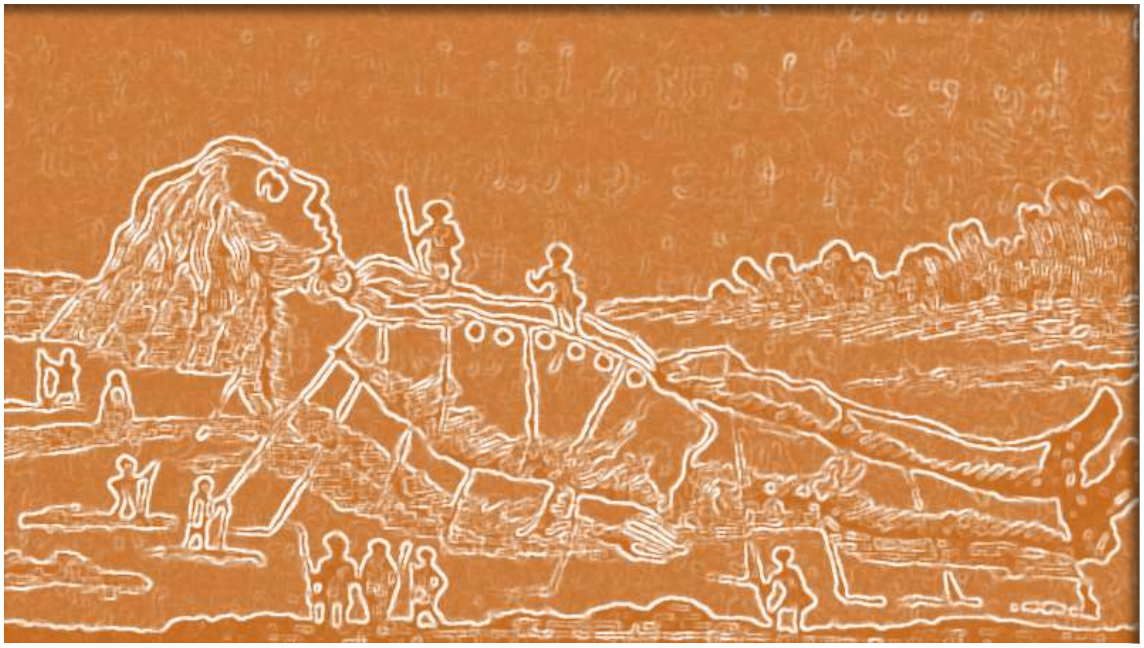
Introduction to Early Modern English Literature.
A course in 28 sessions



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Introduction to Early Modern English Literature.
A course in 28 sessions

This course offers an overview of English literature from the sixteenth century to the early eighteenth century, with a focus on poetry, designed for second-year L2 undergraduate students majoring/minoring in English. It is structured around five Units: (1) pre-Elizabethan poetry (Thomas Wyatt, Henry Howard) and prose fiction (Thomas More's *Utopia*); (2) Elizabethan poetry (Philip Sidney, Edmund Spenser, William Shakespeare); (3) early seventeenth-century poetry (John Donne), prose (Francis Bacon, Robert Burton), and drama (Ben Jonson's *Volpone*); (4) Restoration prose fiction (Margaret Cavendish's *The Blazing World*, Aphra Behn's *Oroonoko*) and poetry (John Milton's *Paradise Lost*), and (5) early eighteenth-century prose fiction (Jonathan Swift's *Gulliver Travels*). The majority of the Readings of the Day are taken from *The Norton Anthology of English Literature, Vol. I,* Seventh Edition, edited by M. H. Abrams and Stephen Greenblatt (New York: W.W. Norton, 2000); all page numbers refer, by default, to this edition. All sessions are two hours long.

Week 1

Day 1

General introduction to the course

Discussion of the class structure and syllabus, readings, methodology and class dynamics, assignments and assessment (percentages, essay writing, exam). Emphasis is placed on the importance of actively participating in class, on the relevance of essays,

and on the fact that classes discuss the 'Readings of the day' following the 'Questions to be discussed in class' section.

Day 2

Pre-Elizabethan poetry: Thomas Wyatt

The discussion of a selection of six poems by Thomas Wyatt (1503-1542) serves as an introduction not only to, specifically, his poetry (Greene), but more generally to early Tudor poetry and the fundamental influence it receives from Petrarch. Petrarchan themes and conventions in Wyatt are explored (Stamatakis), as well as the court culture of the time and the complex connection between poetry and politics in Henrician England (Bates, Heale, Woods). Further discussion revolves around the circulation of poetry in courtly circles prior to the reign of Elizabeth I (Marotti).

READINGS OF THE DAY

Thomas Wyatt (1503-1542), "The Long Love that in my Thought Doth Harbour" (p. 527), "Whoso List to Hunt" (p. 527), "Farewell, Love" (p. 528), "My Galley" (p. 528), "They Flee from Me" (pp. 529-530), "My Lute, Awake" (pp. 530-531).

Questions to be discussed in class

1. How is love described by means of the language of war in "The Long Love that in my Thought Doth Harbour"?

2. "Whoso List to Hunt" is an adaptation of Petrarch's *Rima* 190. Analyse the sonnet in terms of stanzas, metre and rhyme. What kind of formal decisions did Wyatt take when rendering Petrarch's form into English?

3. Taking into account that "Whoso List to Hunt" is said to refer to Anne Boleyn, what is the meaning of the figure of the hind in the poem? And the reference to Caesar?

4. In 1557 a collection of poems entitled *Songes and Sonettes*, commonly known as *Tottel's Miscellany* after the name of the printer Richard Tottel, was published in London including 97 poems attributed to Wyatt. Among them was "The Galley", which

Tottel entitled 'The Lover Compareth his State to a Ship in Perilous Storm Tossed on the Sea'. How does such comparison effectively work?

5. How are the motifs of wildness and tameness used in "Whoso List to Hunt" and "They Flee from Me" to reflect on the changing sympathies and hostilities in Henry VIII's court? How do women appear in Wyatt's poetry as indicators of such changes?

6. In the fourth stanza of "My Lute, Awake" the poetic voice begins to address his beloved directly, rather than his lute. How does the tone of the poem change from then onwards? What is the effect of the repetition of "I have done"? And of the variations in terms of the words that precede the repetition of the phrase (for / and / as)?

Bibliography

Bates, Catherine "Wyatt, Surrey, and the Henrician Court", in *Early Modern English Poetry: A Critical Companion*, ed. by Patrick Cheney, Andrew Hadfield, and Garrett A Sullivan Jr. New York: Oxford University Press, 2007, pp. 38-47.

Bates, Catherine. "Desire, Discontent, Parody: The Love Sonnet in Early Modern England", in *The Cambridge Companion to the Sonnet*. Cambridge; New York: Cambridge University Press, 2011, pp. 105-124.

Greene, Roland. "Sir Thomas Wyatt", in *The Cambridge Companion to English Poets*, ed. by Claude Julien Rawson. Cambridge; New York: Cambridge University Press, 2011, pp. 37-52.

Heale, Elizabeth. *Wyatt, Surrey, and Early Tudor Poetry*. London; New York: Longman, 1998.

Marotti, Arthur F. "Print, Manuscripts, and Miscellanies", in *Early Modern English Poetry: A Critical Companion*, ed. by Patrick Cheney, Andrew Hadfield, and Garrett A Sullivan Jr. New York: Oxford University Press, 2007, pp. 15-26.

Stamatakis, Chris. *Sir Thomas Wyatt and the Rhetoric of Rewriting: 'Turning the Word'*. Oxford; New York: Oxford University Press, 2012.

Woods, Susanne. "Inventing English Verse", in *Early Modern English Poetry: A Critical Companion*, ed. by Patrick Cheney, Andrew Hadfield, and Garrett A Sullivan Jr. New York: Oxford University Press, 2007, pp. 1-14.

Week 2

Day 3

Pre-Elizabethan poetry: Henry Howard

This session continues examining the early history of the sonnet form in England (Duffell, Spiller), the presence of Petrarchan themes and conventions in early Tudor poetry (Hedley), the ways in which the reign and the politics of Henry VIII had an impact upon the life and work of Henrician poets, including the risks that proximity to power entailed at such times of turmoil (Robinson). The links between the poetry of Wyatt and Henry Howard (1516/1517-1547) are explored (Heale), and in this regard the poem "Wyatt Resteth Here, That Quick Could Never Rest" is given special attention (Pérez Fernández). Finally, Surrey's development of blank verse is examined through the concluding lines of his translation of *The Fourth Book of Virgil's Æneid* (Shaw):

> Almighty Juno having ruth by this
> Of her long pains, and eke her lingering death,
> From heaven she sent the Goddess Iris down,
> The throwing sprite, and jointed limbs to loose.
> For that neither by lot of destiny,
> Nor yet by kindly death she perished,
> But wretchedly before her fatal day,
> And kindled with a sudden rage of flame,
> Proserpine had not from her head bereft
> The golden hair, nor judged her to hell.
> The dewy Iris thus with golden wings,
> A thousand hues shewing against the Sun,
> Amid the skies then did she fly adown
> On Dido's head: where as she 'gan alight,
> 'This hair,' quod she, 'to Pluto consecrate,
> Commanded I reave; and thy spirit unloose
> From this body. And when she thus had said,
> With her right hand she cut the hair in twain:
> And therewithal the kindly heat 'gan quench,
> And into wind the life forthwith resolve.

With regard to Surrey's translation, Marina Tarlinskaja's words on this subject are noted: "Though statistically Surrey's *Aeneid* is Early Modern English blank iambic pentameter, *The Aeneid* has been sometimes interpreted as syllabic verse. Why? Because certain lines are hard to fit into an iambic mold" (Tarlinskaja, p. 34).

READINGS OF THE DAY

Henry Howard (1516/1517-1547), "The Soote Season" (pp. 570-571), "Love, that Doth Reign and Live within my Thought" (p. 571), "Alas! So All Things Now Do Hold Their Peace" (p. 571), "Th'Assyrians' King, in Peace with Foul Desire" (p. 572), "So Cruel Prison How Could Betide" (p. 572), "Wyatt Resteth Here, That Quick Could Never Rest" (pp. 574-575).

