LIT 200: European Masterpieces: Looking for Love in the Italian Renaissance
John Felice Rome Center
Fall 2022
Mondays & Wednesdays | 3:45-5 pm | Sala Felice
Dr. Julia L. Hairston
Email: jhairston@luc.edu
Office Hours: Mondays 3-3:30 pm/Wednesdays 5-5:30 pm

Course Description
This course makes use of a variety of literary genres—lyric poetry, familiar letters, short tales (novelle), dialogue, and epic romance—to explore the theories and practices of love in the Italian Renaissance. We will explore how different authors define love, which types of love are expressed (not only romantic love, but also spiritual, familial, or love for one’s country), the advantages and disadvantages of each type, and love’s relation to power and social status. These discussions will lead us to consider some of the most important cultural debates in Italy, and Europe, from the fourteenth to the sixteenth centuries such as humanism, Neoplatonism, the emergence of the individual, the querelle des femmes or the “woman question,” the development of manners and public comportment. Our readings include works by Petrarch, Boccaccio, Castiglione, and Ariosto and will all be in English. We will also visit the Angelica Library, one of the world’s earliest public libraries to see a number of manuscript and printed texts which are important in the history of printing, as well as several first editions of the texts we are reading.

In addition to reading and discussing the texts thoroughly in class, we will spend time considering the ways in which genre may affect content and consider the degree to which the emotions described and prescribed relate to what we today consider love. One important element to define a literary “masterpiece,” or classic, is its continuing relevance to our contemporary society. Our discussions will also ponder those aspects of the readings.

The study of literature requires significant attention to language, so form as well as content. This is also true in a course of literature in translation. We will study some specifics of the Italian literary tradition, particularly as regards poetry and, to this end, we may at times look at some of the original poems and also compare translations. Moreover, we will be reading a few of the texts out loud during class so you should get your performative hat out.

This course fulfills the Tier 2 literary knowledge core and writing-intensive requirements.

Learning Outcomes
On completion of the course students should be able to:

- identify and describe the major cultural movements of the fourteenth to the sixteenth centuries in Italy;
- master basic rhetorical and literary terminology and use it effectively to analyze literary texts;
- build a solid intellectual foundation on which to expand their knowledge of love, sexuality, and gender in early modern Italy;
- improve their ability to discuss and evaluate literature both critically and affectively in a group setting;
- enhance their writing skills in terms of style, organization, research, and developing an argument according to the conventions of literary analysis.
Required Text (please purchase a hard copy of this edition)

Assigned readings posted on Sakai for this course include excerpts from:
Margaret L. King and Albert Rabil Jr., “Introduction to the Series The Other Voice in Early Modern Europe,” available online at https://othervoiceineme.com/OVIntro.pdf

Attendance Policy
In accordance with the JFRC mission to promote a high level of academic rigor, all courses adhere to the following absence policy. Prompt attendance, preparation and active participation in course discussions are expected from every student.

- For all classes meeting once a week, students cannot incur more than one unexcused absence.
- For all classes meeting twice a week, students cannot incur more than two unexcused absences.
- For all classes meeting three times a week, students cannot incur more than two unexcused absences.

This course meets twice a week, thus a total of two unexcused absence(s) will be permitted. **Unexcused absences beyond these will result in 1% lowering of the final course grade, for every absence after the “approved limit”**. The collective health of the JFRC is everyone’s responsibility. **DO NOT ATTEND CLASS IF YOU ARE ILL.**

Assessment Components
- Participation 10%


• Paper 1  10%  3-4 pages due September 28
• Paper 2  20%  4-5 pages due October 21
• Paper 3  30%  8-9 pages due November 14
• Final Exam  30%

**Participation**
Active participation is fundamental to the success of this course. You should read the assignment BEFORE we meet, and be prepared to discuss it in detail during class. I will provide a series of questions for you to think about before you read to help focus our class discussion. I have generally kept the readings short because I would like you not only to read the text once before class, but also, in some instances, to read it a second and third time. I will distribute a copy of some of the shorter texts we will be discussing—mostly poetry—in class.

**Papers**
You will write three separate essays for this course and will have the opportunity to rewrite the first one. The second and third essays will need to include research from critical readings to support your argument. To this end, we will devote one class to researching and writing academic papers and one to writing footnotes correctly. You are also encouraged to come and see me during office hours to talk about your papers or to go over your rough drafts. All papers should be double-spaced with one-inch margins in Times New Roman font 12 pt. with numbered pages; please do not include a title page but simply put your paper title and name at the top of the first page. The Chicago style should be used for citing secondary sources, which will be obligatory for the second and third papers; please refer to the handout provided during our second writing workshop. You should bring a printed copy of your paper to class on its due date and submit an electronic version on Sakai as well.

Paper 1 (3-4 pages) on Petrarch
Paper 2 (4-5 pages) on Boccaccio
Paper 3 (8-9 pages) on Castiglione or a topic chosen by the student with advance approval by the instructor

**Final examination**
For the final examination, students will be asked to identify passages from texts that we have read, providing the author’s name, the title of the work, the genre, and to comment on the passage in question making use of some of the literary devices we have studied. Finally, students will asked to respond in several sentences and occasionally paragraphs to questions regarding the important cultural movements taking place in Italy from the fourteenth to the sixteenth centuries.

