



LT 331 THE LITERATURE OF LOVE
IES Abroad Siena

DESCRIPTION:

Italian literature finds a primary way of expression in words of love. This is illustrated in Giacomo da Lentini's and Cavalcanti's poems, Dante's *Vita nuova* and *Commedia*, Petrarch's *Canzoniere*, Boccaccio's *Decameron* and Ariosto's *Orlando furioso*, including Vittoria Colonna's and Gaspara Stampa's *Rime* as well as Michelangelo's poems. This course connects decisive texts of the Middle Ages and Humanism with the specific scientific and philosophical culture of the various phases. In particular, the relation between the conception of love and the view of life is examined in order to reflect on the similarities and differences with modern and contemporary literature. Furthermore, the course connects the readings with the local context.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: Italian

PREREQUISITES: None

ADDITIONAL COST: None

METHOD OF PRESENTATION:

Lectures (including PowerPoint projections), seminar discussions, and student presentations.

REQUIRED WORK AND FORM OF ASSESSMENT:

- Participation -10%
- Post 1 -5%
- Paper 1 -10%
- Midterm Exam -30%
- Post 2 -5%
- Paper 2 -5%
- Oral presentation -5%
- Final Exam -30%

Participation

Active class participation and class discussions

Post 1

4,000-character post on a forum concerning the course-related trip

Paper 1

3-4 page paper based on the comparison between two texts considered before the midterm exam (contingent on professor authorization)

Midterm Exam

Written midterm exam in the form of essay-style answers

Post 2

4,000-character post on a forum about the representation of women from a male perspective

Paper 2

3-4 page paper on a topic chosen by student (contingent on professor authorization)



Oral Presentation

Oral presentation of Paper 2

Final Exam

Written final exam in the form of essay-style answers

LEARNING OUTCOMES:

By the end of the course, students will be able to:

- discuss the intellectualistic perspective in the Sicilian School;
- examine the scientific and philosophical aspects of love in the *Stil novo* (excluding Dante);
- analyze the passage from the *Vita nuova* to the *Commedia* by Dante referring in particular to Beatrice's role;
- examine the main aspects of the *Canzoniere* by Petrarch with special attention to the inner conflict and Laura's role;
- analyze the representation of love as a natural affection in the *Decameron* by Boccaccio;
- examine the connection between love and madness in the *Orlando furioso* by Ariosto;
- discuss other perspectives in the representation of love referring in particular to female writing and homoerotic love;
- identify the main themes of important Italian literary works with special attention to the transition from the Middle Ages to Humanism;
- connect decisive texts with the specific scientific and philosophical culture of the various phases;
- analyze the relation between the conception of love and the view of life in order to reflect on the similarities and differences with modern and contemporary literature;
- develop skills to critically evaluate Italian literature referring to the historical and cultural contexts.

ATTENDANCE POLICY:

Successful progress of the program depends on the full cooperation of both students and faculty members: regular attendance and active participation in class are essential parts of the learning process. Attendance at and participation in all class meetings are required. IES Abroad Siena allows a maximum of TWO excused absences per semester. Each additional absence will automatically result in a penalty of 2 percentage points off the final grade for each unjustified absence and 4 percentage points for a scheduled academic day trip. SEVEN absences per course (including 2 excused absences) will result in a failing grade for that course.

Furthermore, an absence on the date of scheduled tests, presentations or quizzes does not entitle you to recover/reschedule such tests. Failure to attend your midterm and/or final exam will result in an F grade on that paper/exam.

CONTENT:

Weeks	Content	Assignments
Weeks 1-2	The page numbers refer to the course-packet. The Sicilian School. An Intellectualistic Love First of all, an essential reference of Italian literature of the Duecento, that is Provençal poetry, is examined through a poem by Guglielmo d'Aquitania and with special attention to the treatise <i>De Amore</i> by Andrea Cappellano. Afterwards, the classic interpretation given by Francesco De Sanctis is the starting point for reflections on the intellectualistic perspective of the Sicilian school: two poems by Giacomo da Lentini are considered.	<i>Readings:</i> • Guglielmo d'Aquitania, "Per la dolcezza della nuova stagione" (poem, p. 2). • Andrea Cappellano, "De Amore" (treatise, pp. 3-4). • Giacomo da Lentini, "Meravigliosamente" and "Io m'aggio posto in core a Dio servire" (poems, pp. 5-8). • Francesco De Sanctis, "Storia della letteratura italiana," 1870-1871 (critical essay, p. 9).

