***ENGL 64200 / CMPL 63000:***

***Seminar—Translation, Italian Romantic Epic, and Shakespeare***

Tuesday 4:30-7:20

Charles Ross; Heavilon Hall 313;

Office hours: W 1:30-3:30

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The fall, 2012, Shakespeare seminar will focus on Shakespeare and translation. By translation, I mean whatever way certain themes and characters and plot found in Renaissance Italy found their way into Renaissance England. We will read the three crowns of Ferrara: Boiardo, Ariosto, and Tasso. We will all read Shakespeare’s *As You Like It*, which in some way—even if only in the character Orlando, derives from the Italian tradition of romantic epics. Each person will also be assigned a Shakespeare play suitable to their interests to compare with the Italian epics. Since not everyone will have read every Shakespeare play, your papers and presentations will be exercises in clear articulation of key concepts.

**Texts (**Available at Von’s Bookstore).

* Boiardo, Matteo Maria. *Orlando Innamorato* (Orlando in Love) (1482, 1495). Parlor Press.
* Ariosto, Lodovico. *Orlando furioso* (1516, 1532)
* Tasso, Torquato. *Jerusalem Delivered*.
* Shakespeare, *As You Like It*.

There are many good editions of Shakespeare’s plays, many with excellent introductory material. You can also download older editions and make your own text. All Shakespeare’s plays are availabe on Early English Books Online (EEBO) through the Purdue Library <https://login.ezproxy.lib.purdue.edu/login?url=http://eebo.chadwyck.com/home>.

**Assignments:**

In a seminar, students share the in the teaching, including reports on articles and discussion. Attendance required. Class presentations and discussion as arranged. Each week you will bring a 2-page summary and analysis of either an article or a canto or both (500 words). The grade is based on the final paper, ca. 20 pages, article-length or suitable for a dissertation chapter.

**Short comparison paper (5 pages) due on *As You Like It* and** **Boiardo by FRIDAY NOON SEPTEMBER 28**

**Final Papers comparing your Shakespeare play and some element of the Italian romances, or on a topic agreed between us, due December 11.**

*Boilerplates:*

*Please be aware of the penalties for doing otherwise, as set forth in Purdue University’s “Academic Integrity: A Guide for Students” [*[*http://www.purdue.edu/ODOS/osrr/integrity.htm*](http://www.purdue.edu/ODOS/osrr/integrity.htm)*.].*

*Classroom behavior: See the Purdue University “Student Code of Conduct” available at:* [*http://www.purdue.edu/usp/acad\_policies/student\_code.shtml*](http://www.purdue.edu/usp/acad_policies/student_code.shtml)*. Also, given the stationary seating of the Brown Hall 1154, please do not eat or drink during class. Do not annoy your neighbors by texting or doing email during class. Phones should be off.*

*In the event of a major campus emergency, course requirements, deadlines and grading percentages are subject to changes that may be necessitated by a revised semester calendar or other circumstances. Changes in this course will be announced via email.*

*On Monday of the fifteenth week of classes, you will receive an official email from evaluation administrators with a link to the online evaluation site.  You will have two weeks to complete this evaluation. Your participation in this evaluation is an integral part of this course. Your feedback is vital to improving education at Purdue University.  I strongly urge you to participate in the evaluation system.*

**Course Schedule**

**8/21 Introduction: Chivalric romance; action statements; *entrelacement*.**

Auerbach, Erich. “The Knight Sets Forth.” In *Mimesis: The Representation of Reality in Western Literature* (1957), pp. 107-124.

Vinaver, Eugène. *The Rise of Romance* (1971), chapter V, pp. 68-98 (“The Poetry of Interlace”).

**8/28 Shakespeare’s *As You Like It* (scene assignments)**

Herrick, Marvin T. *Italian Comedy in the Renaissance* (1960), pp. 1-25 (“Fifteenth-Century Background”).

**9/4 Boiardo 1.1-14 (canto assignments);**

Cavallo, Jo Ann, and Charles Ross. “Introduction” [Boiardo’s *Sfortuna*; Teaching the *Orlando Innamorato*] In *Boiardo 1994 in America*, pp. 1-14.