Questions to be discussed in class

1. Surrey's "Love, that Doth Reign and Live within my Thought" is an adaptation of Petrarch's *Rima* 140, as was Wyatt's "The Long Love that in my Thought Doth Harbour". Compare both poems in terms of content as well as in terms of form—how would you describe their rhyme schemes?

2. Discuss the presence of natural elements (including animals) in Surrey's "The Soote Season" and "Alas! So All Things Now Do Hold Their Peace". How is sorrow conveyed by means of these in both? How does Surrey play with a series of opposite ideas to create an apparent paradox?

3. Surrey may allude to Henry VIII in "Th'Assyrians' King, in Peace with Foul Desire", as the Assyrians' king, Sardanapalus, often epitomizes the figure of the tyrant. How does Surrey describe the monarch and his exercise of power? Compare his portrayal of the king with Wyatt's.

4. In "So Cruel Prison How Could Betide", Surrey recalls his boyhood at Windsor Castle while he is imprisoned there as an adult for having stricken a courtier. Which memories of his past does Surrey recall in the poem? How do these memories contrast with his present situation?

5. "Wyatt Resteth Here, That Quick Could Never Rest" is Surrey's elegy to Wyatt. In which terms does he talk about his deceased friend and the friendship they both once had? For which reasons does he praise him?

6. Read Wyatt's "Who List his Wealth and Ease Retain" (p. 534). How is court life presented in the works of both Wyatt and Surrey? How are the dangers of proximity to power denounced in their poetry?

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Pérez Fernández, José María. "'Wyatt Resteth Here'. Surrey's Republican Elegy", *Renaissance Studies*, 18 (2004): 208-238.

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Shaw, Robert B. *Blank Verse: A Guide to Its History and Use*. Athens: Ohio University Press, 2007.

Spiller, Michael R. G. *The Development of the Sonnet: An Introduction*. London; New York: Routledge, 1992.

Tarlinskaja, Marina. *Shakespeare and the Versification of English Drama, 1561-1642*. Burlington, VT: Ashgate, 2014.

Day 4

Pre-Elizabethan prose fiction: Thomas More, *Utopia* (1516)

This first session on Thomas More's *Utopia* opens with a discussion of a selection of English translations of Latin texts written by More first compiled in *Latin Poems*, and later selected and ordered by specific themes in Gerard Wegemer and Stephen W. Smith's *A Thomas More Source Book* (Washington, D.C.: Catholic University of America Press, 2004). Through a group discussion these short texts and poems are analysed with the purpose of drawing forth More's political ideas on kingship and tyranny, the best form of government, and the risks of political office under the reign of a powerful yet unstable monarch. This allows for comparison between More's ideas on these issues, and the portrayal of the court under Henry VIII sketched by Wyatt and Surrey in their poetry. A selection from *Utopia*, Book 1, is also examined in order to elicit further ideas on the significance of devising a frame narrative based on geographical exploration to introduce an extended description of the possibilities of an alternative form of government (Cave, Gilman, Goodey, Houston, Perlette, Shephard).

Other class resources, particularly visual, are taken from the online webpage of the Center for Thomas More Studies, which offers various study materials for the teaching of More's work and thought: https://www.thomasmorestudies.org/aboutctms.html

READINGS OF THE DAY

English translations of the following texts from *Latin Poems*: "To a Courtier", "Fable of the Sick Fox and the Lion", "On a Lion and Lysimachus" (from *A Thomas More Source Book*, 2004, "On Dealing with Lions", pp. 231-232).

English translations of the following texts from *Latin Poems*: "The Difference between a Tyrant and a King", "That the Tyrant's Life is Troubled", "That the Good King Is a Father Not a Master", "On the Good King and His People", "That the Tyrant While He Sleeps Is No Different from the Commoner", "On Kings, Good and Bad", "A King is Protected, Not by a Corps of Guards, But by His Own Virtues", "The Consent of the People Both Bestows and Withdraws Sovereignty", "What is the Best Form of Government" (from *A Thomas More Source Book*, 2004, "Other Poems on Politics", pp. 235-237)

Sir Thomas More, from *Utopia*, Book 1, pp. 506-510, section: "More Meets a Returned Traveller".

Questions to be discussed in class

1. Erasmus noted that Thomas More was well aware of the challenges and the dangers of being involved in public service, particularly under the orders of a mighty king. How does More show this awareness? How is the king likened to a lion in the texts gathered in the section "On Dealing with Lions"? How is the counsellor at his service portrayed?

2. Discuss how Wyatt, Surrey and More refer, in a veiled manner, to Henry VIII, his court, and his government. Do you find any similarities? Any differences?

3. Consider the texts gathered under the "Other Poems on Politics" section, and write a list of what makes a monarch a good king and what makes him a tyrant according to More. What does More say about sovereignty? What is the best form of government according to More? Why?

4. How does the character of Thomas More get to meet Raphael Hythloday in *Utopia*? Who is Raphael Hythloday? What is his connection to Amerigo Vespucci? Why is this relevant?

5. Who are the Utopians? Where is Utopia and how did Raphael Hythloday get there?

6. How do fact and fiction blend in Book 1 of *Utopia*? Why is this relevant? Why do you think More decided to construct such a frame narrative for his description of Utopia?

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Week 3

Day 5

Pre-Elizabethan prose fiction: Sir Thomas More, *Utopia* (1516) (continued)

This session is devoted to the analysis of selected sections from Book 2 of More's *Utopia*, particularly those outlining the country's geography, economy, religion, and social structure, values, and institutions, with a view to exploring More's vision of an ideal commonwealth in line with Humanist thought (Allen, Carroll, McConica). His criticism of actual contemporary forms of government and potential proposals of reform are here considered (Baker-Smith, Davis, Ferns, Logan, Wilde). More's legacy in terms of the new genre of utopian literature and its impact on the early modern period are furthermore commented on, partly as a means of an introduction to Day 18, when Francis Bacon's *The New Atlantis* (1626) and Margaret Cavendish's *The Description of a New World, Called The Blazing World* (1666) are discussed, and to Days 25 and 26, apropos Jonathan Swift's *Gulliver Travels* (1726).

READINGS OF THE DAY

Sir Thomas More, from *Utopia,* Book 2, pp. 511-523, sections: "The Geography of Utopia", "Their Gold and Silver", "Marriage Customs", "Religions", "Conclusion".

Questions to be discussed in class

1. What is the significance of Utopia being an island? How does that affect its politics and its economy, and the character of its inhabitants?

2. What is Utopia's economy based on? How is money perceived and used in Utopia? What about gold and silver? What does this reveal about the morals of Utopians (and Europeans) and their notions of what is public?

3. What is the purpose of telling the anecdote about the visit of the Anemolian ambassadors? What does that reveal about the understanding of politics and of foreign relations on the part of Utopians?

4. What do their marriage customs say about Utopians and the way they understand society? In which cases is divorce contemplated? And slavery?

5. What were the original religious beliefs of Utopians? How did they approach Christianity when they learned about it? What does this say about Utopians according to More?

6. In which ways do you think the exploration of the New World impacted Thomas More and his writing of *Utopia*? How do you think the situation of the England of his time shaped his vision of Utopia?

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Day 6

Elizabethan poetry: Philip Sidney

This session on Philip Sidney (1554-1586) revolves around a selection of five sonnets from his sonnet sequence *Astrophil and Stella* (written c. 1580), and from the extracts "The Poet, Poetry" and "Answers to Charges against Poetry" from his *The Defense of Poesy* (written c. 1580, first published in 1595). Formal aspects of Sidney's sonnets are studied together with their use of images and metaphors (Cooper, Craik, Goldstein, Jones, Williamson), and their incipient subversion of certain Petrarchan conventions (Dubrow, Kennedy). The philosophical tenets of Neoplatonism are introduced when discussing sonnet 5 ("It is Most True, that Eyes are Formed to Serve"), and their impact on other writings by Sidney, including his *The Defense of Poesy*, are also explained. The growing anti-poetic sentiment in the late sixteenth-century is discussed to contextualise *The Defense of Poesy* (Herman).

READINGS OF THE DAY

Sir Philip Sidney (1554-1586), from *Astrophil and Stella*, Sonnet 1 ("Loving in Truth, and Fain in Verse my Love to Show"), Sonnet 2 ("Not at First Sight, nor with a Dribbèd Shot"), Sonnet 5 ("It is Most True, that Eyes are Formed to Serve"), Sonnet 9 ("Queen Virtue's Court, which Some Call Stella's Face"), Sonnet 18 ("With What Sharp Checks I in Myself am Shent"), pp. 917-920.

Sir Philip Sidney, from *The Defense of Poesy*, sections: "The Poet, Poetry", pp. 935-937; "Answers to Charges against Poetry", pp. 947-948.

Questions to be discussed in class

1. Sonnet 1 ("Loving in Truth, and Fain in Verse my Love to Show") has often been read as criticism of much repeated Petrarchan themes and metaphors in the writing of love poetry by the time when Sidney writes his own sonnet sequence (c. 1580). How is this criticism conveyed in the poem? How does it work as a statement about Sidney's own love poetry writing?

2. Although Sonnet 2 ("Not at First Sight, nor with a Dribbèd Shot") draws on the conventional use of the language of war and politics to talk about love, it does so in an anti-Petrarchan way. How does Astrophil explain how he fell in love with Stella?

3. How does Sonnet 5 ("It is Most True, that Eyes are Formed to Serve") blend analogies coming from the realm of politics and religion? What does Astrophil mean by the line "True, and yet true that I must Stella love"? How does the "yet" in that line work?

4. In which terms does Sidney praise Stella's facial features for the first time in the sonnet sequence? In which sonnet does this happen and by means of which sets of comparisons?

5. How is the language of money and debt used in sonnet 18 ("With What Sharp Checks I in Myself am Shent"? How are Reason and Nature portrayed in the poem? How do you interpret the closing rhyming couplet?

6. Which are the charges against poetry that Sidney identifies in his *The Defense of Poesy*? With which arguments does Sidney respond to them? Why do you think poetry was under attack then?

