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Falling in Love in the Renaissance

'So poet,' he bent the bow to a crescent over his knee,
'So poet,' he said, 'here's something to sing about.'

Oh God! The sharpshot boy nailed me dead on target.
My heart's in flame. Love rules my open breast.
-Ovid, *Amores* 1.1, trans. Tom Bishop

What is the Renaissance and why does the subject of love dominate its poetry? Why do British poets and playwrights use the language of desire to make bids for political and/or economic power? To explore these and other questions, we will look at poems about love and betrayal from the court of Henry VIII, an exchange of flirtatious verse between Elizabeth I and Sir Walter Raleigh, sonnet sequences inspired by unrequited love, poems about desiring literary fame by an Italian courtesan, translations from the Book of Psalms, and Milton's epic about the origins of marriage. We will conclude with the legacy of these conventions in the New World, with the poetry of the late seventeenth-century Mexican nun, Sor Juana Inés de la Cruz. Finally, we will also explore the kinds of spaces that early modern texts inhabit (manuscript and print) as well as the ways in literary works engage with other aesthetic forms (painting, architecture, gardens, etc.).

Texts: *The Norton Anthology of English Literature: The Sixteenth Century/The Early Seventeenth Century* (8th edition); *A Sor Juana Anthology*, ed. Alan Trueblood.

Goals:

-To gain exposure to a variety of early modern poetic forms, genres, and tropes.
-To analyze the conventions used by early modern English writers to talk about desire.
-To examine the connections between the language of desire and the social practices used to articulate claims to literary, social, and political power.
-To gain exposure to the visual and material culture of Early Modern England.
-To improve close-reading skills.
-To improve critical and theoretical vocabulary (expect to use the *Bedford* on a regular basis).

Requirements:

-Regular attendance and participation. **10 % of final grade**
-3 papers: 2 close-reading and analysis papers (3 pages and 4-5 pages) and one research paper (6-8 pages) that brings historical and/or cultural information to bear on your reading of a literary text (for the first two papers, topics will be distributed two weeks before the due date; the topic

for your third paper will be determined during individual conferences and will incorporate research from your group presentation). **60 % of final grade**
***If you are a graduate student taking this course, you will write two papers (6-7 pages, 8 pages respectively). Among your goals for this course is to produce an essay to be read at an academic conference. To this end, you will present the topic and argument of one of your papers in the form of a conference paper proposal (which we will workshop in an out-of-class meeting---to be scheduled) and submit it to an academic conference (such as the one to be held at Saint Louis University, Madrid campus in the spring).
-A group presentation (in groups of two or three) on a topic related to some aspect of early modern culture. A list of topics and dates will be distributed at the beginning of our second meeting; sign ups will take place at the beginning of our third meeting (5 September). Each presentation should last approximately 15 minutes. **10 % of final grade**
-Exercises: Includes making a "lexical map" in which you will use the *Oxford English Dictionary Online* to trace the historical and overlapping meanings of key words in a poem, a "sonnet response" exercise in which you will write a sonnet of your own as a reply to one of the sonnets or lyrics on the syllabus, and a mix-CD for which you will put together at least 10 songs that utilize some of the tropes, images, or conventions for talking about love that we've covered this semester (I'll provide you with a few examples during the course of the semester to get you started. In addition, you are to write "liner-notes" for each of the songs, explaining in a few sentences the link between the song and its early modern counterpart. **10 % of final grade**
-Final exam (an essay exam) **10 % of final grade**

Academic Honesty:

You are expected to maintain the standards of academic integrity required by Saint Louis University. To quote from the University´s policy: *Although not all forms of academic dishonesty can be listed here, it can be said in general that soliciting, receiving, or providing any unauthorized assistance in the completion of any work submitted toward academic credit is dishonest. It not only violates the mutual trust necessary between faculty and students but also undermines the validity of the University´s evaluation of students and takes unfair advantage of fellow students. Further, it is the responsibility of any student who observes such dishonest conduct to call it to the attention of a faculty member or administrator…Possible sanctions for a violation of academic integrity include, but are not limited to, disciplinary probation, suspension, and dismissal from the University.*

Schedule
*Unless otherwise stated, readings may be found in *The Norton Anthology*.
*Please read the biographical introductions to the authors in the *Norton* as you complete the readings.
**Due dates for papers and exercises are marked with asterisks on the schedule.

Week 1: *What's Love Got To Do With It?*
- Introduction to the Renaissance and Early Modern English Technologies of the Self; Edmund Spenser, *Amoretti* 45 (handout)

Week 2: Classical Contexts
----Selection from Plato's *Symposium* (in course packet).
----From Ovid's *Amores*, 1.1-5, 1.9 (pp. 319-335, 355-359, in course packet).
----Alison Sharrock, "Ovid and the discourses of love: the amatory works" (from *The Cambridge Companion to Ovid*, in course packet).

