

English 9228/CSTC 9128
Allegory and Time: Draft Course Outline
(final version to be circulated at first class meeting)

Professor Matthew Rowlinson, he/him. mrowlins@uwo.ca
Office: UC 2415. Hours TBD and by appointment.

Professor Anne Schuurman. anne.schuurman@uwo.ca
Office: UC 3428. Hours TBD: and by appointment.

Overview: A study of allegorical works and of the theory of allegory from the European Middle Ages to the present. Non-English works to be taught in translation; Middle English works to be taught in the original, but no prior knowledge of Middle English will be supposed. The course will have a broad focus but key topics will be the trope of personification and the emergence of allegory from the dialectic of history and theology.

Required Books:

Pearl. Sarah Stanbury, ed. Medieval Institute Publications. List \$20.52
Edmund Spenser, *The Faerie Queene*, ed. Thomas Roche. Penguin. List \$29.00
Boethius, *The Consolation of Philosophy*. Penguin. List \$21.53
John Bunyan, *Pilgrim's Progress*. Oxford. List \$8.87
Art Spiegelman, *The Complete Maus*. Penguin. List \$30.82
J. M. Coetzee, *The Lives of Animals*. Princeton. List \$22.99
There will also be a substantial coursepack; this will be distributed to students either for free or at cost.

Useful online resources:

Searchable text of the Christian Bible in all major English translations:
<https://www.biblegateway.com>

Assignments:

--A 1500-word essay on an assigned topic, due October 15.

--A 2000-word review essay, to be submitted at our last meeting fall term, Dec 3. You may write a review of the current state of the critical literature on a topic relevant to the course (for example, Spenser and Ireland; or, the Mutability Cantos); or you may write an in-depth review of a single book-length work of criticism or theory published after 1970. The due date for this paper is negotiable, but please discuss with us as early as possible if you anticipate needing an extension.

--A presentation to the seminar on a passage from one of the assigned readings. Your presentation will include reading all or part of your passage aloud and highlighting

whatever in it you would like to discuss. You might want to point to a question or questions in interpretation, a figure of speech that puzzles or interests you. The object of your presentation is to begin a discussion, not to present a full reading. We'd prefer that you spoke from notes, rather than reading from a prepared text. You should speak for 15-20 minutes.

-- A 5000-word research paper on a topic of your choice related to the course materials will be due on Feb 25, the week after winter term reading break. Please choose your topic as early as possible in consultation with us. If you wish, you may submit a formal description of your paper topic any time up to February 4 and we will return it with comments. The finished paper is to be submitted as if for publication, with full scholarly apparatus in accordance with either the *MLA Handbook for Writers of Research Papers* or the *Chicago Manual of Style*. The due date for this paper is negotiable, but please discuss with us as early as possible if you anticipate needing an extension.

--A 15-minute conference presentation of your research from the major paper, to be delivered at a one-day conference in April. The conference will include papers from all members of the seminar and a plenary address by a guest scholar of allegory. It will be open to colleagues in English and Theory.

--Throughout the year, and above all, read the material assigned on the syllabus and come to class prepared to discuss it, and to ask and answer questions about it.

Evaluation:--30% of your overall grade will be determined by the final paper.

--20% of your grade will be determined by your review essay.

--15% of your grade will be determined by your conference paper.

--10% of your grade will be determined by your presentation of a section or passage.

--10% your grade will be determined by your 1500-word paper.

--15% of your grade will be determined by our evaluation of your engagement in and contribution to the seminar. In determining this portion of your grade, we will consider the quality of your attention to and interventions in class discussion, and of your preparations for class. Further, this portion of the grade **will be forfeited by any student with more than three unexcused absences from class**. If medical or other circumstances affect your attendance or participation in the seminar, please advise me. As circumstances warrant, we will excuse you from class and make whatever arrangements are possible to help you keep up with our work, without penalty to your grade.