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Week 4

Day 7

Elizabethan poetry: Edmund Spenser

This session examines the poetry of Edmund Spenser (1552/1553-1599) through a selection of four sonnets from the sonnet sequence *Amoretti and Epithalamion* (1595). The study of the variations in the writing of sonnets in sixteenth-century England thus continues in this session, this time by focusing on the Spenserian sonnet (Hadfield, Johnson, McCabe). Spenser's epic poem *The Faerie Queene* (1590) is also introduced, and its themes and goals examined through the study of "A Letter of the Authors", where Spenser explains "his whole intention" to readers and in the process describes his uses of allegory (Murrin). The first four stanzas from The First Book of *The Faerie Queene* are then analysed with a view to discussing, on the one hand, some of the formulaic invocations to the Muses that precede many poetic works of the time, and, on the other, the invocation for the favour of Elizabeth I in the fourth stanza (Heale, Norbrook, Wofford). The political ambitions of Spenser in *The Faerie Queene* are thus introduced, as well as the generalized practice of dedicating works of literature and art to Elizabeth I during her reign, and her overall representation in them (Frye).

READINGS OF THE DAY

From *Amoretti and Epithalamion* (1595), Sonnet 1 ("Happy ye Leaves When as those Lilly Hands"), Sonnet 34 ("Lyke as a Ship, that through the Ocean Wyde"), Sonnet 54 ("Of this Worlds Theatre in Which We Stay"), Sonnet 67 ("Lyke as a Huntsman after Weary Chace"), pp. 864-866.

From *The Faerie Queene* (1590), "A Letter of the Authors", pp. 624-627; from "The First Book", stanzas 1 to 4, pp. 628-629.

Questions to be discussed in class

1. What is the rhyme scheme of the sonnets from *Amoretti and Epithalamion*? What types of stanzas does Spenser use? In which ways do they differ from the sonnets written by Wyatt and Surrey?

2. How does Sonnet 1 read as a love declaration to Elizabeth Boyle, Spenser's wife, whom Spenser had married the year before the publishing of his sonnet sequence?

3. If the conventional trope that structures Sonnet 34, an adaptation of Petrarch's *Rima* 189, is that of the lover as a ship looking for a guiding star, which are those of Sonnets 54 and 67? What is the lover compared to in them? And the beloved? What is the effect of such comparisons?

4. Analyse the final rhyming couplets in Sonnets 1, 34, 54, and 67. In which ways do the couplets relate to the body of the sonnets? How does each close its sonnet?

5. How does Spenser explain in his "A Letter of the Authors" what he intends to do in *The Faerie Queene*? What does he mean by "continued Allegory, or darke conceit"? Why does Spenser choose to write *The Faerie Queene* in such fashion?

6. Who does Spenser invoke in the first four stanzas of Book 1 of *The Faerie Queene*? For which reasons does he do so? What kind of language does he use in his invocation?

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Day 8

Training session for Essay 1

All the essay questions for Essay 1 revolve around texts discussed in class so far.

ESSAY TOPICS FOR ESSAY 1

Choose one of the following six essay topics to write your first essay:

1. How do the works of Thomas Wyatt, Henry Howard, the earl of Surrey, and Thomas More reflect on life at the court of Henry VIII?

2. Identify Petrarchan and anti-Petrarchan themes and conventions in the poetry of Thomas Wyatt, Henry Howard, Sir Philip Sidney and Edmund Spenser.

3. Discuss strategies of concealment and detachment, for the purposes of self-protection, in the political criticism contained in the works of Thomas Wyatt, Henry Howard, and Thomas More.

4. For which purposes are nature and elements of the natural world used in the poetry of Sir Philip Sidney and Edmund Spenser?

5. To what do the sonnets by Sir Philip Sidney, Edmund Spenser and William Shakespeare compare their beloved? What do such comparisons suggest about their understanding of romantic love?

6. Analyse the references to classical mythology and to Christianity in the poetry of Sir Philip Sidney, Edmund Spenser and William Shakespeare. To what ends are they used?

Week 5

Day 9

Elizabethan poetry: William Shakespeare

This is the first of two sessions devoted to the study of a selection of fourteen sonnets by William Shakespeare (1564-1616). The group discussion of the first seven sonnets analyses the form of the Shakespearean sonnet, as well as the general structure and the recurrent topics of Shakespeare's sonnet sequence, most significantly the passage of time, the loss of youth and beauty, the advent of death, and the possibility of fighting against oblivion through works of art and literature (Bevington, Cousins, Leishman, Roberts, Schoenfeldt a, b). The way Shakespeare's sonnets move away from Petrarchan themes and conventions is also examined (Braden), and in this regard an analysis of Sonnet 33 ("Full Many a Glorious Morning Have I Seen") provides an opportunity to introduce the figure of the fair youth, to be analysed in more detail in the following session. References to Sidney's *Astrophil and Stella* and Spenser's *Amoretti and Epithalamion* also provide a means to compare and contrast Shakespeare's sonnet sequence with those of his major predecessors (Kennedy).

The session concludes with a screening of readings by professional actors of all the sonnets discussed; these have been selected from *Shakespeare's Sonnets* (Illuminations Media, 2012), a compilation of professional readings of all the sonnets by Shakespeare (Total running time: 180 minutes):

https://www.illuminationsmedia.co.uk/product/shakespeares-sonnets/

READINGS OF THE DAY

William Shakespeare, from *Sonnets*, Sonnet 1 ("From Fairest Creatures we Desire Increase"), Sonnet 3 ("Look in thy Glass and Tell the Face thou Viewest"), Sonnet 12 ("When I do Count the Clock that Tells the Time"), Sonnet 18 ("Shall I Compare thee to a Summer's Day?"), Sonnet 19 ("Devouring Time, Blunt thou the Lion's Paws"), Sonnet 33 ("Full Many a Glorious Morning have I Seen"), Sonnet 55 ("Not Marble nor the Gilded Monuments"), pp. 1029-1033.

Questions to be discussed in class

1. Which recurring topics does Sonnet 1 ("From Fairest Creatures we Desire Increase") introduce in the sequence later developed in subsequent sonnets? How does this first sonnet differ from Sonnet 1 ("Loving in Truth, and Fain in Verse my Love to Show") of Sidney's *Astrophil and Stella*? And from Sonnet 1 ("Happy ye Leaves When as those Lilly Hands") of Spenser's *Amoretti and Epithalamion*?

2. How is procreation discussed in Sonnet 3 ("Look in thy Glass and Tell the Face thou Viewest")? Is it approached in an encouraging or in a discouraging fashion? For which reasons?

3. How is time personified in these sonnets? What do these personifications suggest? Which aspects of time and its effects do they underline?

4. In which sonnets does Shakespeare explore the idea that poetry, and writing in general, can defy time? How can it become a way to grant and achieve some form of immortality? Are there variations in these sonnets in their approach to this topic?

5. How are references to the seasons, the months and the different times of the day used in these sonnets? Which purposes do these references fulfil?

6. Who is the beloved in Sonnet 33 ("Full Many a Glorious Morning have I Seen")? How does this become a shift with regard to all the previous love poetry analysed in class?

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Day 10

Elizabethan poetry: William Shakespeare (continued)

This second session on Shakespeare's sonnets discusses seven sonnets with a focus on love and lust, the unconventional portrayal of the fair youth and the dark lady, and what these poems might reveal about sexuality in Shakespeare's time (Chedgzoy, Croll, Fradenburg, Grazia, Rampone, Smith, Sutphen, Pequigney, Thompson).

As in the previous session, a screening of readings by professional actors of all the selected sonnets follows (*Shakespeare's Sonnets*: https://www.illuminationsmedia.co.uk/product/shakespeares-sonnets/; Illuminations Media, 2012). The session concludes by explaining the "Rewriting of Shakespeare's sonnets" group presentations, scheduled for Day 18 and Day 24. For these presentations, students are required to work in groups of three, and to choose a sonnet written by a contemporary British poet from the anthology *On Shakespeare's Sonnets: A Poets' Celebration*, edited by Hannah Crawforth and Elizabeth Scott-Baumann, and published in 2016 in partnership with the Royal Society of Literature and Kings College London. See Day 18 for a full description of the "Rewriting of Shakespeare's sonnets" presentations.

READINGS OF THE DAY

William Shakespeare, from *Sonnets*, Sonnet 74 ("But Be Contented When that Fell Arrest"), Sonnet 127 ("In the Old Age Black Was Not Counted Fair"), Sonnet 129 ("Th' Expense of Spirit in a Waste of Shame"), Sonnet 130 ("My Mistress' Eyes Are Nothing Like the Sun"), Sonnet 135 ("Whoever Hath her Wish, thou Hast Thy Will"), Sonnet 144 ("Two Loves I Have of Comfort and Despair"), Sonnet 147 ("My Love is as a Fever, Longing Still"), pp. 1034-1043.

Questions to be discussed in class

1. Both Sonnet 18 ("Shall I Compare Thee to a Summer's Day?") and Sonnet 74 ("But Be Contented When that Fell Arrest") discuss how poetry functions as a way to ensure perpetuation after death. However, the two sonnets approach this topic in different ways. With whose perpetuation is each of them concerned? How is this expressed? Now

read John Milton's sonnet "On Shakespeare" (p. 1782). In which way does it approach this same issue?

2. Joyce Sutphen, in "'Of Comfort and Despair': A Shakespearean Compass" (2002, p. 118), affirms the following: "This is what lust is like, Sonnet 129 proclaims: it builds and subsides as these words do; it twists and turns; it is 'not to trust'". How does Sonnet 129 ("Th' Expense of Spirit in a Waste of Shame") effectively describe "lust in action"? What is the impression that the poetic voice seems to have of lust?

3. In which ways do Sonnets 127 ("In the Old Age Black Was Not Counted Fair") and 130 ("My Mistress' Eyes Are Nothing Like the Sun") paint an unconventional verbal portrait of the poet's mistress? Compare them with Sidney's depiction of Stella in Sonnet 9 ("Queen Virtue's Court, Which Some Call Stella's Face").

4. How does Sonnet 144 ("Two Loves I Have of Comfort and Despair") talk about the "two loves" that the poetic persona has? Who are they and how are they described? How are the last three lines of the sonnet to be interpreted?

5. How does Sonnet 147 ("My Love is as a Fever, Longing Still") intertwine the language of love, disease, and madness? How can it be read in light of the love triangle described in Sonnet 144?

