

## RENAISSANCE STUDIES

### 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—Wednesday: 06:15P-08:45P BH 137

#### *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.

This course fulfills the pre-modern requirement for graduate students in Comparative Literature.

## ART HISTORY

### A635 *The Carracci Reform in Painting and Print*

Taught by Giles Knox

The seminar will meet on Tuesdays from 10:00 a.m. to noon in Fine Arts 002

The Carracci family of artists is famous in the history of art for introducing a new naturalism into late sixteenth-century Italian painting. This seminar will chart the emergence of the Carracci reform of painting by examining the evidence of the paintings themselves as well as the lively debates surrounding the origins and purposes of the Academy they founded. In addition, we will consider the important role prints played in the process and dissemination of this reform. Students will also have the opportunity to work on the organization and hanging of a print exhibition at the Indiana University Art Museum. This exhibition will draw on the Museum's considerable holdings in this area, as well as a complete suite of prints made after Annibale Carracci's Farnese Gallery ceiling owned by a Bloomington collector.

Dr. Adelheid M. Gealt, Director, IU Art Museum will participate in this seminar, focusing on the museum-specific aspects of the project, ranging from the documenting of a print through to the organization of a special exhibition, including the creation of a checklist and the writing of labels, didactics, and promotional materials.

## COMPARATIVE LITERATURE

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

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## ENGLISH

### L628 READINGS IN NARRATIVE LITERATURE, TO 1800

*Topic: Into the “fabulous dark cloister”: World-making with the Early Modern Romance*

Taught by Joan Pong Linton

01:00P-02:15P TR WH 205

Tiffany Jo Werth cribs the phrase “fabulous dark cloister” from Ben Jonson for her study of a group of early modern texts to which scholars later attach the name of “romance.” Although associated in Protestant England with the hidden recesses of monastic vice, the early modern romance was a literary phenomenon that proliferated across the boundaries of time (antique, nostalgic, futuristic, time travel), space (utopia, dystopia, heterotopia, fairyland, colony, underworld), religion (Catholic, Protestant, pagan), nation (translations, appropriations, reformations), and epistemology (magical, scientific). Whether reinscribing or transgressing the norms of gender, class, race, and species, the early modern romances infiltrated literary forms such as the lyric, pastoral, dramatic, and epic. At once condemned and in popular demand, these self-conscious texts provided the vehicle by which professional writers courted a broad audience, including an emerging female audience, through their imaginative world-making. They also exemplified the early modern perception of—and anxiety

about—reading as powerfully and physiologically transformative of readers.

What is it about the romance that invites such embodied, immersive, and even creative reader participation (keeping in mind that writers are also readers)? In this reading course, we will sample a number of early modern romances and some precedents, as well as critical and theoretical perspectives on this literary phenomenon. Individual romances may be read in tandem with source texts, con-texts, and translations the better to understand the dynamic processes in which they participate across cultures and media. Our goal is both to venture with the writers into ways of early modern world-making, and to gain a contextualized understanding of the romances' resources of invention and formal strategies, their critical interventions into culture and society, and their ways of becoming other. Participants will be responsible for a report and a team forum, a short exploratory essay, and a conference length research paper.

Below is a tentative list of primary texts to be read in part or whole (this list will likely be revised and shortened): Heliodorus's *Aethopica*; Ovid's *Metamorphoses*; Aphra Behn's *Oroonoko*; Maragret Cavendish's *The Blazing World*; Francesco Colonna's *Hypnerotomachia* (1499), trans. by Jack Dallington as *Poliphilo's Strife of Love in a Dream* (1592); Thomas Deloney's *Jack of Newbury*; Robert Greene's *Pandosto*; Thomas Lodge's *A Margarite of America or Robin the Devil*; John Lyly's *Euphues*; Thomas Nashe's, *The Unfortunate Traveller*; Sidney's *Arcadia*; Thomas More's *Utopia*; William Shakespeare's *The Winter's Tale* and *Pericles*; Edmund Spenser's *The Faerie Queene*, books 3 and 5; Margaret Tyler's translation of *The Mirroure of Princely Deeds and Knighthood*; and Mary Wroth's *Urania*, book 1, and the anon. *Life and Death of Mrs. Mary Frith*.