Weeks	Content	Assignments
Weeks 3-4	The <i>Stil Novo</i> (Excluding Dante). A Scientific and Philosophical Love The starting point is a poem by Guido Guinizzelli: in this precursor text it is possible to find the philosophical and scientific essence of <i>Stil novo</i> itself. Afterwards, the coexistence and at the same time the splitting between sublimation of love and recognition of its destructive strength are examined through poems by Guido Cavalcanti and referring to the interpretation of classical and medieval love as an illness proposed by Massimo Ciavolella.	<i>Readings:</i> - Guido Guinizzelli, "Al cor gentil rempaira sempre amore" (poem, pp. 11-13). - Guido Cavalcanti, "Voi che per li occhi mi passaste 'l core," "Noi sian le triste penne isbigottite," "Donna me prega" and "Perch'i' no spero di tornar giammai" (poems, pp. 14-22). - Massimo Ciavolella, "La 'malattia d'amore' dall'Antichità al Medioevo," 1976 (critical essay, pp. 23-25).
Weeks 5-6	From the <i>Vita Nuova</i> to the <i>Commedia</i> by Dante. Beatrice and the Elevation of the Soul General references about Dante's life and works precede the indication of the structure of the <i>Vita nuova</i>, with special attention to the various phases of sublimation involving Beatrice as an elevating figure. A <i>canzone</i> and a sonnet included in this work are read referring, for the second text, to the interpretation given by Gianfranco Contini. In contrast, the reading of a poem included in the <i>Rime</i> permits the confrontation with a harsh love. The passage from the angel-like Beatrice of the <i>Vita nuova</i> to the proper woman-angel Beatrice of the <i>Commedia</i> is discussed through <i>Inferno</i> II and <i>Purgatorio</i> XXX. The investigation of Beatrice's role proposed by Charles S. Singleton is also considered in relation to Erich Auerbach's reflections on the importance of Christian figural conception in Dante's universe. Course-related trip: tour of the places of the <i>Commedia</i> in Siena (Week 6).	<i>Readings:</i> - Dante Alighieri, "Vita nuova" (prose and poetry): "Donne ch'avete intelletto d'amore" and "Tanto gentile e tanto onesta pare" (poems, pp. 27-30). - Gianfranco Contini, "Esercizio d'interpretazione sopra un sonetto di Dante," 1947, pp. 31-32. - Dante Alighieri, "Rime" (poems): "Così nel mio parlar voglio esser aspro," pp. 33-36. - Dante Alighieri, "Commedia" (poem): "Inferno," canto II (lines 1-142, pp. 37-45) and "Purgatorio," canto XXX (lines 22-54, pp. 51-52). - Charles S. Singleton, "La poesia della Divina Commedia," 1978 (critical essay, pp. 46-48). - Erich Auerbach, "Farinata e Cavalcante," 2000 (critical essay, pp. 63-68). Moodle activity: forum concerning the course-related trip (Week 6).
Weeks 7-8	The <i>Canzoniere</i> by Petrarch. Laura and the Inner Conflict The indication of the structure of the <i>Canzoniere</i> follows general references about Petrarch's life and works. Referring to the interpretations given by Marco Santagata and Hugo Friedrich, fundamental questions connected with the representation of the sublimated woman, notably the need of religious repentance, the historical and individual value of solitude, the importance of memory, the correspondence between landscape and state of mind, the idea of beauty and the role of Laura's death, are examined through decisive texts. These questions are mainly considered in relation to Petrarch's continuous inner conflict in order to define the literary model itself proposed by his poetry.	<i>Readings:</i> - Francesco Petrarca, "Canzoniere" (poems): "Voi ch'ascoltate in rime sparse il suono," I; "Solo et pensoso i più deserti campi," XXXV; "Erano i capei d'oro a l'aura sparsi," XC; "Chiare, fresche et dolci acque," CXXVI; "In qual parte del ciel, in quale ydea," CLIX; "Levommi il mio penser in parte ov'era," CCCII, pp. 70-72, 75-82. - Marco Santagata, "Dal sonetto al Canzoniere," 1979 (critical essay, pp. 83-84). - Hugo Friedrich, "Epoche della lirica italiana," 1964 (critical essay, pp. 73-74). Submission of the paper based on the comparison between two texts considered before the midterm exam (Week 7).

