

**APPROACHES TO EARLY MODERN ENGLISH POETRY AND DRAMA**

Acercamientos a la Poesía y al Teatro del Renacimiento Inglés

<b>MODULE/Módulo</b>	<b>SUBJECT/Materia</b>	<b>YEAR/Curso</b>	<b>SEMESTER/Semestre</b>	<b>ECTS</b>	<b>TYPE/Carácter</b>
Master's Programme in English Literature and Linguistics	<b>Approaches to early modern English poetry and drama</b>	2019-2020	2	5	Optional
<b>PROFESOR(ES) / Profesor(es)</b>		<b>CONTACT</b> dirección completa de contacto para tutorías (Dirección postal, teléfono, correo electrónico, etc.)			
<ul style="list-style-type: none"> <li>• Dr. José María Pérez Fernández</li> <li>• Prof. Andrew Hadfield</li> <li>• Prof. Greg Walker</li> </ul>		<p>José María Pérez Fernández</p> <p>Departamento de Filologías Inglesa y Alemana Campus Universitario de Cartuja s/n 18071, Granada – España Office 11 Telfs. 958241000 ext. 20230</p> <p>Facultad de Traducción e Interpretación Palacio de los Condes de la Jarosa Calle Paz 18 Despacho 1, planta baja Teléfono: por asignar</p> <p>Email: jmperez@ugr.es</p>			
		<b>HORARIO DE TUTORÍAS/OFFICE HOURS</b>			
		<p>José María Pérez Fernández</p> <p>Monday and Thursday, 16:00 – 18:00 (Facultad de Traducción e Interpretación)</p> <p>Thursday, 10:00 – 12:00 (Facultad de Filosofía y Letras)</p>			
<b>MASTER WHERE IT IS OFFERED/ Máster en el que se imparte</b>		<b>OTHER MASTERS WHERE IT COULD BE OFFERED / Otros másteres a los que se podría ofertar</b>			
Máster en Literatura y Lingüística Inglesas Master in English Literature and Linguistics					
<b>PREREQUISITES AND/OR RECOMMENDATIONS</b> Prerrequisitos y/o recomendaciones (si procede)					

**BRIEF DESCRIPTION OF COURSE CONTENTS****Breve descripción de contenidos (según memoria de verificación del máster)****THEORETICAL**

- This class will explore the relation between poetic form and the interpretations that emanate from its metric and stylistic features.
- The class will focus upon the relation between these features and the history of political ideas, theology, and poetics. We shall also look into the relations between poetry and poetics with the visual arts and aesthetic theory.
- We shall look into the relations between Early Modern English poetry and drama, and how they relate to the classical tradition, Italian Petrarchism, and European humanism.

**PRACTICAL**

- We shall read poems by the following authors: Henry Howard (Earl of Surrey), Sir Thomas Wyatt, Sir Philip Sidney, William Shakespeare, and John Donne.
- Visiting professors Andrew Hadfield and Greg Walker will focus on Early Modern English drama, with particular emphasis on the works of William Shakespeare (*Henry V*, *The Tempest*, and *King Lear*, among others)
- We shall also read some 20th and 21st century Anglo-American poems with a view to comparing their approaches to topics we shall encounter in Renaissance English poetry and their use of similar or contrasting stylistic resources and poetic ideas.
- We shall, to this latter effect, read Sir Philip Sidney's *Defence of Poetry* and compare this Renaissance treaty on the nature and functions of poetry with Ben Lerner's *The Hatred of Poetry*, a 21st century approach to the same subject-

