Seventeenth-Century Traditions and Countertraditions

Indeed, it was delightful to read a man’s writing again. It was so direct, so straightforward after the writing of women. It indicated such freedom of mind, such liberty of person, such confidence in himself. One had a sense of physical well-being in the presence of this well-nourished, well-educated, free mind, which had never been thwarted or opposed, but had had full liberty from birth to stretch itself in whatever way it liked. All this was admirable. But after reading a chapter or two a shadow seemed to lie across the page. It was a straight dark bar, a shadow shaped something like the letter "I." One began dodging this way and that to catch a glimpse of the landscape behind it. Whether that was indeed a tree or a women walking I was not quite sure. Back one was always hailed to the letter "I." One began to be tired of "I".... The worst of it is that in the shadow of the letter "I" all is shapeless as mist.

-Virginia Woolf, *A Room of One’s Own* (1929).

This course in English literary history will juxtapose writings by men and women in the seventeenth-century in order to examine the ways in which writings by women refute Woolf’s assertion that it was simply impossible for early modern women to produce "literature"—that women writers are shadowy presences still waiting to be born. What if early modern women’s writing instead constitutes a counter tradition that forces us to reexamine our conventional understanding of literary history, and perhaps reevaluate what constitutes literature itself? Thanks to the explosion of archival work on women writers in the 1980’s\(^1\) and the subsequent digitalization of the historical archive,\(^2\) many hundreds of documents written by early modern women have resurfaced. How do these texts force us to redefine and revalue aesthetic categories and forms? To what degree did early modern men and women draw on history, engage in politics and imagine culture differently in their writings? Are the ways that women are represented in texts by these men and women categorically different? We will ask these and other questions as we examine the British "tradition."

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\(^1\) See, for example, Hilda Smith and Susan Cardondale, *Women and the Literature of the Seventeenth Century: An Annotated Bibliography Based on Wing’s Short-Title Catalogue* (Greenwood Press, 1990). Smith and Cardondale document 637 published works by women between 1640 and 1700 in the *Wing Short-Title Catalogue*.

Student Learning Outcomes

• Identify the social, historical, and philosophical contexts of seventeenth-century works.
• Interpret seventeenth-century texts through close and critical reading, demonstrating familiarity with the early modern style, rhetoric, and the idiom of these works.
• Engage in archival research related to seventeenth-century culture.
• Evaluate contemporary theoretical perspectives on seventeenth-century literature through close and critical reading—again, demonstrating familiarity with the complex style, rhetoric, and idiom of these texts.
• Present clear, focused, and critical writing that adheres to the grammatical and syntactical standards of the English discipline.
• Regularly engage in invested, public, and collective discussion and debate about early modern poetry, drama, and prose.

Course Requirements

Attendance: Attendance is mandatory. For each class missed you are required to submit a paper summarizing the reading material due the day you were absent to ensure that you do not fall behind on the material. This paper is due no later than two class sessions (one week) after your return to class (should you return on a Tuesday, your make up is due the following Tuesday). This paper is to be no less than two full pages double-spaced (not including your "Works Cited” or “Bibliography”). These make-up papers will not be graded but rejected or checked off for completion. For each make-up paper not completed, a third of a letter grade will be deducted from your final grade for the course (for example, your final grade for the course would be reduced from an “A” to an “A-”).

PLEASE NOTE: THE USE OF ELECTRONIC MEDIA SUCH AS LAPTOPS, TABLETS, AND CELL PHONES IS PROHIBITED WHILE THIS CLASS IS IN SESSION. SHOULD YOU HAVE SPECIAL CIRCUMSTANCES THAT REQUIRE A WAIVER OF THIS CLASS POLICY, PLEASE BE SURE TO PROVIDE ME WITH WRITTEN DOCUMENTATION THE FIRST WEEK OF CLASS.

