, 4-16, 21-22 (for Pearl Poet)  
Baugh, 3-11, 15-16 (Bede), 19, 45-69 (Deor, etc., Caedmon),  
70 (1st paragraph), 73-74 (Elene), 78-79 (Dream of the  
Rood), 83-86 (Wanderer Seafarer), 92-94 (Beowulf),  
96-100, 104-5 (last paragraph); 109-118, 165-199 and  
232-239 (Gawain and its background)

Reading:

Beowulf (in Anderson, 25-52), Wanderer, Seafarer, Deor's Lament (not in Spaeth), Dream of the Rood (or Vision of the Cross), and portions of Elene (pp. 135-138 in Kennedy, or pp. 95-107 in Spaeth) (all of these works date from about 7th-8th centuries)

✓ Gawain and the Green Knight, c1375 (in Anderson, 66-89)

Texts on reserve (for shorter poems above):

\*Michael Alexander, The Earliest English Poems, 1970 (good, close translation, and good introductory notes)  
Albert S. Cook, Select Translations from Old English Poetry, 1968 (very free translation)  
Charles W. Kennedy, Anthology of Old English Poetry  
Kemp Malone, Ten Old English Poems  
J. Duncan Spaeth, Old English Poetry

Topics for discussion:

1. Bede, Caedmon School, Alfred
2. Elegaic tone of Old English literature; illustrate.
3. The scop and his function; definition of kenning and litotes (with illustrations); metrical form of Old English poetry (see Baugh, 20-31), with illustrations from your own reading of poems.
4. Christianity and paganism, and didacticism, in Old English poetry.
5. Portrayal of Nature in Old English poetry and in Gawain; consider also the handling of description in Gawain.
6. Characteristics of the Germanic epic (cf. The Iliad and Gawain for structure, scope, spirit, etc.).
7. Characterization in Beowulf and Gawain (cf. Achilles and Hector).
8. The romance tradition (in a nutshell) and the place of Gawain in it.

Anderson, pp. 16-24

Baugh, pp. 135-36, 143-51, 154-57, 161-64 (Bestiary), 165-201, 225-27 (relevant to Blake later); 241-47, 273-87.

Reading:

Piers Plowman, c 1360-99 (Anderson, 89-100)

Ballads (Anderson, 52-66), dating from as early as the late 1200's

Secunda Pastorum (Second Shepherd's Play), c 1400?, in Baldwin, Earlier English Drama (on reserve)

Everyman, c 1480, in Earlier English Drama (on reserve)

Dante, The Divine Comedy, 1310-1321, preferably the prose translation by H.R. Huse (Holt, Rinehart, and Winston), available in the bookstore. This edition seems to be the most lucid and at the same time the most interesting and poetic of those available. It contains editorial synopses and explanations of symbols and allegory, interspersed throughout the text. You should read all of these selections throughout the volume, whether or not the corresponding sections of the poem have been assigned, but do not limit your reading to these editorial commentaries. You will miss the whole poem.

In the poem itself you may skip those passages in square brackets. The first of these, for instance, is in Canto VII of the Inferno (p. 38). Read all of the Inferno, with these exceptions: You may skip Canto XVIII (but read the last page)

Canto XXVII (but read the last page)

Of the Purgatorio read in their entirety Cantos 1, 3, 6, 13, 16, 18, 21, 26 (at least the last two pages), and 27.

Of the Paradiso read in their entirety Cantos 1 (including the bracketed passages), 2, 17, 27, 28, 30-33.

(If you would like additional supplementary explanatory material, the Modern Library edition, placed on reserve, may be helpful.)

Topics for discussion:

1. Characteristics of the ballad, with illustrations from ballads read.
2. Comparison of Piers Plowman, the Divine Comedy, and Everyman as allegories.
3. Explain the nature and the role of love (and its opposites and its perverted forms) in the Divine Comedy and illustrate the various manifestations from appropriate passages throughout the poem.
4. Analyze the character and personality of Dante as he pictures himself in the poem. What is his attitude toward himself and his poem? What motivates his actions and responses at various stages? How does he respond to his experiences and to the personages he meets? Why did he enter the fire in Purg. XXVII?
5. Point out striking examples of the ways in which descriptive details in the Divine Comedy (including similes and metaphors) differ among the three parts of the poem and how they support the poet's intended effect in each part.
6. Characteristics of mystery and morality plays with reference to the plays read; how effective is the characterization?

Topic

CLASS V: THE MEDIEVAL PERIOD - CHAUCER (c 1340-1400)

Anderson, 101-104

Baugh, 249-263

Reading:

- ~~Book of the Duchess~~, 1369 (to be read in Middle English in Works on reserve).  
~~Canterbury Tales~~ - Selections: Prologue (and prologues to all the tales),  
The Nun's Priest's Tale, The Pardoner's Tale, The Wife of Bath's Prologue  
and Tale (all in Anderson, pp. 101-141); also The Miller's Tale, The  
Franklyn's Tale (to be read in Middle English in Works on reserve).