**GENERAL AND SPECIFIC COMPETENCIES****Competencias generales y específicas del módulo**

- CG1. To develop communicative interpersonal and interlinguistic mediation skills
- CG2. To acquire the learning skills that will allow the student to continue her / his studies in a proactive, autonomous way.
- CG3. To search for information (in any sort of format) and turn it into knowledge.
- CG4: Use new technologies as a learning tool and a resource for research. Use it also as a means of communication and dissemination.
- CG5. To understand long and complex texts of any sort (technical, narrative, or literary)
- CG6. To present in a variety of formats (oral presentations, written essays, and any sort of digital format) clear and detailed descriptions of complex subjects, unfolding a specific narrative argument, and reaching relevant conclusions.
- CB6. To acquire and understand the sort of skills and knowledge that will turn their output into original ideas, through class participation, or in the form of essays or any other sort of output.
- CB7. To acquire and apply knowledge and skills to new contexts, and be able to engage in problem-solving strategies within interdisciplinary contexts related to their field of study.
- CB8. To integrate skills and knowledge in a way that empowers them to reach relevant conclusions based upon the general principles of social and ethic responsibility.
- CB9. To communicate their knowledge, ideas and arguments in a meaningful and clear way for both specialized and non-specialized audiences.

- CE3. To design and conduct research projects, and present their results in critical written essays, properly structured (introduction-development-final conclusions), using the MLA citation format, using clear and solid epistemological principles. For CE1 and CE2 see the following section.
- CE4. To present and defend, with as much clarity and rigour as possible, the methodology and the results of a research project in the field of English Literature and Linguistics.
- CE5. To understand primary and secondary texts in different periods and genres in English literatures, and their respective cultural and political contexts.
- CE6. To develop an interest for the intellectual and critical analysis of texts, critical theories, and in general different approaches to specific case studies in the field of Literatures in English.
- CE7. To know the different interdisciplinary approaches to the study of literatures in English, with a special emphasis on gender studies, identity politics, political discourse, postcolonial and translation studies.

### **OBJECTIVES**

#### **Objetivos (expresados como resultados esperables de la enseñanza)**

- To get to identify, know and analyse the epistemological foundations of English poetry, its classical and medieval background within a wider European context.
- To understand and describe the intersection between poetry, theology, and political discourse in Early Modern English poetry and drama.
- To know, identify, and analyse the main features of European Petrarchism, and its manifestation in English poetry through authors like Henry Howard, Thomas Wyatt, Philip Sidney, William Shakespeare, and John Donne.
- To identify, understand and analyse the main features shared by Renaissance English poetry and drama.
- To identify, understand and analyse how certain aesthetic ideas and aspects of political discourse manifest themselves in English Renaissance poetry and drama within a larger European context.
- To identify, understand and analyse how these and similar ideas also manifest themselves in other realms, such as the visual arts, architecture and music.
- To apply the previous skills in the elaboration of brief critical essays based on the reading lists of primary and secondary sources.
- To apply the previous skills in other authors, genres and periods which are also part of our MA programme.

### **DETAILED DESCRIPTION OF THE CONTENTS**

#### **Temario detallado de la asignatura**

Session #1

Introduction to the seminar, methodology and the reading assignments

Session #2

**Language-theology-politics-poetics**

Eugene Vance. "Saint Augustine. Language as Temporality." In Lyons & Nichols, eds. 1982. *Mimesis: From Mirror to Method*, pp. 20-35.

Richard Waswo. "Magic Words and Reference Theories" *Journal of Literary Semantics*. Vol. 6, 1977, pp. 76-90.

José María Pérez Fernández. *Between Chaos and Consensus: Language, Literature and Politics in Early Modernity*. Click [here](#) to download a copy.

Counterpoints:

**Kay Ryan** (1945 - ), "A Certain Meanness of Culture" and "Poetry is a kind of money" (*The Best of It: New and Selected Poems*, New York: Grove Press, 2010, pp. 64-5, 74)

**Gary Snyder** (1930 - ) "[Milton by Firelight](#)".

Session #3

### **The poetics of Petrarchism and the earliest English Petrarchists: Surrey and Wyatt**

- John Freccero. "The Fig Tree and the Laurel: Petrarch's Poetics." *Diacritics*, vol. 5, no. 1. Spring 1975, pp. 34-40.
- José María Pérez Fernández. "'Wyatt resteth here'. Surrey's republican elegy". *Renaissance Studies*, vol. 18, no. 2, 2004, pp. 208-238. Click [here](#) to download a copy.