Weeks	Content	Assignments
Week 9	Midterm Exam.	
Week 10	Spring Break.	
Week 11	The Decameron by Boccaccio. A Natural Love General references about Boccaccio's life and works precede the indication of the structure of the <i>Decameron</i>. The consideration of the <i>Introduction</i> to the Fourth Day shows Boccaccio's idea of love as a natural affection in relation to the insistence on the concreteness of life, but also on a new conception of art. Afterwards, referring to the interpretations given by Carlo Muscetta and Vittore Branca, the possibility of a direct expression of the rights of love by a woman and the representation of another woman who symbolizes the patience of love are examined through a novella of the Fourth Day itself and the last novella of the work.	<i>Readings:</i> - Giovanni Boccaccio, "Decameron" (fiction): "Introduction" to the Fourth Day; novella of Tancredi and Ghismunda, IV, 1; novella of Griselda, X, 10, pp. 86-96, 98-106. - Carlo Muscetta, "Giovanni Boccaccio e i novellieri," 1987 (critical essay, p. 97). - Vittore Branca, "Boccaccio medievale e nuovi studi sul 'Decameron'," 1990 (critical essay, pp. 107-108). Moodle activity: forum about the representation of women from a male perspective.
Week 12	The Orlando Furioso by Ariosto. A Mad Love The indication of the structure of the <i>Orlando furioso</i>, with particular attention to the traits that characterize the genre of chivalric poem, follows general references about Ariosto's life and works. The consideration of the first canto permits a primary confrontation with a combination of love dimension and war dimension. Afterwards, referring to the interpretations given by Sergio Zatti, Benedetto Croce and Walter Binni, essential questions connected with the representation of Angelica, notably the weight of epic elements compared to that one of romance elements and the relationship between love and madness, are examined through decisive episodes.	<i>Readings:</i> - Ludovico Ariosto, "Orlando furioso" (poem): canto I (1-2, pp. 110-111), canto XII (4-22, pp. 117-121), canto XXIII (129-136, pp. 122-124), canto XXIV (1-3, pp. 124-125), canto XXXIV (81-87, pp. 126-128). - Benedetto Croce, "Ariosto," 1927 (critical essay, pp. 129-130). - Sergio Zatti, "Il Furioso tra epos e romanzo," 1990 (critical essay, pp. 130-131). - Walter Binni, "Metodo e poesia in Ludovico Ariosto," 1947 (critical essay, pp. 132-133).

Weeks	Content	Assignments
Weeks 13-14	Other Perspectives Love poetry by female authors; homoerotic love.	<i>Readings:</i> - Vittoria Colonna, "Rime" (poems): "Pria d'esser giunta al mezzo in l'erta strada" and "Sperai che 'l tempo i caldi alti desiri," pp. 135-136. - Gaspara Stampa, "Rime" (poems): "Rimandatemi il cor, empio tiranno," "Conte, dov'è andata" and "O notte, a me più chiara e più beata", pp. 137-139. - Marina Zancan, "'Rime' di Gaspara Stampa," 1993 (critical essay, pp. 140-142), "La donna," 1986 (critical essay, pp. 143-149). - Michelangelo Buonarroti, "Rime" (poems): "l'ho già fatto un gozzo in questo stento," "Non ha l'ottimo artista alcun concetto" and "Colui che fece, e non di cosa alcuna," pp. 150-153. - Walter Binni, "Michelangelo scrittore," 1964 (critical essay, pp. 154-155). Submission and oral presentation of the paper on a topic chosen by student (Week 13).
Week 15	Final Exam.	

COURSE-RELATED TRIPS:

- tour of the places of the *Commedia* in Siena. Students will be provided with supplementary material before the course-related trip.

REQUIRED READINGS:

- **Course-packet** (texts and selections):

Alighieri, Dante. *Commedia* (texts, selected passages: *Inferno*, canto I; *Purgatorio*, canto XXX).

---. *Rime* (text: *Così nel mio parlar voglio esser aspro*).

---. *Vita nuova* (texts: *Donne ch'avete intelletto d'amore*; *Tanto gentile e tanto onesta pare*).

Ariosto, Ludovico. *Orlando furioso* (texts, selected passages: canto I, canto XII, cantos XXIII-XXIV, canto XXXIV).

Auerbach, Erich. *Farinata e Cavalcante*, in *Mimesis. Il realismo nella letteratura occidentale*. Torino: Einaudi, 2000, selected pages.

Binni, Walter (ed.). *Metodo e poesia in Ludovico Ariosto*. Messina: D'Anna, 1947, selected pages.

Boccaccio, Giovanni. *Decameron* (texts: *Introduction* to the Fourth Day; novella of Tancredi and Ghismunda, IV, 1; novella of Griselda, X, 10).

Branca, Vittore (ed.). *Boccaccio medievale e nuovi studi sul «Decameron»*. Firenze: Sansoni, 1990, selected pages.

Bonarroti, Michelangelo. *Rime* (texts: *l'ho già fatto un gozzo in questo stento*; *Non ha l'ottimo artista alcun concetto*; *Colui che fece, e non di cosa alcuna*).

Cappellano, Andrea. *De Amore*, selected pages.

Cavalcanti, Guido. *Voi che per li occhi mi passaste 'l core*; *Donna me prega*; *Noi siàn le triste penne isbigottite*; *Perch'io no spero di tornar giammai*.