Topics for Discussion:

1. The dream vision (especially Book of the Duchess; cf. Dante & Piers Plowman).
2. Chaucer's methods of character portrayal (including satire) and degrees of depth (e.g., is the Prioress as well-rounded as the Pardoner? Explain and illustrate further).
- Topic 3. Framework of the Canterbury Tales; drama in the links (or prologues) and the function of that drama (except as covered in 5 below).
4. Nun's Priest's Tale as a mock heroic poem; evidence of the narrator's "learning." (Include the prologue to the tale)
5. The marriage "problem" in the Canterbury Tales (involving tales by Wife of Bath, Clerk, Merchant, and Franklyn, and links or prologues).
6. The Pardoner's Tale (together with prologue) as a Medieval sermon; point out instances of irony.
7. Characteristics of the fabliau in The Miller's Tale (consider also its prologue and aftermath).
8. Conventions of the courtly love tradition, especially as related to the tales of the Nun's Priest and the Franklyn.

(You may wish to buy one or both of the following paperbacks, available in the bookstore):

Barnet, Sylvan, The Genius of the Early English Theater  
(Mentor, NY 730 - \$1.25)  
Plays included: The Second Shepherd's Play, Everyman,  
Dr. Faustus, Volpone, Samson Agonistes.

Ornstein, Robert, Elizabethan and Jacobean Tragedy  
(Heath, \$2.95) ~~(4.15)~~  
Works included: Induction to The Mirror for Magistrates,  
The Spanish Tragedy, Dr. Faustus, The White Devil, The Broken  
Heart by Ford.

Anderson, 156-166

Baugh, 326-34, 336-38, 398-401  
(Sackville), 472-78, 483-85, 491-92

Readings:

More, Utopia, 1516 (Book 1, condensed) in Hebel & Hudson, Prose of the English Renaissance, pp. 1-21 (on reserve), and selections from Book 2 in Anderson (pp. 179-82); sufficient parts of Books 1 and 2 also in Rollins and Baker, The Renaissance in England, pp. 86-103.

Sackville, Introduction to The Mirror for Magistrates, 1563, in Ornstein, in Lamson and Smith, The Golden Hind, pp. 148-166, and other texts.

Sidney, Defense of Poesie, c1580; 1595, in Hebel and Hudson, pp.267-304 (on reserve), in Rollins, pp. 599-600, 605-624, and in Lamson and Smith, pp 271-309; take notes on Sidney's observations about literature and his basic principles concerning poetry.

Spenser, Shepheardes Calendar, 1579: February (l.98 to end), April (in Rollins, pp.339-40), July (in Rollins, pp.342-5), October (in Rollins, pp.346-48) (also in other volumes on reserve).

Epithalamion 1595, and Prothalamion 1596 (in Anderson, 247-54).

Topics for Discussion:

1. Social criticism expressed or implied in More's Utopia and evidence of humanism.
2. Allegory (cf. Everyman) and Chaucerian style and diction in the Introduction to The Mirror for Magistrates (cf. Dante), as well as any Renaissance features.
3. Sidney's conception of the nature of poetry, and his theory of drama (cf. Aristotle).
4. Sidney's defense of poetry and criticism of contemporary literature and drama.
5. The October Eclogue (Spenser) and Sidney's Defense.
6. Praise and criticism in Shepheardes Calendar.
7. Blending of Christian and pagan, and variations of mood, in Epithalamion (cf. Prothalamion).

CLASS VII: ELIZABETHAN PERIOD; THE SONNET AND SPENSER (1552 - 1599)

Anderson, 217-222 (which includes Letter to Raleigh)  
Baugh, 339-45, 383-91, 478-82, 488-91, 496-503

Readings:

- ✓ Wyatt and Surrey, in Anderson (pp. 199-201) and in Lamson and Smith (on reserve) pp. 47-57, 63-68, 70-74; also in Rollins pp. 194-200.
- ✓ Sidney, Astrophel and Stella published in 1591 (selections - try to read the sonnets in order); sonnets 1, 31, 39, 41, 50 will be found in Anderson, pp. 207-8; read also 2-3, 5, 7, 10-12, 14, 24-28, 45, 47, 49, 52, 56, 57, 67-74, 84, altogether 33 sonnets, in Lamson and Smith, pp. 232-265 (on reserve).
- ✓ Spenser, Amoretti, 1595 (in Anderson, 245-47), Faerie Queene, 1589, Prefatory Letter to Raleigh, Books I (omit Canto 6) and II (read Cantos 1, 2, 7, 11, 12, plus introductory verses to the intervening cantos) (Canto I of Book I and Canto XII of Book II are in Anderson, 222-239).
- Elizabethan lyrics (in Anderson, 202 -207, 208-217, 259-263).