Lewis, C.S. from *The Allegory of Love* (1936), pp. 297-313 from the chapter “*The Faerie Queene*”

**9/11 Boiardo 1.14-29.**

Cavallo, Jo Ann. *The World Beyond Europe in the Romance Epics of Boiardo and Ariosto*. University of Toronto Press, forthcoming. Chapter 6 (Ruggiero and Bradamante)

Giraldi Cinthio: *On Romances* (*Discorso intorno al comporre dei romanzi*, 1554), translated Henry L. Snuggs, pp. 11-61.

Ross, Charles. “Damsel in Distress? Origille’s Subjectivity.” In *Boiardo 1994 in America*, pp. 175-190.

**9/18 Boiardo 2.1-23**

Read the introduction to my translation in the Parlor Press edition, especially “Angelica and the Fata Morgana.”

Astell, Ann, “Allegories of *Logos* and *Eros*.” In *Job, Boethius, and Epic Truth* (1994), pp. 21-40.

Murrin, Michael. *The Allegorical Epic*, chpt. 3: “Falerina’s Garden,” pp. 53-85.

**9/25 [Boiardo 2.24-29 and 3.1-9] No seminar.**

Spingarn, Joel. *Literary Criticism in the Renaissance* (1899; rpt. 1963), pp. 1-xii. 70-77, 101-104, 132-134, 161-165, 179-187.

Symonds, John Addington, *The Renaissance in Italy* (1904 ed.), pp. 393-431.

**Comparative Literature lunch (with Purdue photographer), 12:00-1:00, Friday, September 28, HEAV 320.**

**10/2 Ariosto 1-12**

Gardner, Edmund G. *Dukes and Poets in Ferrara* (1904), chapter 9, pp. 382-423 (“The Coming of Madonna Lucrezia”).

Gardner, Edmund G. *The King of Court Poets* (1906), chapter 8, pp. 185-207 (“The Coming of Madama Renata”).

Symonds, John Addington, chapter ix of *The Renaissance in Italy*, Vol. 2 (1904 ed.), pp. 1-43.

**10/9 [October break]**

**10/16 Ariosto 13-24**

Greenblatt, Stephen. *Marvelous Possessions*, chpt. 26, “From the Dome of the Rock,” pp. 26-51

Parker, Patricia. *Literary Fat Ladies: Rhetoric, Gender, Property* (1987), pp. 8-35 (“Literary Fat Ladies and the Generation of the Text”).

**10/23 Ariosto 25-46**

Ascoli, Albert. *Ariosto’s Bitter Harmony* (1987), pp. 1-42 (“The Poetry of Crisis”).

Ross, Charles. “Ariosto’s Fable of Power.” In *The Custom of the Castle from Malory to Macbeth* (1995), pp. 58-80, 165-174.

**10/30 Tasso 1-5**

Lewis, C. S. “Tasso,” in *Studies in Medieval and Renaissance Literature*, pp. 111-120.

**11/6 Tasso 6-12**

Quint, David. “Political Allegory in *The Gerusalemme Liberata*.” In *Epic and Empire*, pp. 213-247.

**11/13 Tasso 13-20**

Murrin, Michael. *The Allegorical Epic*, chapter 4, “Tasso’s Enchanted Wood,” pp. 87-127.

Pittorru, Fabio, *Torquato Tasso: l’uomo, il poeta, il cortigiano* (Milan: Bompiani, 1982) [my summary].

**11/20 Thanksgiving break**

**11/25: Presentations (30 minutes each; 10-page version of final paper)**

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3.

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5.

6.

**12/4: Presentations (cont.)**

1.

2.

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6.

**Class Roster (August 13):**

1. Adrian McClure
2. Ashley Butler
3. Dana Roders
4. Heather Wicks
5. Joanna Benskin
6. Laura Moreno
7. Mark Mengel
8. Monica O’Neil
9. Natalia Oliviera
10. Rama Alhabian
11. Riham Ismail
12. Stacey Smythe
13. Tulin Ece Tosun