- **Henry Howard, Earl of Surrey** (1517 – 1547)

["Wyatt resteth here"](#)

["So cruel a prison how could betide, alas"](#)

["Th' Assyrians' king"](#)

Surrey's [translation of the Fourth Book of Virgil's Aeneid](#) (you will need a vpn connection)

- **Sir Thomas Wyatt** (1503 – 1542)

["Whoso list to hunt"](#)

["Farewell, Love"](#)

["Who list his wealth and ease retain"](#) (you will need a vpn connection)

["Mine own John Poins"](#)

Counterpoints:

**Stevie Smith** (1902 – 1971), "Dido's Farewell to Aeneas", (*The Collected Poems and Drawings of Stevie Smith*, London: Faber & Faber, 2015, p. 379)

**Ezra Pound** (1885 - 1972), "[Canto I](#)".

## Session #4

**Sidney and Shakespeare**- **From Sidney's *Astrophil and Stella*.**

- "Loving in truth, and faine in verse my love to show" (*A&S* 1)
- "*Vertue* alas, now let me take some rest" (*A&S* 4)
- "It is most true, that eyes are form'd to serve" (*A&S* 5)
- "Having this day my horse, my hand, my launce" (*A&S* 41)
- "Desire, though thou my old companion art" (*A&S* 72)

- **From Shakespeare's *Sonnets***

- "From fairest creatures we desire increase" (no. 1)
- "Look in thy glass and tell the face thou viewest" (no. 3)
- "When I do count the clock that tells the time" (no. 12)
- "Shall I compare thee to a summer's day?" (no. 18)
- "Like as the waves make towards the pebbled shore" (no. 60)
- "The expense of spirit in a waste of shame" (no. 129)
- "My mistress' eyes are nothing like the sun" (no. 130)
- "Whoever hath her wish, thou hast thy Will" (no. 135)
- "Two loves I have of comfort and despair" (no. 144, pp. 1041-42)

Counterpoints:**Wendy Cope (1945 - )**

"The expense of spirits is a crying shame"

"Not only marble, but the plastic toys" (Wendy Cope, *Two Cures for Love. Selected Poems 1979-2006*, London: Faber & Faber, 2008, pp. 61 and 62, respectively)

**Stevie Smith (1902 – 1971)**, "Souvenir de Monsieur Poop", (*The Collected Poems and Drawings of Stevie Smith*, London: Faber & Faber, 2015, pp. 150-151)

## Session #5

**Poets on Poetry**

**Philip Sidney's *Defence of Poesie* (1595)**

**Ben Lerner's *The Hatred of Poetry* (2016)**

## Session #6

**Poetics, Politics and the Body. Corporeal Tropes in English Poetry and the Visual Arts**

Part 1.

Session #7

**Poetics, Politics and the Body. Corporeal Tropes in English Poetry and the Visual Arts**  
Part 2.

Session #8

**Classics and Moderns: Contemporary Counterpoints**

We shall read, comment, and analyse the following poems and authors (please note that this is not a closed list). Copies of the poems will be provided in due time:

**Geoffrey Hill** (1932 – 2016)

“[Holbein, I & II](#)”

“Parallel Lives” (*A Treatise of Civil Power*, Harmondsworth: Penguin, 2007, pp. 7-8). Compare with Surrey’s “[My friends the things that do attain](#)”; for Wyatt’s translation of Plutarch, click [here](#) (you will need a vpn connection)

“Vergine bella – it is here that I require” (no. LV in *The Triumph of Love*) in *Selected Poems* (Harmondsworth: Penguin, 2006 p. 187)

**John Wilmot, Earl of Rochester** (1647 – 1680)

“Seneca’s *Troas*, Act 2. Chorus. Thus Englished by a Person of Honour” (*Selected Poems*, ed. Paul Davis, OUP: 2013, pp. 33-34)

“On Mrs Willis” (*Selected Poems*, ed. Paul Davis, OUP: 2013, p. 46, the anti-Petrarchist female body)

“[Upon Nothing](#)”

**Lucia Perillo** (1958 – 2016), “[Transcendentalism](#)” (*Inseminating the Elephant*, Port Townsend, Washington: Copper Canyon Press, 2009, pp. 42-43)

**Boris Pasternak** (1890 – 1960), “Hamlet in Russia: A Soliloquy”, in Robert Lowell’s translation (Robert Lowell, *Imitations*, New York: Farrar, Strauss & Giroux, 1990 [1961], pp. 147-148.

