Abstract:

The macaronic poetry of William Dunbar and John Skelton is analyzed. Macaronic poetry uses two or more languages in the work. Latin was commonly used in the Middle Ages as the second language. In the works of Dunbar, Latin was used to create a refrain while Skelton used Latin to create dramatic tension. The skill of both Dunbar and Skelton in this form of poetry is evident in their works and compared to other writers of their time, they are confident, technically skillful and original.

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MACARONICS, a species of burlesque poetry, in which words from a modern vernacular, with Latin endings, are introduced into Latin verse, so as to produce a ridiculous effect. Sometimes Greek is used instead of Latin. Tisi degli Odassi issued a Carmen macaronicum de Patavinis in 1490. The real founder of the practice, however, was Teofilo Folengo (1491-1544), whose mock-heroic Liber Macaronices appeared in 1517. Folengo (q.v.) was a Benedictine monk, who escaped from his monastery and wandered through Thus begins the macaronic poem Polemo-Middinia inter Vitarvam et Nebernam by William Drummond of Hawthornden. The seventeenth-century poem has traditionally been quoted as one of the finest examples in the English language of continental macaronic traditions. This poetic art flourished in Italy in the fifteenth century, and was practiced most famously by Teofilo Folengo (1491-1544), called 'the Homer of Macaronic poetry' by one commentator, and 'the most in fame (not to print it infâme) of all macaronic torturers' by another.

(4) "Theocritus and the bucolic genre" (MF): sketches Th's bucolic world as coherent, yet skirts Th’s grounding in epos – engagement with Homer and Hesiod, so ably illustrated elsewhere by RH.