Readings: I expect you to complete ALL of the assigned readings in advance of our class sessions so that we can have lively and informed class discussions. It is your responsibility to bring a hard copy of the assigned reading to class on the day we discuss this. Should you have any problems locating material, it is your responsibility to ask me about this well in advance of the day the reading is due. Should you come to class without the assigned reading for the day, I will ask you to leave the class and write an attendance make up paper about the material you missed. The following textbook is available at the university bookstore:

• The Broadview Anthology of Seventeenth-Century Verse and Prose
The seventeenth-century reading selections that I am providing shoot for coverage and are often abridged. Should you decide to write about any of the works provided in the Broadview textbook (for response papers or, especially, for your final project), BE SURE TO LOOK AT THE ORIGINAL WORK ON EARLY ENGLISH BOOKS ONLINE (EEBO)!!! See the course calendar. Beyond the textbook you will purchase, many of the readings for the course will be available on reserve, on the web, or on the library databases. Beyond the cost of the textbook, you should anticipate $50 in reproduction costs for this class. Had the Blackwell *A Companion to Early Modern Women’s Writing*, edited by Anita Pacheco, not been prohibitively expensive for individual purchase, I would have required it. If you can lay your hands on a cheap copy, this book is highly recommended. The UWF library also has a hardcopy that I have placed on reserve.

**Response Papers: 30% (at least 1 and 1/4 page single-spaced each; Times 12 font; apx. 750 words):** You are required to write two response papers this semester. You are expected to deal primarily and explicitly with (e.g. quote) the reading assigned the day your paper is due. You will deliver a hard copy of your paper to each member of the class the day it is due (plan on 30 copies). At the beginning of the class session that follows, each of your classmates will hand you a signed and copiously marked-up copy of your paper with no less than five grammatically correct sentences of handwritten evaluation. To repeat: *you are expected to read and provide extensive written commentary on each of your classmate’s response papers the class session after you receive the paper from the author.* Should you come to class without this peer commentary, I will ask you to leave class and write me an attendance make-up paper. If you miss a class where papers are distributed, it is your responsibility to contact the authors and request copies of their papers.

As you will be submitting these papers *in advance of our discussion of the assigned reading*, I strongly recommend that you begin these papers early, read every introduction to the topic you can lay your hands on, and see me well in advance of the due date should you still feel lost with the material. These papers will be evaluated on the clarity and polish of your writing, your comprehension of the readings (as demonstrated by such things as careful textual citation), your engagement with the ideas presented in class discussion, and, most important, the degree to which you take up an original position on an issue raised by your assigned texts and persuasively argue your case.

**Final Research Paper (70%):**
- **Prospectus/Annotated Bibliography:** 1 page project description with annotated bibliography of no less than 10 items. Annotations should be no less than three full sentences identifying what about the item is useful for your project. (See attached “Prospectus/Annotated Bibliography Assignment”).
- **Draft:** You are required to submit 2 complete drafts of your final project to your partners for the peer review assignment. The drafts are ungraded, but your failure to produce the drafts by deadline will result in a letter-grade reduction of your final paper grade.
• **Peer Review:** As we approach the conclusion of the course you will be required to submit two formal reviews of student final paper drafts. Detailed instructions for these assignments are attached. These will not receive a letter grade but should you fail to complete a review of your partner’s paper by deadline you will receive a full letter grade deduction from your final grade for the class. (See attached “Peer Review Assignment”).

• **Final 8-10 page minimum, double-spaced essay on your topic (not including works cited or bibliography):** These papers will be evaluated on the clarity and polish of your writing, your comprehension of the readings (as demonstrated by such things as careful textual citation), your engagement with the ideas presented in class discussion, and, most important, the degree to which you take up an original position on an issue raised by your assigned texts and persuasively argue your case.

