

Spring 1-15-2015

ENG 5003-001: Studies in Seventeenth-Century English Literature

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**5003-001—Studies in Seventeenth-Century English Literature
Spring 2015**

Dr. Julie Campbell
CH 3572
Office hours TTH 9am-11am, 1:45pm-2:15pm
and by appointment

W. 7:00pm-9:30pm
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Texts

Abrams and Greenblatt, *The Norton Anthology of English Literature*. Vol. 1, 7th ed.
Cerasano & Wynne-Davies. *Renaissance Drama by Women*
Shakespeare, *Othello*, *Tempest*
Sidney, *The Countess of Pembroke's Arcadia* (New Arcadia),
<http://darkwing.uoregon.edu/~rbear/arcadia1.html>
Wroth, *Countess of Montgomery's Urania*
Weamys, *A Continuation...* (Text provided in class)
A selection of pamphlets (Texts/web sites provided)
Behn, *Oroonoko* (optional)

Note:

Possible secondary source readings are listed under class dates below. We will discuss which ones to find—or discuss alternate ones to find, depending on our readings and discussion—on a week-by-week basis.

Course Focus

This seminar, *Renaissance Forms and Reformation Concerns: Ritual and Resistance in English Literature*, will focus on a selection of texts from the English Renaissance to the Civil Wars, with emphasis on the earlier part of the period. We will be especially interested in literature produced from the beginning of the century through the reign of Charles I.

An overview of rule in the century is as follows:

The historical backdrop to the literature of this period involves the death of Queen Elizabeth (1533-1603, ruled 1558-1603), whose forty-five year reign continued to resonate; the accession of King James I (1566-1625, ruled 1603-1625); the accession and beheading of his son Charles I (1600-1649, ruled 1625-1649); two civil wars (1642-1645 and 1648-1649). This period is followed by the Interregnum (1649-1660), which was divided as follows: Commonwealth (1649-1653), Protectorate under Oliver Cromwell (1599-1658; ruled 1653-1658), Protectorate under his son Richard Cromwell (1626-1712, ruled 1658-abdicated 1659), and Commonwealth (1659-1660). The next part of the century includes the accession of King Charles II (1630-1685, ruled 1660-1685); the accession of his brother James II (1633-1701, ruled 1685-abdicated 1688); and, finally, the accession of James II's daughter Mary II (1662-1694, ruled 1689-1694) and her husband/first cousin William III (1650-1702, ruled 1689-1702).

Familiarity with key facets of these chaotic periods of rule is critical to understanding the literary climate of the times. Broadly considered, issues of religion and fears of tyranny served as catalysts for England's instability and figured largely in the literature of writers who wrote to please patrons of particular religious and political persuasions. The conflicts between Catholic and Protestant Reform thought of the sixteenth century intensified during the seventeenth century as Puritans pressed for further reformation of the English Church that they feared was growing ever more Catholic. Moreover, issues of gender in general and the ways in which gender was performed by nobles and royals were intensely debated in society and duly appeared in the literature of the times. Finally, court cultures and the systems of patronage inherent to each were matrices for much literary production.

We find that writers during this tumultuous period both cling to ritual of various kinds (including forms and styles of the earlier Renaissance period) and resist traditions with equal vehemence. During the semester, we will explore this pattern of ritual and resistance in poetry, prose, drama, and masques from the period.

Policies

--The English Department statement on plagiarism stipulates that 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 original work" (*Random House Dictionary of the English Language*)--has the right and the responsibility to impose upon the guilty student an appropriate penalty, up to and including immediate assignment of a grade of F for the assigned essay and a grade of NC for the course, and to report the incident to the Judicial Affairs Office.

--Hand papers in on time. If you're having problems, let me know. Papers a week or more late will not be accepted at all. Also plan to show up for exams. Again, if you have problems, let me know. You will have no more than one week to make up an exam, and the make-up exam will be different from the one given during class.

--If you have a documented disability and wish to receive academic accommodations, please contact the Coordinator of the Office of Disability Services (581-6583) as soon as possible.

--Be prepared for class. You'll get a lot more out of class discussions if you are participating in them, and I'll notice if you do not seem prepared to participate.