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Week 6

Day 11

The early 17th century—poetry: John Donne

This session focuses on the figure and the poetry of John Donne (1572-1631) through a selection of poems and texts from *Songs and Sonnets* (posthumously published in 1633), *Holy Sonnets* (posthumously published in 1633), and *Devotions upon Emergent Occasions* (1624) (Guibbory, Hadfield, Post, Herz). The session provides an introduction to metaphysical poetry, as Dryden first describes it in *A Discourse Concerning Satire* (1693), by looking into, in Dryden's words, how Donne "affects the metaphysics…in his amorous verses, where nature only should reign, and perplexes the minds…with nice speculations of philosophy" (Guibbory, Bell, Targoff). The so-called two worlds of Donne are hence explored: "the world of change or alteration, of the body of man; and the world of the unchanging or constant, of the soul of man" (Williamson, p. 28). In this regard, Donne's changing religious beliefs are analysed in connection with his poetry. It is moreover examined the way in which Donne applies to his poetry scientific notions coming from fields such as astronomy, geography, and medicine (Crane).

READINGS OF THE DAY

From *Songs and Sonnets* (posthumously published in 1633), "The Sun Rising" (p. 1239), "The Canonization" (pp. 1240-1241), "A Valediction: Of Weeping" (p. 1244), "A Valediction: Forbidding Mourning" (pp. 1248-1249).

From *Holy Sonnets* (posthumously published in 1633), Sonnet 5, "I Am a Little World Made Cunningly" (pp. 1268-1269).

From *Devotions upon Emergent Occasions* (1624), "Meditation 4" (pp. 1276-1277).

Questions to be discussed in class

1. How does a poem such as "The Sun Rising", apparently set in the intimate setting of a bedroom, discuss political matters? How does the poetic voice seem to change his attitude towards the sun in the final stanza?

2. Although Donne was born into a recusant Roman Catholic family, by the time that he wrote "The Canonization" he had already converted to the Anglican Church. How is "The Canonization" in fact set against Catholic notions of canonization and sainthood?

3. What does the term 'Valediction' mean? Why is it used on several occasions by Donne in some of the titles of his poems? How is the value of tears expressed in the first stanza of "A Valediction: Of Weeping"? Paraphrase the entire poem in prose.

4. How does the language of physical love and eroticism blend with that of religious spirituality and spiritual love in "A Valediction: Forbidding Mourning"?

5. How does Donne use ideas coming from sciences such as geography, astronomy, medicine, and alchemy in his poems? For which purposes does he use them?

6. "Meditation 4" opens with the sentence "It is too little to call man a little world". Discuss how Donne approaches the topos of man as a microcosm in "Meditation 4" and in Sonnet 5 ("I Am a Little World Made Cunningly") considering that the former was written after a near-death illness in the winter of 1623.

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Day 12

The early 17th century—prose: Francis Bacon and Robert Burton

In this session, the genre of the modern essay is discussed in connection with two of Francis Bacon's essays ("Of Truth", "Of Superstition"). Additionally, the chapter on "Solomon's House" from Bacon's posthumously published *The New Atlantis* (1626) is analysed to further the discussion on early modern imaginary societies and the tenets of the new science and scientific experimentation (Boesky, Houston, Lipich, Pohl, Rossi), and on the literary legacy of Thomas More. Finally, given that much of the poetry discussed up until this point in the course has concerned love, the section "Love Melancholy" from Robert Burton's *The Anatomy of Melancholy* (1621) is examined; by doing so a 'scientific' understanding of the workings and effects of love, often perilous according to Burton, complements and contributes to a better understanding of the ideas put forth by early modern poetry (Gowland, Shirilan).

READINGS OF THE DAY

Francis Bacon, from *Essays* (first ed. 1597; augmented ed. 1625), "Of Truth", pp. 1531-1532; "Of Superstition", pp. 1535-1536.

Francis Bacon, from *The New Atlantis* (1626), "Solomon's House", pp. 1548-1552.

Robert Burton, from *The Anatomy of Melancholy* (1621), "Love Melancholy", pp. 1565-1569.

Questions to be discussed in class

1. How is the discourse of religion present in Bacon's essays "Of Truth" and "Of Superstition"? In which terms does Bacon talk about atheism in "Of Superstition"? How are these two essays crucial to understand Bacon's scientific endeavours?

2. Bacon imagines the remote island of Bensalem in the northern Pacific Ocean and depicts it as an ideal commonwealth to which by pure chance a nameless narrator and his shipmates arrive after an imaginary voyage. As Ludmila Lipich explains:

"The name of the work evokes associations with Plato's Atlantis, described in 'Critias'. Bacon, paying a tribute to Plato as a 'great writer' and speaking of his 'Great Atlantis', emphasizes that he describes a new, different Atlantis, located allegedly in the 'undiscovered part of the Pacific Ocean', rather than in the Atlantic Ocean, as in Plato's writings. Thus, as if not criticizing the way of organization of social life described by Plato, he rejects his declarations and presents his own interpretation of the social order of society, which, under a close-up analysis, is determined by the requirements of New Times." ("The Utopian Ideas of Francis Bacon's *New Atlantis*", p. 84).

What does Solomon's House in fact say about the society which founds such an institution? What does the narrator reveal in that chapter about the politics, the religion and the social structure of the inhabitants of the island?

3. What is Solomon's House? Which are the different buildings that make up the institution? Which kinds of experiments are conducted in it? Which are its ends? Who works in this institution?

4. Why do you think Bacon isolated the scientists of Solomon's House from the rest of the community of the island? What may that suggest about his conception of the favourable conditions for scientific study?

5. How does Robert Burton understand the connection between love and melancholy? What are its effects upon the (physical and mental) health of lovers?

6. How does the love poetry discussed up until this point in the course suggest agreement or disagreement with Burton's ideas?

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Week 7

Day 13

Jacobean drama: Ben Jonson, *Volpone, or The Fox* (1607)

This is the first of three sessions devoted to the study of Ben Jonson's play *Volpone, or The Fox* (1607). The group discussion of the first act of the play is preceded by an overview of Jacobean drama and the work of Jonson as a playwright (Bevington, Burrow). The use of blank verse (and occasionally of prose) in *Volpone* is discussed, and the play's overall compliance with the neoclassical dramatic unities of action, time and place, contextualized (Farley-Hills, Sanders). The significance of Venice as the play's setting also receives special attention in connection with Jonson's native London (Mardock), and in this regard the larger framework of the so-called Jacobean city comedy is explored (Wells). This introductory session also examines the use of animal imagery for the construction of characters, a matter that receives further attention as the play progresses and Acts III and V are studied (Fudge, South), and concludes by drawing the students' attention to the play's allusions to medicine as a discipline and its practice, a topic revisited on Day 14.

READINGS OF THE DAY

Ben Jonson, *Volpone, or The Fox*, Act I, pp. 1305-1322

Questions to be discussed in class

1. In the Prologue to *Volpone*, Jonson affirms that the end of his "rhime, not empty of reason", is "To mix profit with your [i.e. the audience's] pleasure". What would you say, judging from Act I, is the 'profit' of the play?

2. In his dedicatory epistle to the play, Jonson affirms the following:

"For, if men will impartially, and not asquint, look toward the offices, and function of a Poet, they will easily conclude to themselves, *the impossibility of any man's being a good Poet, without first being a good man* [my emphasis]. He that is said to be able to inform young men to all good disciplines, inflame grown men to all great virtues, keep old men in their best and supreme state, or as they decline to childhood, recover them to

their first strength; that comes forth the interpreter and arbiter of nature, a teacher of things divine no less than human, a master in manners; and can alone (or with a few) effect the business of mankind: this, I take him, is no subject for pride and ignorance to exercise their failing rhetoric upon. But it will here be hastily answered, that the writers of these days are other things; that, not only their manners, but their natures are inverted; and nothing remaining with them of the dignity of Poet, but the abused name, which every scribe usurps: that now, especially in *dramatic*, or (as they term it) *stage-poetry*, nothing but ribaldry, profanation, blasphemy, all licence of offence to God, and man, is practised. I dare not deny a great part of this (and I am sorry, I dare not) because in some men's abortive features (and would they had never boasted the light) it is over-true: but, that all are embarked in this bold adventure for hell, is a most uncharitable thought, and, uttered, a more malicious slander. For my particular, I can (and from a most clear conscience) affirm, that I have ever trembled to think toward the least profaneness; have loathed the use of such foul and unwashed bawdry, as is now made the food of the *scene*." (Ben Jonson, *Volpone*, Purificación Ribes Traver, trans. and ed., bilingual edition, Madrid: Ediciones Cátedra, 2002, p. 76. – NB: *The Norton Anthology* does not include 'The Epistle' to *Volpone*).

Comment on the significance of these words in connection with the first act of the play. Would you agree with Jonson's statement about "the impossibility of any man's being a good Poet, without first being a good man"? Why / why not?

3. Jonson never travelled to Italy and did not speak Italian, and although *Volpone* is set in Venice, it is commonly accepted that Jonson had London in mind in his descriptions of the city. Why do you think Jonson chose to locate the action in Venice? How are the city and its inhabitants depicted?

4. William Caxton had translated from Flemish into English at the end of the fifteenth century the popular *Roman de Renart*, and in 1481 he published his translation under the title *The History of Reynard the Fox*. What is that story about? Do you find any similarities between it and *Volpone*?

5. How is animal imagery generally used by Jonson for characterization purposes? How do the names of some characters reveal and underscore certain personality traits?

6. How does the discourse of disease and medicine pervade Scene 4, lines 1- 92? What is the view of medical knowledge and medical practice put forward in those lines? In which terms are physicians referred to?

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Day 14

Jacobean drama: Ben Jonson, *Volpone, or The Fox* (1607) (continued)

The second session on Jonson's *Volpone* analyses through a group discussion Act III of the play. The presence of medical discourse (and quackery) in *Volpone* is explored (Hawkins, Pollard), the extended theory of the humours is explained, and its use for characterization purposes analysed (Selleck). Students are presented with short extracts from Jonson's *Every Man in His Humour* (1598) and *The Alchemist* (1610) to illustrate further how Jonson draws on the theory of the humours and on other "scientific" discourses (including that of alchemy) for the writing of some of his best well-known plays (Duncan). The rhetoric of persuasion, with a focus on the language of the character of Volpone (Menon), the features of the main female characters (Celia and Lady Politic Would-Be), and the writing of humour and the linguistic strategies on which it relies are furthermore commented on in this session (Gertmenian, Tulip, Woolland).

