ENGLISH 370: The Augustan Age

SYLLABUS for 1972-73

I. Rationale

This course provides a study of representative major works and trends of English literature between 1660 and 1800, with the exclusion of Bunyan and Blake, whose works are left to other courses.

While organized principally on a chronological basis, the course still places great emphasis on the nature of the various genres produced in the period, and while some attention is paid to less important works so that they may illuminate the more important, the chief emphasis is upon an increased understanding and appreciation of the masterworks of the period.

In this course the "lesser works" appear in what are called Literary History Options. There were in the period many literary movements, cults, and trends which deserve study but which were too extensive for a student to be able to read in all of them to any depth within the confines of a single course. Accordingly, while they will all be discussed in class, the student will be required to read in only those areas he chooses from a list appearing in Section IV of this syllabus.

Since one of the purposes of the course is to help prepare students for graduate study in English, some experience will be provided in presenting seminar reports to the class. For details see Section V.

The work required of students is as follows: reading all the required works and selected Literary History Options indicated in the Order of Topics below (Section III of the syllabus), reading all critical works appropriate to their essay topics and an understanding of the period in general, presentation of two ten-minute oral seminar reports, submission of two term essays, writing a take-home examination on the LBO's and the final examination on the required works.

In addition students are invited to join in the discussion of topics tossed out in the classroom by the instructor and the presenters of seminar topics and to interrupt the lectures with relevant questions at any time. Our principal goal is to understand and appreciate the literature of the period.
II. TEXTS

Required:


   ed. Allen (Rinehart 87)


Required Options (see Literary History Options, Section IV of this Syllabus)

1. Dryden, *Three Plays*, ed. Saintsbury (Mermaid Dramabook MD7)

2. Defoe, *Moll Flanders*, ed. Sutherland (Riverside B31)


Recommended vade mecum:

1. Greene, *The Age of Exuberance* (Random)
III. ORDER OF TOPICS

Note: For the meaning of the notation (LHO) see Section IV. Intro: 1

I. The Restoration

A. Comedy

1. Wycherley, The Country Wife

2. Congreve, The Way of the World

3. Farquhar, The Beaux' Stratagem

B. Prose revealing society

1. Pepys, selections from his Diary

2. Halifax, selections from The Lady's New-Year's-Gift (supplied)

3. Temple, Of Poetry (LHO)

C. Poetry

1. Development of the couplet (texts supplied)

2. Satire before Dryden:
   b. Rochester, A Satire Against Mankind

3. Dryden:
   a. Early development (texts supplied)
   b. Satire:
      i. MacFlecknoe
      ii. Absalom and Achitophel
      iii. Selections from A Discourse Concerning Satire (supplied)
   c. Ratiocinative poetry: Religio Laici
   d. Lyric poetry: Anne Killigrew, A Song for St. Cecilia's Day, Alexander's Feast, The Secular Masque (this last supplied)
D. Tragedy

1. Dryden: *An Essay of Dramatic Poesy*

2. Heroic tragedy: Dryden, *The Conquest of Granada*, *Aureng-Zebe*, *All for Love* (with the prose attachments in the Saintsbury collection) (*The Conquest of Granada* and *Aureng-Zebe* are LHO.)

3. Renaissance tragedy continued: Otway, *Venice Preserved* (LHO)

II. The Age of Pope

A. Vers de société: Prior, Swift, Gay, Ramsey, Carey (LHO)

B. Essays

1. Addison & Steele, selections from *The Tatler* and *The Spectator* (in the collection edited by Allen):
   
   a. Reform of manners
   b. The place of women —
   c. Forms of fiction: the Spectator club and the short story
   d. Literary theory and criticism —
   e. Prose style

2. Defoe, selections from *An Essay on Projects*

3. Shaftesbury, selections

4. Mandeville, selections

C. Swift (in collection edited by Landé)

1. *An Argument against Abolishing Christianity*

2. *A Tale of a Tub* —

3. *Gulliver's Travels* —

4. *A Modest Proposal*

D. Sentimental comedy: Steele, *The Conscious Lovers* (LHO)

E. Early novel: Defoe, *Moll Flanders* (LHO)
F. Pastoral and mock-pastoral

1. Poetry (LHO):
   a. Pope: selections from *A Discourse on Pastoral Poetry* and *Guardian* No. 40 (supplied); *Summer*
   b. Ambrose Philips, *The First Pastoral* (supplied)
   c. Gay, selections from *The Shepherd's Week*

