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EL 68 A Proseminar
Fridays, 10-13:00
Location: TB 480

POETRY IN MOTION: TURN OF THE 17TH CENTURY ENGLISH EMBLEM BOOKS

Course Description:

Throughout the 16th and 17th centuries, thousands of emblem books were published in Latin and vernacular languages across Europe. Adages and epigrams were combined with images to “quicken” the reading experience. The simplicity of the emblematic device allowed for a complex range of didactic, moral, intellectual, political, religious, esoteric, scientific, and medical topics. Because of the increased reliance on the relationship between image and text in contemporary society, the turn of the seventeenth century is receiving increased attention as the “Age of the Emblem.” By exploring theories of images and language, historical traditions of allegory and representation, Christian and pagan iconography, and newly developing print technologies, students who complete this course will become familiar with current trends in the field of emblem studies and emblematic texts in England and Europe around the turn of the 17th century.

Course Objectives:

As a Proseminar, this course serves as an introduction to doctoral level study for incoming students in the increasingly diverse field of English Literature. Its goal is to consider different ways of approaching the problems of advanced literary study, paying specific attention to methodology and style. In this course, students will learn to develop their own research projects, identify problems and appropriate theoretical strategies for addressing those problems, familiarize themselves with relevant scholarly conversations in their “field,” and learn to contextualize and frame literary texts. Additionally, the course will provide a broad overview of practical aspects of presenting research to diverse audiences, including writing proposals, abstracts, and book and literature reviews in preparation for scholarly publications.

Format, Assignments, and Grades:

We will analyze at least one emblem book or emblematic source per week and one or two members of the Proseminar are responsible for leading the discussion. Seminar members will be expected to attend all sessions and to participate actively in all class discussions. Discussion leaders will post thematic issues or questions to the discussion board by no later than the preceding Wednesday of the weekly session, focusing on several emblems or emblematic forms to be analyzed together in class. Many of our primary and recommended texts have generated lively debates among scholars, creating a “field” of emblem studies with which you will become familiar and contribute. In addition to collaborative discussions of emblematic texts, we will hear weekly short presentations by Proseminar participants on recommended books. In preparing weekly presentations, students should be aware of published reviews, articles, and monographs. Book reviews and discussion roles will be assigned during our first class meeting. Book reviews are due on the day of the presentation. By the sixth week, participants should be able to define a research question that will guide their entrance into the field of emblem studies. The final paper and presentation will provide a clear evaluation of the “state of the field” and should address the methodological, theoretical and comparative contributions of the sources under review as well as your unique contribution to the field. The final paper should follow the format of a review essay in a major literary journal and may build upon the books you have reported on during the semester.

Most of the primary texts will be in digital form. I have hard and soft copies of some of secondary texts and are marked with a (*). Bogazici University will have copies of some of the texts () and some texts you will order through ILL (ILL). You should check early to be sure you can obtain the books in time to complete assignments.**

Academic Integrity:

I expect all submitted work to be solely your own. In the case that you use someone else's ideas or information, or if you use wording that is not your own, you **MUST** provide a citation using a consistent style (MLA, Chicago, etc.). Representing someone else's work as your own is plagiarism and is a breach of academic integrity. (When in doubt, cite!) Plagiarism will be referred to the department and faculty disciplinary committees.

Assessments & Evaluation :

Active and engaged participation:	10%
Research Proposal:	10%
Presentations:	20%
Book review:	20%
Final literature review:	40%

Grades for oral presentations & written papers:

AA	Outstanding oral and written work; if appropriate may consider submission to conference/publication with revisions.
BA	Excellent; argument well developed; presentation and research very strong; submission to conference/publication with revisions.
BB	Very good: need for major revision in argument, style and/or research.
BC	Paper shows promise but significant weaknesses in argument, style, and/or research still exist.
CC	Weak. Inadequate writing, analytical and/or research skills.