**Frederick Seidel** (1936 - )

“America” (*Widening Income Inequality*, London: Faber & Faber, 2016, pp. 25-28)

“Dick and Fred” (*Poems: 1959 – 2009*, New York: Farrar, Straus & Giroux, 2009, pp. 60-61)

Session #9

**Andrew Hadfield – Part 1**

**Shakespeare and Political Theory: Britain, the colonies and politics in *The Tempest* and *King Lear*:**

We will discuss the following topics:

1. The status of the ruler in each play.
2. Geography and maps.
3. Proper government and tyranny.
5. Men and women.
6. Advice/counsel.
7. Kingdoms and colonies.

In class we will act out sections of

- King Lear, scene 20 (in the Oxford edition); Act IV, scene vi in the Arden edition.
- The Tempest, Act I, scene ii; and Act II, scene I.

Please read these scenes especially carefully.

Session #10

**Andrew Hadfield – Part 2**

**Shakespeare and Political Theory: Britain, the colonies and politics in *The Tempest* and *King Lear*.**

Session #11

**Greg Walker – Part 1**

**'Shakespeare's *Henry V* and the representation of kingship**

Reading assignments: William Shakespeare, *Henry V*

Session #12

**Greg Walker – Part 2**

**'Shakespeare's *Henry V* and the representation of kingship**

Reading assignments: William Shakespeare, *Henry V*

Session #13

**The Poetry of John Donne**

**Part 1**

Reading list:

- “The Good Morrow”
- “The Sun Rising”
- “The Apparition”
- “The Relic”
- “A Valediction Forbidding Mourning”
- “A Nocturnal upon St Lucy's Day”
- “Batter my heart . . . “
- “Since she whom I loved . . . “
- “Death be not proud . . . “
- “Meditation 17” from *Devotions*.

Session #14

**The Poetry of John Donne**

**Part 2**

Session #15

Classics and their modern counterpoints:

**Ezra Pound** (1885 - 1972), “[Hugh Selwyn Mauberley](#)”. You can hear Ezra Pound himself reading the poem [here](#).

**Frederick Seidel** (1936 - )

“Aeneidos Liber Quartus” (*Widening Income Inequality*, New York & London: Farrar, Strauss and Giroux & Faber and Faber, 2016, p. 15)

“Robespierre” (*Widening Income Inequality*, New York & London: Farrar, Strauss and Giroux & Faber and Faber, 2016, p. 22)

**Robert Lowell** (1917 – 1977)

“Beyond the Alps” (*Life Studies* [1959], London: Faber & Faber, 2001, pp. 3-4)

“[Falling Asleep over the Aeneid](#)” (*The Mills of the Kavanaughs*, 1948)

**Michael Symmons Robert** (1963 - ), *Corpus* (London: Cape, 2004)

“To John Donne” (also in *Selected Poems*, 2016, pp. 62-3)

“Cosmology” (also in *Selected Poems*, 2016, p. 65)

“Corpse” (also in *Selected Poems*, 2016, p. 86)

#### **RECOMMENDED BIBLIOGRAPHY**

##### **Bibliografía:**

#### **RECOMMENDED LINKS**

##### **Enlaces recomendados**

<http://maenglishugr.com/>

<http://josemariaperezfernandez.academia.edu>

#### **EDUCATIONAL METHODS**

##### **Metodología docente**

This course explores the relation between poetic form and the interpretations that arise from its verbal and metrical configurations. We will focus on the early modern English canon, and on the relation between the history of political ideas, theology and poetics, with some sporadic incursions into the visual arts. We aim to examine poetic discourse as a distinct sort of genre, or textual practice, but also as something inextricably woven into other sorts of cultural products and disciplines.