Ciavolella, Massimo (ed.). *La «malattia d'amore» dall'Antichità al Medioevo*. Roma: Bulzoni, 1976, selected pages.

Colonna, Vittoria. *Rime* (texts: *Pria d'esser giunta al mezzo in l'erta strada*; *Sperai che 'l tempo i caldi alti desiri*).

Contini, Gianfranco. *Esercizio d'interpretazione sopra un sonetto di Dante* (1947), in *Un'idea di Dante*. Torino: Einaudi, 1970.

Croce, Benedetto (ed.). *Ariosto*. Bari: Laterza, 1927, selected pages.

De Sanctis, Francesco (ed.). *Storia della letteratura italiana*. Torino: Einaudi, 1975 (1870-1871), selected pages.

Friedrich, Hugo (ed.). *Epoche della lirica italiana. Dalle origini al Quattrocento*. Milano: Mursia, 1964, selected pages.

Giacomo da Lentini. Meravigliosamente; lo m'aggio posto in core a Dio servire.

Guglielmo d'Aquitania. Per la dolcezza della nuova stagione.

Guinizzelli, Guido. Al cor gentil rempaira sempre amore.

Muscetta, Carlo. Giovanni Boccaccio e i novellieri, in Storia della letteratura italiana. Ed. Emilio Cecchi, Natalino Sapegno. Milano: Garzanti, 1987, selected pages.

Petrarca, Francesco. Canzoniere (texts: Voi ch'ascoltate in rime sparse il suono, l; Solo et pensoso i più deserti campi, XXXV; Erano i capei d'oro a l'aura sparsi, XC; Chiare, fresche et dolci acque, CXXVI; In qual parte del ciel, in quale ydea, CLIX; Levommi il mio penser in parte ov'era, CCCII).

Santagata, Marco (ed.). Dal sonetto al Canzoniere. Padova: Liviana, 1979, selected pages.

Singleton, Charles S. (ed.). La poesia della Divina Commedia. Bologna: il Mulino, 1978, selected pages.

Stampa, Gaspara. Rime (texts: Rimandatemi il cor, empio tiranno; Conte, dov'è andata; O notte, a me più chiara e più beata).

Zancan, Marina. La donna, in Letteratura italiana. Le questioni. Ed. Alberto Asor Rosa, Vol. 5. Torino: Einaudi, 1986, selected pages.

---. "Rime" di Gaspara Stampa, in Letteratura italiana. Le opere. Ed. Alberto Asor Rosa, Vol. 2. Torino: Einaudi, 1993, selected pages.

Zatti, Sergio (ed.). Il Furioso tra epos e romanzo. Lucca: Pacini Fazzi, 1990, selected pages.

RECOMMENDED READINGS:

Alighieri, Dante. La Commedia secondo l'antica vulgata. Ed. Giorgio Petrocchi. Milano: Mondadori, 1966-67.

---. The Divine Comedy, translated, with a commentary, by Charles S. Singleton. Princeton: Princeton University Press, 1989.

---. Rime. Ed. Domenico De Robertis. Firenze: Sismel, 2005.

Ariosto, Ludovico. Orlando furioso. Ed. Cesare Segre. Milano: Mondadori, 1990.

Boccaccio, Giovanni. Decameron. Ed. Vittore Branca. Torino: Einaudi, 1992.

Boccaccio, Giovanni and Aldo Busi, Il Decamerone: da un italiano all'altro. Milano: Rizzoli, 1990-1991.

Buonarroti, Michelangelo. Rime e lettere. Ed. Paola Mastrocola. Torino: UTET, 1992.

Brand, Peter, Pertile, Lino (eds.). The Cambridge History of Italian Literature. Cambridge: Cambridge University Press, 1999.

Cappellano, Andrea. De Amore. Milano: ES, 1992.

Cavalcanti, Guido. Rime. Ed. Domenico De Robertis. Torino: Einaudi, 1986.

Luperini, Romano and Pietro Cataldi (eds.). Antologia della Divina Commedia. Firenze: Le Monnier, 1994.

Luperini, Romano, Pietro Cataldi and Lidia Marchiani (eds.). La scrittura e l'interpretazione, Palermo: Palumbo, 1996-1998.

Petrarca, Francesco. Canzoniere. Ed. Gianfranco Contini. Torino: Einaudi, 1964.

Segre, Cesare and Clelia Martignoni (eds.). Testi nella storia. La letteratura italiana dalle origini al Novecento. Milano: Mondadori, 1991-1992.

Stampa, Gaspara. Rime. Ed. Gustavo Rodolfo Ceriello. Milano: Rizzoli, 1994.

Zatti, Sergio (ed.). Il modo epico. Roma-Bari: Laterza, 2000.