

**University of Western Ontario**  
**Department of English and Writing Studies, Fall 2016**  
**English 9149A: Women and Authorship in Early Modern England**  
**Wednesday, 9:30-12:30, SH 2348**

**Instructor:** Dr. Madeline Bassnett  
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This course will examine sixteenth- and seventeenth-century writing by women in relation to modern and historical theories of authorship. Like men, women were busy (re-)defining themselves as authors within the new public context of print culture while also retaining a foothold in the world of the manuscript. Unlike men, women also had to grapple with lower levels of literacy and greater cultural and religious restrictions on speech and conduct, and gender frequently shaped generic choices and literary expression. Yet gender was not the only influence on authorial self-construction. Class, family connections, financial need, and religious and political allegiances likewise contributed to how women understood the relationship between themselves, the act of writing, and the range of identities they could take on as authors. Primary texts may include: manuscript work, including recipes, accounts, letters, and commonplace books, manuscript and print autobiographies, prefatory material, poetry, prose, and drama, and ventriloquized texts that are either penned under women's names, or use the narrative voice of a woman.

**Texts (available in the bookstore):**

Margaret Cavendish, *Paper Bodies: A Margaret Cavendish Reader*, ed. Sylvia Bowerbank and Sara Mendelson (Peterborough: Broadview, 2000).  
 Anne Clifford, *The Memoir of 1603 and the Diary of 1616-1619*, ed. Katherine O. Acheson (Peterborough: Broadview, 2007).  
*English 9149 Coursepack* (M11471): also available at bookstore

**Plus EEBO and online texts as identified in the syllabus.**

## **Assignments**

Participation: 10%

Secondary source evaluation: 10%

Seminar: 15%

Seminar write-up: 15%

Final paper proposal/bibliography 10%

Final Paper: 40%

### **Participation 10%**

This grade evaluates ongoing participation in class discussions. When reading, take notes, record questions, and come prepared to discuss and examine both primary and secondary texts in detail. Please be sure to bring hard copies of both primary and secondary texts, and when we're looking at EEBO and other online texts, bring along your laptop.

**Note:** Repeated absences (i.e., more than 3 missed classes without legitimate medical or personal reasons) means that you will forfeit this portion of your grade.

### **Secondary source summary and evaluation 10%** (approx. 1000-1500 words)

**Due Date:** Sign up

This mini-paper should provide a critical response to one of the secondary sources we've read for the day's class. Please come to class prepared to read/deliver your response on the allocated day. This paper should provide a clear summary of the argument (or its most relevant parts), and evaluate and suggest how it might contribute to our analysis of our primary text. Aim to provide a brief reading of our primary text as a means of extending/investigating/critiquing the article. Please hand in your paper at the end of class.

### **Seminar Presentation 15%**

**Due Date:** Sign up

Each of you will sign up for one seminar presentation. This will consist of a well-organized presentation and the managing of a less-formal discussion. Your presentation should be approximately 20 minutes long. For the seminar, plan to present initial research (e.g. provide critical overviews, theoretical frameworks) and pursue a focused analysis in order to suggest and work through an initial argument. You should plan to read beyond the syllabus for the seminar. Please provide each member of the class with a handout that includes a brief synopsis of your argument, your bibliography, and three discussion questions. If you wish, you can include significant quotes and/or images.

Your three questions might try to get the class to assess or further your arguments and suggestions; they might address topics you didn't have time to discuss during your presentation. The presenter will be responsible for moderating the discussion (approx. 30-40 minutes) following the presentation. I will take into account both the presentation and moderation of discussion when grading.

**Seminar Write-up 15%** (2500-3000 words: 8-10 pages)**Due Date:** One week after your seminar

You will have one week to write up your seminar presentation as a well-organized formal paper. You may take into account ideas, questions, or developments that emerge from class discussion to transform a more exploratory seminar into a purposeful and clear argument.

**Final paper proposal/bibliography 10%** (500-1000 words)**Due Date:** Nov. 16-23rd. (you may hand it in at any point during this week)

The proposal should aim to identify the primary texts you hope to work on, the questions you plan to ask, and if possible, to suggest the argument you hope to make (keeping in mind that this may change). Also aim to sketch out a brief methodology: what sources/approaches might help you to make your argument, and how? For the bibliography, please provide 5 annotated entries (each entry approx. 1/2 - 3/4 page in length).