Grades for course:

AA	An outstanding effort. Written and oral assignments successfully and consistently demonstrate independent, critical, and exploratory approach to research. Creative in your search for relevant information that relates to the texts and our class sessions. Class participation is effective, considerate, and demonstrates both a willingness to provoke discussions and to listen to other points of view. Excellent presentation skills and are ready to participate in conferences. Class assignments completed and excellent attendance.
BA	Most of the above categories are successfully completed, though there is still room for improvement with regard to paper writing skills and/or oral presentation skills.
BB	Work shows promise; still you need to work on writing and analysis skills. Presentation skills need to be honed to prepare for professional meetings.
BC (and below)	Work of inconsistent quality and commitment. Failure to participate in class; weak writing and research skills. If your work and commitment is falling into these categories, you need to talk with instructor and committee to determine if a graduate degree is a realistic goal.

SYLLABUS

WEEK 1, Fri, Oct. 2nd: Introduction: Defining an Emblem

TBA: I will be at a conference. You will be emailed an assignment based on your summer reading:

Freeman, Rosemary. *English Emblem Books*. London: Chatto & Windus, 1948.*

Bath, Michael. *Speaking Pictures: English Emblem Books and Renaissance Culture*. New York: Longman, 1994.*

WEEK 2, Fri, Oct. 9th: Meta-Discourse I: Poetry in Motion: Renaissance Emblem Theories

Mignault of Dijon, Claude. *Theoretical Writings on the Emblem: a Critical Edition*. trans. Denis Drysdall. (1577)* ([Glasgow Digital Emblem Project](#))

Alciato, Andreas. *Emblematum liber*. Augsburg (1531) ([Glasgow Digital Emblem Project](#))

Further Reading for Renaissance Emblem Theories (Available online):

Speaking Pictures: Philip Sidney, *Defense of Poesy* (1583)** ([U of Oregon](#))

Body & Soul: Paolo Giovio, *Dialogo dell'impresa militari et amorose* (1555) (EEBO)

Mnemonics: Francis Bacon, *Advancement of Learning* (1605)** (II.XV.3)

Ideograms & Enigmas: Pierre Gautruche, *Hieroglyphics* (1678) (EEBO)

(No Presentations/ Reviews)

WEEK 3, Fri, Oct. 16th: The Word: Allegories, Aphorisms, Commonplaces, and Epigrams

Whitney, Geoffrey. *A Choice of Emblemes, and other devises, For the moste part gathered out of sundrie writers, Englished and Moralized. And divers newly devised.* / by Geoffrey Whitney ... Imprinted at Leyden, In the house of Christopher Plantyn, by Francis Raphelengius, 1586. (Book I; 1-120) ([PSU Emblem Archive](#))

Book(s) for Review:

Daly, Peter M. *Literature in Light of the Emblem*. Toronto: University of Toronto Press, 1998 (ILL). Yates, Francis. *The Art of Memory*. Chicago: University of Chicago, 2001 (*).

Further Reading:

Cook, Elizabeth. *Seeing Through Words: The Scope of Late Renaissance Poetry*. New Haven: Yale, 1986 (ILL). Green, Henry. *Whitney's Choice Emblemes: A Facsimile Reprint*. London, 1866 (*). Hudson, Hoyt

Hopewell. *The Epigram in the English Renaissance*. New York: Octagon Books, 1966 (**). Huizinga, Johann. *The Waning of the Middle Ages: A Study of the Forms of Life, Thought and Art in France and the Netherlands in the 14th And 15th Centuries*. Original, 1919. London: Edward Arnold, 1963 (**).

Lewalski, Barbara Kiefer. *Renaissance Genres: Essays on Theory, History, and Interpretation*. Cambridge: Harvard, 1986 (**). Ong, Walter. *Orality and Literacy: The Technologizing of the Word*. New York:

Routledge, 1982 (**). Stamatakis, Chris. *Sir Thomas Wyatt and the Rhetoric of Rewriting: "Turning the Word."* Oxford English Monographs. Oxford: Oxford University Press, 2012 (ILL).

Presenter: _____ Reviewer(s): _____

WEEK 4, Fri, Oct. 23rd: The Image: Impresa, Illustrations and Natural Representation

Ripa, Cesare. *Iconologia, or, Moral Emblems*. trans. P. Tempest. ca. 1600/1700. ([Internet Archive](#))

Book(s) for Review:

Bland, David. *A History of Book Illustration: The Illuminated Manuscript and the Printed Book*. Cleveland: World Publishing Company, 1958 (ILL). Bryson, Norman. *Vision and Painting: the Logic of the Gaze*. New Haven: Yale: 1983 (**).