**ALL ESSAY ASSIGNMENTS WILL ADHERE TO EITHER MLA OR CHICAGO STYLE. PAPERS NOT ADHERING TO MLA OR CHICAGO STYLE WILL NOT BE ACCEPTED**

**Late Work:** Late work will be docked 1/3 of a letter grade for each class date late (a late paper that would have received an “A” on Tuesday when due will receive an A- if turned in by the next class session).

**Plagiarism:** If you are enrolled in this class you are required to be familiar with the university policy presented in the following webpage: [http://uwf.edu/media/university-of-west-florida/colleges/cas/documents/Plagiarism-Policy.pdf](http://uwf.edu/media/university-of-west-florida/colleges/cas/documents/Plagiarism-Policy.pdf)

This webpage provides clear information about what constitutes plagiarism and has links to the University of West Florida’s Academic Misconduct policy. You are also required to complete, no later than the first week of class, the plagiarism video tutorial and linked quiz at: [http://video.lib.uwf.edu/video_player/play.php?ok&width=1440&height=733&security=unrestricted&res=std&course=Research_Tutorials&video=Avoiding_Plagiarism](http://video.lib.uwf.edu/video_player/play.php?ok&width=1440&height=733&security=unrestricted&res=std&course=Research_Tutorials&video=Avoiding_Plagiarism) (see attached “Acknowledgement of Class Policies”). Plagiarism will not be tolerated in this—or any—class. Any instance of plagiarism will be reported to the university administration with a recommendation that you receive an “F” for the class and that the strongest disciplinary action be taken.

**Requirements Note:** All materials submitted for this course will be regarded as public documents and you should therefore expect considerable public commentary on them.

**Individual Needs**

All students are strongly encouraged to visit me during office hours to discuss the readings and/or written assignments. You should (and may be required to) visit the Writing Center while composing any or all of your formal papers. Any student having special medical needs or learning disabilities is
encouraged to speak with me within the first week of classes so that suitable arrangements can be made for your success in this course.

**CALENDAR**

*Please note: all reading and writing assignments are due on the day that they appear on this calendar. Changes to this schedule will be made verbally or by email; you are responsible for keeping on top of all such changes.*

**T 8/26 Introduction**

Virginia Woolf's *A Room of One's Own*, chapter 3 (1929):  [http://ebooks.adelaide.edu.au/woolf/virginia/w91r/chapter3.html](http://ebooks.adelaide.edu.au/woolf/virginia/w91r/chapter3.html); Joan Kelly “Did Women Have A Renaissance?” (1977; distributed electronically); Margaret Ezell, “Women and Writing” (2002; electronic reserve). Also, familiarize yourself with the library database: Early English Books Online (EEBO). Find one seventeenth-century female author on EEBO and print the title page of one of her works and bring this to class the first day. Be sure to submit your “Acknowledgement of Class Policies.”

**TH 8/28 Coterie Poetry I**

William Shakespeare *Sonnets*: 1, 15, 20, 23, 62, 80, 105, 129, 130, 135, 136, 138, 144, and 147 (1609; you may use any version, for example: [http://www.shakespeare-online.com/sonnets/](http://www.shakespeare-online.com/sonnets/));

**T 9/2 Coterie Poetry I**


**TH 9/4 The Poetics of Patronage**

Aemilia Lanyer, “The Description of Cook-ham” in *Salve Deus Rex Judeorum* (1611; Broadview); Anne Clifford, from *The Knole Diary* (1603-1619; Broadview); Barbara K. Lewalski, Re-Writing Patriarchy and Patronage: Margaret Clifford, Anne Clifford, and Aemilia Lanyer” [The Yearbook of English Studies 21 (1991): 87-106, available on Jstor]. **Response Paper 1 (Group B).**

**T 9/9 The Poetics of Patronage**

**TH 9/11 The Querelle Des Femmes**
Joseph Swetnam, *The Arraignment of Lewd, Idle, Froward and Unconstant Women* (1615; EEBO);
Rachel Speght, from *A Muzzle for Melastomus, the Cynical Baiter of and foul mouthed Barker of Eve’s Sex* (1617; Broadview); Helen Speight, “Speght’s Polemical Life” [in *Huntington Library Quarterly* 65, no. 3/4 (2002): 449-463, available on Jstor]. **Response Paper 1 (Group D).**

**T 9/16 The Querelle Des Femmes**

**TH 9/18 The Roaring Girl**
Thomas Middleton and Thomas Dekker, *The Roaring Girl* (1611; available on EEBO but you may use any version).