READINGS OF THE DAY

Ben Jonson, *Volpone, or The Fox*, Act III, pp. 1338-1356.

Questions to be discussed in class

1. In Act III, Scene 1, Mosca states that "All the wise world is little else, in nature, / But parasites, or sub-parasites". What does Mosca mean by that? What does Mosca reveal about his understanding of society in this soliloquy at the beginning of Act III?

2. The two principal female characters in *Volpone* are Celia and Lady Politic Would-Be. How would you describe them? In contrast with Lady Politic (Lady Pol), Celia does not seem to be likened to an animal. Which animal would assign to her? Why?

3. In Act III, Scene 7, Volpone sings to Celia the serenade "Come, my Celia", an adaptation of Catullus' poem in Latin "Vivamus, mea Lesbia", which Thomas Campion had translated into English in *Book of Airs* (1601) thus:

My sweetest Lesbia, let us live and love,
And though the sager sort our deeds reprove,
Let us not weigh them. Heaven's great lamps do dive
Into their west, and straight again revive,
But soon as once set is our little light,
Then must we sleep one ever-during night.

If all would lead their lives in love like me,
Then bloody swords and armor should not be;
No drum nor trumpet peaceful sleeps should move,
Unless alarm came from the camp of love.
But fools do live, and waste their little light,
And seek with pain their ever-during night.

When timely death my life and fortune ends,
Let not my hearse be vexed with mourning friends,
But let all lovers, rich in triumph, come
And with sweet pastimes grace my happy tomb;
And Lesbia, close up thou my little light,
And crown with love my ever-during night.

In which ways does the adaptation sang by Volpone differ from the model? How does Celia react to the song? In which terms and with which promises does Volpone try to persuade her to become his lover then? How does Celia respond to Volpone's insistence?

4. Jonson has often been hailed as a master of *equivocation*. How is this term defined by the OED? Which instances of equivocation do you find in Acts I and III? Which characters deliberately use equivocation? To which ends?

5. Although *Volpone* is often regarded as a play of transition from Jonson's comedies of humours to a new phase in his writing of comedy, references to medicine, illness and hypochondria abound in the play. How do these work humorously? Would you say they are satirical / contribute towards the play being read as a satire?

6. In the Introduction to *Every Man out of His Humour* (1599), Jonson had defined the notion of humour in the following manner: "As when some one peculiar quality / Doth so possess a man, that it doth draw / All his affects, his spirits, and his powers, / In their confluctions, all to run one way, / This may be truly said to be a Humour" (lines 105–109). Do some research on the basic principles of the theory of the humours. Which kinds of medical implications did it have?

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Week 8

Day 15

Jacobean drama: Ben Jonson, *Volpone, or The Fox* (1607) (continued)

The third session on Jonson's *Volpone* first discusses Act V of the play and analyses its ending in terms of how the legal discourse is brought in and used by Jonson to create an ending that has been argued is more in tune with tragedy than with comedy (Klotz), and *Volpone*'s use of negative exemplarity is also examined in this regard (Linley). The group discussion is followed by a screening of a selection of questions posed to actor Henry Goodman, from The Royal Shakespeare Company, on his experience of playing the role of Volpone in the 2015 Royal Shakespeare Company production directed by Trevor Nunn. The full interview, conducted by Professor Michael Cordner, Ken Dixon Professor of Drama at the Department of Theatre, Film and Television, University of York, is available online: https://www.youtube.com/watch?v=dqDnzlpADz8. Finally, the "Performance Experiments" section of the video (starting 1 h. 18 mins.) is played and discussed as a means to conclude the *Volpone* sessions.

READINGS OF THE DAY

Ben Jonson, *Volpone, or The Fox*, Act V, pp. 1371-1393.

Questions to be discussed in class

1. What is the significance of Volpone's soliloquy at the beginning of Act V? How does it mark a change in mood? What does it anticipate?

2. How is the discourse of law present in Act V? Who are the *avocatori*? What is their function? Is there any satire on the judicial system involved?

3. The meta-dramatic character of Act V, scene 12 is often remarked on by critics. What does that say about Justice and the judicial system in Venice? Which are other play-within-a-play scenes in *Volpone*? Which purposes do they serve?

4. Keith Linley states that "the denouement of comedy traditionally brings a restoration of harmony after misrule. This mirrors our persistent hope for and belief in life having a happy ending and involves the humiliation, downfall and/or punishment of the villains" (*Volpone in Context: Biters Bitten and Fools Fooled*, 2016, p. 199). How does this happen at the end of *Volpone*? What is the teaching that the play puts forward? How does negative exemplarity operate in it as a means to convey the moral of the story?

5. Other critics have remarked that the ending of *Volpone* resonates more with tragedy than with comedy, and that the play is "a kind of comic imitation of a tragedy, with the point of Volpone's hubris carefully marked" (Alexander Leggatt, *English Drama: Shakespeare to the Restoration 1590-1660*, 1988, p. 133). Would you agree with this interpretation? Why / why not?

6. James D. Redwine has affirmed that "*Volpone* is almost a morality play on Pride" ("Volpone's 'Sport' and the Structure of Jonson's *Volpone*", 1994, p. 302). Would you agree with such a statement? Which similarities can you find between the morality play tradition and its allegorical characters and *Volpone*?

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Day 16

Feedback and discussion: Essay 1

Week 9

Day 17

Training session for Essay 2

ESSAY TOPICS FOR ESSAY 2

Choose one of the following essay topics to write your second essay:

1. Read Ben Jonson's poems "To John Donne" (p. 1395) and "To the Memory of My Beloved Master William Shakespeare, and What He Hath Left Us" (pp. 1414-1416). In which terms does Jonson refer to Donne and Shakespeare?

2. Discuss the language of eroticism in John Donne's "The Ecstasy" (pp. 1249-1251) and "Elegy 19. to His Mistress Going to Bed" (pp. 1256-1257). How do other types of discourse (religious, political, geographical, medical) pervade these poems? To what ends are they used?

3. How are Robert Burton's ideas on "Love Melancholy" coincidental with some of the views on love put forward by the poets discussed in class? In which ways do they differ?

4. Read the extended selection from Francis Bacon's *The New Atlantis*. Discuss in which ways More's and Bacon's utopian projects resembled and in which ways they differed.

5. Discuss how and for which purposes references to the theory of the humours, and more generally to the discourse of medicine, are used in works by John Donne and Ben Jonson.

6. Analyse the language that the characters in *Volpone* use to talk about gold specifically, and about material wealth in general. Which are the underlying metaphors?

Day 18

Presentations: Rewriting of Shakespeare's sonnets (I)

As part of the Shakespeare Lives in 2016 programme, which celebrated the work of William Shakespeare on the 400th anniversary of his death, the British Council supported The Poetry Archive to put together "The Shakespeare 400 Collection". The collection contains recordings of sonnets read by major British poets. Each poet chose a favourite sonnet by Shakespeare and, inspired by that sonnet, wrote a new one. These sonnets are included in a Bloomsbury anthology, *On Shakespeare's Sonnets - A Poets' Celebration*, edited by Hannah Crawforth and Elizabeth Scott-Baumann, published in 2016 in partnership with the Royal Society of Literature and Kings College London. It puts together thirty sonnets by Shakespeare and new sonnets by thirty contemporary poets: https://www.poetryarchive.org/content/shakespeare-400

Among the thirty sonnets by Shakespeare are the following ten (extra sonnets are provided in case of larger groups). Here are the titles of the contemporary sonnets written after Shakespeare's as well as links to audios where each poet recites their own poem:

- Sonnet 11, William Shakespeare > "Thirty-Five", by Jackie Kay. Read by the author: https://www.poetryarchive.org/poem/thirty-five
- Sonnet 12, William Shakespeare > "Rhapsodies", by Andrew Motion. Read by the author: https://www.poetryarchive.org/poem/rhapsodies
- Sonnet 33, William Shakespeare > "Hearing Voices", by Mimi Khalvati. Read by the author: https://www.poetryarchive.org/poet/mimi-khalvati
- Sonnet 36, William Shakespeare > "Two", by Don Paterson. Read by the author: https://www.poetryarchive.org/poet/don-paterson
- Sonnet 43, William Shakespeare > "The Trick", by Imtiaz Dharker. Read by the author: https://www.poetryarchive.org/poem/trick
- Sonnet 49, William Shakespeare > "At the Halle", by Bernard O'Donoghue. Read by the author: https://www.poetryarchive.org/poet/bernard-odonoghue
- Sonnet 65, William Shakespeare > "A Winter Elegy", by Alan Brownjohn. Read by the author: https://www.poetryarchive.org/poem/winter-elegy
  "A Call", also by Alan Brownjohn. Read by the author: https://www.poetryarchive.org/poet/alan-brownjohn
- Sonnet 73, William Shakespeare > "2014/2015", by Jo Shapcott. Read by the author: https://www.poetryarchive.org/poet/jo-shapcott

- Sonnet 116, William Shakespeare > "Magnetism", by Gillian Clarke. Read by the author: https://www.poetryarchive.org/poem/magnetism
- Sonnet 143, William Shakespeare > "Drowned Man", by Fiona Sampson. Read by the author: https://www.poetryarchive.org/poem/drowned-man

Description of the activity:

In pairs or in groups of three, choose one of the present-day sonnets from the list above and prepare a 15 to 20-minute presentation about it where you:

- Introduce and discuss the sonnet by Shakespeare on which your contemporary sonnet is based.
- Introduce your contemporary poet.
- Read aloud and hand out a copy of your present-day sonnet.
- Analyse the resulting sonnet in imitation of the Shakespearean in terms of form and content.
- Highlight similarities and differences between both sonnets and comment on how the Shakespearean poem provided a model for your contemporary author.

All presentations are followed by a round of questions and a group discussion.