---From Ovid's *Amores*, 1.11-13 (pp. 363-373), 1.15 (pp. 377-79), 2.12 (pp. 419-421), 3.1 (pp. 445-449), 3.7 (pp. 475-481), 3.12 (pp. 499-503).

Week 3: Petrarch and Petrarchism
---Excerpts from Petrarch's *Canzoniere* (1, 23; handout)
---William Kerrigan and Gordon Braden, "Petrarch Refracted: The Evolution of the English Love Lyric" (from *The Idea of the Renaissance*, in course packet).

---Thomas Wyatt, "Whoso list to hunt," "Each man me telleth," and "They flee from me."
--- Henry Howard, Earl of Surrey, "Love that doth reign and live within my thought," "The soot season," and "Wyatt resteth here."

Week 4: Gender and Petrarchan Love
Gaspara Stampa (Introduction and Selections in course packet)

Lady Mary Wroth, from *Pamphilia to Amphilanthus*: 1, 16, 28, 39, 40, 68, 77, 103 (77 and 103 are from "A Crown of Sonnets Dedicated to Love").
First Paper Due

Week 5: Poetic Dialogues
---poem by Wyatt and an anonymous lady's reply: "Madam, withouten many words" and "Of few words, sir"
---Walter Raleigh and Elizabeth I: "Fortune hath taken thee away" and "Ah silly pug."

---Christopher Marlowe and Raleigh: "The Passionate Shepherd to his Love" and "The Nymph's Reply."
---Shakespeare and Helen Vendler: "Let me not to the marriage of true minds" and "You would like the marriage of minds…"

Week 6: Desire and Domination, The English Sonnet Sequence
----Sir Philip Sidney, from *Astrophil and Stella*: 1, 2, 5, 7, 9, 45, 71, 81, 87, 106, 108.

---Elizabeth I, "Speech to the Troops at Tilbury."
---Sir Philip Sidney, from *Astrophil and Stella*: 29, 36, 47, 67, and 77.
---Roland Greene, "The Imperial Sidney" (handout).
Lexical Map Due

Week 7: Shakespeare and Anti-Petrarchism
-William Shakespeare, selections from *Sonnets*

-Shakespeare, selections from *Sonnets* (cont.).
Sonnet response exercise due.

Week 8: The Epyllion and the Visual Arts
---Marlowe, *Hero and Leander*.

---Marlowe, *Hero and Leander* (cont.)

Week 9: Petrarchan Love in the Psalms and Holy Sonnets
---Thomas Wyatt, excerpt from his translation of the Penitential Psalms (handout)
---Mary Sidney Herbert, Psalm 52, 73 (handout), 139
---Edmund Spenser, *Amoretti* 8

---Anne Locke, Sonnets (handout)
---John Donne, Holy Sonnets: 1, 5, 7, 10, 13, 14, 17, 18, 19

Second Paper Due

Week 10: Cross-Dressing and the Elizabethan Theater
--- *Twelfth Night* (acts 1 and 2)

---Cultural Contexts: *Hic Mulier* and *Haec-Vir* and essay on cross-dressing (handouts).

Week 11: Cross-Dressing and the Elizabethan Theater (cont.)
Twelfth Night, Acts 3 and 4

Act 5.

Week 12: Early Modern Identities: Gender, Race, Sexuality
--- Richard Barnfield, Sonnets 9, 11.
---John Donne, "Sappho to Philaenis."

---John Donne, “To his Mistress Going to Bed” (Elegy 19)
---Sir Walter Raleigh, From *The discovery of the large, rich, and beautiful Empire of Guiana*.
---Thomas Hariot, From *A brief and true report of the new-found land of Virginia*.
---Excerpt from Kim Hall’s *Things of Darkness* (handout).

Week 13: Metaphysical and Cavalier Poets; Carpe Diem
---John Donne, “The Flea,” “A Valediction: Forbidding Mourning,” “The Ecstasy.”
---George Herbert, “Easter Wings,” “Jordan 2,” “The Flower,” “The Forerunners”

---Robert Herrick, “Corinna’s Going A-Maying,” “To the Virgins, to Make Much of Time”
---Richard Lovelace, “To Lucasta,” “Love Made in the First Age, To Chloris”
---Andrew Marvell, “To His Coy Mistress”

Week 14: The Earthly Paradise (Lost)
-*Paradise Lost*, Book 4,

-Books 9 and 10.
CD Due

Week 15: Petrarch in the New World
Sor Juana Inés de la Cruz.
Third Paper Due

Sor Juana Inés de la Cruz.

Week 16:
Review for Exam