Further Reading:

Bal, Mieke. *Reading "Rembrandt": Beyond the Word-Image Opposition*. Amsterdam: Amsterdam University Press, 2006 (ILL). Bal, Mieke. *Looking in: the Art of Viewing*. Routledge, 2001 (**). Edgerton, Samuel. *The Mirror, the Window, and the Telescope: How Renaissance Linear Perspective Changed Our Vision of the Universe*. Ithaca: Cornell, 2009 (ILL). Edgerton, Samuel. *The Renaissance rediscovery of linear perspective*. New York: Basic Books, 1975 (ILL). Gombrich, Ernst. *Symbolic Images: Studies in the Art of the Renaissance*. London: Phaidon, 1972 (ILL). Panofsky, Erwin. *Linear Perspective as Symbolic Form*. London: Warburg Institute, 1924/25 (**). Tuve, Rosemond. *Allegorical Imagery: Some Mediaeval Books and Their Posterity*. Princeton, New Jersey: Princeton University Press, 1966 (**).

Presenter: _____ Reviewer(s): _____

WEEK 5, Fri, Oct. 30th: The Emblem as an Epistemic Form

Paradin, Claude. *The Heroical Devices of Claudius Paradin*. 1591. ([PSU Emblem Archive](#))

Book(s)/ Articles for Review:

Praz, Mario. *Mnemosyne: The Parallel between Literature and the Visual Arts*. Princeton University Press: Princeton, 1970 (**). (Review Together: Latour, Bruno. "Visualization and Cognition: Thinking with Eyes and Hands." *Knowledge and Society: Studies in the Sociology of Culture Past and Present*. Vol 6, 1986, 1-40. Parshall, P. "Imago contrafacta: images and facts in the northern Renaissance." *Art History* 16 (1993): 554-579. Mitchell, W. J. T. "What Is an Image?" *New Literary History*, Vol. 15, No. 3, Image/ Imago/Imagination (Spring, 1984), pp. 503- 537. Nicholson, Eirwen, E.C. "Emblem v. Caricature." *Emblems and Art History*. Vol. 1 Glasgow Emblem Studies, 141-169. 1996.)

Further Reading:

Bath, Michael, and Daniel Russell, eds. *Deviceful Settings: The English Renaissance Emblem and Its Contexts*. New York, 1999. Colie, Rosalie. *Paradoxia Epidemica: The Renaissance Tradition of Paradox*. Princeton, NJ: Princeton University Press, 1966 (ILL). Foucault, Michel. *The Order of Things*. New York: Random House, 1970 (* / **). Iversen, Erik. *The Myth of Egypt and its Hieroglyphs in European Tradition*. New Haven: Princeton, 1993 (**). Jöns, Dietrich Walter. *Das "Sinnen-Bild": Studien zur allegorischen Bildlichkeit bei Andreas Gryphius*. Stuttgart: J. B. Metzlersche Verlagsbuchhandlung, 1966 (ILL). Schöne, Albrecht. *Emblematik und Drama im Zeitalter des Barock*. München: Beck, 1993 (ILL).

Presenter: _____ Reviewer(s): _____

WEEK 6, Fri, Nov. 6th: Meta-Discourse II: Methodological Problems of Situating the Emblem in a Field

McKeown, Simon (ed). *The International Emblem: From Incunabula to the Internet Selected Proceedings of the Eighth International Conference of the Society for Emblem Studies, 28th July-1st August, 2008*, Winchester College. Cambridge Scholars Publishing, 2010. (*)

Book(s) for Review:

Russell, Daniel. *Emblematic Structures in Renaissance French Culture*. London: University of Toronto Press. 1995 (* / ILL). Wygant, Amy. *New Directions in Emblem Studies*. Glasgow Emblem Studies, No. 4, 1999 (* / ILL).