**Research Paper 40% (4500-5000 words: 15-18 pages)****Due Date:** Dec. 14th.

This paper will explore a topic of your choosing in relation to one or more primary texts from our syllabus. It should be based on substantial research (at least 10 secondary sources), and make a clear, well-developed, and well-written argument. You may use your seminar as a starting point. If you do, the final paper should considerably develop your seminar ideas, both through a more in-depth analysis of the primary text, and through significant additional research. In other words, this paper should be a substantial investigation of a new idea and/or a process of active revision: don't plunk down your seminar paper and build the rest of your paper around it.

**I am always happy to meet and discuss assignments and ideas.**

**Notes on Extensions and Technology:**

No extensions will be granted for in-class presentations (secondary source paper and seminar) except when warranted by medical or personal circumstances.

Laptops may be used to assist presentations; they may also be used when we are relying on EEBO or other online texts. Otherwise, you may not use laptops, phones, or other electronic devices during class time.

**Academic Offences**

Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at the following Web site:

[http://www.uwo.ca/univsec/handbook/appeals/scholastic\\_discipline\\_grad.pdf](http://www.uwo.ca/univsec/handbook/appeals/scholastic_discipline_grad.pdf)

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Scrupulous accuracy in the quotation and citation of all sources and references is expected.

**Mental Health**

Students who are in emotional/mental distress should refer to MentalHealth@Western:

<http://www.uwo.ca/uwocom/mentalhealth/> for a complete list of options about how to obtain help.

## Course Outline

### Sept. 14: Introduction

#### Sept. 21: Defining Authorship

- ▶ Prefaces from: Ben Jonson, *Works*; William Shakespeare, *Comedies, Histories, and Tragedies*; Margaret Cavendish, *Poems and Fancies* (CP)
- ▶ Roland Barthes, “The Death of the Author,” tr. Stephen Heath, in *Authorship: From Plato to the Postmodern: A Reader*, ed. Seàn Burke (Edinburgh: Edinburgh University Press, 1995), pp. 125-30. (CP)
- ▶ Michel Foucault, “What Is an Author,” tr. Josué V. Harari, in *The Foucault Reader*, ed. Paul Rabinow (New York: Pantheon, 1984), pp. 101-20. (CP)
- ▶ Gerard Genette, “Introduction” and “The functions of the original preface,” in *Paratexts: Thresholds of Interpretation*, tr. Jane E. Lewin (Cambridge: Cambridge University Press, 1997), pp. 1-15, 196-236 (CP)
- ▶ Harold Love, “Defining Authorship,” in *Attributing Authorship: An Introduction* (Cambridge: Cambridge University Press, 2002), pp. 32-50. (CP)

#### Sept. 28: Whose Text Is It, Anyway?

- ▶ Anne Askew, *The First Examination of Anne Askew* (1546) (See the modernized online edition of the Askew/John Bale text at: <http://anne-askew.humanities.uva.nl/texts/the-examinations-of-anne-askew/>. You can download a .pdf.)
- ▶ Anne Askew, “The two examinations of the worthy servaunt of God, Maistris An Askew,” from John Foxe, *Acts and Monuments* (1563), in Elaine Beilin, *The Examinations of Anne Askew* (Oxford: OUP, 1996), pp. 163-92. (CP)
- ▶ Anne Askew, *The first examinatyon of Anne Askewe* (1546); *The lattre examinatyon of Anne Askewe* (1547): please *look at* (i.e. you don’t need to read these, but get a sense of them) the EEBO texts, esp. titlepages and Bale’s interventions in the *lattre examinatyon*.
- ▶ Patricia Pender, “*Sola Scriptura*: Reading, Speech, and Silence in *The Examinations of Anne Askew*,” in *Early Modern Women’s Writing and the Rhetoric of Modesty* (Houndmills and New York: Palgrave Macmillan, 2012), pp. 36-63. (CP)