Week 10

Day 19

The Restoration—prose fiction: Margaret Cavendish

This session revolves around a selection of texts by Margaret Cavendish (1623-1673), namely, a poem from her first published work *Poems and Fancies* (1653), fragments from her autobiographical *A True Relation of My Birth, Breeding and Life* (1656), and her utopian romance *The Description of a New World, Called the Blazing World* (1666). Cavendish's background and life are introduced through her memoir, and further details of her life and work, her relationship with her husband, the impact of the political fortunes of England upon their life (including the experience of exile and their return to England with the Restoration), are also explained (Botonaki, Williams). Further discussion considers Cavendish's understanding of her own writings and of herself as an author (Cottegnies), and of the contents and implications of her utopian proposals in political, religious, social, and scientific terms (Boesky, Boyle, Campbell, Dodds, Holmesland, Trubowitz). In this sense, her utopian schemes are compared to and contrasted with those by Thomas More and Francis Bacon.

READINGS OF THE DAY

Margaret Cavendish, from *Poems and Fancies* (1653), "The Poetess's Hasty Resolution", pp. 1759-1760; from *A True Relation of My Birth, Breeding and Life* (1656), pp. 1762-1765; from *The Description of a New World, Called The Blazing World* (1666), pp. 1765-1771.

Questions to be discussed in class

1. *Poems and Fancies* was Margaret Cavendish's first published work, and from the time of its printing onwards she published almost everything she wrote. What does Margaret Cavendish mean by her line "Self-love did make my judgment to rebel" in "The Poetess's Hasty Resolution"? In which terms does she talk about fame and praise?

2. *A True Relation of My Birth, Breeding and Life* is Cavendish's autobiographical memoir, which she published when she was thirty three in an expensive edition in folio

format, which she printed at her own expense. What does she reveal about her own life in this work? What was her status and family background like? In which terms does she talk about her marriage and her husband?

3. How does Cavendish talk about her writings in her memoir? Does she establish a correlation between her own humour and her reading and writing practices? In which ways does she see herself as an "emulator"? Does she consider herself an ambitious author? Why / why not? How does this connect with the contents of her poem "The Poetess's Hasty Resolution"?

4. How is the commonwealth that Cavendish imagines in political, religious and social terms? How do the Empress and the character of Cavendish discuss politics and the ideal government of a commonwealth in their exchange?

5. How do scientific ideas pervade Cavendish's account of the Blazing World? In which ways is her account reminiscent of More's and Bacon's proposals? In which ways does it differ from theirs?

6. In "The Epilogue to the Reader", Cavendish states that her "ambition is not only to be Empress, but Authoress of a whole world". What does she mean by this? How does this relate to her admission in "To the Reader" that she wanted to be "a happy *creatoress*"?

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Day 20

The Restoration—poetry: John Milton, *Paradise Lost* (1667)

This is the first of three sessions on John Milton's epic *Paradise Lost* (1667). A selection of passages from Books 1, 2, 3, 4, 9, 10 and 12 is studied, which is Claire Dawkins's own selection, tested in her own teaching practice, following Robert Halli's essay "'Proportion Due Giv'n and Receiv'd': Tailoring Paradise Lost to the Survey Course" (*Approaches to Teaching Milton's Paradise Lost*, 1986). Dawkins shares her teaching experience of *Paradise Lost* at UC Davis in "Pixels & Pedagogy" (https://www.pixelsandpedagogy.com/pedagogy/teaching-paradise-lost-pt-i). Dawkins is against focusing on the teaching of Books 1 and 9 only for survey courses for reasons with which I agree:

> "The very first time I attempted teaching *Paradise Lost* was in one of the gateway courses that all English majors at UC Davis have to take. I foolishly decided to teach just Books 1 and 9 of the epic, because those seemed to me to be the most important. I realized that my choices had dramatically skewed my students' understanding of the poem: they were still completely seduced by Satan and his powerful rhetoric, and they felt that the poem was fundamentally a tragedy. They couldn't see the forest for the two big trees that I had put in front of them. Teachers of this poem have a responsibility to be able to zoom out to the larger scope of Milton's vision, and then zoom back in to close read passages." (https://www.pixelsandpedagogy.com/pedagogy/teaching-paradise-lost-pt-i)

In addition to reading the selected passages, students are encouraged to listen to the acclaimed BBC Radio 4 dramatization of *Paradise Lost* directed by John Theocharis (starring Denis Quilley as Milton, Ian McDiarmid as Satan, Robert Glenister as Christ, and Godfrey Kenton as God), first broadcast on Radio 4 in November 1992. Moreover, to further the discussion and illustrate particular moments of the poem, images from the series of *Paradise Lost* by William Blake and Gustave Doré (digitised by the British Library) are presented to students in class.

In this first session, which focuses on a selection of fragments from Books 1 and 2, Milton's use of blank verse is discussed, as well as his presence as a narrator (Fallon,

Evans, Lewalski). The construction of hell and its devilish creatures (Rumrich), and, most importantly, that of the forceful character of Satan and his portrayal as a rebel are particularly explored (Carey, Forsyth). In this regard, ideas on tyranny and rebellion in these two books are contextualised, on the one hand, within early modern notions of resistance and rebellion (particularly within Protestant thought), and, on the other, within Milton's own religious and political beliefs, Puritan and Republican leaning (Bryson, Dzelzainis). Finally, students are presented in class with fragments from Milton's *The Tenure of Kings and Magistrates* (1649), written during King Charles I's trial and completed and published after his execution, where Milton openly writes in defence of regicide.

READINGS OF THE DAY

Book 1.1-330 (pp. 1817-1825)

Book 2.299-485 (pp. 1842-1846) and Book 2.629-1055 (pp. 1849-1858)

Questions to be discussed in class

1. How is heaven described in Books 1 and 2? And hell? How is God portrayed in them? And Satan? How is Satan addressed by devils and demons?

2. How does Satan justify his rebellion against "Heaven's king"? How does he describe "the tyranny of Heaven" (Book 1, 124)?

3. Who is Beëlzebub? What role does he play in Book 1? How does he exhort the assembly of devils to continue fighting God in Book 2?

4. Who are Sin and Death? How are they related to Satan? In which ways can they be understood as members of an 'Unholy Trinity'? How does that 'Unholy Trinity' compare to the Holy Trinity?

5. How do darkness and light feature in these two books? With which kind of symbolism are they charged since Milton's Invocation (Book 1, 1-26)?

6. As Stephen M. Fallon explains, Milton's "nephew Edward Phillips reports that Milton wrote *Paradise Lost* in his early fifties, starting around 1658 ('two years before

the king came in') and finishing four or five years later. He most likely reached the midpoint of the poem around the time of the restoration of Charles II, when Milton, who had good reason to fear for his life, first went into hiding and then was jailed for months" ("Milton as Narrator in *Paradise Lost*", 2014, p. 4). Indeed, Milton's sympathies were with the Puritans and with Republicanism. How do you think these beliefs and the events leading to the English Civil War and to Cromwell's regime might have influenced the writing of an epic such as *Paradise Lost*?

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Week 11

Day 21

The Restoration—poetry: John Milton, *Paradise Lost* (1667) (continued)

The second session on Milton's *Paradise Lost* analyses through a group discussion a selection of extracts from Books 3, 4 and 9. In addition to continuing exploring the representation of the figure of Satan in the epic poem (particularly through an analysis of his soliloquy at the beginning of Book 4), the session considers in detail, on the one hand, the depiction of heaven and God (Fallon, Silver), and, on the other, of Paradise and Eve, who is often read in contemporary criticism as a rebel figure parallel to that of Satan (McColley, Wiseman). The scenes and conversations between Adam and Eve prior to the appearance of Satan disguised as the tempting serpent are considered closely with a view to exploring the portrayal of both and the nature of their relationship before the Fall; an analysis of the arguments used by the serpent to tempt Eve follows.

READINGS OF THE DAY

Book 3.1-302 (pp. 1858-1864)

Book 4.1-408 (pp. 1874-1883) and Book 4.440-520 (pp. 1883-1885)

Book 9.192-794 (pp. 1965-1978)

Questions to be discussed in class

1. Book 3 opens with a colloquy in heaven between God and the Son where the key theological themes of the poem are discussed. How is the issue of free will approached? How does the idea of freedom appear in various moments in the poem, also with regards to Satan?

2. How is God portrayed in Book 3? How would you describe his attitude towards Satan? And towards humankind? David Loewenstein has affirmed that "Milton's bold depiction of God the Father here and elsewhere in the epic has often unsettled or antagonized readers of the poem [… for] readers may indeed find themselves disturbed

by the harshness of the divine decree" (*Milton: Paradise Lost*, p. 72). Would you agree with Loewenstein's statement?

3. Milton wrote Satan's soliloquy at the start of Book 4 (32-113) when he still envisioned his work as a tragedy on the Fall, and hence this part was written as drama—and not as part of an epic. What do readers learn in Satan's soliloquy? What does he confess in it?

4. How are Adam and Eve portrayed? How does each perceive the other? What does Satan think of each of them? How would you describe their relationship in Paradise?

5. Why does Satan, in the form of a serpent, decide to tempt Eve instead of Adam? Which arguments and what kind of rhetoric does he use to do so? Why?

6. Noam Reisner has affirmed that "Milton's Eve has indeed attracted much critical attention in her own right over the decades, especially from critics who detect in her […] an early modern proto-feminist narrative running against the grain of the poem's overt patriarchal assumptions": "Although it is unlikely that Milton can be seriously praised today as a proto-feminist, it is undeniable that his Eve is a far cry from the vain temptress of traditional biblical exegesis and art" (*John Milton's 'Paradise Lost'*, 2011, p. 99). Would you agree with such a statement? Would you argue that Eve can be read as a subversive figure? If so, what makes her a rebel? What would she rebel against?

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Day 22

The Restoration—poetry: John Milton, *Paradise Lost* (1667) (continued)

The third and last session on Milton's *Paradise Lost* analyses through a group discussion a selection of extracts from Books 9, 10 and 12. Through them the full scene of the fall of Adam and Eve is explored (Bowers, Smith), and Milton's version compared to the account of it provided in Genesis (Evans). The notion of "knowledge" is examined, as well as the changes that Adam, Eve and their relationship undergo after their trespass. Particular attention is paid to the effects that the fall of Adam and Eve have upon Satan and his metamorphosis into a hissing Serpent, with the consequent loss of his ability to speak—which some scholars interpret as "a second fall" of the character (Rosenfeld). Adam and Eve's process of redemption and their expulsion from Paradise are then explored (Fenton, Moore); the session concludes by tracing the fortunes of Milton's epic and its early reception (Kolbrener, Maltzahn).

