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ENG 5002-001 Studies in Renaissance Literature

Julie Campbell

Eastern Illinois University

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**English 5002/z: 001/600: Studies in Renaissance Literature—
Renaissance Women Writers in Context
Fall 2023**

Dr. Julie Campbell
Office CH 3572
Office hours TTH 9:00am-9:30am, 11:00am-12:00pm,
also TH 2:30pm-3:30pm, and by appointment.

Th. 3:30-6pm & Online Asynch.
CH 3159
jdcampbell@eiu.edu

Note: online appointments will be available
through Zoom.

Even granting that some women are foolish, or full of every kind of vice, or faithless in love and lacking all loyalty, or proud, wicked, cruel or inconstant, fickle, changeable, or crafty, false hearted and deceptive—should all women therefore be put in the same category, with not a single exception?

Christine de Pizan, *The God of Love's Letter* (1399)

Our behaviors alter daily, because men's virtues decay hourly.

Jane Anger, *Her Protection for Women...* (1589)

Course Focus

For many, it comes as a surprise to learn that over 200 women's works were in print in Italy by the end of the sixteenth century, that noble women in sixteenth-century France were avidly involved in literary society, and that Renaissance Englishwomen, especially those of the noble class, were being held up to their continental contemporaries with pride for their learning and literary production.

Specifically, we will look at the lives and texts of several women writers who participated in the literary society of their times, and we will examine their writing in tandem with texts by their often more-famous male contemporaries. To examine literary works by women and men who collectively take part in literary society—whether in private circles or in more public venues such as academies, courts, or the public stage—is to explore the products of writers who are assimilating their social/religious/political culture into their work, expressed in poetry, dialogue, drama, and romance.

An important area of study we will address is the discontinuity of received notions regarding Renaissance women, i.e., notions that women were to be silent, chaste, and obedient, and were to be objects of spiritual and artistic inspiration for men vs. the facts that women were actively and vocally participating in court, salon, and academic society, writing, publishing, and circulating in manuscript their works, acting as patrons, and searching for ways to represent women's experiences. We will take as our starting point that liminal late medieval figure, Christine de Pizan and the literary quarrel over the nature of women with which her work engaged, the so-called *querelle des femmes*, which would infuse literature for the next few centuries. We will move between Italy, France, and England in our considerations of texts and literary culture, but all of our texts will be in English.

We will also consider our reading and research in light of **Premodern Studies**: Please see the introduction to this course in D2L.

Regarding D2L: On our site, I have constructed the Online Version of this course and have had all three sections—including the “in person” sections—blended into the same course site. Everyone will turn assignments in to that **D2L Dropbox**.

Our plan: Everyone—in **English 5002/z: 001/600**—will utilize this D2L site. Those who are in English 5002: 001 and 5002/z: 001 will meet with me in person **3:30-6pm on Thursdays in CH 3159**. Those in the online asynchronous English 5002-600 will complete the course readings, discussion questions, and other assignments completely online, week-by-week, but I will be happy to meet with you during my office hours for online appointments and at other times as suits our schedules.

Regarding the **discussion forums** in D2L: All will participate in those.

Texts

Wiesner-Hanks, *Women and Gender in Early Modern Europe* (3rd ed.)
 Cerasano and Wynne-Davies, *Renaissance Drama by Women*
 Stortoni and Lillie, *Women Poets of the Italian Renaissance*
 Lawall and Mack, *Norton Anthology of Western Literature*, vol. 1 (8th ed.)
 D’Aragona, *Dialogue on the Infinity of Love*
 Tasso, *Aminta*
 Andreini, *La Mirtilla*
 Wroth, *The Countess of Montgomery’s Urania*
 Sidney, *The Countess of Pembroke’s Arcadia*
 Fonte, *The Worth of Women*
 Tarabotti, *Paternal Tyranny*
 Sor Juana, *Selected Works*