Requirements

2 exams: 20% each of final grade	40%
5 article reports (5% each of final grade)	25%
1 seminar paper	25%
Seminar paper proposal with annotated bib.	5 %
Presentation of seminar paper	5%
	Total: 100%

The exams will be short answer and essay, written outside of class. They are to be word-processed.

The article reports will be based on your reading of secondary materials pertaining to our course topics. In class you will present your report (approximately 10 minutes) to open our discussion. You will turn in a one-page, word-processed summary of your report.

The paper proposal and annotated bibliography will be due around mid-term. Its purpose is to be a starting point for seminar paper research.

The paper topic will be chosen from subjects that arise in class, regarding the assigned authors and texts. You will use MLA Parenthetical Style with Works Cited. It will be a 10-15 page study that utilizes well-researched secondary sources and demonstrates good understanding of your primary sources.

The paper will be presented for discussion at the end of the semester.

Tentative Schedule

Note: Readings may be shifted around or changed during the semester to accommodate the class discussion.

Poetry: Sixteenth-Century Influence/Seventeenth-Century Incarnations/Innovations

Jan. 14— Introduction to the course: background on the period. Discuss and assign reports. For more background, read “The Early Seventeenth Century” in *Norton* (1209).

Begin with sonnet handouts; in *Norton*, Shakespeare (1028-1043); background on Philip Sidney (909-911) and a few sonnets (917-919); Mary Wroth (1422-1423; 1428-1432). Here we are interested in beginning to observe Renaissance style and content adapted in the early seventeenth century.

Possible secondary readings:

- Schwarz, Kathryn. “Will in Overplus: Recasting Misogyny in Shakespeare’s Sonnets,” *English Literary History* 75.3 (2008): 737-66.
- Moore, Mary. “The Labyrinth as Style in ‘Pamphilia to Amphilanthus,’” *Studies in English Literature, 1500-1900*, 38.1 (1998): 109-126. (Note: ILL’ed)
- Nona Fienberg, “Mary Wroth’s Poetics of the Self,” *Studies in English Literature, 1500-1900* 42.1 (2002): 121-136.

Jan. 21—Poetry, Patronage, and Religion: Mary Sidney Herbert (957-964); Aemilia Lanyer (1281-1292); Ben Jonson (1397-1402, 1408); John Donne (1236, 1240-1248, 1254-1256; 1271); Rachel Speght (1556-1560); George Herbert (1597-1599); Henry Vaughan (1622-1623).

Possible secondary readings:

- Benson, Pamela J. “The Stigma of Italy Undone: Aemilia Lanyer’s Canonization of Lady Mary Sidney,” *Strong Voices, Weak History* (Ann Arbor: U of Michigan, 1005), 146-175.

- Lewalski, Barbara K., "Introduction," *The Polemics and Poems of Rachel Speght* (NY: Oxford UP, 1996), xi-xxxvi.
- Katherine Larson, "From Inward Conversation to Public Praise: Mary Sidney Herbert's Psalms," *Sidney Journal* 24.1 (2006): 21-43.
- Cedric Brown, "Presence, Obligation and Memory in John Donne's Texts for the Countess of Bedford," *Renaissance Studies* 22.1 (2008): 63-85.

Drama: Popular Culture and Cultural Conflicts

Jan. 28—Shakespeare, *Othello*

Possible secondary readings:

- Pamela Brown, "The Counterfeit Innamorata or The Diva Vanishes," *Shakespeare Yearbook* 10 (1999): 402-26.
- Andrew Grewars, "Shakespeare and the Actors of the Commedia dell' arte" in *Studies in the Commedia dell'arte* ed. by David J. George and Christopher J. Gossip.
- Michael Shapiro, "Lady Mary Wroth Describes a 'Boy Actress.'" in *Medieval and Renaissance Drama in England* 4 (1989): 187-94.
- Peter Stallybrass, "Marginal England: The View from Aleppo," by Peter Stallybrass in *Center or Margin: Revisions of the English Renaissance in Honor of Leeds Barroll* (2006), ed. by Lena Cowen.