Further Reading:

Barthes, Roland. *Elements of Semiology*. London: Cape Limited, 1967 (**). Frye, Susan. *Pens and Needles: Women's Textualities in Early Modern England*. Philadelphia: University of Pennsylvania Press, 2010 (ILL). Daly, Peter M., J. Manning, M. van Vaeck. *Emblems from Alciato to the Tattoo. Selected Papers of the Leuven International Emblem Conference, 18-23 August, 1996*. Brepols: Turnhout, 2001 (ILL). Scribner, Robert. *For the Sake of the Simple Folk*. Oxford: Oxford University Press, 1981 (ILL).

Presenter: Each student will give a short précis Reviewer(s): _____

WEEK 7, Fri, Nov. 13th: Emblems and Religion

Quarles, Francis. *Emblems, divine and moral, together with Hieroglyphicks of the life of man / written by Francis Quarles*. In the Savoy, Printed by J. Nutt, and sold by E. Nutt. (1635). (Book I & II) ([PSU Emblem Archive](#))

Book(s) for Review:

Daly, Peter M. (ed.) *The Emblem in Early Modern Europe: Contributions to the Theory of the Emblem*. Ashgate Publishing, Ltd., 2014 (ILL).

Further Reading:

Martz, Louis. *The Poetry of Meditation: A Study in English Religious Literature of the Seventeenth Century*. New Haven: Yale, 1976 (ILL). Haigh, Christopher. *English Reformations: Religion, Politics, and Society under the Tudors*. Oxford: Oxford University Press, 1993 (ILL). *The Authority of the Word: Reflecting on Image and Text in Northern Europe, 1400-1700*. Brusati, Celeste, Karl A. E. Emenkel, and Walter S. Melion, eds. Leiden: Brill, 2012 (*).

Presenter: _____ Reviewer(s): _____

Research Proposal due at beginning of class.

WEEK 8, Fri, Nov. 20th: Emblems and Politics

Peacham, Henry. *Minerva Britannia Or A Garden Of Heroical Deuises, furnished, and adorned with Emblemes and Impresa's of sundry natures*. (1612). (Book I) ([archive.org](#))

Book(s) for Review:

Erickson, Peter and Clark Hulse (eds). *Early modern visual culture : representation, race, empire in Renaissance England*. Philadelphia : University of Pennsylvania Press, 2000 (**). Knoppers, Laura Lunger and Joan B. Landes, eds., *Monstrous Bodies/Political Monstrosities in Early Modern Europe*. Ithaca, N.Y.: Cornell University Press, 2004 (**).

Further Reading:

Cressy, David. *Literacy and the Social Order: Reading and Writing in Tudor and Stuart England*. New York: Cambridge University Press, 1980 (ILL). Howarth, David. *Images of Rule: Art and Politics in the English Renaissance, 1485-1649*. Berkeley: University of California Press, 1997 (ILL). Shagan, Ethan. *Popular Politics and the English Reformation*. New York: Cambridge University Press, 2003 (ILL / ebrary).

Presenter: _____ Reviewer(s): _____

WEEK 9, Fri, Nov. 27th: Emblematic Bodies

Wither, George. *A collection of Emblemes, Ancient and Moderne, Quickened with metricall illustrations, both Morall and divine* (1635) (Book I & Lotteries). ([PSU Emblem Archive](#))

Book(s) for Review:

Hillman, David and Mazzio, Carla, *The Body in Parts: Fantasies of Corporeality in Early Modern Europe*. London: Routledge, 1997 (*). Sawday, Johnathan. *The Body Emblazoned*. London: Routledge, 1995 (*).

Further Reading:

Calbi, Maurizio. *Approximate Bodies: Gender and Power in Early Modern Drama and Anatomy*. London: Routledge, 2005 (ILL). Carlino, Andrea. *Books of the Body: Anatomical Ritual and Renaissance Learning*. trans. John Tedeschi and Anne C. Tedeschi. Chicago: University of Chicago Press, 1999 (ILL). Crawford, Patricia. *Blood, Bodies and Families in Early Modern England: Women and Men in History*. London: Routledge, 2004 (ILL). Ellis, James Richard. *Sexuality and Citizenship: Metamorphosis in Elizabethan Erotic Verse*. Toronto: University of Toronto Press, 2003 (ILL). Fissell, Mary Elizabeth. *Vernacular Bodies: the Politics of Reproduction in Early Modern England*. Oxford: Oxford University Press, 2007 (ILL). Green, Henry. *Geoffrey Whitney: A Choice of Emblemes. Anglistica et Americana*. Georg Olms Verlag, 1971. Laqueur, Thomas. *Making Sex: Body and Gender from the Greeks to Freud*. Cambridge, Harvard: 1990 (*/**). Turner, James. *Sexuality and Gender in Early Modern Europe*. Cambridge: Cambridge University Press, 1993 (ILL).