Topics for discussion:

- Topic
1. Conventions of the sonnet - themes, imagery (conceits), courtly love, religious and philosophical elements (with specific reference to individual poems by Wyatt, Surrey, Sidney, Spenser, Daniel, Drayton). Also (pseudo-) biographical elements within the sonnets. (Classify themes - i.e. cite themes which are recurrent but also point out unusual themes).
  2. Major or recurrent themes of Elizabethan lyrics (exclusive of any sonnets). Classify and group poems by theme.
  3. The Letter to Raleigh and the Faerie Queene as a Courtesy Book, and the role of Arthur in the poem (cf. Gawain).
  4. The moral and political allegory in the Faerie Queene.
  5. Puritan vs. pagan elements in the Bower of Bliss of FQ (Bk. II, Canto XII) and elsewhere.
  6. Spenser as a poet (called the "poet's poet"): Significant features of diction and versification in Shepheardes Calendar, Faerie Queene, and Epithalamion (debt to past, innovation, experimentation?)
  7. Spenser's descriptive technique (nature, individuals, scenes).



CLASS VIII: ELIZABETHAN DRAMA

Baugh, 460-61, 463-64, 508-18.

G.B. Harrison, Complete Works of Shakespeare, 36-41, 67-71

Reading (in works on reserve and in Ornstein or Barnet):

Kyd, The Spanish Tragedy, c. 1586

Marlowe, Tamburlaine, Part I, c. 1587-88

The Jew of Malta, c. 1590

Dr. Faustus, c. 1592

Hero and Leander, left unfinished, c. 1592 (in Rollins, 388-96,  
and in Lamson & Smith, 390-413)

Topics for discussion:

1. Conventions of the revenge tragedy (cf. Hamlet).
2. Compare plays of Marlowe and Kyd in structure, variety, and complexity; consider nature of conflicts.
3. Typical Marlowe themes (in the dramas).
4. The Marlovian "hero" (Machiavellian villain?); cf. Lorenzo in Spanish Tragedy, and Shakespeare's Richard III, King Claudius, Iago, Shylock, Lear's daughters and Edmund.
5. Marlowe's qualities as a poet. (Jonson "Marlow's mighty line").
6. Classicism and paganism in Hero and Leander.

Note: Although the following plays will not be discussed except incidentally in the seminar, students should be familiar with them for the final examination in May: Twelfth Night, Merchant of Venice, Henry IV (both parts), As You Like It, Romeo and Juliet, Julius Caesar, King Lear, Hamlet, Macbeth, Othello, Antony and Cleopatra.

CLASS IX - ELIZABETHEAN PERIOD

Anderson, pp. 254-255

Baugh, p. 482

G. B. Harrison, Complete Works of Shakespeare, pp. 1592-94

Readings:

Shakespeare, Sonnets, published 1609 (nos. 1, 2, 12, 15\*, 18\*, 20, 22, 23\*, 25\*, 26, 27, 29-30\*, 32-33\*, 35, 36, 38, 41-43, 46-47, 50, 54\*, 55\*, 56\*, 60\*, 64-66\*, 71, 73\*, 76\*, 80, 86, 87, 95, 97\*, 104\*, 106\*, 107, 110-112, 116\*, 119\*, 126-127, 128\*, 129, 130\*, 135, 137, 138, 143, 144, 146\*, 147, 151  
(those marked \* are in Anderson, 254-59; all are in Harrison; please read them in order).

Cervantes, Don Quixote, 1605-1615 (you are urged to read it in the Putnam translation, in the Viking Portable Edition; this is the most readable version available, widely praised; all page references are to this edition).

A major frustration that modern readers experience in reading Don Quixote, aside from its considerable length, is the numerous digressions, which seem merely to detract from the progress of the narrative. The same criticism was levelled against the book (i.e., Part I) in 1605. In fact, in Part II, Chapter III (p. 402) Cervantes has one of his characters deplore the digressions in Part I, and Cervantes himself comments on this practice (see Part II, first part of Chapter LXIV, pp. 593-94.) Most of these digressions have been omitted or briefly summarized in the Viking Portable Don Quixote, a streamlined version which has omitted over 300 pages of the complete text. To make your reading of the book even more endurable, you may, if you wish, omit in addition the following chapters. (The serious student may wish to read "Editor's Note," pp. 41-47, for an account of the principle on which omissions were made.) You should read the Introduction, pp. 1-34, which contains valuable critical and analytical material, but from there you may skip to p. 57 and begin.