Schedule:

Week 1: Sept 10. Introductions of seminar members. Overview of course protocols and of our topic. Alfred Tennyson, *In Memoriam* 121; *Pearl*, lines 1-60. (handout).

Week 2: Sept 17. Genesis, Chapter 1. Augustine, *On Christian Doctrine*, Books 2 and 3; *The Literal Meaning of Genesis*, Book 1; Auerbach, "Figura."

Week 3: Sept 24. Benjamin *Trauerspiel* pp. 165-202, 239-58. Coleridge selection from *The Statesman's Manual*; De Man, from *Blindness and Insight* 2nd edition, "Rhetoric of Temporality" pages 187-208.

Week 4: Oct 1. Prudentius, *Psychomachia* (778 lines); Caxton, *Ovide Moralise*, Book 1 and excerpt from Book 10 (pages 313-321)

Week 5: Oct 8. Freud, *Interpretation of Dreams*, Chapter 6 A, B, C, D, I; Chapter 7, preliminary. (*Standard Edition*, vols 4-5, 277-349; 488-511)

Week 6: Oct 15. Langland, *Piers Plowman*, C-Text Prologue

Week 7: Oct 22. Langland, *Piers Plowman*, Passus C.1, Passus C.15 lines 1-122

Week 8: Oct 29. Langland, *Piers Plowman*, Passus C.22; Quilligan, *Language of Allegory* (pages 25-96).

Week 10: Nov 5. Reading break—no class

Week 11: Nov 12. Jameson, *Allegory and Ideology* (i-xxi; 22-37). Spenser, *Faerie Queene*, Letter to Raleigh; Book 1, Canto 1 1-28; Canto 9.

Week 12: Nov 19. Spenser, *Faerie Queene*; Book 4, Canto 11, Book 5.

Week 13: Nov 26. Spenser, *Faerie Queene*, Book 5, continued. Teskey, *Allegory and Violence* 53-55; 168-88.

Week 14: Dec 3. Spenser, *Faerie Queene*, "Mutabilitie Cantos." Recommended, Ovid, *Metamorphoses* 3. 143-252, Diana and Actaeon; Freud, "Medusa's Head."

Break for Christmas and New Year.

Week 15: Jan 7. Boethius, *The Consolation of Philosophy*, Books 1, 2, and 5

Week 16: Jan 14. *Pearl*, lines 1-600; Parable of the Workers in the Vineyard (Matthew 20:1-16)

Week 17: Jan 21. *Pearl*, lines 601-1210, Book of Revelation, Chapters 4-8, 21-22.

Week 18: Jan 28. Milton, *Comus*.

Week 19: Feb 4. Bunyan, *Pilgrim's Progress*, Part 1 (pages 10-155)

Week 20: Feb. 11. Dickens, *The Old Curiosity Shop*, Chapters 1-12.

Week 21: Feb 18. Reading break—no class.

Week 22: Feb 25. Tennyson, “Mariana,” “Lady of Shalott”; Rossetti, “Goblin Market.”

Week 23: Mar 4. Swinburne, “Laus Veneris”; Marx, *Capital*, Vol. 1, pages 163-80.

Week 24: Mar 11. Benjamin, *Arcades Project* from “Paris, Capital of the Nineteenth Century,” 1939 exposé, and from Convolut J. Baudelaire, “Au Lecteur [To the Reader],” “Correspondances,” “Le Cygne”

Week 25: Mar 18. Spiegelman, *Maus*.

Week 26: Mar 25. Coetzee, *The Lives of Animals*. De Man, *Allegories of Reading* 278-82; 297-301.

Week 27: April 1. Chiang, “Story of Your Life”; “Exhalation”

Week 28: April 8. Course Conclusions.

Course Conference—date to be decided.