2. Drama (required): Gay, *The Beggar's Opera*

G. Pope

1. Literary theory: *An Essay on Criticism*, Preface to the Works of *Shakespeare*

2. Satire:
   a. *The Rape of the Lock*
   b. Epistle to Dr. Arbuthnot
   c. Epistle to Augustus
   d. The Dunciad, Book IV

3. Philosophical poetry: *An Essay on Man*

4. Sentimental poetry: *Kilcher*
   a. Elegy: To the Memory of an Unfortunate Lady
   b. Eloisa to Abelard

5. Peribathous (then and now)---a sportive, non-required lecture

H. Descriptive-meditative poetry (LHO)

1. Pomfret, *The Choice*

2. Finch, *A Nocturnal Reverie*

3. Dyer, *Grongar Hill*

4. Thomson, *The Seasons*: *Winter* and *A Hymn on the Seasons*
I. Eschatology poetry (LHO)

1. Parnell, A Night-Piece on Death
2. Blair, The Grave
3. Young, Night I from Night Thoughts

III. Mid-Century

A. Early novel: Richardson, Pamela (LHO) melody. Helen

B. Poetry

2. Collins - C. & Mil.

C. Fielding: Tom Jones

D. Domestic tragedy: Lillo, The London Merchant (LHO)

E. Johnson (in collection edited by Bronson):

1. As moralist: Review of Soame Jenyns, Rambler No. 185, Rasselas

F. Boswell: selections from The Life of Samuel Johnson, LL.D.

G. Changing literary theory (LHO)

1. Young, Conjectures on Original Composition
2. Burke, selections from A Philosophical Inquiry into . . . the Sublime and the Beautiful
IV. The Age of Sensibility

A. Novels (LHO)
   1. Mackenzie, The Man of Feeling
   2. Goldsmith, The Vicar of Wakefield

B. Goldsmith: The Deserted Village

C. Drama
   1. Goldsmith, She Stoops to Conquer and Essay on the Theatre
   2. Sheridan, School for Scandal

D. Cowper

E. Sterne, Tristram Shandy

F. Cults of the primitive and the mediaseval (LHO)
   1. Macpherson/Ossian, Carthon
   2. Chatterton
   3. Percy, texts to be supplied

G. Gothic tale of terror: Lewis, The Monk (LHO) - Abigail, Gismonda

H. Blended strands
   1. Crabbe
   2. Smollett, Humphry Clinker
   3. Reynolds, The Seventh Discourse (LHO)
   4. Burney, Evelina (LHO)

I. Burns
IV. LITERARY HISTORY OPTIONS

Students will be responsible for one of the topics in each of Groups A and B and three of the topics in Group C. A take-home examination will be issued early in the year; answers may be submitted in any number and any order up to March 30, at which time all such answers will be due.

A. Drama: ONE of the following:

1. Tragedy, heroic and renaissance: Dryden, Conquest of Granada, Aureng-Zebe; Otway, Venice Preserved

2. Sentimental drama: both of:
   a. Sentimental comedy: Steele, The Conscious Lovers
   b. Domestic tragedy: Lillo, The London Merchant

B. Novels: ONE of the following:

1. Early novels: Defoe, Moll Flanders, and Richardson, Pamela


C. Poetry and literary theory: THREE of the following (see under Order of Topics for further details):

1. Vers de société: Prior, Swift, Gay, Bannatyne, Carey

2. Pastoral and mock-pastoral: Pope, Philips, Gay

3. Descriptive-meditative poetry: Popham, Finch, Dyer, Thomson

4. Eschatology poetry: Parnell, Blair, Young

5. The primitive and medieval in poetry: Macpherson/Ossian, Chatterton, Percy

6. Literary theory: Temple, Young, Burke, Reynolds
V. SEMINAR REPORTS

Each student is required to present TWO oral reports, lasting no longer than ten minutes each, the first on ONE of topics 1-20, and the second on ONE of topics 21-40:

