

Graduate courses with a Renaissance / early modern focus offered in the fall of 2017

REN-R 502 Topics in Renaissance Civilization (4 cr.) will be taught by Penelope Anderson and will meet with ENG-L 611 – Tue / Thu 2:30-3:45pm in 235 Ballantine Hall.

TOPIC: *The Politics of Genre in Early Modern Europe*

Today, the websites you read and the tweets you follow communicate a great deal about your politics and your values. In early modern Europe, the same relationship existed between literary genres and political and intellectual affiliations. This course on the relations between genre and politics in early modern Europe will address not only the long-studied links between particular genres and political identifications – such as the associations between Parliamentary supporters’ preference for epic and royalists’ for romance during the English Civil Wars – but also, more deeply, the ways that generic conventions shape and respond to habits of political thought. The emergence of dramatic character as an entity or prosaic verisimilitude as desirable, for instance, indicates certain ideas about interiority and representation, both literary and political. The mixing of genres, too, both enacts and overturns ideologies about classification, mixing, and the organization of kinds.

As both an English department readings course and a core course for the Renaissance studies minor, this course will emphasize wide and deep reading across a range of early modern genres: tragedy, sonnet sequences, political prose, romance, epic, and the novel. While our primary focus will be English literature (and all course readings will be in English), we will also read a few works from continental Europe, and students are welcome to focus on other national literatures for their papers. Works will include drama (Marlowe’s *Tamburlaine*, Shakespeare’s *Cymbeline*), lyric (Sidney’s *Astrophil and Stella*, Wroth’s *Pamphilia to Amphilanthus*), political prose (Machiavelli’s *Prince*, Hobbes’s *Leviathan*), romance (Sidney’s *Arcadia*, Wroth’s *Urania*, Pulter’s *The Unfortunate Florinda*), epic (Milton’s *Paradise Lost*, Hutchinson’s *Order and Disorder*) and the novel (Behn’s *Oroonoko*, Cervantes’ *Don Quixote*). In addition to criticism by early modern writers and political theorists interested in defining genres and their implications, we will read relevant modern criticism from a variety of viewpoints, from new formalism to writings on political subjectivity.

The course will also include a substantial archival component that will count toward the English department’s research skills requirement. Working with the early print collections of the Lilly Library and with digital resources, students will identify, describe, and analyze early print materials and contextualizing sources. Along the way, we will explore skills such as working with library catalogues, understanding the material form of early printed books, and tracing the history of a particular volume. The archival research project can take two main forms: looking at the same genre in different places of publication or different times; comparing works of different genres published simultaneously. Students will then be able to develop this work into their final projects, which can either be a conference-length paper or a more innovative form, such as an online exhibition.

Course requirements will include attendance and active participation, a few shorter written assignments (a book review, a critical survey), an oral presentation, and a conference-length final paper or project, which you will present to the class.

ART HISTORY

ARTH-A 635: “Art and the Senses in Early Modern Europe”

Taught by Giles Knox

Tuesdays, 2:00-5:00pm, Fine Arts 002

This seminar examines the intersection of art and the five canonical senses – sight, hearing, smell, taste, and touch – in Renaissance and Baroque Europe. Though visual art was perceived primarily by means of sight, obviously, in recent years scholars have increasingly turned to thinking about how the other senses may have been implicated in the historical reception of works of art. Readings will address this issue from a variety of perspectives, ranging from straightforward representations of acts associated with a particular sense, to works of art that demanded the simultaneous engagement of multiple senses.

COMPARATIVE LITERATURE

ENGLISH

ENG-L 611: “The Politics of Genre in Early Modern Europe”

Taught by Penelope Anderson

Tue / Thu 2:30-3:45pm in BH 235

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FRENCH AND ITALIAN

FRIT-F 630: "The Early Modern Crisis of Exemplarity"

Taught by Hall Bjørnstad

Tuesday 4-6pm, AC C101

From Montaigne ("Tout exemple cloche") to Pascal ("L'exemple nous instruit peu"), via Corneille ("L'exemple souvent n'est qu'un miroir trompeur") and Racine ("Adieu. Servons tous trois d'exemple à l'univers"), to Mme de La Fayette ("Elle... laissa des exemples de vertu inimitables"), early modern French literature revolves around examples and their exemplarity. This course will explore the working of exemplarity in central early modern philosophical, literary, pedagogical and political texts by the authors quoted above and others, focusing on the following questions: What is exemplarity? How does an event, an action, a hero, or a king become exemplary? How is exemplarity produced and naturalized, manipulated and problematized in early modern French texts? What is the link between exemplarity, authority and textual truth? To what extent can we speak of an early modern crisis of exemplarity? Secondary readings will include texts by Giorgio Agamben, Timothy Hampton, Reinhart Koselleck, John D. Lyons, Louis Marin, and Hélène Merlin-Kajman. Weekly response papers and scaffolded final research project. All primary readings in French (English translations available for most texts). Seminar conducted in English.