E-Reserves

Plato, *Symposium*
 Speroni, *Dialogue on Love*
 Farrell, Labé, “To Clemence de Bourges” and poems
 Larsen, The Dames de Roches, “Introduction” and poems
 Klosowska, L’Aubespine, “Introduction” and poems
 Will, “Camille de Morel...”
 Teague, “Queen of England, Elizabeth I”
 Lewalski, “Revising Genres...Mary Wroth’s *Oeuvre*”
 Lewalski, “Exercising Power...The Countess of Bedford”
 Lewalski, “Imagining Female Community...Aemilia Lanyer”
 Freer, “Countess of Pembroke, Mary Sidney”
 Abrams et al., Lanyer and Jonson poems
 Anger, “Jane Anger, her Protection for women...”
 Gosynhill, “Mulierum Paeon”
 Gosynhill, “Schoolhouse of Women”
 “Hic Mulier”
 “Haec-Vir”
 Shakespeare, *Midsummer Night’s Dream*; *Much Ado About Nothing*
 Description of *Ballet Comique* from Frances Yates’s *French Academies*
 Jonson, *Masque of Queens* and *Masque of Blackness*
 Nashe, excerpt from *Pierce Penniless*
 Lyly, excerpt from *Euphues’s Glass for Europe*
 Wroth, *Love’s Victory*, from Cerasano edition
 Pamela Brown, “Introduction,” *The Diva’s Gift...*
 Nona Fienberg, “Mary Wroth’s Poetics of the Self.”
 Alison Findlay, “*Love’s Victory* in Production at Penshurst.”
 Geraldine Wagner, “Contesting Love’s Tyranny: Socially Outcast Women and the Marginalized Female Body in Lady Mary Wroth’s *Urania*.”

Nancy Vickers, "Petrarch and Popular Culture."

Sylvia Ross, "Promoting Students' Understanding of Petrarch's *Canzoniere* through Popular Music."

William Kennedy, excerpt, *Authorizing Petrarch*.

William Kennedy, "English Petrarchism."

Danielle Clarke, "Mary Sidney Herbert and Women's Religious Verse."

Katherine Larson, "Playing at Peshurst: The Songs and Musical Games of Mary Wroth's *Love's Victory*."

Naomi Miller, "Lady Mary Wroth and Women's Love Poetry."

Roger Prior, "Tasso's *Aminta* in Two Shakespearian Comedies."

Secondary Works Available in Full Text via Booth Library

Note: for Research Reports you are welcome to find other articles or book chapters; be sure to start early and use Interlibrary Loan to access them, if necessary. There are also a few articles/chapters in Booth E-Reserves above.

Petrarch

--Mike Hodder and Anne O'Connor, "Petrarch Goes West: Translation and the Literary Canon."

--Reed Dasaenbrock, "Wyatt's Transformation of Petrarch."

--Danila Sokolov, "Mary Wroth, Ovid, and the Metamorphosis of Petrarch."

--A.D. Cousins, "Cupid, Choice, and Rewriting Petrarch in the Early Sonnets of *Astrophil and Stella*."

--Danielle Clarke, "'Lover's Songs Shall Turne to Holy Psalmes': Mary Sidney and the Transformation of Petrarch."

--Bryn Critz Schockmel, "The *Triumphs of Petrarch* at Hampton Court Palace: Weaving an Italian Iconography in a Netherlandish Tapestry."

--Ross Lerner, "'Doubly Resounded': Narcissus and Echo in Petrarch, Donne, and Wroth."

--Paul Joseph Zajac, "Containing Petrarch with Pastoral: Spenser's Allegory of Literary Modes in *Faerie Queene* VI."

Castiglione

--Joan Faust, "Shmoozing in the Renaissance: Castiglione's 'The Courtier' and Modern Business Behavior."

Mary Partridge, "Thomas Hoby's English Translation of Castiglione's *Book of the Courtier*."

--Stephen Kolsky, "Making and Breaking the Rules: Castiglione's *Cortegiano*."