In Part I you may omit the following chapters:

XI-XIV (pp. 134-152) "A Pastoral Interlude," which features the goatherd's story, rather humorously told.

In part II you may omit the following chapters:

V (pp. 412-20) Read first paragraph only. The chapter recounts a quarrel between Sancho and his wife, Teresa; he's determined to become a governor and make his daughter a countess (relevant to depiction of Sancho's personality).

XXIII (pp. 502-13) DQ's report of his (imaginary) adventures in the Cave of Montesinos (frequently alluded to later in Part II); but read at least italicized conclusion of chapter.

If you do not care to avail yourself of the Putnam (Viking Portable) version (and any other translation is rather dull reading by comparison), you may omit the following chapters, which are drastically condensed or omitted in the Putnam (Viking Portable) version):

In Part I you may omit:

- XXXIII-XXXIV The story of the man who was too curious for his own good.
- XXXV (last half only) Read first half; above story concluded at end.
- XXXIX-XLI The captive's (or captain's) story, based partly on Cervantes' own adventurous life.
- LI Story of a goatherd (disappointed love).

In Part II you may omit:

- XI Quarrel between DQ and Sancho over Dulcinea's enchantment, but mostly concerned with Sancho's saving DQ from a foolish mistake with a troupe of mummers (actors).
- XX-XXI Account of a wedding which DQ and Sancho attend, in which the poor rejected suitor wins the bride from the rich groom through trickery; at the end DQ defends the lovers, and Sancho misses the expected feast.
- XXIX A self-contained adventure in which DQ "takes" a small boat, which is demolished by a mill wheel, and he and Sancho get a thorough dunking.
- LX On the way to Barcelona Sancho balks at DQ's proposal that he himself administer lashes to Sancho; capture by Roque, celebrated bandit, with "adventure" of mistaken lovers, and DQ's rationalizations about banditry.
- LXI On the beach at Barcelona DQ and Sancho meet Don Antonio Moreno through a letter of introduction from Roque.
- LXIII Visit with Moreno to galleys; trick on Sancho; pursuit and capture of Moorish corsair; romantic story told by its female captain, who turns out to be the daughter of Ricote.
- LXV (end) Conclusion of story concerning Ricote's daughter.

Topics for Discussion:

- Topic
1. "Problems" in Shakespeare's sonnets
    - a "Autobiography," including Mr. W. H. and the Dark Lady, and the printing of the sonnets.
    - b. Themes, including anti-Petrarchanism. What conventional themes did he make use of?
    - c. Form and conventions (e.g., conceits and imagery); how original was Shakespeare in these?
  2. The fluctuating and developing relationship between Don Quixote and Sancho Panza, i.e., their various attitudes toward, and responses to, each other. Does either change and develop? If so, is such change plausible?
  3. Don Quixote's sanity and insanity: How mad is he? Is there any "method in his madness"? How does his "madness" compare with the sanity of other characters, such as Sancho, or the Duke and Duchess? How do we react to Don Quixote? To what extent are our reactions colored by the treatment DQ receives from other characters?

4. The theme of illusion and reality dominates the book. DQ and Sancho, for instance, constantly debate what "seems" and what "is." How are we expected to view "reality"? How much "good" does DQ actually do in comparison with how much "good" he thinks he does? (This topic partly overlaps 3.)
5. The method of narration: in such a fantastic tale, how does the author attempt to achieve plausibility, verisimilitude? How well does he succeed? Consider the fiction of the discovered manuscript, the allusions to Part I of the book and the spurious Part II, and discussions of books of chivalry and of drama.
6. The book is considered one of the great comic masterpieces of world literature. Analyze the comic elements in representative characters, episodes, conversations, language, incongruities of word or situation. To what extent is it burlesque? To what extent is it high comedy? (For instance, compare Sancho with Falstaff.) Is DQ purely comic, or merely pathetic, or is there anything tragic about him? Read Henri Bergson, "Laughter."
7. Plot structure and significance. Analyze the plot structure: is it loose and episodic, or unified? To what extent? Particularly compare Part II with Part I in this respect; consider the use Cervantes makes of new and old characters and themes interwoven through Part II. Don Quixote has exerted an influence on such widely different works as Voltaire's Candide, Fielding's Tom Jones, Byron's Don Juan, and Twain's Huckleberry Finn. Explain how, so far as possible.

CLASS X; BEN JONSON AND JACOBAN DRAMA

Anderson, 166-178

Baugh, 533-40, 547-51, 558-63, 572-76, 580-82, 588-89, 593-94, 627-31

Harrison, Complete Works of Shakespeare, 41-42, 71-74 (optional)

Readings (mostly in works on reserve):

Jonson

Every Man Out of His Humor, 1598 (read only through about line 50 of the Induction, that is, the beginning of the play, where Jonson explains his purpose and method).