#### Oct. 5: Professional Authorship

- ▶ Isabella Whitney, *A sweet nosgay, or pleasant posye* (London, 1573) (EEBO)
- ▶ Hugh Plat, *The Floures of Philosophie* 1572 (London, 1581) (EEBO: source for Whitney, look at as reference/comparison)
- ▶ Laurie Ellinghausen, “‘Tis all I have’: Print Authorship and Occupational Identity in Isabella Whitney’s *A Sweet Nosegay*,” in *Labor and Writing in Early Modern England, 1567-1667* (Aldershot and Burlington VT: Ashgate, 2008), pp. 17-35. (CP)
- ▶ You may be interested in taking a peek at the Map of Early Modern London, <https://mapoflondon.uvic.ca/>, esp. in relation to Whitney’s “The maner of her wyll.”

#### Oct. 12: Authorial Battles

- ▶ Rachel Speght, *A Mouzell for Melastomus* (London, 1617) (EEBO)
- ▶ Joseph Swetnam, *The Araignment of Lewde, idle, froward and unconstant women* (London, 1615) (EEBO)

- ▶ Barbara Kiefer Lewalski, “Appendix: A Contemporary Response to Speght’s *Mouzell*: Marginalia in the Yale Copy,” in *The Polemics and Poems of Rachel Speght* (Oxford: OUP, 1996), pp. 91-107. (CP)
- ▶ James Purkis, “Rachel Speght as ‘Critical Reader,’” *English Studies in Canada* 40.4 (2014): 107-26. (CP)

### **Oct. 19: (Pseud)Anonymity**

- ▶ Constantia Munda, *The Worming of a mad Dogge* (London, 1671) (EEBO)
- ▶ Ester Sowernam, *Ester hath hang’d Haman* (London, 1617) (EEBO)
- ▶ Anon., *Swetnam, the Woman Hater, Arraigned by Women* (London, 1620) (EEBO)
- ▶ Marcy L. North, “Reading the Anonymous Female Voice,” in *The Anonymous Renaissance: Cultures of Discretion in Tudor-Stuart England* (Chicago and London: University of Chicago Press, 2003), pp. 211-56. (CP)

### **Oct. 26: Author of Her Own Worlds**

- ▶ Margaret Cavendish, “A True Relation of my Birth, Breeding, and Life (1656)” and “The Description of a New World, Called the Blazing World (1666),” in *Paper Bodies: A Margaret Cavendish Reader*, ed. Sylvia Bowerbank and Sara Mendelson (Peterborough: Broadview, 2000), pp. 41-63; 151-251.
- ▶ Sandra Sherman, “Trembling Texts: Margaret Cavendish and the Dialectic of Authorship,” *English Literary Renaissance* 24.1 (1994): 184-210. (CP)

### **Nov. 2: Authoring the Self**

- ▶ Anne Clifford, *The Memoir of 1603 and the Diary of 1616-1619*, ed. Katherine O. Acheson (Peterborough: Broadview, 2007).
- ▶ Aaron Kunin, “From the Desk of Anne Clifford,” *ELH* 71.3 (2004): 587-608. (CP)

### **Nov. 9: The Translator as Author**

- ▶ Mary Sidney Herbert, “Even now that care,” “To the Angell Spirit of the most excellent Sir Philip Sidney,” Psalms 50, 65, 68, 72, 85, 139, Variant Psalms 50, 68, and Notes, in *The Collected Works of Mary Sidney Herbert Countess of Pembroke*, Vol. 1 and 2, ed. Margaret P. Hannay, Noel J. Kinnamon, Michael G. Brennan (Oxford: Clarendon, 1998, 2003), 1.102-4, 110-12, 2.47-9, 73-4, 78-81, 89-92, 123-5, 234-6, 258-60, 268-72, 366-7, 377-8, 379-81, 385-6, 396-7, 440-1, 447-8, 450-1. (CP)
- ▶ *Geneva Bible*, Ps. 50, 65, 68, 72, 85, 139 (London, 1560). (CP)
- ▶ Theodore Beza, Ps. 50, 65, 68, 72, 85, 139, in *The Psalmes of Dauid*, tr. Anthony Gilby (London, 1580). (CP)
- ▶ Thomas Sternhold and John Hopkins, Ps. 50, 65, 68, 72, 85, 139, in *The Whole Booke of Psalmes* (London, 1562). (CP)
- ▶ John Donne, “Upon the Translation of the Psalms by Sir Philip Sidney, and the Countess of Pembroke his Sister,” in *The Complete English Poems*, ed. A.J. Smith (Harmondsworth: Penguin, 1971), pp. 332-4. (CP)
- ▶ Jaime Goodrich, “Introduction: Religious Translation in Early Modern England,” in *Faithful Translators: Authorship, Gender, and Religion in Early Modern England* (Evanston IL: Northwestern University Press, 2014), pp. 3-27. (CP)