**T 9/23 The Roaring Girl**

**TH 9/25 The Roaring Girl**
*Middleton and Dekker, Corda and Stage cont.*

**T 9/30 Prophets**
Abiezer Coppe, from *A Fiery Flying Roll and A Second Fiery Flying Roll* (1649; Broadview); Lotte Mulligan and Judith Richards, “A ‘Radical’ Problem: The Poor and the English Reformers in the Mid-Seventeenth Century” [in *Journal of British Studies* 29, no. 2 (Apr. 1990): 118-146, available on Jstor]. **Recommended:** Winstanley and Claxton (Clarkson) in Broadview. **Response Paper 1 (Group G).**

**TH 10/2 Prophets**
Lady Eleanor Davies, from *The Lady Eleanor, Her Appeal* (1646; Broadview), P. Hardacre, "Gerrard Winstanley in 1650," *Huntington Library Quarterly* 2, no. 2 (1959): 345-349. Margaret J. M. Ezell,

**T 10/7 Political Protest**


**TH 10/9 Political Protest**

Mary Forster, These several papers was sent to the Parliament the twentieth day of the fifth moneth, 1659. Being above seven thousand of the names of the hand-maids and daughters of the Lord, and such as feels the oppression of tithes, in the names of many more of the said handmaids and daughters of the Lord, who witness against the oppression of tithes and other things as followeth (London 1659; EEBO); “The Putney Debates” (1648, Broadview); Soma Marik, “Christopher Hill: Women Turning the World Upside Down,” Social Scientist, 32, No. 3/4 (Mar. - Apr. 2004): 50-70, available on Jstor]; Alison, Thorne, "Narratives of Female Suffering in the Petitionary Literature of Civil War Period and Its Aftermath." [Literature Compass 10, no. 2 (February 2013): 134-145, available on the MLA International Bibliography]. Response Paper 2 (Group A).

**T 10/14 Travel and Captivity Narratives**


**TH 10/16 Travel and Captivity Narratives**

Pierre-Esprit Radisson, from Travel Journal: Lake Superior, 1659-60 (1724; Broadview);

T 10/21 The Black Atlantic
A True relation of the inhumane and unparallel’d actions and barbarous murders of Negroes or Moors committed on three English-men in Old Calabar in Guinny: of the wonderful deliverance of the fourth person, after he had endured horrid cruelties and sufferings, who lately arrived in England, and is now in His Majesties fleet: together with a short but true account of the customs and manners and growth of the country, which is very pleasant (1672; Broadview); Margo Hendricks, “Feminist Historiography” (electronic reserve); Peter Linebaugh and Marcus Rediker, “A Blackymore Maid Named Francis,” in The Many Headed Hydra (to be distributed electronically). Response Paper 2 (Group D).

TH 10/23 The Black Atlantic
George Keith, An exhortation & caution to Friends concerning buying or keeping of Negroes (1693, EEBO); “Antislavery in Print: The Germantown Protest, the ’Exhortation,’ and the Seventeenth-Century Quaker Debate on Slavery,” Early American Studies (Fall 2011): 552-575, available on Jstor]. Response Paper 2 (Group E).