Queen Elizabeth

--Jonathan McGovern, "Allegory as Counsel: 'The Garden Plot' and the Anjou Marriage Negotiations of Queen Elizabeth I."

--Deneen M. Senasi, "The Names' Two Bodies: Mary, Queen of Scots, Elizabeth I, and the Politics of Correspondence."

--Katherine Butler, "'By Instruments Her Powers Appaere': Music and Authority in the Reign of Queen Elizabeth I."

--David Grant Moss, "A Queen for Whose Time? Elizabeth I as Icon for the Twentieth Century."

Ariosto

--Judith Lee, "The English Ariosto: The Elizabethan Poet and the Marvelous."

--Daniel Javitch, "The Poetics of *Variatio* in *Orlando Furioso*."

--Ita Mac Carthy, "Marfisa and Gender Performance in the *Orlando Furioso*."

Sidney

--Jessie Herrada Nance, "'Civil wildness': Colonial Landscapes in Philip Sidney's *New Arcadia*."

--Natasha Simonova, "Fan Fiction and the Author in the Early 17th Century: The Case of Sidney's *Arcadia*."

--Jonathan Gibson, "Sidney's *Arcadias* and Elizabethan Courtiership."

--Brian Lockey, "Philip Sidney and Edmund Spenser on Transnational Governance and the Future of Christendom."

Wroth

--Sarah Rodgers, "Embedded Poetry and Coterie Readers in Mary Wroth's *Urania*."

--Whitney Sperrazza, "Knowing Mary Wroth's Pamphilia."

--Leila Watkins, "The Poetics of Consolation and Community in Mary Wroth's *Pamphilia to Amphilanthus*."

--Josephine Roberts, "Labyrinths of Desire: Lady Mary Wroth's Reconstruction of Romance."

--Gary Waller, "Mother/Son, Father/Daughter, Brother/Sister, Cousins: The Sidney Family Romance."

Sidney-Herbert

--Marion Wynne-Davies, "'More Women: More Weeping': The Communal Lamentation of Early Modern Women in the Works of Mary Sidney Herbert and Mary Wroth."

Tasso

--Maria Galli Stampino, "Pastoral Constraints, Textual and Dramatic Strategies: Isabella Andreini's *La Mirtilla* and Torquato Tasso's *Aminta*."

Andreini

--Ilana Walder-Biesanz, "Writing Pastoral Drama as a Woman and an Actor: Isabella Andreini's *La Mirtilla*."

--Rosalind Kerr, "Sex and the Satyr in the Pastoral Tradition: Isabella Andreini's *La Mirtilla* as Pro-Feminist Erotica."

Sor Juana Inés de La Cruz

--Barbara Ventarola, "Dramatization of Lyric Poetry in the Works of Sor Juana Inés de La Cruz."

--David T. Hansen, "Sor Juana Inés de La Cruz and the Demands of Education."

Veronica Franco

--Margaret Rosenthal, *The Honest Courtesan*.

Other Texts of Interest

For information on the *Querelle des femmes* in England, see

Linda Woodbridge, *Women and the English Renaissance*

Constance Jordan, *Renaissance Feminism*

Katherine Henderson and Barbara McManus, *Half-Humankind*.

For a general overview of the *Querelle* and the Continent, see "Introduction to the Series" of any volume in the Other Voice Series. See also *Women and Gender in Early Modern Europe*, ed. Allyson Poska, Jane Couchman, and Katherine McIver. In the latter, see my chapter, "The Querelle des Femmes."

For more information and case studies on gender in the Early Modern Period, see

Simone Chess, *Male-to-Female Crossdressing in Early Modern English Literature: Gender, Performance, and Queer Relations*, Routledge, 2016.

Will Fisher, *Materializing Gender in Early Modern English Literature and Culture*, Cambridge, 2010.

Valerie Traub, *The Renaissance of Lesbianism in Early Modern England*, Cambridge, 2002.

Stephen Orgel, *Impersonations*, Cambridge 1996.

Rosalind Kerr, *The Rise of the Diva on the 16th-century Commedia dell'Arte Stage*, Toronto, 2015.