Volpone, 1606 (also in Barnet)

The Alchemist, 1610 (see plot summary on next sheet)

Poems (a few in Anderson, 341-344, but in addition read poems in Rollins, 490ff. or in Witherspoon and Warnke, Seventeenth Century Prose and Poetry, 760-772, on reserve), and see poems on following sheets herein; read also Campion (in Anderson, 213-14)

Timber, or Discoveries (in Witherspoon and Warnke, 115-120, 122-126, and in Ben Jonson's Literary Criticism, which has a good introduction, pp. 8-9, 17-24, 26-27, 28, on reserve); Read sections headed Censura de Poetis, De Shakespeare Nostrati, De stilo et optimo..., Praecipienda Modi, De orationis dignitate, De Poetica, What is a Poet?

XBeaumont and Fletcher, Philaster, 1611

Webster, The White Devil, c1608 (in Ornstein, and on reserve)

XFord, The Broken Heart, 1633 (in Ornstein - optional)

Topics for Discussion:

1. Jonson's principles of writing and (implicitly) literary criticism. —
2. Jonson as a classical poet, primarily as evidenced by the poems assigned; cf. Campion and Spencer, FQ II, xii, 74-75 (Anderson, 237-38) —
3. Objects and intensity of Jonson's satire in his plays. —
4. Jonson's theory of humors and his practice, as revealed in the induction to Every Man Out of His Humor (cf. "De Poetica" in Timber and Prologue to The Alchemist) and the other two plays.
5. Characterization in the plays of Jonson, Beaumont and Fletcher, and Webster for depth and effectiveness. Cf. with representative samples of Elizabethan (and Shakespeare's) drama. —
6. Plot structure of Volpone and The Alchemist (consider use of suspense, stages in the advance of the "action," turning point, interaction of major characters).
7. Beaumont and Fletcher's and Webster's drama contrasted with representative samples of Elizabethan (and Shakespeare's) drama in themes, plot, and versification.

## PLOT SUMMARY OF THE ALCHEMIST

Act I. The three racketeers begin quarrelling (i), then dupe Dapper, a gambler, (ii), and Drugger, a shopkeeper-tobacconist (iii).

Act II. Face, disguised as a servant, admits Sir Epicure Mammon, come to fetch the philosopher's stone and elixir supposedly prepared by Subtle, accompanied by the cynic and skeptic, Surly (i); Mammon eagerly anticipates his uses of his stone and elixir (ii). Subtle, in alchemical jargon, adopts a high moral tone; Surly contemptuous, condemns alchemy; Mammon "allowed" a glimpse of Dol, a "great lady," to dupe him further; Mention of Capt. Face, whom Surly knows as a bawd (iii). The three alone gloat over duping Mammon (iv). Ananias admitted, receives jargonish lecture on alchemy (v). Drugger reappears, wants rich young widow (Dame Pliant) under brother's dominance; at this news, Subtle and Face begin plotting to get one of them a rich wife (vi).

Act III. Complications and confusion as victims appear too thick and fast. Tribulation and Ananias, Puritans, try to justify their resorting to alchemy (i); Subtle tempts them with idea of power of the elixir (ii). Subtle yearns to have duped Surly; news of a new victim, a Spanish don; the racketeers add up the day's "haul"; Dol is to seduce the Spanish don; victims are coming in droves, situation getting awkward (iii). Dapper admitted, then Drugger with Kastril, rich country fellow who guards his sister; he's suspicious; talk of his sister, the widow (grounds for later quarrel), he is taken in, will bring her, and Face promises her to Drugger (iv). Dapper, blindfolded, with Fairy Queen, then gagged and thrust into "privy" as Mammon arrives (v).

Act IV. Mammon courts demented lady (Dol), envisions Epicurean delights (i). Face and Subtle competing for rich widow, trouble brewing (ii). Enter Surly, disguised as Spanish don, pretending not to understand English, and gets an earful (iii). Kastril persuades sister to accept courting of Spanish don (Surly) (iv). With high moral tone Subtle pretends that Mammon's incontinent thoughts stifled the alchemical work and gets rid of Mammon, with great relief, (v) Surly abandons disguise, exposes Face and Subtle to Dame Pliant; a fight ensues; Face escapes; Surly seizes Subtle; Face returns with Kastril, who quarrels with Surly, then Drugger, and Ananias arrive; and Surly finally leaves; word then comes of new danger, arrival of Face's master (vi).

Act V. You figure out the resolution.