Feb. 4—Cary, *The Tragedy of Mariam*; Wroth, *Love's Victory*—in *Renaissance Drama by Women*

Possible secondary readings:

- Jenny Roth, "'She, Was Now Disgraced': Doris and the Critique of Law in Elizabeth Cary's *The Tragedy of Mariam, the Faire Queene of Jewry*," *Women's Writing*. 2012 (4), 487-506.
- Elizabeth Gruber, "Insurgent Flesh: Epistemology and Violence in *Othello* and *Mariam*," *Women's Studies: An Interdisciplinary Journal*. 2003 (4), 393-410.
- Joyce Green MacDonald, "Ovid and Women's Pastoral in Lady Mary Wroth's *Love's Victory*," *SEL: Studies in English Literature, 1500-1900*. 2011 (51.2), 447-463.
- Katherine R. Larson, "Conversational Games and the Articulation of Desire in Shakespeare's *Love's Labour's Lost* and Mary Wroth's *Love's Victory*," *English Literary Renaissance*. 2010 (40.2), 165-190.
- Barbara K. Lewalski, "Mary Wroth's *Love's Victory* and Pastoral Tragicomedy," *Reading Mary Wroth*, ed. Naomi Miller and Gary Waller (Knoxville: U of Tennessee P, 1991): 88-108.

Feb. 11—Shakespeare, *Twelfth Night* (Norton)

Possible secondary readings:

- Nancy Lindheim, "Rethinking Sexuality and Class in *Twelfth Night*," *University of Toronto Quarterly* 76.2 (2007): 679-713.
- Sarah Beckwith, "Shakespeare, Crypto-Catholicism, Crypto-Criticism," *Medieval and Renaissance Drama in England* 19 (2006): 259-270.

--Clare Asquith, "The Catholic Bard: Shakespeare and the 'Old Religion,'" *Commonweal* 132: 12 (2005): 10-14.

Feb. 18—Shakespeare, *Tempest*

Possible secondary readings:

--When available, Robert Henke, "Pastoral Tragicomedy and The Tempest," in *Revisiting The Tempest: The Capacity to Signify*. New York, NY; Palgrave Macmillan; 2014, 63-76.

--Todd Andrew Borlik, "Caliban and the Fen Demons of Lincolnshire: the Englishness of Shakespeare's *Tempest*," *Shakespeare*, 2013 (1), 21-51.

--David Francis Taylor, "The Disenchanted Island: A Political History of The Tempest, 1760-1830," *Shakespeare Quarterly*, 2012 (63.4), 487-517.

Feb. 25—Jonson, *Volpone*, Norton.

Possible secondary readings:

--Maggie Vinter, "'This is Called Mortifying of a Fox': Volpone and How to Get Rich Quick By Dying Slowly," *Shakespeare Quarterly*, 2014 (65.2), 140-163.

--Mark Netzloff, "Jonson's Volpone and the Information Economy of Anglo-Venetian Travel and Intelligence," in *Mediterranean Identities in the Premodern Era*, John Watkins and Kathryn Reyerson, eds. Farnham, England: Ashgate, 2014, 73-89.

--Oliver Hennessey, "Jonson's Joyless Economy: Theorizing Motivation and Pleasure in Volpone," *English Literary Renaissance*, 2008 (38.1), 83-105.

Pamphlets: A Look at Gender Wars in Popular Culture

Mar. 4 —Joseph Swetnam, "The Arraignment...."; Ester Sovernam, "Ester hath hang'd Haman..." —I will provide copies.

"Hic Mulier..." (Find at UCSB:

http://www.english.ucsb.edu/teaching/resources/reading_lists/renaissance/hic_mulier.asp);

"Haec-Vir..." (Find at UCSB:

http://www.english.ucsb.edu/teaching/resources/reading_lists/renaissance/haec_vir.asp).

Possible secondary readings:

--Jo Carruthers, "'Neither Maide, Wife or Widow': Ester Sovernam and the Book of Esther," *Prose Studies* 26.3 (2003): 321-43.

--Rachel Warburton, "Travestied Hermeneutics: Social and Semiotic Instability in Hic Mulier and Haec Vir," *Social Semiotics* 16.1 (2006): 151-172.

--Sandra Clark, "Hic Mulier, Haec Vir, and the Controversy over Masculine Women," *Studies in Philology* 82.2 (1985): 157-183.

Mar. 11—**Exam One** (due at next meeting).