T 10/28 The New Science
Margaret Cavendish, “To the Two Universities,” in The Philosophical and Physical Opinions (1655; Broadview), “To the Reader” and Letters, Section I: I, Section 2: XXX-XXXIII in Philosophical Letters (1655; EEBO; see also Section I: XXXVI in Broadview), “To the Most Famous University of Cambridg” in Observations upon experimental philosophy to which is added The description of a new blazing world / written by the thrice noble, illustrious, and excellent princesse, the Duchess of Newcastle (1666; EEBO); “To all the Universities in Europe” and Parts One and Two of Ground of natural philosophy divided into thirteen parts : with an appendix containing five parts / written by the ... Dvchess of Newcastle. (1668; EEBO); Richard Nate, “‘Plain and Vulgarly Express’d’: Margaret Cavendish and the Discourse of the New Science” [in Rhetorica: A Journal of the History of Rhetoric 19, no. 4 (Autumn 2001): 403-417, available on Jstor]. Response Paper 2 (Group F).

TH 10/30 The New Science
Thomas Sprat, from The History of the Royal Society of London (1667; Broadview); Thomas Hobbes, from Leviathan (1651; Broadview); Jay Stevenson, “The Mechanist-Vitalist Soul of Margaret Cavendish” [in Studies in English Literature, 1500-1900, 36, no. 3 (Summer 1996): 527-543. Response Paper 2 (Group G).

T 11/4 Education
Bathsua Makin, “An Essay to Revive the Ancient Education of Gentlewomen” (1673; Broadview); Kenneth Charlton "Women and Education" (electronic reserve).
**TH 11/6 Education**


**T11/11 – Veteran's Day**

**TH 11/13 Libertine Poetry**


**T 11/18 Libertine Poetry**

Aphra Behn, “Song, I Led my Sylvia to a Grove,” “Song, Love Armed,” “The Disappointment,” “On the Death of the late Earl of Rochester,” “A Pindaric on the Death of our Late Sovereign,” “To the fair Clarinda who made Love to me, imagined More than Woman,” from *Love Letters by Mrs. A. Behn*, from *The Dumb Virgin: Or, the Force of Imagination* (1685-1700; all in Broadview); Ros Ballaster, “Taking Liberties: Revisiting Behn’s Libertinism” (to be distributed electronically); **Recommended**: Thomas Novak, “Libertinism and Sexuality” (electronic reserve); Catherine Gallagher, “Who Was That Masked Woman? The Prostitute and the Playwrite in the Comedies of Aphra Behn” (electronic reserve); **Prospectus/Annotated Bibliographies due.**

**TH 11/20 Coterie Poetry II**


**T 11/25 Coterie Poetry II**
Philo-Philippa, “To the Excellent Orinda” (1667; Broadview); Anne Killigrew, “A Farewell to Worldly Joys,” “The Complaint of a Lover,” “On a Picture Painted by Herself, Representing Two Nymphs of Diana’s,” “Upon the Saying that my Verses Were Made By Another,” “The Discontent,” “Cloris’ Charms Dissolved by Eudora,” (1686; Broadview); Elizabeth Johnson, “Preface to the Reader,” Poems on Several Occasions Written by Philomela (1696; Broadview); Elizabeth Singer Rowe (“Philomela”), “Platonic Love,” “To Celinda,” “The Reply to Mr. –” (1696; Broadview); Harriette Andreadis, “Re-Configuring Early Modern Friendship: Katherine Philips and Homoerotic Desire” [in Studies in English Literature, 1500-1900 46, no. 3 (Summer 2006): 523-542, available on Jstor]; Hilary Menges, "Authorship, Friendship, and Forms of Publication in Katherine Philips" [in SEL: Studies In English Literature, 1500-1900, 52, no. 3 (Summer 2012): 517-541, available on the MLA International Bibliography]. **PEER REVIEW 1 DUE.**

**TH 11/27—Thanksgiving Break**

**T 12/2 Conclusion**

**DRAFT 2 DUE.**

**TH 12/4 Conclusion**

**PEER REVIEW 2 DUE.**

**M 12/8 FINAL PAPERS DUE IN MY MAILBOX NO LATER THAN 4:00 PM**