POEMS OF BEN JONSON

When Nature bids us leave to live, 'tis late  
Then to begin, my Roe: He makes a state  
In life, that can employ it; and takes hold  
On the true causes, ere they grow too old.  
Delay is bad, doubt worse, depending worst; 5  
Each best day of our life escapes us, first.  
Then, since we (more than many) these truths know:  
Though life be short, let us not make it so.

XCVI. To John Donne

Who shall doubt, Donne, where I a poet be,  
When I dare send my Epigrams to thee?  
That so alone canst judge, so 'alone doest make:  
And, in their censures, evenly, dost take  
As free simplicity, to dis-avow, 5  
As thou hast best authority, t'allow.  
Read all I send: and, if I find but one  
Mark'd by thy hand, and with the better stone,  
My title's sealed. Those that for claps do write, 10  
Let pui'nees, porters, players praise delight,  
And, till they burst, their backs, like asses load:  
A man should seek great glory, and not broad.

1. 8 - stone, i.e. Roman mode of voting (expressing approval)
1. 9 - claps, i.e. applause
1. 10 - pui'nees, i.e. underlings

POEMS OF BEN JONSON

My Picture Left in Scotland (1619)

I now think, Love is rather deaf, than blind,

For else it could not be,

That she,

Whom I adore so much, should so slight me,

And cast my love behind:

5

I'm sure my language to her, was so sweet,

And every close did meet

In sentence, of as subtle feet,

As hath the youngest he,

That sits in shadow of Apollo's tree.

10

Oh, but my conscious fears,

That fly my thoughts between,

Tell me that she hath seen

My hundreds of gray hairs,

Told seven and forty years,

15

Read so much waste, as she cannot embrace

My mountain belly, and my rocky face,

And all these through her eyes have stopt her ears.



CLASS XI: EARLY SEVENTEENTH CENTURY PROSE

Baugh, 367-80 (English Bible), 441, 590-98, 613-19

Readings (mostly in works on reserve):

- Thomas Dekker, *The Gull's Hornbook*, 1609, Chapters 6, 7, 8  
in Lamson & Smith, *The Golden Hind*, 808-819 (on reserve)
- Sir Francis Bacon, Selections (Anderson, 317-325).  
Essays, 1597-1625: 1\*, 2, 5\*, 6, 7\*, 8\*, 10\*, 11\*, 16,  
18\*, 22, 23, 27, 32, 33, 38, 40, 42\*, 43, 50\*.  
(those marked \* in Anderson, 317-325)
- The Proficience and Advancement of Learning, 1605  
Book I (pp. 171-223 in Bacon, Essays, etc., ed.,  
R. F. Jones)
- Magna Instauration, 1620 - Aphorisms (sections) 19, 22,  
36, 38-65 (the celebrated "Idols"), 78, 81-82, 92,  
95, 97, 113 (see Jones, pp. 274-313, or other editions)
- The New Atlantis, 1624 (read only pp. 466-491 in Jones).
- John Donne, Prose selections, 1624 (Anderson, 325-26, 333-36)
- The King James Bible, 1611 (Anderson, 305-317)
- John Milton, Of Education, 1644 (in Witherspoon & Warnke,  
388-94, and on reserve)

Topics for Discussion:

1. Dekker's realism in subject and treatment.
2. Bacon's contribution to English prose as evidenced by his practice and his expressed principles (esp. in Proficience and Advancement of Learning and Magna Instauration); compare with the styles of Jonson, Dekker, Donne, and Milton.
3. Bacon's principles of individual conduct, as evidenced in the essays (cf. courtesy book); Bacon's contribution to the essay form.
4. Bacon as a "psychologist," esp. as evidenced in his analyses of obstacles to thinking (including the Idols) and his understanding of fundamental workings of human nature as evidenced in his essays. How realistic is he? What is Bacon's attitude toward men and mankind, and what place does "humanity" occupy in his works?
5. Bacon's contribution to the beginning of modern science.
6. Milton's ideas on education; compare ideas early in his tract with Bacon's ideas. What evidence do you find of humanism or practicality?
7. Significance of the King James Bible, and characteristics of its style.

CLASS XII: SEVENTEENTH CENTURY POETRY: Donne, Herbert Herrick, Vaughn, Marvel, etc.

Baugh, 631-36, 642-46, 648-49, 655-64, 668-70

Readings:

Selections in Anderson, 325-33, 336-37, 339-41, 344-356, plus the following, most of which may be found in Witherspoon and Warnke, Seventeenth Century Prose and Poetry:

Donne (so far as possible read the poems in the order indicated):

POEMS PROBABLY WRITTEN IN 1590's, BEFORE 1598

The Third Satire (Anderson, 332)

General theme of the pain of love (cruel mistress, etc.)