For more information on women's education, see

Sarah Gwynneth Ross, *The Birth of Feminism: Woman as Intellect in Renaissance England and Italy*, Harvard UP, 2009.

Megan J. Hall. *Women's Education and Literacy in England, 1066-1540*, Cambridge UP online, 2021.

Films of Interest

The Acclaimed Saga of England's Virgin Queen
The Private Lives of Elizabeth and Essex
Queen Margot
Dangerous Beauty

Novel of Interest

Imperfect Alchemist by Naomi Miller

Suggested Resources on Literature and Writing

Harmon and Holman, *A Handbook to Literature*
 Strunk and White, *The Elements of Style*, 2007—available online via Google Books

Learning Objectives

- Students will read the works of early modern women in context with those of their male contemporaries to learn about women's interconnected place in the creation of literary culture.
- Students will read secondary sources about the historical and cultural contexts of early modern women to gain a sense of the tensions surrounding the spaces—physical and philosophical—that women occupied.
- Students will perform research tasks based on primary and secondary source readings, and they will make use of traditional library resources as well as library databases and online resources of scholarly repute.
- Students will synthesize, critique, and interpret their findings in their writing assignments.
- Students will craft cogent, defensible, and well-researched theses for their projects.
- Students will discuss their findings in informal, small group settings (online in discussion *fora*; in-person in small groups) and with the whole class.

Policies and General Information

-- **The English Department Statement on Plagiarism:** Any teacher who discovers an act of plagiarism—"The appropriation or imitation of the language, ideas, and/or thoughts of another author, and representation of them as one's own original work" (Random House Dictionary of the English Language)—has the right and responsibility to impose upon the guilty student an appropriate penalty, up to and including immediate assignments of a grade of F for the assigned essay and a grade of F for the course, and to report the incident to the Office of Student Standards. Respect for the work of others should encompass all formats, including print, electronic, and oral sources.

-- **Artificial Intelligence:** Use of AI that produces text or "performs research"—in such a way that it is directly producing written content in your work may not be used.

--**Papers and exams: Papers and exams are due in Dropbox on the dates noted. See Dropbox in D2L.** Turn papers and exams in on time. If you are having problems, let me know. If you miss an exam date, and you have a university-approved excuse (properly verified absences due to illness, emergency, or participation in an official University activity), you may make up that exam. You will have no more than one week to do so, and the make-up exam may be different from the one given during class. If, of course, it is a final exam, we may have to discuss Incomplete options.

--**Accessibility:** If you have a documented disability and wish to receive academic accommodations, please contact the Coordinator of the Office of Accessibility and Accommodations (581-6583).

--Services for Student Well-Being at EIU

[https://www.eiu.edu/fdic/Student%20 Well-Being_26-July-2022.pdf](https://www.eiu.edu/fdic/Student%20Well-Being_26-July-2022.pdf)

--Restrooms: The closest all-gender restroom to our class is on the 2nd floor of Coleman Hall. Gender-limited restrooms are located just down the hall from our classroom and on every floor in Coleman Hall. EIU's GSD Center website has a map of all the gender-inclusive restrooms on campus, here: <https://www.eiu.edu/lgbtqa/all-gender-restrooms.php>

--Writing Center: Please aware of EIU's Writing Center, located at 3110 Coleman Hall, this semester. The consultants there can help you with brainstorming, organizing, developing support for, and documenting your papers. One caveat: the Writing Center is not a proofreading or editing service. It is a place where you can learn how to become a more thoughtful, independent, and rhetorically effective writer. To schedule an appointment, drop by (3110 Coleman Hall) or call 581-5929.

--Attendance: If you begin missing multiple classes or assignments without communicating with me, I may make use of the EIU Early Alert System to help you get back on track. Your RA (if you live on campus) or someone from the Academic Success Center will try to contact you to offer help. This isn't meant to "get you in trouble," but to help you stay on track with your course.