### Nov. 16: Manuscript Authorship

- ▶ Hester Pulter, MS Lt.q.32, “Poems, emblems, and an unfinished manuscript, 1655-78,” Brotherton Library, University of Leeds. (Perdita Manuscripts: Go to “Home” and search under “P”; scroll down cataloguing information to download the manuscript document as .pdf): Look at the entire manuscript and read in particular: “The invitation into the Countrey” (fols. 4v-7r); “The complaint of Thames” (8v-10r); “On those two unparraleld friends” (13v-15r), “Vpon the Death of my deare and lovely Daughter I.P.” (16v-17v), “On the Same” (17v-18v), “Upon the imprisonment of his Sacred Maiestie” (33r), “On the Horrid Murther” (34r), “On the Same” (34r-35r), Emblem 2, “Come my Dear Children” (92v-93r), Emblem 20, “Who can but pittty” (103v-104r), Emblem 22, “The hunted Hart” (105r-v).
- ▶ Sarah C.E. Ross, “‘This kingdoms loss’: Hester Pulter’s Elegies and Emblems,” in *Women, Poetry, and Politics in Seventeenth-Century Britain* (Oxford: Oxford University Press, 2015), pp. 135-73. (CP)
- ▶ Secretary hand alphabet sheet (CP)

### Nov. 23: Editing the Manuscript, Shaping the Author

- ▶ Hester Pulter, “The complaint of Thames 1647,” “Upon the imprisonment of his Sacred Majesties,” “Upon the Death of ... J.P.,” “On those two unparalleld friends,” in *Early Modern Women Poets (1520-1700): An Anthology*, ed. Jane Stevenson and Peter Davidson (Oxford: Oxford University Press, 2001), pp. 187-95. (CP)
- ▶ Hester Pulter, “On the Same,” “The Circle,” “The perfection of Patience,” “... 1648, when I Lay Inn, with my Son John,” “The Larke,” “To Sir Wm. D.,” “Dear God from thy high Throne,” Emblems: “When God (who is...,” “Who can but pittty,” “When royall Fergus Line,” in *Early Modern Women’s Manuscript Poetry*, ed. Jill Seal Millman and Gillian Wright (Manchester: Manchester University Press, 2005), pp. 110-27. (CP)
- ▶ Hester Pulter, *Poems, Emblems, and The Unfortunate Florinda*, ed. Alice Eardley (Toronto: Iter Inc., Centre for Reformation and Renaissance Studies, 2014). Online via Western Library Catalogue. Please read intro., look at the edition as a whole, and look esp. at her editions of the poems above. You can download a .pdf for easier reading.
- ▶ Alice Eardley, “Hester Pulter’s ‘Indivisibles’ and the Challenges of Annotating Early Modern Women’s Poetry” *SEL* 52.1 (2012): 117-41. (CP)

### Nov. 30: Collaborative Authorship

- ▶ Anne, Lady Southwell, *The Southwell-Sibthorpe Commonplace Book: Folger MS. V.b.198*, ed. Jean Klene (Tempe, AZ: MRTS, 1997). (Online via Western Library Catalogue: as above, you can download as .pdf)
- ▶ Anne, Lady Southwell, MS V.b.198, “Miscellany containing poetry, prose, and notes, 1587-1636,” Folger Shakespeare Library, Washington D.C. (Perdita Manuscripts: Go to “Home” and search under “S”; scroll down cataloguing information to download the manuscript document as .pdf).
- ▶ Jean Kelne, “Introduction,” in *The Southwell-Sibthorpe Commonplace Book: Folger MS. V.b.198*, ed. Jean Klene (Tempe, AZ: MRTS, 1997), pp. xi-xliii. (in Online text)