(Compare Drayton's Sonnet 1, Anderson, 312)

The Legacy (Anderson, 329) Love's Alchemy (W & W, 744)

The Message (W & W, 745) The Will (Anderson, 330)

The Apparition (W & W, 746)

General theme of anti-Petrarchan mockery (cf. Drayton's Sonnet 61, Anderson, 312)

Song (Go and Catch) (Anderson, 326) The Indifferent (Anderson, 327)

General theme of the pleasures of sensuality

Elegy XIX (To his Mistress Going to Bed) (W & W, 753)

General theme of "Intellectualized seduction"

The Flea (W & W, 744) The Ecstasy (Anderson, 327)

General theme of intensity of love

Lover's Infiniteness (Anderson, 328) His Picture (Anderson, 331)

POEMS PROBABLY WRITTEN c 1598-1608

General theme of two lovers as one world

The Good Morrow (Anderson, 328) The Canonization (W & W, 739)

The Sun Rising (W & W, 738) The Anniversary (Anderson, 330)

General theme of separation of lovers

Elegy XVI (On His Mistress) (Anderson, 331) Song (Sweetest Love)

Valediction: of Weeping (W & W, 744) (Anderson, 329)

Valediction: Forbidden Mourning (W & W, 747)

RELIGIOUS POEMS, WRITTEN c1609-1631

Holy Sonnets 5, 7, 14 (W&W, 756-757)  
6 ("Renunciation") (Anderson, 331)  
10 ("Death") (Anderson, 328)  
Good Friday...1613 (W & W 759)  
Hymn to God the Father, 1623 (Anderson, 328)  
Hymn to God, My God, in My Sickness, 1631 (W & W, 759)

Herbert, Redemption, Jordan (I), The Windows, The Pulley, The Flower,  
Love ("Love bade me welcome"), Virtue (all in W & W, pp. 842-859).

Marvell, On a Drop of Dew, The Coronet, A Dialogue Between Soul and Body,  
The Mower's Song, The Definition of Love (all in W & W, pp. 961-976).

Vaughan, Man, The Waterfall (both in W & W, pp. 984-990).

Topics for discussion:

- 1 The Metaphysical conceit (cf. the Elizabethan "conceit" in the sonnets).
- 2 Donne's style-compared with Spencer's and Jonson's.
- 3 Petrarchanism and anti-Petrarchanism (Donne, Carew, Suckling).
- 4 Donne's religious verse (including satire) compared with Herbert's and Marvell's.
- 5 Herrick as a "son of Ben," i.e. as a classicist (more than the obvious use of classical names and allusions); cf. with Lovelace.
- 6 The blend of Cavalier and Metaphysical in Carew, Suckling, and Marvell.
- 7 Marvell's and Vaughan's treatment of Nature.
- 8 Drama and dramatic qualities in Donne's poetry.

CLASS XIII: SEVENTEENTH CENTURY - MILTON (1608-1674)

Anderson, 378-79  
Baugh, 673-696

Readings:

- "On the Morning of Christ's Nativity," 1629 (in Witherspoon & Warnke, 882-86)  
"On Shakespeare," 1630 (in Anderson, 385)  
"L'Allegro" and "Il Penseroso," ?1632 (in Anderson, 379-382)  
"Lycidas," 1637 (in Anderson, 382-85)

English Sonnets:

- No. 7 - "On his having arrived...twenty-three," 1632 (Anderson, 385)  
No. 8 - "When the assault was intended...," 1642  
(Witherspoon & Warnke, 891)  
No. 11 - "On the detraction...," c1645 (Poems - on reserve)  
No. 12 - "On the same," c 1645 (Poems - on reserve)  
No. 15 - "On the Lord General Fairfax," 1650 (Poems - on reserve)  
No. 16 - "To the Lord General Cromwell," 1652 (Anderson, 385)  
No. 18 - "On the Late Massacre in Piedmont," 1655 (Anderson, 386)  
No. 19 - "On his Blindness," c1655 (Anderson, 386)  
No. 22 - "To the same" (Cyriack Skinner), c1655 (Poems - on reserve)  
No. 23 - "On his Deceased Wife," 1658 (Anderson, 386)

Areopagitica, 1644 (in Witherspoon & Warnke, 395-417) (see attached outline)

Paradise Lost, 1667 (see attached chronology of events)

If possible read Introduction to your edition of PL, by Hughes  
Books I-II, IV (in Anderson, 386-415)

Books IX-XII

"Arguments" to Books III, V-VIII, also III, 1-55 and VII, 1-39

Samson Agonistes, 1671 (on reserve)

Topics for Discussion:

1. "Lycidas" as a pastoral elegy.
2. Milton as a Spenserian, esp. with reference to "Epithalamion" and "Lycidas," notably imagery and "texture"; also consider the purposes of the two poems; consider themes and imagery of other minor poems of Milton (excluding the sonnets).
3. Milton's sonnets: compare with those of earlier writers; Milton's place in the history of the sonnet; themes and tones of the sonnets.
4. Samson as a classical tragedy (cf. esp. Aeschylus); consider the blending of Christian and classical.
5. Epic conventions of PL; compare with The Iliad and Beowulf in structure, scope, etc.