Mar. 18—Spring Break

Read: Review Sidney background in *Norton* and see *The Countess of Pembroke's Arcadia* (New Arcadia), <http://darkwing.uoregon.edu/~rbear/arcadia1.html>, reading dedicatory letter and at least book I.

Fiction: The Romance Revisited

Mar. 25 —Sidney's *Arcadia* as the groundwork for *Urania* and Anna Weamys' *Continuation*. Read parts of Weamy's *Continuation* together in class. (Copies will be provided)

Possible secondary readings:

--Tracy Sedinger, "Sidney's New Arcadia and the Decay of Protestant Republicanism," *Studies in English Literature, 1500-1900* 47.1 (2007): 57-77.

--Sue Starke, "Cross-Dressing and Pastoral Courtship in Wroth's *Urania* and Sidney's New *Arcadia*," *Sidney Journal* 24.2 (2006): 15-36.

Apr. 1—Mary Wroth's *Urania***Possible secondary readings:**

--Geraldine Wagner, "Contesting Love's Tyranny: Socially Outcast Women and the Marginalized Female Body in Lady Mary Wroth's *Urania*," *English Studies* 87.5 (2006): 577-601.

--Julie Campbell, "Masque Scenery and the Tradition of Immobilization in *The First part of The Countess of Montgomery's Urania*," *Renaissance Studies*, 2008 (2), 221-239.

--Mary Ellen Lamb, "The Biopolitics of Romance in Mary Wroth's *The Countess of Montgomery's Urania*," *English Literary Renaissance*, 2001 (31.1), 107-30.

April 8—Wrap up *Arcadia*, *Urania*, and consider parts of Weamys' *Continuation*. (Copies will be provided)

Possible secondary readings:

--Elizabeth A. Spiller, "Speaking for the Dead: King Charles, Anna Weamys, and the Commemorations of Sir Philip Sidney's *Arcadia*," *Criticism* 42.2 (2000): 229-51.

--Clare R. Kinney, "Endgames: Gender, Genre, and Closure in Anna Weamys's *Continuation of Sir Philip Sidney's Arcadia*," *Sidney Newsletter*, 1997 (15.1), 48-60.

The Seventeenth-Century Court Scene

Apr. 15—The court of Queen Anne and Ben Jonson's *Masque of Blackness* (*Norton*)

Possible secondary readings:

--Molly Murray, "Performing Devotion in *The Masque of Blackness*," *SEL Studies in English Literature 1500-1900* 47.2 (2007): 427-449.

--Glenn Odom, "Jacobean Politics of Interpretation in Jonson's *Masque of Blacknesse*," *SEL: Studies in English Literature*, 2011 (51.2), 367-383.

--Ladan Niayesh, "The 'Courtly Popular' Orient of Ben Jonson's Court Masques," *Cahiers Elisabethains*, 2008 (73), 31-36.

Apr. 22—The court of Henrietta Maria and John Milton's *Arcades* and *Comus / A Maske* (copies will be provided).

Possible secondary readings:

--Mary Ann McGuire, "Milton's *Arcades* and the Entertainment Tradition," *Studies in Philology* 75 (1978): 451-71.

--Cheryl Rogers, "The Fairy-Tale Elements of Milton's *Comus*," *Fabula: Zeitschrift für Erzählforschung/Journal of Folktale Studies/Revue d'Etudes sur le Conte Populaire*, 2006 (47.1-2), 79-89.

--Anne Mindele Treip, "Comus and the Stuart Masque Connection, 1632-34," *NQ: A Quarterly Journal of Short Articles, Notes, and Reviews*, 1989, (3), 83-89.

--Clay Daniel, "John Milton's *A Masque Presented at Ludlow Castle*," *Explicator*, 2011 (69.3), 153-157.

Apr. 29—Seminar Paper Presentations

Exam Two (Due at final exam time)

Final: Wed., May 6, 7:30-9:30pm

Optional Late 17th-Century Text

Behn, Oroonoko.

Possible secondary readings:

--Cynthia Richards, "Interrogating Oroonoko: Torture in a New World and a New Fiction of Power," *Eighteenth-Century Fiction*, 2013 (25.4), 647-676.

--Catherine Molineux, "False Gifts/Exotic Fictions: Epistemologies of Sovereignty and Assent in Aphra Behn's *Oroonoko*," *ELH* 2013 (80.2), 455-488.