READINGS OF THE DAY

Book 9.795-1189 (pp. 1978-1986)

Book 10.452-577 (pp. 1996-1999) and Book 10.706-1104 (pp. 2002-2010)

Book 12.466-649 (pp. 2040-2044)

Questions to be discussed in class

1. In which terms does Eve ponder on her change and on whether to tell Adam about it? How does Adam react when he learns about Eve's trespass? Why does Adam decide to eat the fruit as well?

2. What are the consequences of eating the fruit from the tree of knowledge? What is it meant by "knowledge"? Which kind of knowledge do Adam and Eve have access to after eating it?

3. How does Satan describe the episode back in hell to his fellow devils? Why does he understand this as a victory against God? Some scholars talk about a "second fall" of

Satan happening in Book 10. What does this "second fall" entail? How is it different from his first fall, the spiritual one? Why does it happen?

4. How does Adam react when reflecting on Death in Book 10? In which terms do Adam and Eve consider committing suicide and why do they reject the idea in the end (10.992-1046)? How do Adam and Eve change after eating the fruit? How does their relationship change as well?

5. How do Adam and Eve repent to God? What do they hope for when they do so? What do they learn from their experience? What kind of knowledge does the Archangel Michaël describe as being "the sum of wisdom"?

6. How would you describe the ending of *Paradise Lost*? How do Adam and Eve face their being expelled from Paradise?

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Week 12

Day 23

The Restoration—prose fiction: Aphra Behn, *Oroonoko: or, the Royal Slave* (1688)

Oroonoko: or, the Royal Slave (1688) is contextualised within the production of Aphra Behn, the first British woman to earn a living as a professional writer, as well as within the history of the development of the modern novel in England (Doyle, Holmesland). The representation of race and slavery, and the ins-and-outs of slave trade, the portrayal of Europeans, and the ideology sustaining colonialism and the growth of the British Empire in the late seventeenth century come to the forefront in class discussions (Kempen, Lipking, Rivero, Visconsi). Finally, the reception of the work and its role in eighteenth and early nineteenth-century debates on slavery and abolition is examined (Rosenthal).

READINGS OF THE DAY

Aphra Behn, from *Oroonoko: or, the Royal Slave*, pp. 2171-2191.

Questions to be discussed in class

1. Who is Prince Oroonoko? How is he described both physically and in moral terms? Who is Imoinda? How is she described? Where are they from?

2. What is the religion of Prince Oroonoko? What is it said about Christianity in the novel? What does the narrator reveal about the politics, the religion and the social customs of his kingdom?

3. How are slavery and slave trade discussed in the novel? How is race represented in it? Analyse the references to liberty that appear in this first half of the novel.

4. How are Europeans portrayed in the novel? How does the novel shed light on practises of colonialism?

5. What is the main point that Behn makes in the first two paragraphs of *Oroonoko*? What effect does it have upon the narrative that the narrator is an eyewitness to many of the episodes described? How does that first person narration alternate with a third person narration?

6. With what kind of information does Oroonoko's love story with Imoinda provide readers?

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Day 24

Presentations: Rewriting of Shakespeare's sonnets (II)

Second day of student presentations on 'Rewritings of Shakespeare's sonnets'. The specifics of this group assignment are explained in detail on Day 18.

Week 13

Day 25

The 18th century—prose fiction: Jonathan Swift, *Gulliver's Travels* (1726)

The first of two sessions on Jonathan Swift's *Gulliver's Travels* (1726) explores through a group discussion the prefatory letters preceding Gulliver's narrative to then focus on Part 3, namely, Gulliver's voyage to the kingdom of Balnibarbi, and specifically his experience at the flying island of Laputa and at the scientific Academy of Lagado. The connection between science and language, and the perception of the relationship between words and things put forward by the scientists at Lagado receive special attention (Cornelius, Jones), and are explored in relation with the ideas on language and science prevalent during the Augustan Age and among members of the Royal Society. Projects for the creation of a universal language, both at Lagado and in London, receive special attention (Kiernan, Nicolson, Patey, Renaker, Smith, Wedel). Finally, Bacon's description of Solomon's House in *The New Atlantis*, as well as, more generally, his understanding of science, are contrasted with Swift's Academy and with his ideas about an institution that in certain aspects mirrors the Royal Society.

READINGS OF THE DAY

Jonathan Swift, from *Gulliver Travels*: "A Letter from the Captain Gulliver to His Cousin Sympson" (pp. 2331-2333); "The Publisher to the Reader" (pp. 2333-2334); from Part 3, "A Voyage to Laputa, Balnibarbi, Glubbdubdrib, Luggnagg, and Japan", Chapters 2 ("The Flying Island of Laputa") and 5 ("The Academy of Lagado"), pp. 2414-2422.

Questions to be discussed in class

1. What do readers learn in the prefatory material preceding Gulliver's accounts of his voyages? What do the two letters reveal about Gulliver's character? Why is Gulliver set on publishing his description of his voyages?

2. How do the inhabitants of Laputa communicate? What is particular about their language? How do mathematics and astronomy become fundamental in the structure of their language? How are these sciences crucial for government?

3. How are the inhabitants of the kingdom of Balnibarbi described? How are specifically the women represented? What do you think this reveals about Gulliver's (and Swift's) perception of women?

4. Why can the island of Laputa fly? What is the Academy of Lagado? What purposes does it have? What is the nature of the experiments that are carried out in it? How do these affect language? In which ways is it similar or different from Bacon's Solomon's House?

5. What is the relationship between things and words posited by the scientists working in the Academy? On which kinds of assumptions are their projects on a universal language based?

6. Gulliver, later on in his narrative, meets Lord Munodi, "a person of the first rank" who had been for "some years governor of Lagado; but, by a cabal of ministers, was discharged for insufficiency". Lord Munodi informs Gulliver, in the following manner, of the origins of the Academy and its effects upon the kingdom of Balnibarbi as a whole:

"That about forty years ago, certain persons went up to Laputa, either upon business or diversion, and, after five months continuance, came back with a very little smattering in mathematics, but full of volatile spirits acquired in that airy region: that these persons, upon their return, began to dislike the management of every thing below, and fell into schemes of putting all arts, sciences, languages, and mechanics, upon a new foot. To this end, they procured a royal patent for erecting an academy of projectors in Lagado; and the humour prevailed so strongly among the people, that there is not a town of any consequence in the kingdom without such an academy. In these colleges the professors contrive new rules and methods of agriculture and building, and new instruments, and tools for all trades and manufactures; whereby, as they undertake, one man shall do the work of ten; a palace may be built in a week, of materials so durable as to last for ever

without repairing. All the fruits of the earth shall come to maturity at whatever season we think fit to choose, and increase a hundred fold more than they do at present; with innumerable other happy proposals. The only inconvenience is, that none of these projects are yet brought to perfection; and in the mean time, the whole country lies miserably waste, the houses in ruins, and the people without food or clothes. By all which, instead of being discouraged, they are fifty times more violently bent upon prosecuting their schemes, driven equally on by hope and despair: that as for himself, being not of an enterprising spirit, he was content to go on in the old forms, to live in the houses his ancestors had built, and act as they did, in every part of life, without innovation: that some few other persons of quality and gentry had done the same, but were looked on with an eye of contempt and ill-will, as enemies to art, ignorant, and ill common-wealth's men, preferring their own ease and sloth before the general improvement of their country."

What is Swift satirising here by means of the account provided by Lord Munodi?

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Day 26

The 18th century—prose fiction: Jonathan Swift, *Gulliver's Travels* (1726) (cont.)

The second session on Jonathan Swift's *Gulliver's Travels* revolves around a selection of seven chapters from Part 4, namely, Gulliver's voyage to Houyhnhnmland, which is approached as a utopian society from Gulliver's perspective (Crane b, Ehrenpreis); the language, government, and social structure and customs of the Houyhnhnms are thus studied and compared with More's description of the commonwealth of Utopia (Philmus, Reichert, Traugott). Special attention is paid to the perception of Yahoos on the part of the Houyhnhnms, and their debates around their extermination (Crane a, Zimansky). Finally, in order to explore further Swift's ideas about language, students are presented in class with extracts from his essay *A Proposal for Correcting, Improving and Ascertaining the English Tongue* (1712) (Higgins).

READINGS OF THE DAY

Jonathan Swift, from *Gulliver's Travels*, from Part 4 "A Voyage to the Country of the Houyhnhnms", Chapters 1 to 4, pp. 2428-2441; Chapters 8 to 10, pp. 2454-2465.

Questions to be discussed in class

1. How did Gulliver arrive in Houyhnhnmland? How is his first encounter with the Yahoos? And with the Houyhnhnms? In which terms does he describe them?

2. Why are the Houyhnhnms shocked by Gulliver? What is the general treatment that the Houyhnhnms give the Yahoos? How do they justify it?

3. Which are some of the distinctive features of the language of the Houyhnhnms? How does their language reflect their morals and the principles upon which their society is sustained? What are the limitations of their language? Are these limitations perceived in a negative or in a positive way by Gulliver? Why?

4. How are the marriage arrangements among the Houyhnhnms like? How do they educate their youth? Are any of their habits reminiscent of Raphael Hythloday's description of the customs of Utopians?

5. Why does the general assembly of the Houyhnhnms debate whether "Yahoos should be exterminated from the face of the earth"? What does such a debate reveal about the nature of the Houyhnhnms? How is Gulliver used as a living argument in such discussions?

6. How do the Houyhnhnms react to Gulliver's accounts of his native England and its customs? How does Gulliver think about himself, his family and friends, and about humankind in general, after living among the Houyhnhnms?

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Week 14

Day 27

Feedback and discussion: Essay 2

Day 28

Final revision and mock exam

MOCK EXAM QUESTIONS

1. Margaret Kean, in *John Milton's Paradise Lost: A Sourcebook* (Routledge, 2005, pp. 5-6), affirms that "'the desire to know' (IV 523) is one of the defining characteristics of humanity and a central theme in *Paradise Lost*", and that "the real heroes in *Paradise Lost* are those who are willing to suffer and to face persecution in the cause of truth". Would you agree with these two statements? Why/why not?

2. Identify (title of work, name of author) the following extract and discuss it in connection with the major themes that you would argue it explores. How are these approached by other works discussed in class?