6. The nature of sin and evil in PL: consider the destructive power of Satan and any other representations of evil. What is ironic about Satan? To what extent is Satan heroic? What traits of character does he exhibit? (Compare with Marlowe's Mephistopheles.) (You might consider IX 129, 477)
7. Theme: How and to what extent does Milton "justify the ways of God to man"? That is, how and to what extent does God bring good out of evil? (You might consider I, 162; II, 385; X, 644, 754, 822.) Explain the doctrine of the "fortunate fall." Why does Milton regard the fall of man as the most important event in human history?
8. Milton's understanding of human psychology: characterization of Adam and Eve before, during, and after the fall; of Eve and Daillah.
9. Milton's view of temperance and free will in Areopagitica and PL (you might consult I, 211; IV, 66, 750; IX, 330ff.; X, 150, 472, 515ff., 715, 805; XII, 85).
10. Milton as a humanist.

AEROPAGITICA, 1644

(Page references to Witherspoon and Warnke,  
Seventeenth Century Prose and Poetry)

Introduction

Author's misgivings overcome by the strength of his convictions  
Praise of Parliament  
Proposition: that Parliament judge over again (reconsider)  
censorship bill  
Issues (bottom of 396, top of 397)

- I. First issue - no need for censorship (account of the inventors of it) (p. 397)
  - A. Prefatory defense of books
  - B. History of book licensing (pp. 397, 2nd col. - 400, 1st col.)
- II. Second issue - no need (value of reading books) (p. 400)
  - A. Sufficiency of reason to judge
  - B. Instructive value of bad books
  - C. Refutation of arguments that books are harmful (p. 402, 2nd col.)
- III. Third issue - impracticability (censorship will not work) (p. 403)
  - A. Licensers not infallible
  - B. Refutation of argument that licensing will eradicate temptations
  - C. Reductio ad absurdum: need for licensing dancing, eating, singing (p. 404)
  - D. No virtue in behavior if evil is prohibited (p. 405)
  - E. Enormous staff required to license old books, too
  - F. Possibility that "evil" can spread without books
  - G. Impossibility of securing enough qualified licensers
- IV. Fourth issue - disadvantages (harms that censorship may cause) (p. 406)
  - A. Disparagement to the learning of the clergy
  - B. Inconvenience to the printer and author (p. 407)
  - C. Detraction to the whole nation
  - D. Ecclesiastical tyranny over learning
  - E. Encouragement to growth of sects (p. 409)
  - F. Likelihood of producing religious slothfulness in laity and clergy (p. 410)

Conclusion (peroration)

Free search for truth needed for carrying out reform of Reformation (p. 413)  
Hope and confidence in England's future (p. 414)  
Confidence that in the struggle with Falsehood, Truth always prevails  
(p. 415)  
Plea for toleration rather than compulsion (p. 415)

## Chronological Sequence of Events in Paradise Lost

Milton did not open Paradise Lost at the chronological beginning of its action. In classical fashion, he plunged in medias res. The action takes 31 days. The chronological order of key events is as follows:

The figures at the left indicate the day or days during which these events took place:

- (1) The Exaltation of Christ; Satan deserted at midnight. Book VI.
- (2-4) The battle in heaven, narrated by Raphael. Books, V, VI.
- (5-13) Satan and his host dropped into Chaos and Hell. Book VI.
- (14-22) Satan and his angels lay stunned on the fiery lake. Book I.
- (18) God began the six days of Creation. Raphael narrates this story. Book VI.
- (23) The sixth day of Creation:
  - a. The creation of Adam and Eve and their marriage. Book VIII.
  - b. The Council in Hell; Satan came to Paradise. Books II, III.
  - c. The Exaltation of Christ, and revelation of the Incarnation; the first justification of God. Book III.
  - d. Satan attempted, unsuccessfully, to seduce the sleeping Eve (an untraditional episode). Book IV.
- (24) Raphael warned Adam of his enemy and described such past events as the rebellion in heaven and the creation of the World. Books VI, VII, VIII.
- (30) The Temptation and Fall; the coming of Sin, Death, inclement weather, discord, and strife. Books IX, X, XI.
- (31) Michael expelled Adam and Eve from Paradise, having first revealed future events and promised Adam the Messiah. Books XI, XII.