1. Attitudes towards marriage in The Way of the World
2. Attitudes towards marriage in The Beaux' Stratagem
3. The status of women as reflected in The Lady's New-Year's-Gift
4. The qualities of a poet, according to Sir William Temple
5. The principal uses of the mock-heroic in MacFlecknoe
6. An analysis of the character of Zimri in Absalom and Achitophel
7. An analysis of the character of Corah in Absalom and Achitophel
8. The uses of rhetoric to satirize in Absalom and Achitophel
9. The characterization of Antony and Cleopatra in All for Love
10. The characterization of Jaffier in Venice Preserved
11. The status of women as reflected in The Spectator
12. Addison's view of originality
13. Addison's view of wit
14. The use of the Grub Street author in A Tale of a Tub
15. The import of the government of Brobdingnag
16. The import of the Struldbruggs
17. The import of the Houyhnhnms
18. Political satire in The Beggar's Opera
19. The meaning of nature in Pope's Essay on Criticism
20. The import of the sylphs in The Rape of the Lock
21. An analysis of Atticus
22. The import of the ruling passion in An Essay on Man
23. Sentiment in Elegy: To the Memory of an Unfortunate Lady and Eloisa to Abelard
24. The motives of Femida
25. The meaning and structure of Gray's Elegy
26. The uses Fielding makes of Mrs. Waters
27. Tom Jones as a model of conduct
28. The source of happiness according to Johnson
29. The roles of genius and learning according to Johnson
30. Shakespeare's faults according to Johnson

31. The ideal way of life in The Vicar of Wakefield
32. Sentiment in The Deserted Village
33. Traditions of dramatic comedy in She Stoops to Conquer
34. The characterization of Charles Surface in School for Scandal
35. Sentiment in the poetry of Cowper

36. The principal uses to which Sterne puts the association of ideas in Tristram Shandy
37. The episode of Amandus and Amanda as a reflection of Sterne's attitude towards sentiment
38. Diabolism in The Monk
39. Sensibility in Humphry Clinker
40. The importance of the narrator in Tam O'Shanter

VI. ESSAYS

One essay is required each term. Running in length from 4000-5000 words of concise writing, each is to be on a topic drawn from those listed below and each in format is to follow the principles of the MLA Style Sheet as set down in Correct Form in Essay Writing.

The first-term essay is due December 4. The second-term essay is due March 30. Extensions beyond these due-dates will be granted only for reasons which will not place the other members of the class at a disadvantage.

Topics:

First Term:

1. The relation of Restoration comedy to Restoration society
2. A comparison of Restoration comedy with a preceding form of comedy
3. An analysis of Restoration prose style
4. The problem of character assassination in satire, as illustrated in Dryden's satires
5. The nature and quality of ratiocinative poetry, as illustrated by either Dryden or Pope
6. The rationale, nature, and quality of heroic tragedy
7. The place of Addison in English literary criticism
8. Methods of social reform in The Spectator
9. The use of satiric mask in A Tale of a Tub and Gulliver's Travels
10. Methods of inclining the reader towards Anglicanism in A Tale of a Tub and Gulliver's Travels

11. The contributions to the novel form in Moll Flanders and Pamela
12. The place of Pope in English literary criticism
14. The norms from which Pope satirizes
15. Any topic approved by the instructor

Second Term:

1. The aims, nature, and quality of the new poetry of the mid-century
2. Fielding's view of man in Tom Jones
3. Fielding's contributions to the novel form in Tom Jones
4. Johnson's view of man in Rasselas and his essays
5. Johnson's place in English literary criticism

6. The cult of originality in the latter part of the 18th century
7. The nature of Goldsmith's sentiment
8. The relation of the comedy of Goldsmith and Sheridan to the other kinds of comedy in the 18th century
9. Sentiment and satire in Tristram Shandy
10. Sterne's contribution to the novel form

11. The cult of the primitive in the latter part of the 18th century
12. The cult of the mediaeval in the latter part of the 18th century
13. The characteristics and quality of the Gothic tales of terror
14. Crabbe as a reflection of his literary age
15. Burney as a reflection of her literary age

See next page
16. Humphry Clinker as a reflection of its literary age

17. The relation of Burns's satire to the other satire of the 18th century

18. Any topic approved by the instructor

Note: Students are invited to consult at any time with the instructor on any aspect of their essays: the selection of topics, the finding of material, the forming of the argument, or the structuring of the presentation.