As required by the University, we remind you that words and ideas in work submitted for this class must be your own unless acknowledgment is made by using quotation marks where appropriate and by proper referencing such as footnotes or citations. Citations must refer to a human author and/or editor; words and ideas generated by large language model artificial intelligences (so-called) are not admissible. Unacknowledged use of other writers’ work or of AI is an academic offense and will be reported to the graduate program; submission of work containing hallucinations or invented text or citations will be viewed as evidence that AI has been used.

Unlike machines, we become scholars and critics by dialogue with others, not by appropriation. We urge you to read widely this year and to use your reading to find your own style and mode of critical argument. If when preparing an essay or presentation for this class you become in any way concerned about the question of plagiarism, please discuss the matter with one of us.

Course Pack Contents:

Auerbach, Erich. “Figura” in *Scenes from the Drama of European Literature*, Theory and History of Literature Series, vol. 9. (Minneapolis: University of Minnesota Press, 1984). 11-76.

Augustine of Hippo. *The Literal Meaning of Genesis*, Book 1, in *On Genesis* (part 1, vol. 13 of *The Works of Saint Augustine: A Translation for the 21st Century*), intro., trans., and notes by Edmund Hill, O.P., ed. John E. Rotelle, O.S.A. (New York: New City Press, 1990). 168-189.

--. *Teaching Christianity*, Books 2 and 3 (part 1, vol. 11 of *The Works of Saint Augustine: A Translation for the 21st Century*), trans. and notes by Edmund Hill, O.P., ed. John E. Rotelle, O.S.A. (New York: New City Press, 1990). 129-200.

Benjamin, Walter. *Origin of the German Trauerspiel*, trans. Howard Eiland (Cambridge, MA: Harvard University Press, 2019). 165-202; 239-258.

--. *The Arcades Project*, ed. and trans. Rolf Tiedemann (Cambridge, MA: Belknap Press of Harvard University Press, 1999). 21-23; 367-69.

Bible, The. Genesis 1; Matthew 20. 1-16.

Caxton, William, trans. *The Booke of Ovyde Named Methamorphose*, ed. Richard J. Moll (Toronto: Pontifical Institute of Mediaeval Studies, Oxford: The Bodleian Library, 2013), 75-97; 313-321.

De Man, Paul. From *Blindness and Insight*, 2d ed (Minneapolis: U of Minnesota Press, 1983), "The Rhetoric of Temporality." From *Allegories of Reading* (New Haven: Yale UP, 1979), "Excuses (*Confessions*)."

Dickens, Charles. *The Old Curiosity Shop* pp. 1-106.

Freud, Sigmund. *The Interpretation of Dreams, Standard Edition* 3-4, title page, pp. 277-349; 488-511. "Medusa's Head," *Standard Edition* 18, 273-74.

Langland, William. *Piers Plowman: A New Annotated Edition of the C-text*, ed. Derek Pearsall (Exeter: University of Exeter Press, 1994), 43-67; 250-255; 363-378.

Quilligan, Maureen. *The Language of Allegory: Defining the Genre* (Ithaca, NY: Cornell University Press, 1979). 25-96.

Teskey, Gordon. *Allegory and Violence* (Ithaca, NY: Cornell University Press, 1996). 32-55; 168-88.

Jameson, Frederic. *Allegory and Ideology* (London and New York: Verso Books, 2019). Pp. i-xxi; 22-37.

Milton, John. *Comus*, from *John Milton: A Critical Edition of the Major Works*, ed. Stephen Orgel and Jonathan Goldberg. Oxford, 1991.

Tennyson, Alfred. "Mariana" and "The Lady of Shalott"

Rossetti, Christina. "Goblin Market"

Swinburne, Algernon Charles. "Laus Veneris"

Marx, Karl. From *Capital*, volume 1, trans Ben Fowkes (London: Penguin, 1976). Pages 163-80.

Baudelaire, Charles. From *Les fleurs du mal* : “Au Lecteur [To the Reader],”
“Correspondances,” “Le Cygne”