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**Academic Honesty**
Plagiarism and other forms of academic dishonesty are unacceptable at the JFRC and will be dealt with in accordance with Loyola University Chicago’s guidelines. Please familiarize yourself with Loyola’s standards here:
http://www.luc.edu/academics/catalog/undergrad/reg_academicintegrity.shtml. You are responsible to comply with the LUC Student Handbook.

**Late or Missed Assignments**
Late or missed assignments will not be accepted for grading without prior authorization of the instructor.

**Accessibility Accommodations**
Students registered with the Student Accessibility Center requiring academic accommodations should contact the Office of the Dean at the John Felice Rome Center, the first week of classes.

**Course Schedule**
**Friday Class Days:**
Friday, October 21
Friday, November 4
Both classes are required.

**Week One**
Monday, September 5  
Introduction to the course

Wednesday, September 7  
Petrarch and Italy in the Fourteenth Century

**Week Two**
Monday, September 12  
Petrarch’s Self-Fashioning

Wednesday, September 14  
Setting the Scene
Reading assignment: Petrarch, RVF 1-3 and Christopher S. Celenza, “Philology, the Italian Renaissance, and Authorship”

**Week Three**
Monday, September 19  
Writing Workshop I
Reading assignment: chapters 1 and 2 from *The Elements of Style*

Wednesday, September 21  
Love and the Search for Self
Reading assignment: Petrarch, RVF 61; 62; 134

**Week Four**
Monday, September 26  
Love and Death
Reading assignment: Petrarch, RVF 264; 364

Wednesday, September 28  
Framing the Tale
Reading assignment: Boccaccio, *The Decameron* (Headnotes; Preface; Introduction to Day 1, Conclusion to Day 1)

**Paper 1 due today**
Week Five
Monday, October 3  Masetto, Filippo Balducci’s Goslings, and Tancredi & Ghismunda
Reading assignment: Boccaccio, The Decameron (Day 3, Story 1; Day 4, Introduction; Day 4, Story 1)

Wednesday, October 5  Federigo degli Alberighi and Madonna Filippa
Reading assignment: Boccaccio, The Decameron (Day 5, Story 9; Day 6, Story 7)

Week Six
Monday, October 10  Boccaccio and the Querelle des femmes
Reading assignment: Boccaccio, The Decameron (Author’s Conclusion) and Margaret L. King and Albert Rabil Jr., “Introduction to the Series the Other Voice in Early Modern Europe”

Wednesday, October 12  Writing Workshop II
Reading assignment: how to write footnotes for research papers
**Optional rewrite of Paper 1 due today

[Fall Break: October 14-18]

Week Seven
Wednesday, October 19  Humanism & Neoplatonism
Reading assignment: James Hankins, “Humanism and the origins of modern political thought”

Friday, October 21  Introduction to The Book of the Courtier
Reading assignment: Castiglione, The Book of the Courtier, Book 1 (pp 31-36)
**Paper 2 due today

Week Eight
Monday, October 24  Choosing the Game
Reading assignment: Castiglione, The Book of the Courtier, Book 1 (pp 39-52)

Wednesday, October 26  The Ideal Courtier (Seeming vs. Being)
Reading assignment: Castiglione, The Book of the Courtier, Book 1 (pp 53-104)

Week Nine
Monday, October 31  The Courtier and the Court
Reading assignment: Castiglione, The Book of the Courtier, (pp 107-151)

Friday, November 4  Site visit to the Biblioteca Angelica
Meet at 10:20 am in piazza S. Agostino
Class ends at 12 pm

Week Ten
Monday, November 7  The Court Lady
Reading assignment: Castiglione, The Book of the Courtier, Book 3 (pp 207-278)

Wednesday, November 9  The Courtier, the Prince, and the Ladder of Love
Reading assignment: Castiglione, The Book of the Courtier, Book 4 (pp 281-345)

Week Eleven
Monday, November 14  Introduction to Ludovico Ariosto’s Orlando furioso
Reading assignment: excerpts from Ariosto, *Orlando furioso* (cantos 1-2)

**Paper 3 due today**

Wednesday, November 16  Errant Knights and Love
Reading assignment: excerpts from Ariosto, *Orlando furioso* (cantos 6-11)

**Week Twelve**
Monday, November 21  Twins and Mistaken Identities
Reading assignment: excerpts from Ariosto, *Orlando furioso* (cantos 18-25)

Wednesday, November 23  Fly Me to the Moon
Reading assignment: excerpts from Ariosto, *Orlando furioso* (cantos 29-35)

**Week Thirteen**
Monday, November 28  New Relatives and Warrior Women
Reading assignment: excerpts from Ariosto, *Orlando furioso* (cantos 36-46)

Wednesday, November 30  Love is a Many Splendored Thing?
Reading assignment: excerpts from Ariosto, *Orlando furioso* (canto 46)

**Week Fourteen**
Wednesday, December 7  Final Exam (3-5 pm)