As a counterpoint, we will intersperse our readings of Early Modern poetry, poetics and drama with 20<sup>th</sup> and 21<sup>st</sup> century equivalents. These texts will illustrate the complex ways in which the classics of Latin and Greek poetry and the traditional English canon resonate with contemporary poetry written in English. This parallel reading of ancients and moderns will contribute to a better understanding of their different cultural and social milieus. It will also lead to an examination of the ways in which classic and modern poetry and literature illuminate each other.

The first sessions in the seminar will address the classical and Augustinian background of Petrarchism, and its historical importance as a milestone in the history of Western poetry. Certain aspects of Augustine’s work exemplify the interweaving of rhetoric, poetics and theology into a heterogeneous combination that would contribute to mould many of the ideas that sustained the poetry of Petrarch and the poetics of humanism. Augustine’s poetic theology, in turn, resulted from his combination of the Jewish tradition with Classical Roman and Greek philosophy, notably Stoicism and Neoplatonism, all of it against the background of the rhetorical tradition that the West inherited from Classical Antiquity.

We will then move on to a consideration of European humanism as the general context for our subsequent approach to the first English Petrarchists, i.e. Henry Howard, Earl of Surrey, and Sir Thomas Wyatt. We will analyse their poetry, and some of their translations / adaptations from Latin and Italian poetry from the perspective provided by our former approach to Petrarchism and its

background. But we will also read their poems under the light shed by the specific historical moment in which they lived, and we will examine how the poetry and poetics of Surrey and Wyatt respond to the ideological debates and the actual political situation during the reign of Henry VIII—a moment that featured intense political and religious controversies stemming from the Reformation.

Next, our reading of Sir Philip Sidney’s poetry and also of his treatise *Defense of Poetry* will give us the opportunity to explore the presence in Sidney’s eclectic work of the tradition that we have studied in previous sessions. We shall see how this eclecticism also shows up in certain sonnets from his collection *Astrophil and Stella*. We will end our section on English Petrarchism by reading and analysing some of Shakespeare’s sonnets, and samples from the poetry of John Donne. This part of our seminar will conclude with a lecture on the parallelisms between the tropes of the body politic, the body of the text, and the significance of the body in theology and poetics (“Corporeal Tropes in English Poetry and the Visual Arts.”).

The second part of the seminar will be conducted by our two visiting scholars. Professor Andrew Hadfield will conduct a seminar on the topic of Shakespeare and political theory, whereas Professor Greg Walker’s analysis of Shakespeare’s *Henry V*, which will focus on how this play articulates the figure of an ideal monarch, and how its text evinces the presence of discursive and ideological traces from all the previous traditions addressed in the seminar.

## **EVALUATION**

**Evaluación (instrumentos de evaluación, criterios de evaluación y porcentaje sobre la calificación final, etc.)**

### Evaluation instruments

Oral presentations, class participation, written essays

### Evaluation Criteria

There will be no written final essay in this seminar. Students will be evaluated through their class presentations, and their active participation in the seminars. Students will also be required to write a short essay after each session on the topics discussed in it. All essays must be submitted in pdf format, and always using Turnitin (for instructions on how to sign up and use Turniting, follow these three links – [A](#) – [B](#) - [C](#)).

These essays should be around 1500 words, and each student will have to hand in one for each of the following sessions:

- 1 essay for session # 2
- 1 essay for session # 3
- 1 essay for session # 4
- 1 essay for session # 5
- 1 essay for sessions # 6 and 7
- 1 essay for session # 8
- 1 essay for sessions # 9 and 10
- 1 essay for sessions # 11 and 12
- 1 essay for sessions # 13 and 14
- 1 essay for session # 15

This makes a total of 10 short (around 1500 words each) essays.

Grading policy:

Class presentations and participation: 50%

Written essays: 50%

**ADDITIONAL INFORMATION**

**Información adicional**