Dropping and Adding Classes

Aug. 25: Last day to add a class

Sept. 1: Last day to drop a course with no grade

Sept. 1: Last day to withdraw from all classes with full tuition and fees refund

Sept. 18: Last day to withdraw from all classes with 50% tuition and fees refund

Requirements and Grades

Responses to forum discussions: 20%
completion required

2 short researched essays: 15% each for asynch. (10% paper/5% pres. for in-person)

2 secondary source assessments: 10% each

1 capstone project: 30%

Total: 100%

Any **letter grades** will be assessed numerically as follows: A+ = 98, A = 95, A- = 92; B+ = 88, B = 85, B- = 82; C+ = 78, C = 75, C- = 72; and so on.

Responses to Forum Discussions: Most units will include discussion questions. You will contribute your responses to the forums in question through D2L discussions. You will have a selection of questions to respond to personally, as well as a selection of your classmates' responses to engage with to create an online discussion. Students in the in-person course will continue these discussions in class.

Short Researched Essays (4-6 pages, double-spaced, plus Works Cited) will be reading- and research-based. There will be 2 sets of essay prompts (See Unit 1 for assignment sheets). You will address the prompts of your choice. Short Researched Essay 1 is due **Oct. 8**; Short Researched Essay 2 is due **Nov. 19**. Students in the in-person course will present these papers in class and provide discussion questions from their work.

Secondary Source Assessments (3-5 pages, double-spaced, plus Works Cited) will address assigned and/or other secondary source readings of your choice. See lists of sample articles, chapters, and books above. The purpose of this assignment is two-fold: first, it is meant to help you begin exploring potential

topics and sources for your capstone project, and second, it will allow you to examine, consider, and critique the work of another scholar. In other words, you will begin joining in the academic conversation on Renaissance/early modern literature.

For these assignments: You will briefly summarize the secondary source (in 2-3 paragraphs), identifying the main thesis and arguments, then you will critique it, based on research that you do on the topic/s in question in the work. (See Unit 1 for assignment sheet.) Secondary Source Assessment 1 is due **Oct. 1**; Secondary Source Assessment 2 is due **Oct. 22**. Students in the in-person course will discuss these papers in class.

The Capstone Project will be either a conference-length (10-12 page, double-spaced, plus Works Cited) research paper with an abstract and a list of potentially appropriate conferences for the paper **or** a four-week lesson plan for a unit on a Renaissance/early modern literature topic or topics addressing women writers at the secondary level, accompanied by a (5-7 page, double-spaced, plus Works Cited) rationale for the unit and a bibliography of primary and secondary sources included. (See Unit 1 for assignment sheet.) Capstone Project is due **Dec. 15**.

Notes:

--For documentation of research in any of your assignments this semester, please use MLA Parenthetical Style, with a Works Cited page.

--To prepare for writing about literature, please see the “**Tips**” handouts in D2L.

--Below, you will find **the course plan** for the semester. Readings may be subject to change as we progress through our discussions.

Contextual Patterns and Texts

Week 1 (Aug. 21-27)

Unit 1 Background: History and Visual Depictions of Women in the Renaissance/Early Modern Period.

--PowerPoint slides: A Visual Introduction to Renaissance Women in Context

--Merry Wiesner-Hanks, *Women and Gender in the Early Modern World*, Introduction, Ch. 1 “Ideas and Laws Regarding Women.” Book.

--Diana Robin, “Intellectual Women in Early Modern Europe,” in *Ashgate Research Companion to Women and Gender in Early Modern Europe* (2013). PDF.

--Margaret L. King and Albert Rabil, Jr. “The Other Voice in Early Modern Europe: Introduction to the Series,” in *Moderata Fonte: The Worth of Women* (1997). Book. Note: this text prepares you in part for next week’s work.

Note: in the modules for this unit, you will find the **Assignment Sheets** for the whole semester and the **Writing Tips** handouts. I strongly suggest that you look over all of them.