## Dec. 7: Recipe Book Authorship

- ▶ Mary Baumfylde and Catherine Thatcher, MS V.a.456, “Medical and cookery receipt book plus later verses, 1626, 1707,” Folger Shakespeare Library, Washington D.C. (Perdita Manuscripts, download as above).
- ▶ Mary Granville, Anne Granville Dewes, MS V.a.430, “Receipt book, c. 1640-c.1750,” Folger Shakespeare Library, Washington D.C. (Perdita Manuscripts, download as above).
- ▶ Also take a look at these books via the Folger Shakespeare Library: <http://www.folger.edu/>. Go to Research and Scholars tab and click on Luna. Put the manuscript number (e.g. V.a.456) into the search field. The pages should appear. You can’t download these, but the images are very high quality and can be enlarged very usefully.
- ▶ Catherine Field, “‘Many hands hands’: Writing the Self in Early Modern Women’s Recipe Books,” in *Genre and Women’s Life Writing in Early Modern England*, ed. Michelle M. Dowd and Julie A. Eckerle (Aldershot and Burlington VT: Ashgate, 2007), pp. 49-63. (CP)

## Overflow (AKA Things I Couldn’t Stuff into the Syllabus)

- Victoria E. Burke, “Medium and meaning in the manuscripts of Anne, Lady Southwell,” in *Women’s Writing and the Circulation of Ideas: Manuscript Publication in England, 1550-1800*, ed. George L. Justice and Nathan Tinker (Cambridge: Cambridge University Press, 2002), pp. 94-120.
- Margaret J.M. Ezell, *Writing Women’s Literary History* (Baltimore and London: Johns Hopkins University Press, 1993).
- , *Social Authorship and the Advent of Print* (Baltimore and London: Johns Hopkins University Press, 1999).
- Margaret Ferguson, “Renaissance Concepts of the Woman Writer” in *Women and Literature in Britain, 1500-1700*, ed. Helen Wilcox (Cambridge: Cambridge University Press, 1996), pp. 143-68.
- Jonathan Gibson, “Synchrony and Process: Editing Manuscript Miscellanies,” *SEL* 52.1 (2012): 85-100.
- Harold Love, *Scribal Publication in Seventeenth-Century England* (Oxford: Clarendon, 1993).
- Arthur F. Marotti, *Manuscript, Print, and the English Renaissance Lyric* (Ithaca and London: Cornell University Press, 1995).
- Sarah C.E. Ross, “‘Thou art the nursing father of all pietye’: Sociality, Religion, and Politics in Anne Southwell’s Verse,” in *Women, Poetry, and Politics in Seventeenth-Century Britain* (Oxford: Oxford University Press, 2015), pp. 63-99.
- Janet Wright Starner and Barbara Howard Traister, ed., *Anonymity in Early Modern England: “What’s In A Name?”* (Aldershot and Burlington VT: Ashgate, 2011).
- Wendy Wall, *The Imprint of Gender: Authorship and Publication in the English Renaissance* (Ithaca and London: Cornell University Press, 1993).
- , *Recipes for Thought: Knowledge and Taste in the Early Modern English Kitchen* (Philadelphia: University of Pennsylvania Press, 2016).
- Martha Woodmansee and Peter Jaszi, ed., *The Construction of Authorship: Textual Appropriation in Law and Literature* (Durham and London: Duke University Press, 1994).
- Virginia Woolf, “Ch. 3-4,” in *A Room of One’s Own* (her infamous Judith Shakespeare narrative on historical women writers)

Source-hunting tips: MLA and Literature Online are my preferred databases for article searches. These databases generally don’t pick up the contents of monographs. For monographs, use the library catalogue and do a Subject search.

Also remember that other people’s bibliographies can be very useful. Use the sources you like as guides. You’re always welcome to ask me for suggestions.