LT 331 THE LITERATURE OF LOVE
IES Abroad Siena

DESCRIPTION: Italian literature finds a primary way of expression in words of love concerning women frequently subjected to a process of sublimation. This is illustrated in the works of the poets of Frederick II’s Sicilian court, Dante and Cavalcanti’s *Stil novo*, Petrarch’s poems and Boccaccio’s novellas, including Angelica’s figure in the *Orlando furioso* by Ariosto. This course connects decisive texts with the specific scientific and philosophical culture of the various periods. In particular, the relation between the conception of love and the view of life is examined.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: Italian

PREREQUISITES: None

METHOD OF PRESENTATION:
- Lectures (including PowerPoint projections)
- Seminar discussions
- Student presentations

REQUIRED WORK AND FORM OF ASSESSMENT:
- Active class participation and class discussions (10%
- 2-3 page paper based on the comparison between two texts considered before the midterm exam (contingent on professor authorization) (10%);
- 4,000-character post on a forum concerning the field study (5%);
- written midterm exam in the form of essay-style answers (30%);
- 4,000-character post on a forum about the representation of women from a male perspective (5%);
- 2-3 page paper in Italian on a topic chosen by student (contingent on professor authorization) (10%);
- written final exam in the form of essay-style answers (30%).

A delay in turning in the paper/writing assignments will result in a lowering of your grade on the paper/writing assignments by a half grade the day after the due date and 2% for each following day.

GRADING SCALE: A 100-93; A- 92.9-90; B+ 89.9-87; B 86.9-83; B- 82.9-80; C+ 79.9-77; C 76.9-73; C- 72.9-70; D+ 69.9-67; D 66.9-63; F 62.9 and below.

LEARNING OUTCOMES:
By the end of the course students will be able to:
- identify the main themes of important Italian literary works of the Middle Ages and Humanism;
- connect decisive texts with the specific scientific and philosophical culture of the various periods;
- analyze the relation between the conception of love and the view of life;
- develop skills to critically evaluate Italian literature referring to the historical and cultural contexts.

Global Learning Outcomes:
a) Global Self-Awareness: students identify some connections between an individual's personal decision-making and certain local and global issues.
b) Cultural Diversity: students describe the experiences of others historically or in contemporary contexts primarily through one cultural perspective, demonstrating some openness to varied cultures and worldviews.

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. More than TWO absences will result in a lowering of your grade by two percentage points for every absence.

**CONTENT:** (the page numbers refer to the course-packet)

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<th>Week</th>
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<td><strong>Weeks 1-2:</strong></td>
<td><strong>The Sicilian School. An Intellectualistic Love</strong></td>
<td><em>Readings:</em></td>
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|            | First of all, an essential reference of Italian literature of the Duecento, that is Provençal poetry, is examined through a poem by Guglielmo d’Aquitanìa and with special attention to the treatise *De Amore* 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. | - Guglielmo d’Aquitanìa, “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).  
| **Weeks 3-4:** | **The Stil Novo (Excluding Dante). A Scientific and Philosophical Love** | *Readings:*                                                                  |
|            | The starting point is a poem by Guido Guinizzelli: in this precursor text it is possible to find the philosophical and scientific essence of *Stil novo* 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. Global Learning Activity b): glossary. | - Guido Guinizzelli, “Al cor gentil rempaira sempre amore” (poem, pp. 11-13).  
- Guido Cavalcanti, “Voi che per li occhi mi passaste l’core,” “Noi siàn le triste penne isbigottite,” “Donna me prega” and “Porch’ì no spero di tornar giammai” (poems, pp. 14-22).  
| **Weeks 5-7:** | **From the *Vita Nuova* to the *Commedia* by Dante. Beatrice and the Elevation of the Soul** | *Readings:*                                                                  |
|            | General references about Dante’s life and works precede the indication of the structure of the *Vita nova*, with special attention to the various phases of sublimation involving Beatrice as an elevating figure. A *canzone* 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 *Rime* permits the confrontation with a harsh love. The passage from the angel-like Beatrice of the *Vita nova* to the proper woman-angel Beatrice of the *Commedia* is discussed through *Inferno* II and *Purgatorio* 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. | - Dante Alighieri, “Vita nuova” (prose and poetry): “Donne ch’avete intelletto d’amore” and “Tanto gentile e tanto onesta pare” (poems, pp. 27-30).  
Field study: tour of the places of the *Commedia* in Siena. Students will be provided with supplementary material before the field study.

Global Learning Activity a) and b): forum.

### Week 8:
- Midterm Exam
- Spring Break

### Week 9:
- Spring Break

### Weeks 9 & 10:
**The Canzoniere** by Petrarch. Laura and the Inner Conflict

The indication of the structure of the *Canzoniere* 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.

**Readings:**
- 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.

### 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 *Decameron*. The consideration of the *Introduction* 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.

**Readings:**

Global Learning Activity a) and b): forum about the representation of women from a male perspective. Students will be provided with supplementary material before the forum.

### Week 12:
**The Orlando Furioso** by Ariosto. A Mad Love

The indication of the structure of the *Orlando furioso*, 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,

**Readings:**
essential questions connected with the representation of Angelica, notably the weight of epic elements compared to that of romance elements and the relationship between love and madness, are examined through decisive episodes.

Global Learning Activity b): glossary.

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<th>Weeks 13-14:</th>
<th>Love poetry by female authors; critical analysis of a feministic approach to men's poetry; homoerotic strains.</th>
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<td>Gaspar 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.</td>
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<th>Final Exam</th>
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REQUIRED READINGS:
---. *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).
Boccaccio, Giovanni. *Decameron* (texts: *Introduction to the Fourth Day*; novella of Tancredi and Ghismunda, IV, 1; novella of Griselda, X, 10).
Buonarroti, 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*.
Colonna, Vittoria. *Rime* (texts: *Pria d’esser giunta al mezzo in l’erta strada*; *Sperai che l’tempo i caldi alti desiri*).
Giacomo da Lentini. *Meravigliosamente; Io m’aggio posto in core a Dio servire*.
Guiglismo d’Aquitanio. *Per la dolcezza della nuova stagione*.
Guinizzelli, Guido. *Al cor gentil rempaira sempre amore*. 

Petrarca, Francesco. Canzoniere (texts: 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).


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


RECOMMENDED READINGS:


SUPPLEMENTARY MATERIALS: Supplementary material to complement class work may be given by the instructor in order to improve and enrich students’ comprehension.