Week 2 (Aug. 28-Sept. 3)

Unit 2 Debate—A Small Culture War with Big Transnational Literary Consequences: Christine de Pizan and the *Querelle des femmes*

Background: PowerPoint on *Querelle* and Medieval Women

France:

--Guillaume de Lorris (ca. 1200-ca. 1240) and Jean de Meun (ca. 1240-ca. 1305), excerpts from the *Romance of the Rose* (part 1, ca. 1230; part 2 ca. 1275), trans. A. S. Kline, 2019. Website.

<https://www.poetryintranslation.com/PITBR/French/LeRomanDeLaRosehome.php>

Read Part I, Chs. 1-2, and skim whatever else you like. It's an allegory. It's not favorable to women.

You will pick up on this rather quickly. □

--Christine de Pizan (1364-ca. 1430), Pizan, Introduction, and *The God of Love's Letter* (1399), in *The Selected Writings of Christine de Pizan*, ed. by Renate Blumenfeld-Kosinski, trans. Renate Blumenfeld-Kosinski and Kevin Brownlee (1997). PDFs.

--Louise Labé (ca. 1524-1566), "To Clemence de Bourges," PDF.

Secondary readings: the introductions to the lives and works; Merry Wiesner-Hanks, *Women and Gender in the Early Modern World* (2008), Ch. 2 "The Female Life Cycle."

Week 3 (Sept. 4-10)

Unit 2, Cont'd.

Italy:

--Giuseppe Passi (1569-1620), *The Defects of Women* (1598), excerpts, ed. and trans. Suzanne Magnanini with David Lamari, in *In Dialogue with the Other Voice in Sixteenth-Century Italy* (2011). PDF.

--Moderata Fonte (Modesta di Pozzo, 1555-1592), *The Worth of Women* (1600), ed. and trans., Virginia Cox (1997). Book.

Note: Examples from England will be saved for a unit near the end of the semester; they are part of a key "pamphlet war" that took place there and will need further context. If you are interested in them—please feel free to read ahead and let me know if you have questions.

Secondary readings: introductions to the lives and works; Merry Wiesner-Hanks, *Women and Gender in the Early Modern World*, Ch. 3, "Women's Economic Role."

Week 4 (Sept. 11-17)

Unit 3 The Medieval/Renaissance Frame Story

Italy:

--Giovanni Boccaccio (1313-1375), tales from the *Decameron* (finished, 1353), in *Norton Anthology of Western Literature*, pp. 1598-1641. Book.

France:

--Marguerite de Navarre (1492-1549), tales from the *Heptameron* (1558), in *Norton Anthology of Western Literature*, pp. 2101-2116. Book.

Note: The great English example that would fit here would be Geoffrey Chaucer's (ca. 1340s-1400) *Canterbury Tales*. Optional—see excerpts in *Norton Anthology of Western Literature*, pp. 1696-1769. Also of interest: consider how *The Wife of Bath's Prologue and Tale* might be considered Chaucer at play in the *Querelle des femmes*.

Secondary readings: introductions to lives and works; Merry Wiesner-Hanks, *Women and Gender in the Early Modern World*, Ch. 4, “Literacy and Learning.”

Note: **Short Researched Essay 1** is due **October 8**. Please see the assignment sheet and begin your work.

Week 5 (Sept. 18-24)

Unit 4 Petrarch and the Petrarchists: The Renaissance Sonnet Takes Europe by Storm

See selected poems by the following in the PDFs and the Readings/E-Reserves: Note—the works of these poets are mixed in with others, and sometimes there is overlap in the poems compiled in these handouts. I strongly encourage you to use these compilations as only a starting point—and to seek out recent editions/translations. You have a selection of Sor Juana’s sonnets in the *Selected Works*, pp. 57-74.

