*Highlights of European Literature:* ***Navarre***

**Main Focus of Lecture:**

**Introduction to Marguerite De Navarre (1492-1549)**

* Women as characters versus Women as Authors
  + Women as characters in men’s work have extreme importance… infinitely beautiful or hideous in the extreme. Imaginatively she is of the highest importance, but practically she is completely insignificant poetry form cover to cover
  + Almost absent from history, but pervades
  + Property of her husband in life, but inspiration in text
* Re-finding and Reconstructing Female Authorship
  + Virginia Woolf, *A Room of One’s Own*
  + Gilber and Gubar, *Mad Women in the Attic*
* Castles of Her Own
  + Woolf’s comments that women in real life could barely spell while they were so famous in literature represents a general attitude but is not so literally true when we look at historical female writers.
  + At a large social scale. Ladies from nobility privileged from a rich humanist education
  + Ladies of high-birth not only had their own rooms, but their own castles! And libraries of their own (including tutors)
  + Marguerite De Navarre had lots of tutors and educational advisors
  + Her education was not as prioritizes as her brother, but she definitely benefited from some education.
* Who was Marguerite De Navarre?
  + Born in 1492 to Charles d’Orleans, count of Angouleme, and Louise de Savoie
  + King Francis I of France is her brother
  + First Marriage: Charles, duke of Alencon
    - Arranged by King Louis XII
    - Charles was a man of action, not interested in letters. But died in 1525
  + Second Marriage: Henri II D’Albret, King od Navarre (1527)
  + Navarre
    - Long history of Autonomous Kingdom in Baas
    - Disputes between French and Spanish Kings
    - Connects Navarre to some Spanish history

**Introduction to Marguerite De Navarre (1492-1549)**

* Who was Marguerite De Navarre?
  + Avid reader from young age
    - Read: Classical Works, The Gospels, Philosophical treatises, Historical Chronicles, Chivalric tradition, medieval female writers, and Italian Writers (Petrarch, Boccaccio, etc.)
  + Was Catholic, but was advocate for reforming church (read Luther)
  + Famous People might have meet:
    - Leonardo Da Vinci 🡪 Spent the last years of his life in the service of her brother
    - Rabelais 🡪 she at least read him
    - John Calvin 🡪 Gave refugee to Calvin to him while fleeing for Italy in 1534
    - Erasmus
* Lady of Letter, “Mother of Renaissance”
  + Not the first published female author of the Renaissance
  + But was first female aristocrat to edit a collection of her complete works, shortly before her death
  + Referred to as “tenth muse”
  + Features in many anthologies in nineteenth and twentieth century
  + She has a long history in anthologizes, and was not just rediscovered (though feminist recalibrations of the canon helped give her a more prominent position)
* Some of her Published Works
  + Few women had been publishing at time
  + *Mirror of the Sinful Soul* (1531) 🡪 the first work by an woman in France to appear in print during her own lifetime
    - The theme is an exam of conscience with God as witness
  + *Dialogue in the Form of a Nocturnal Vision* (1524, published in 1533) 🡪 mediation on mortality and mourning
* Complex Publication and Reception History of Early Modern Writings
  + *Brief Devout and Contemplative Work* 🡪 written in 1525 and circulated as manuscript , but not as a publication (first published in 1960)
  + The same can be said for other religious works and Biblical plays which circulated by not as published works
* *The Heptameron*
  + Unfinished at the time of her death; some twenty manuscripts were found among her papers; first published in 1558, without the current order, and republished in 1559 in the order we know today

**Introduction to *The Heptameron* (1558)**

* Boccaccio and Navarre
  + Boccaccio is the acknowledged model:Navarre could read him in Italian or French
    - French manuscript was present in her paternal grandfather’s collection
  + 1545 🡪 New French translation of *Decameron* which Navarre commissioned
  + NOTE: Other imitators of Boccaccio after *Decameron*; so there could be other influences for Navarre too.
  + Navarre more than an imitator. Differences in style, formal, social context, etc.
* Differences from Boccaccio 🡪 Framing
  + 5-5 female and male narrators vs. 7-3 in *Decameron*
  + No queens or kings of days in *Heptameron*
  + No re-established theme for each day
  + Narrators give much more extensive commentary
    - Makes much rounder characters
    - Means narrators tend to have their own visible interpretations
    - Commentary are not just isolated remarks on stories but long running discussion on gender (courtly love vs. hedonistic of cynical approach to passion); Competition between sexes?
* Differences from Boccaccio 🡪 Themes
  + Gender is a theme in *Decameron*, but more prominent in *Heptameron*
    - Only 6 stories in *Heptameron* do not have a prominent female character
  + Humoristic element not as prominent in *Heptameron* as in *Decameron*
    - Church figures criticized over ridicule
  + Less sexual explicitness
  + Strong influence of religious thought 🡪 Boccaccio is Cathedral to secular space ; Navarre has characters move from spa to monastery

