

**Spanish 144C:
Sor Juana and the Culture of the Mexican Baroque**

Winter 2009
Span. 144C
MW: 1:00-2:50 pm
Royce 160/Haines A24

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Description:

This course will focus on the works of Sor Juana Inés de la Cruz, a cloistered nun and author of late seventeenth-century Mexico City. Sor Juana lived in a tumultuous time when the Spanish viceregal state was in crisis and a racially-mixed urban culture was coalescing in Mexico City. Writing for multiple publics (the convent, the streets, the university and the court) Sor Juana reflected on these changes at the same time that she carved out a space for herself as a woman, nun and author. We will dedicate the majority of the course to close readings of Sor Juana's poetry, prose and theater. Through discussions of these texts as well as critical interpretations of her works we will address issues specific to the Baroque period in Mexico: the relationship between the creole elite and Spanish imperialism, the appropriation of indigenous and African culture, artistic production on the viceregal periphery, and the feminine subject in love, satire and knowledge. We will end the course by reflecting on the ways Sor Juana has been appropriated by contemporary art and criticism as a pre-cursor to feminism.

Texts:

All texts for the course are included in a reader available at Copymat, 925 Westwood Blvd. (310) 824-5276. These texts will also be available in the form of an e-reader on the course webpage.

Requirements:

The class will meet twice weekly and will be conducted in Spanish. Students will write a short paper on a poem (4-5 pp), a final research paper (10-12 pp.) and give a short presentation on a text. Preparation and active participation is expected.

Grading:

Short paper (25%)
Final paper (45%)
Presentation and participation (30%)

Every student is allowed two unexcused absences. Points will be taken off from the final grade for every unexcused absence after the second.

Week 1: Introduction to Colonial Mexico City

Jan. 5 (M): Introduction to the course

Jan. 7 (W): Seventeenth-Century Mexico City

R. Douglas Cope, "Race and Class in Colonial Mexico City, 1521-1660"

Octavio Paz, "Una sociedad singular," "El estrado y el púlpito"

Recommended: Antonio Quilis, *Métrica española* (Appendix)

Week 2: Sor Juana's Poetry, Religion and *Desengaño*

Jan. 12 (M): *Desengaño* and *Vanitas*

Sor Juana, Soneto 145 "Este que ves"

Luis de Góngora, Soneto 149 "Mientras por competir"

Octavio Paz, "Una literatura trasplantada"

Jan. 14 (W): *Desengaño* and *Vanitas* (cont.)

Sor Juana, Sonetos 147 "Rosa divina," 148 "Miró Celia una rosa"

Luis de Góngora, Sonetos 48 "A una rosa," 49, "A la rosa y su brevedad"

Octavio Paz, "Concilio de Luceros"

Recommended: Dámaso Alonso, "Características del estilo de Góngora" (Appendix)

Week 3: Sor Juana's Poetry, Love and Intimacy

Jan. 19 (M): FERIADO

Jan. 21 (W): Love and Intimacy

Sor Juana, Sonetos 164 "Esta tarde, mi bien," 165 "Detente, sombra"

Fancisco de Quevedo, Sonetos 464 "Retrato de Lisi," 471 "Amor constante más allá de la muerte"

Octavio Paz, "Oyeme con los ojos"

Week 4: Sor Juana's Poetry, Love as Metaphor

Jan. 26 (M): Love and Satire

Sor Juana, Décima 103, "Copia divina," Ovillejo 214, "El pintar de Lisarda la belleza"

Octavio Paz, "El reflejo, el eco"

Jan. 28 (W): Love as Metaphor

Soneto 195 "El hijo que la esclava ha concebido," Romance 16 "Pues vuestro Esposo,

Señora," 53 "De la más fragante Rosa," 58 "Amante dulce del alma," Endecha 78, "Agora conmigo," Endecha real 82 "Divina Lysi mía"

Octavio Paz, "Religiosos incendios"

Recommended: Jonathan Culler, "Poetics of Lyric" (Appendix)

Week 5: Virgin of Guadalupe and Popular Religiosity

Feb. 2 (M): Virgin of Guadalupe

Sor Juana, Soneto 206, "La compuesta de flores Maravilla"

Octavio Paz, "Sincretismo e imperio"

Feb. 4 (W): Race and Popular Religiosity
Sor Juana, Villancicos (Concepción 1676, San Pedro Nolasco 1677)
José Antonio Maravall, “Teatro, fiesta e ideología”

Short Paper on Sor Juana’s poetry (4-5 pp.) due on Sunday Feb. 8th

Week 6: Creole Visions of the Aztec Past

Feb. 9 (M): Sor Juana’s Loa
Sor Juana, Loa de *El Divino Narciso*
Octavio Paz, “El carro y el santísimo”

Feb. 11 (W): Sor Juana’s Loa (cont.)
Sor Juana, Loa de *El Divino Narciso* (cont.)

Week 7: Creole “Mirrors”

Feb. 16 (M): FERIADO

Feb. 18 (W): Narcissus and Self-Reflection
Sor Juana, *El Divino Narciso* (Cuadro primero, Escenas I and II)
Ovid, “Narcissus and Echo”

Recommended: A. A. Parker, “The Autos as Drama” (Appendix)

Week 8: *Divino Narciso*

Feb. 23 (M): Divino Narciso
Sor Juana, *El Divino Narciso* (Cuadros 1-3)

Feb. 25 (W): Divino Narciso (cont.)
Sor Juana, *El Divino Narciso* (Cuadros 4-5)

Week 9: Sor Juana’s “Respuesta”

Mar. 2 (M): Respuesta
Sor Juana, “Respuesta a Sor Filotea”
Octavio Paz, “Carta de más”

Mar. 4 (W): Respuesta
Sor Juana, “Respuesta a Sor Filotea”

Week 10: Sor Juana’s Image

Mar. 9 (M): Sor Juana’s Knowledge
Sor Juana, Redondilla 92, “Hombres necios,” Romance 2 “Finjamos que soy feliz”
Asunción Lavrin, “Unlike Sor Juana?”

Mar. 11 (W): Sor Juana in Contemporary Art
Ver film de María Luisa Bemberg, “Yo la peor de todas”

Final Research paper (10-12 pp.) due on Wednesday, March 18th