Italy: Vittoria Colonna, Tullia d’Aragona, Isabella Andreini, Gaspara Stampa, Francesco Petrarca (Petrarch)

France: Louise Labé, Pernette Du Guillet, Madeleine de l’Aubespine; Dames des Roches, Pierre de Ronsard

England: Queen Elizabeth I, Mary Wroth, Anne Locke; Philip Sidney, William Shakespeare, Ben Jonson

Mexico: Sor Juana Inés de La Cruz

Secondary readings: Merry Wiesner-Hanks, *Women and Gender in the Early Modern World*, Ch. 5, “Women and the Creation of Culture,” and your choice of article on any of these poets.

Note: for the article of your choice on a poet, see the assignment sheet for Secondary Source Assessments and write **Secondary Source Assessment 1**. It is due **Oct. 1**.

Note: for in-person course—I will be out of town on Thurs., Sept. 21.

Recommended primary sources for women’s poetry:

Vittoria Colonna, *Sonnets for Michelangelo*, ed. and trans. Abigail Brundin (2005)

Tullia d’Aragona, *The Poems and Letters of Tullia d’Aragona and Others*, ed. and trans. Julia L. Hairston (2014).

Gaspara Stampa, *Selected Poems*, ed. and trans. Laura Anna Stortoni and Mary Prentice Lillie (1994).

Isabella Andreini, *Selected Poems*, ed. Anne MacNeil, trans. James Wyatt Cook (2005).

Louise Labé, *Complete Poetry and Prose*, ed. and trans. Deborah Lesko Baker and Annie Finch (2006)

Pernette Du Guillet, *Complete Poems*, ed. Karen S. James, and trans. Marta Rijn Finch (2010)

Madeleine de l’Aubespine, *Selected Poems and Translations*, ed. and trans. Anna Klosowska (2007).

Elizabeth I, *Collected Works*, ed. Leah Marcus, Janel Mueller, and Mary Beth Rose (2002).

Anne Vaughan Locke, *Selected Poetry, Prose, and Translations...*, ed. Susan Felch (2021).

Mary Wroth, *The Poems of...*, ed. Josephine Roberts (1992).

Week 6 (Sept. 25-Oct. 1)

Unit 5 Baldessare Castiglione, *The Courtier*, and the Renaissance Dialogue

Greece: A classical precedent—Plato, *Symposium* (416 BCE), in *Great Dialogues of Plato*, ed. and trans. W.H.D. Rouse (1956). PDF.

Italy:

--Baldessare Castiglione (1478-1529), excerpts from *The Courtier*, in *Norton Anthology: Backgrounds in Western Literature*, pp. 2056-2101. Book.

--Speroni, Sperone (1500-1588), excerpts from *Dialogue on Love*. PDF.

--Tullia d' Aragona (1501/05-1556), *Infinity of Love*. Book.

France: Optional

--Louise Labé (ca. 1524-1566), *The Debate of Folly and Love*. PDF.

Secondary readings: introductions to lives and works; optional, your choice of article on either Castiglione or d' Aragona.

Week 7 (Oct. 2-8)

Unit 6 Torquato Tasso, *Aminta*, and the Renaissance Pastoral

Italy:

--Torquato Tasso (1544-1595), *Aminta*. Book.

--Isabella Andreini (1562-1604), *La Mirtilla*. Book.

Secondary readings: introductions to lives and works; your choice of one article under either “Tasso” or “Andreini” on the syllabus.

Note: Short Researched Essay 1 is due Oct. 8.

Week 8 (Oct. 9-15)

Unit 6, Cont'd.

England:

--William Shakespeare (1564-1616), *A Midsummer Night's Dream*. PDF.

--Lady Mary Wroth (1587-1652), *Love's Victory*, in *Renaissance Drama by Women*. Book.

Secondary readings: Alison Findlay, “*Love's Victory* in Production at Penshurst,” Katherine Larson, “Playing at Penshurst: The Songs and Musical Games of Mary Wroth’s *Love's Victory*.”

Note: for the article of your choice *on any work* you have read thus far in the semester, see the assignment sheet for Secondary Source Assessments and write **Secondary Source Assessment 2**. It is due Oct. 22.