"I was received very kindly by the warden, and went for many days to the academy. Every room has in it one or more projectors; and I believe I could not be in fewer than five hundred rooms.
The first man I saw was of a meagre aspect, with sooty hands and face, his hair and beard long, ragged, and singed in several places. His clothes, shirt, and skin, were all of the same colour. He has been eight years upon a project for extracting sunbeams out of cucumbers, which were to be put in phials hermetically sealed, and let out to warm the air in raw inclement summers. He told me, he did not doubt, that, in eight years more, he should be able to supply the governor's gardens with sunshine, at a reasonable rate: but he complained that his stock was low, and entreated me "to give him something as an encouragement to ingenuity, especially since this had been a very dear season for cucumbers." I made him a small present, for my lord had furnished me with money on purpose, because he knew their practice of begging from all who go to see them.

I went into another chamber, but was ready to hasten back, being almost overcome with a horrible stink. My conductor pressed me forward, conjuring me in a whisper "to give no offence, which would be highly resented;" and therefore I durst not so much as stop my nose. The projector of this cell was the most ancient student of the academy; his face and beard were of a pale yellow; his hands and clothes daubed over with filth. When I was presented to him, he gave me a close embrace, a compliment I could well have excused. His employment, from his first coming into the academy, was an operation to reduce human excrement to its original food, by separating the several parts, removing the tincture which it receives from the gall, making the odour exhale, and scumming off the saliva. He had a weekly allowance, from the society, of a vessel filled with human ordure, about the bigness of a Bristol barrel.

I saw another at work to calcine ice into gunpowder; who likewise showed me a treatise he had written concerning the malleability of fire, which he intended to publish.

There was a most ingenious architect, who had contrived a new method for building houses, by beginning at the roof, and working downward to the foundation; which he justified to me, by the like practice of those two prudent insects, the bee and the spider."

3. In which ways are slavery and race discussed in More's *Utopia*, Behn's *Oroonoko*, and Swift's *Gulliver's Travels*? Do you find any similarities and differences in their approaches?

Day-by-day syllabus

Introduction to Early Modern English Literature. A course in 28 sessions

WEEK 1	**Day 1**	**General introduction to the course:** Class structure, readings, assignments, assessment
	Day 2	**Pre-Elizabethan poetry: Sir Thomas Wyatt** Readings of the day: Sir Thomas Wyatt, "The Long Love that in my Thought Doth Harbour", "Whoso List to Hunt", "Farewell, Love", "My Galley", "They Flee from Me", "My Lute, Awake".
WEEK 2	**Day 3**	**Pre-Elizabethan poetry: Henry Howard, Earl of Surrey** Readings of the day: Henry Howard, "The Soote Season", "Love, that Doth Reign and Live within my Thought", "Alas! So All Things Now Do Hold Their Peace", "Th'Assyrians' King, in Peace with Foul Desire", "So Cruel Prison How Could Betide", "Wyatt Resteth Here, That Quick Could Never Rest".
	Day 4	**Pre-Elizabethan prose fiction: Thomas More** Readings of the day: "To a Courtier", "Fable of the Sick Fox and the Lion", "On a Lion and Lysimachus" (from "On Dealing with Lions"); "The Difference between a Tyrant and a King", "That the Tyrant's Life is Troubled", "That the Good King Is a Father Not a Master", "On the Good King and His People", "That the Tyrant While He Sleeps Is No Different from the Commoner", "On Kings, Good and Bad", "A King is Protected, Not by a Corps of Guards, But by His Own Virtues", "The Consent of the People Both Bestows and Withdraws Sovereignty", "What is the Best Form of Government" (from "Other Poems on Politics"). Thomas More, from *Utopia* (1516), Book 1, section: "More Meets a Returned Traveller".

WEEK 3	**Day 5**	**Pre-Elizabethan prose fiction: Thomas More (continued)** Readings of the day: Thomas More, from *Utopia*, Book 2, sections: "The Geography of Utopia", "Their Gold and Silver", "Marriage Customs", "Religions", "Conclusion".
	Day 6	**Elizabethan poetry: Sir Philip Sidney** Readings of the day: from *Astrophil and Stella* (written c. 1580), Sonnet 1 ("Loving in Truth, and Fain in Verse my Love to Show"), Sonnet 2 ("Not at First Sight, nor with a Dribbèd Shot"), Sonnet 5 ("It is Most True, that Eyes Are Formed to Serve"), Sonnet 9 ("Queen Virtue's Court, Which Some Call Stella's Face"), Sonnet 18 ("With What Sharp Checks I in Myself Am Shent"). From *The Defense of Poesy* (1595), sections: "The Poet, Poetry", "Answers to Charges against Poetry".
WEEK 4	**Day 7**	**Elizabethan poetry: Edmund Spenser** Readings of the day: from *Amoretti and Epithalamion* (1595), Sonnet 1 ("Happy ye Leaves When as Those Lilly Hands"), Sonnet 34 ("Lyke as a Ship, that Through the Ocean Wyde"), Sonnet 54 ("Of this Worlds Theatre in Which We Stay"), Sonnet 67 ("Lyke as a Huntsman after Weary Chace"). From *The Faerie Queene* (1590), "A Letter of the Authors", from The First Book, stanzas 1-4.
	Day 8	**Training session for Essay 1**
WEEK 5	**Day 9**	**Elizabethan poetry: William Shakespeare** Readings of the day: William Shakespeare, from *Sonnets* (1609), Sonnet 1 ("From Fairest Creatures We Desire Increase"), Sonnet 3 ("Look in thy Glass and Tell the Face thou Viewest"), Sonnet 12 ("When I do Count the Clock that Tells the Time"), Sonnet 18 ("Shall I Compare thee to a Summer's Day?"), Sonnet 19 ("Devouring Time, Blunt thou the Lion's Paws"), Sonnet 33 ("Full Many a Glorious Morning Have I Seen"), Sonnet 55 ("Not Marble nor the Gilded Monuments").

	Day 10	**Elizabethan poetry: William Shakespeare (continued)** Readings of the day: William Shakespeare, from *Sonnets*, Sonnet 74 ("But be Contented When that Fell Arrest"), Sonnet 127 ("In the Old Age Black Was Not Counted Fair"), Sonnet 129 ("Th' Expense of Spirit in a Waste of Shame"), Sonnet 130 ("My Mistress' Eyes Are Nothing Like the Sun"), Sonnet 135 ("Whoever Hath her Wish, thou Hast thy Will"), Sonnet 144 ("Two Loves I Have of Comfort and Despair"), Sonnet 147 ("My Love Is as a Fever, Longing Still").
WEEK 6	**Day 11**	**The early 17th century—poetry: John Donne** Readings of the day: John Donne, from *Songs and Sonnets* (posthumously published in 1633), "The Sun Rising", "The Canonization", "A Valediction: Of Weeping", "A Valediction: Forbidding Mourning"; from *Holy Sonnets* (posthumously published in 1633), Sonnet 5, "I am a Little World Made Cunningly"; from *Devotions upon Emergent Occasions* (1624), "Meditation 4".
	Day 12	**The early 17th century—prose: Francis Bacon and Robert Burton** Readings of the day: Francis Bacon, from *Essays* (first ed. 1597; augmented ed. 1625), "Of Truth", "Of Superstition"; from *The New Atlantis* (1626), "Solomon's House". Robert Burton, from *The Anatomy of Melancholy* (1621), "Love Melancholy".
WEEK 7	**Day 13**	**Jacobean drama: Ben Jonson** ***[Deadline: Essay 1]*** Readings of the day: Ben Jonson, *Volpone, or The Fox* (1607), Act I
	Day 14	**Jacobean drama: Ben Jonson (continued)** Readings of the day: Ben Jonson, *Volpone, or The Fox*, Act III
WEEK 8	**Day 15**	**Jacobean drama: Ben Jonson (continued)** Readings of the day: Ben Jonson, *Volpone, or The Fox*, Act V

	Day 16	**Feedback and discussion: Essay 1**
WEEK 9	**Day 17**	**Training session for Essay 2**
	Day 18	**Presentations:** Rewriting of Shakespeare's sonnets (I)
WEEK 10	**Day 19**	**The Restoration—prose fiction: Margaret Cavendish** Readings of the day: Margaret Cavendish, from *Poems and Fancies* (1653), "The Poetess's Hasty Resolution"; from *A True Relation of My Birth, Breeding and Life* (1656); from *The Description of a New World, Called The Blazing World* (1666)
	Day 20	**The Restoration—poetry: John Milton** Readings of the day: from John Milton, *Paradise Lost* (1667), Book 1.1-330, Book 2.299-485 and Book 2.629-1055.
WEEK 11	**Day 21**	**The Restoration—poetry: John Milton (continued)** Readings of the day: from John Milton, *Paradise Lost*, Book 3.1-302, Book 4.1-408 and Book 4.440-520, Book 9.192-794.
	Day 22	**The Restoration—poetry: John Milton (continued)** Readings of the day: from John Milton, *Paradise Lost*, Book 9.795-1189, Book 10.452-577 and Book 10.706-1104, Book 12.466-649.
WEEK 12	**Day 23**	**The Restoration—prose fiction: Aphra Behn** ***[Deadline: Essay 2]*** Readings of the day: Aphra Behn, from *Oroonoko: or, the Royal Slave* (1688)
	Day 24	**Presentations:** Rewriting of Shakespeare's sonnets (II)

WEEK 13	**Day 25**	**The 18th century—prose fiction: Jonathan Swift** Readings of the day: Jonathan Swift, from *Gulliver's Travels* (1726): "A Letter from the Captain Gulliver to His Cousin Sympson", "The Publisher to the Reader"; from Part 3 "A Voyage to Laputa, Balnibarbi, Glubbdubdrib, Luggnagg, and Japan", Chapters 2 ("The Flying Island of Laputa") and 5 ("The Academy of Lagado").
	Day 26	**The 18th century—prose fiction: Jonathan Swift (continued)** Readings of the day: Jonathan Swift, from *Gulliver's Travels* (1726): from Part 4 "A Voyage to the Country of the Houyhnhnms", Chapters 1 to 4, and Chapters 8 to 10.
WEEK 14	**Day 27**	**Feedback and discussion: Essay 2**
	Day 28	**Final revision for exam**