

R501 The Culture of the Renaissance (4 cr.)

Team taught by ROBERT SCHNEIDER (HISTORY) and SARAH VAN DER LAAN (COMPARATIVE LITERATURE), will meet with CMLT C525 and HIST H615—Thursday: 06:15P-08:45P WH 108

Culture and Society in Early Modern Europe

The early modern period in European history begins in the late Middle Ages and arrives at the threshold of the Enlightenment, encompassing the birth of humanism, the Renaissance, the Reformation, the European wars of religion, and the scientific revolution. This team-taught course will chart both historical continuity and cultural change to ask how this rich, paradoxical, and often contradictory age remains profoundly distant from our own yet laid the foundations of the modern world.

The course will be organized as a series of interlocking investigations into the forces that shaped the early modern world: courts and court culture, book and print culture, networks of knowledge, humanism, neostoicism. It will explore the impact of those forces across national and disciplinary boundaries, drawing on both primary texts and secondary readings. Blending cultural history and literary criticism, this course will introduce students to a wide range of methodological and theoretical approaches to studying the distant past.

COMPARATIVE LITERATURE

C525 (meets with REN-R501 and HIST-H615)

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ENGLISH

L611: Readings in Early Modern Literature and Culture, 1500-1667 Fall 2013

Professor Linda Charnes

Course Title: "Character, Agency, and Volition in Shakespeare and Milton"

This course will explore how Shakespeare, and Milton after him, represent the grounds of agency and "will" during the years preceding and immediately following the English Civil War. Foregrounded by Reformation theology and enabled by emergent print culture, early modern writers after Luther, especially figures such as Machiavelli, Montaigne, Shakespeare, Hobbes, and Milton, effectively theorize the uses and limits "the will," pitted against other modes of agency, including fancy, or the imagination, desire, appetites, humors, compulsions, well as circumstances and events. The role of contingency, accident, clashing or opposing agendas made consensus about agency and will impossible; but there are remarkable similarities between how Shakespeare and Milton conceived of the role of individual will in the formation, and deformation, of character. We will concentrate on several of Shakespeare's problem plays and tragedies, laying our conceptual terrain before moving on to Milton's political writings and,

in the last third of the term, *Paradise Lost*, an epic poem that both trumpets free will and demonstrates its inevitable failures. I've chosen these two authors for the remarkable ways they pose cognition and affect against each other, forming the basis in their work for modern conceptions of character as well as providing representational models for psychoanalysis, ethics, and political psychology. Plays will include *Hamlet*; *Antony and Cleopatra*; *Othello*; *Coriolanus* and *The Tempest*. Milton's writings will include *Areopagitica*; other selected political and poetic writing, and *Paradise Lost* in its entirety. Critical and secondary texts—both early modern and contemporary--will be assigned as well, most of them available through Oncourse.

Requirements: Students will write informal weekly response notes, and two papers of roughly 10-12pp each.

FRENCH AND ITALIAN

F513 *The Renaissance and the Irrational*

Taught by Eric MacPhail (Monday 4 to 6 in KH 312)

In his classic study *The Greeks and the Irrational*, E. R. Dodds had to contend against the persistent stereotype (somewhat weakened in our own day) of Greek rationality. Fortunately, no such stereotype impedes our understanding of the European Renaissance, an era well known for fanaticism and superstition. The Renaissance mind was crowded with miracles, demons, witches, and premonitory exceptions to the laws of nature, though not all minds were equally credulous. This course examines, through readings of Renaissance French prose, both the orthodoxy of belief and the heterodoxy of reason. Our main texts are Marguerite de Navarre's *Heptaméron* and Michel de Montaigne's *Essais*. We will also read François Rabelais' parody of occult philosophy, Guillaume Postel's enthusiasm for prophecy, Innocent Gentillet's Reformation rebuttal of Machiavelli, and Jean Bodin's dual contributions to religious dialogue and demonology. Among its other motives, this course marks the occasion of the first ever critical edition (or even correct edition) of Jean Bodin's *Démonomanie des sorciers* soon to issue from the presses of Librairie Droz. Students are expected to do an in-

class presentation and a term paper on a topic chosen in consultation with the professor.

M825 “Seminar in Renaissance Italian Literature.”

The Italian Erudite Comedy

Taught by Massimo Scalabrini (Thursday 4:15-6:15 pm: BH 233)

In this course we will analyze in depth the Italian *commedia erudita*, from Ludovico Ariosto to Giordano Bruno. We will pay attention to the classical models and the humanist antecedents, the style and the themes of the genre. We will also discuss the role played by this genre in what has been defined the great comic culture of the Italian Renaissance. Students will give a formal presentation, take a final exam, and write a short review article as well as a research paper. The course will be conducted in Italian.

HISTORY

H615 (meets with REN-R501 and CMPLT-C525)

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History 620-12073, "History and Psychoanalysis" (Mondays 3:35-5:30)
Taught by REBECCA SPANG

Often cited as a key figure in modern Western thought, Sigmund Freud remains as controversial a figure today as he was a century ago. Discoverer of a new science, founder of a new discourse, or just a self-obsessed erudite, Freud is (in)famous for his theories of unconscious desire and omnipresent sexuality. Less notorious, but equally significant, was his understanding of psychoanalysis as a specifically historical practice, one way of dealing with the past's multiple meanings for the present.

In this course, we will explore a range of topics, issues, and methods that link the discipline of history to the practice of psychoanalysis. In it, we look both at the history of psychoanalysis and at efforts to put history "on the couch." We will compare Freud's own exercises in cultural analysis (such as "Why War?" and Civilization and its Discontents) with the psychohistory of the 1950s and 1960s and with more recent attempts, often by feminist scholars, to integrate psychoanalytic theory with history writing. We also consider the legacy of psychoanalysis for later modern European and North-American social thought, including the work of the Frankfurt School and of Slavoj Žižek. After an introductory period spent reading some of Freud's key texts, possible seminar topics include: hysterics and feminists; fantasies and facts of seduction; transference, counter-transference, and the "objective" subject; psychoanalysis as a "Jewish science"; memory and trauma; psychoanalysis and/as cultural critique.

Reading knowledge of German or French would be useful but is certainly not required. All students are welcome, but those with

interests in modern cultural and intellectual history, in cultural/literary theory, in the relation of memory to history, or in the history of science and medicine may find the course especially helpful. Early modernists may want to note how many major scholars in their field have been interested in psychoanalysis: Michel de Certeau, John Demos, and Lyndal Roper are only the first three names that come to mind.

HISTORY AND PHILOSOPHY OF SCIENCE

MUSICOLOGY

MUS-M 602

Music in Early Modern Cities (3 cr)

Instructor: Prof. Giovanni Zanovello (giovzano@indiana.edu)

Time: We 2:30-5:30 PM • Room: Music Library M263

Office: M325J (Simon Building)

Office Hours: by appointment

Description: Historically, musical innovation mostly happened in cities. In this seminar we will focus on early-modern Europe, but really tackle issues relevant for a long-term history of music. We will use a few exemplary Renaissance cities (Florence, Ferrara, and Venice) to raise questions about what fuels innovation in music and the arts, looking in particular at the city as a place of social and cultural exchange; at specific rituals (both civic and religious) happening in the city and creating a demand for music and arts; at the multiple patronage systems coexisting in the urban fabric and at the place of musicians within them; and at the different musical languages being used in the different spaces of the city and addressed at different audiences. Students will be expected to prepare a paper to be read at a special conference at the end of the seminar.

Pre-Requisites: This course is reserved to Ph.D. students in Musicology. Interested doctoral students from other programs are invited to contact the instructor.