**Introduction to *The Heptameron* (1558)**

* Publication History
  + Unfinished at her death (1554); planned to tell 100 tales likes Boccaccio
  + Only completed 7 days (and 2 stories of 8th day)
  + First Publication: 1554
    - without chronological order
    - NO original manuscript (nineteen version found among Marguerite’s papers have survived)
  + Second Publication: 1159
    - Includes narrator’s comments
    - Organized into 8 days
  + Runs through many editions and philological reconstructions
  + First English edition: 1597 (very abridged) 🡪 reprinted in full in 1654

**Introduction to *The Heptameron* (1558)**

* *Heptameron and Autobiography*
  + Stronger biographical and autobiographical component than Boccaccio
  + Sometimes other storytellers are able to recognize who a tale is “actually” about
  + King Francis I and Navarre are both mentioned in some of the stories and play an important role
  + No one-on-one correspondence: stories presented as happening to others are in fact autobiographical (story 4); others mix biographical elements with fictions or embellishments
* Main Themes in *Heptameron*
  + Noble Love/Courtly Love
    - Influenced by the tradition of the courtly love of the Troubadours and Chivalric romances
      * Lord pledges faithfulness to a lady and puts himself at her service
    - Association with Christian ascetic tradition
    - Marked as hypocritical at times, but other times where it proves sincere
    - Chastity as complimentary an idea of protecting order
    - Spiritual Love is also ridiculed in some stories and compared negatively with fulfilled love (subversion of courtly love)
  + Infidelity
    - Opposite of Courtly Love
    - Lots of different ways it is shown
  + The Corruption of Monks
    - Using their authority to rape, seduce, commit adultery, murder, incest, etc.
    - Reflect poorly on church, but the narrator’s evaluation is governed by Christian principles from the Reformation
  + Sexual Violence
    - Different than in Bocaccio
    - The fact that they are narrated by women and commented on by female storytellers play an important part in framing and qualifying deviant sexual behavior and offering the victims a sense of safety.
  + Class Differences
    - Narrators belong to Nobility, but characters stem from all backgrounds
  + Confusion and Deceit
    - Many stories are set at night, in the dark, in the bedroom, or in dark corners. This leads not only to arousal, but also to confusion. Often, the two are connected.
    - Tricked Trickster; or Cheated Cheater

**Alfred Lord Tennyson, *Idylls of the King* (1859-85)**

* What is this?
  + 12 Narrative Poems
  + Reinterprets Arthurian Legend for Victorian audience
  + Dedicated to Albert, Prince Consort
  + Arthur as embodiment of Victorian Ideals who fails to lift his Knights at Camelot to the same ideal level (betrayals of Lancelot and Mordred)
  + Gothic, Dark, Lost World

**Thomas Malory’s *Morte Dartur* (1469)**

* Background
  + Thomas Malory was a Solider (knighted in 1441) and member of parliament (1443)
  + Negative Side: Thief, Kidnapper, and Rapist who was imprisoned in 1452
  + Writes *Morte Dartur* while in Newgate Prison (1469-1470)
* From Manuscript to Print (*The Death of Arthur)*
  + Instead of being written in verse, Malory reworks some of the most famous Arthurian tales into prose
  + Includes translations/interpretations from the *Vulgate Cycle*
  + Supplemented by Malory’s own original material (the Gareth Story)
  + Best-known work of English-language Arthurian literature today
* William Caxton
  + Publisher (possibly the one to have introduced the printing press in England in 1476)
  + 1485 – one of the first gooks published by him is Malory’s text)
* Style
  + Historical Fantasy
  + Historicity questioned
* Popularity wanes until 19th century
  + 1816: *Morte Dartur* reprinted for first time since 1634