FRIT-M 604: “Ariosto & Folengo”

Taught by Massimo Scalabrini

M 4:00-6:00, BH 217

Ariosto e Folengo concepiscono e compongono l'*Orlando furioso* e il *Baldus* nello stesso giro d'anni (i primi cinque decenni del Cinquecento) e nella stessa area culturale padana che ha in Ferrara e Mantova due fra i più vitali centri di irradiazione. Nonostante tali affinità, le soluzioni stilistiche e le figure antropologiche da essi elaborate risultano profondamente diverse, fino a culminare, in un caso, nel capolavoro diconosciuto del cosiddetto “classicismo rinascimentale” e, nell'altro, nel testo forse più straordinario della cosiddetta “letteratura irregolare”. Leggeremo in maniera ravvicinata e comparata il *Furioso* (del 1532; edizione principe 1516) e il *Baldus* (nella redazione, postuma, del 1552; edizione principe 1517), mettendoli al vaglio della critica e confrontandoli ad altre opere ariostesche e folenghiane. Il corso si terrà in italiano.

Testi: Ludovico Ariosto, *Orlando furioso*; Teofilo Folengo, *Baldus*. Il restante materiale sarà reso disponibile su Canvas.

GERMANIC STUDIES

GER-N 508 Golden Age of Dutch Culture: “Dutch Footprints”

Taught by Esther Ham

MW 4:00-06:15pm, WY 101

In which respects is the Netherlands comparable to other countries, in which respects are the differences impossible to miss? And what are the reasons for these similarities and dissimilarities? In this survey course, we will try to find answers to those questions, and for that reason we have to start in the past. In the first two weeks of this class, we will look at The Netherlands, from the Middle Ages until the rise of the so-called Dutch Republic at the end of the 15th century; the mentality of the Dutch and their view on the world. Then, we will find out what happened to the Dutch and their endeavors in Asia. We will discuss what set the Dutch apart in Europe of that time, but in Indonesia and other countries in that region of the world. Special attention will be given to the impact of the Dutch East Indies Company in the seventeenth century. Grading will entail: a couple of writing assignments and a final.

HISTORY

HISTORY AND PHILOSOPHY OF SCIENCE & MEDICINE

MUSIC THEORY

MUS-T 623 History of Music Theory 1 (Antiquity–1600)

Taught by Caleb Mutch

Tuesdays 2:30–5:15pm in the Simon Music Center M271

This fall, the music theory department will be offering, History of Music Theory 1 (Antiquity–1600). The course covers theories of tuning systems, scales, modes, rhythm, and counterpoint from ancient Mesopotamia up to Renaissance Italy. Ability to read music is necessary, but the course does not require a background in music theory. (Most of the doctoral music theory majors don't know anything about this sub-field either, so the playing field is level.)

MUSICOLOGY

MUS-M 510 “Music in Book History to 1500”

Taught by Giuliano Di Bacco

Tue / Thu 1:00-2:15 pm in Music Simon M263

In this course we will examine, mainly through real-size color facsimiles, a number of Western manuscript books with music -- from liturgical books featuring the first examples of notated music, to collections of polyphonic songs and sacred music produced before the age of printing. We will do this from the double perspective of the history of music and of the history of the book. The latter is the interdisciplinary field that deals with the production, circulation, and consumption of books as material objects, which is strictly linked with the study of the changing social, economic, political, and intellectual conditions throughout centuries.

We will look at the materiality of books to become familiar with their most common features and thus be able to notice any distinctive traits. We will discuss the general significance of these volumes as sources of a given musical repertory, and will search for details that may illuminate the purpose for which they were created, used/collected/studied until the present day.

The course will be organized as a pro-seminar, with moderate lecturing and weekly group/individual assignments, with the goal of setting up, and preparing texts for a fictional (for the moment?) exhibition on the history of the early music book. One or two classes will be held at the Lilly library. Previous knowledge of early music repertories/notations is not required.

SPANISH AND PORTUGUESE

HISP-S 528 Spanish Literature of the 16th & 17th Centuries

Taught by Steven Wagschal

T 4:00p–6:30pm, BH 321

This graduate survey of early modern prose, poetry and theater, explores the dynamics of power, gender and genre in selected, mostly canonical texts by Garcilaso de la Vega, Lope de Rueda, Luis de Góngora, Cervantes, Lope de Vega, Quevedo, María de Zayas, Calderón, Ana Caro and others.

THEATRE

THTR-T 775 Elizabethan, Jacobean and Caroline theatre without Shakespeare

Taught by Ronald Waincott

TR 9:30-10:45am, AD 262

Examination of early modern English theatre including theatrical space, management, performance and production methods, acting (including boy players) and playwriting. Plays read will include works by Marlowe, Lyly, Greene, Jonson, Middleton, Marston, Heywood, Webster, Massinger, Ford and others.