Week 9 (Oct. 16-22)

Unit 7 The Renaissance Romance

Italy:

--Ludovico Ariosto (1474-1533), *Orlando Furioso* in *Norton Anthology of Western Literature*, pp. 1962-2040. Book.

Secondary readings: introduction to Ariosto; your choice of one article under “Ariosto” on syllabus.

Week 10 (Oct. 23-29)

Unit 7, Cont’d.

England:

--Sir Philip Sidney (1554-1586), *The Countess of Pembroke’s Arcadia*. Excerpts, Book.

--Lady Mary Wroth (1587-1652), *The Countess of Montgomery’s Urania*. Excerpts, Book.

Secondary readings: introductions to lives and works; your choice of one article pertaining to the romances under “Wroth” and “Sidney” on syllabus.

Note: Short Researched Essay 2 is due **Nov. 19**. See the assignment sheet and begin work on it.

Week 11 (Oct. 30-Nov. 5)

Unit 8 Women and Religious Writing

Arcangela Tarabotti, *Paternal Tyranny*. Book.

Sor Juana, “Prologue to the Mystery Play: Divine Narcissus,” pp. 111-140, and intro and section I in her letter to Sor Filotea de La Cruz, pp. 153-170 *Selected Works*. Book.

Mary Sidney Herbert, trans., Psalm 51, and “To the Angel Spirit of the Most Excellent Sir Philip Sidney, poetryfoundation.org

Secondary readings: introductions to lives and works; Merry Wiesner-Hanks, *Women and Gender in the Early Modern World*, Ch. 6, “Religion.”

Week 12 (Nov. 6-12)

Unit 9 England: Trends and Deviations

The English *Querelle*

--Edward Gosynhill? *The Schoolhouse of Women* (1541) and

--Jane Anger, *Her Protection for Women* (1589), both in *Half-Humankind: Contexts and Texts of the Controversy about Women in England, 1540-1640* (1985), ed. Katherine Henderson and Barbara F. McManus. PDFs.

--Excerpted pamphlets: *Mulierum Paeon*; *Haec-Vir*; and *Hic Mulier*, PDFs.

Mothers’ Advice Books

--Elizabeth Joceline, *The Mother's Legacy to Her Unborn Childe* (1624/1722). Available online at Google Books. Note that it will work best to search under the Joceline spelling of her name.

--See also: Betty S. Travitsky, ed. *Mothers' Advice Books* (2000).

Secondary readings: Urban, *Mothers' Advice Books*, excerpt, PDF, and your choice of article on the pamphlets: see what you can find to share with us. See also Amanda Zoch's blog piece on "Erasing Pregnancy in Early Modern Mother's Legacies: Elizabeth Richardson's Revisions." Google for it/see it here:

<https://martinevanelk.wordpress.com/2017/07/20/erasing-pregnancy-in-early-modern-mothers-legacies-elizabeth-richardsons-revisions/>

Week 13 (Nov. 13-19)

Unit 9, Cont'd.

Poetry beyond the Sonnet:

--Queen Elizabeth I (1533-1603), "The Doubt of Future Foes"

--Ben Jonson (before 1572-1637), "To Penshurst"

--Emilia Lanyer (1569-1645), "To Cooke-ham" and "Salve Deus Rex Judaeorum," both at Luminarium website: <https://www.luminarium.org/renascence-editions/lanyer1.html>

Note also Lanyer's dedications to Queen Elizabeth and other high-ranking women.

Secondary readings: look for reviews of the play—*Emilia!* (2018)—your choice of review. From your syllabus, read: Lewalski, "Imagining Female Community...Aemilia Lanyer."

Note: Short Researched Essay 2 is due **Nov. 19**.

Week 14 (Nov. 20-26)

Thanksgiving Break

Week 15 (Nov. 27-Dec. 3)

Review and Capstone Project

Conferences

Week 16 (Dec. 4-10)

Capstone Project

Conferences

Week 17 (Dec. 11-15)

Finals Week: Capstone Project due in Dropbox.