Presenter: _____ Reviewer(s): _____

WEEK 10, Fri. Dec. 4th: Emblematics on the Edge

(SPECIFIC TEXT TBD)

Inglis, Esther. *Octonaries upon the vanitie and inconstancie of the world*. 1601. ([Folger Shakespeare Library](#))

Inglis, Esther. *A New Yeeres Giift*. 1606.* (Newberry Library)

Anonymous. *A warning for married Women* (17th century Broadside Ballad). ([English Broadside Ballad Archive](#))

Book(s) for Review:

Watt, Tessa. *Cheap Print and Popular Piety, 1550-1640*. New York: Cambridge University Press, 1991 (ILL).

Further Reading:

Green, Henry. *Shakespeare and the Emblem Writers*. London: Trübner & co, 1870 (Online). Ravelhofer, Barbara. *The Early Stuart Masque: Dance, Costume, and Music*. Oxford. Oxford University Press, 2009 (**). Meakin, H.L. *The Painted Closet of Lady Anne Bacon Drury*. London: Ashgate, 2013 (ILL).

Presenter: _____ Reviewer(s): _____

WEEK 11, Fri. Dec. 11th: The End of the Emblem

Ayers, Philip. *Emblemata Amatoria: Cupid's Address to the Ladies*. (1683). ([PSU Emblem Archive](#))

Komenský, Jan Amos (Comenius, John Amos). *Orbis Sensualium Pictus* (1658-59/1777). (Selections) ([Google Books](#))

Book(s) for Review:

Milburn, Daniel Judson. *The Age of Wit, 1650-1750*. New York : Macmillan, 1966 (**).

Further Reading:

Borris, Kenneth. *Allegory and Epic in English Renaissance Literature: Heroic Form in Sidney, Spenser, and Milton*. Cambridge: Cambridge University Press, 2000 (ILL). Gitelman, Lisa. *Paper Knowledge: Toward a Media History of Documents*. Cambridge, MIT Press, 2014 (ILL). Hollander, John. *Vision and Resonance: Two Senses of Poetic Form*. New Haven: Yale, 1985 (**).

Presenter: _____ Reviewer(s): _____

WEEK 12, Fri Dec. 18th: Emblems in Alternate Media

Stanton, Brandon. *Humans of New York*. New York: St. Martin's Press, 2015.
<http://www.humansofnewyork.com/>

Book(s) for Review:

Parikka, Jussi. *What is Media Archaeology?* Cambridge: Polity Press, 2012.(*)

Further Reading:

Crystal, David. *Txtng: The Gr8 Db8*. Oxford University Press, 2008 (ILL). *Emblematic Tendencies in the Art and Literature of the Twentieth Century*. Eds. Anthony J. Harper, Ingrid Höpel and Susan Sirc. Glasgow: Glasgow Emblem Studies, 2005 (ILL). Jokers, Matthew. *Microanalysis: Digital Methods and Literary History*. Urbana-Champaign: University of Illinois Press, 2013. Kittler, Friedrich. *Gramophone, Film, Typewriter*. Stanford: Stanford University Press, 1999 (**). Lyons, James and John Plunkett. *Multimedia Histories: From Magic Lanterns to Internet*. Exeter: University of Exeter Press, 2007 (ILL). McLuhan, Marshall. *The Gutenberg Galaxy*. Toronto: University of Toronto: 1962 (**). *Emblems from Alciato to the Tattoo. Selected Papers of the Leuven International Emblem Conference 18-23 August, 1996*. Ed. Peter M. Daly, John Manning, Marc van Vaecck. Turnhout: Brepols, 2002 (ILL).

Guest Presentation: **Parikka, Jussi** Reviewer(s): _____

WEEK 13, Fri. Dec. 25th: Meta-Discourse III: Intervention in the Field of Emblem Studies

Presentations of Final Papers