Brief critical and theoretical readings may include Bakhtin on chronotopes, Currie on the unexpected; Deleuze and Guattari on rhizome; Jameson on magical narratives; Todorov on the fantastic; Frye. Fuchs, Parker, and Werth respectively on the mythos, transformations, poetics, and hybridity of romance; and critics on authorship, readership, and the print and theater cultures of early modern romances.

L626/H699: Introduction to the Eighteenth Century  
Taught by Rebecca Spang and Richard Nash  
Mondays, 3:35-5:30 BH 235

From the Age of Johnson to the era of the transatlantic slave trade, from the Age of Reason to the cult of sensibility: the eighteenth century has been many different things to many different scholars. Since the founding of the American Society for Eighteenth-Century Studies in 1967 (and of the International Society, more than a decade later), the long eighteenth century (1688-1815) has also been institutionalized as one of the most established sites of self-proclaimed inter- and multi-disciplinary conversation within the academy. This course aims to introduce students to some of those discussions. Our focus will be on key eighteenth-century texts and recent interpretative debates but we will also be attentive to the history of the field itself. How, we will ask, have our chronologies and geographies of the eighteenth century shifted over the past fifty years and why? All required readings will be in English but students with relevant expertise are encouraged to write on non-English materials.

Requirements and Assessment: We will meet in weekly seminars and regular, engaged participation is expected. More than one absence may result in a failing grade for the course (regardless of grades on written work). Final grades will be determined by participation (20%), two short assignments (15% each), and a final paper (50%).

## FRENCH AND ITALIAN

FRIT F620-Between Renaissance and Classicism  
Taught by Eric MacPhail  
Monday 3:35-5:30 SE 245

This course proposes to study the literature of the late sixteenth and early seventeenth century in France, not according to the esthetic category of the baroque but rather as a prolongation and parody of the Renaissance. We begin with Agrippa d'Aubigné's epic poem *Les Tragiques* begun in the 1570's and published in 1616. Then we will read

Béroalde de Verville's *Le Moyen de parvenir* from around 1610. Finally we will read some of the *Petits traités sceptiques* by François de La Mothe Le Vayer. These authors will be studied in parallel with their Renaissance models especially Béroalde in relation to Rabelais and La Mothe Le Vayer in relation to Montaigne. At the same time we will examine Marie de Gournay's preface to the 1595 *Essais*. In our modest way we will strive to rescue these figures from the chronological isolation from which they suffer, stranded between Renaissance and Classicism.

Students are expected to do an in-class presentation and write a 15 to 20 page term paper on a topic chosen in consultation with the professor.

FRIT-M 501 DANTE I (3 CR)

Taught by H. Wayne Storey

Tuesday 09:05A-11:00A      BH 135

## HISTORY

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

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**HISTORY AND PHILOSOPHY OF SCIENCE**

HPSC-X 506 SURVEY OF HISTORY OF SCIENCE UP TO 1750 (3 CR)

Taught by Domenico Bertoloni Meli

Tuesday 01:00P-03:30P

Goodbody 107

This is an introductory course designed for all students with an interest in the history of the sciences and their cultural contexts. We will cover select topics from Greek to early modern science, emphasizing both primary sources and contemporary historiographical debates. The course will pay particular attention to a number of figures, including Vesalius, Galileo, Descartes, and Newton. We will include aspects of natural philosophy, astronomy, the medical disciplines, and the development of experiment. Students from a broad variety of backgrounds will be welcome and their varied expertise in the science, humanities, or languages will be valued highly.

## MUSICOLOGY

MUS-M 602: Petrarch and the Madrigal

Wednesday 02:30P-05:30P M263

Taught by Massimo Ossi ([mossi@indiana.edu](mailto:mossi@indiana.edu))

MUS-M510: Music in Venice to 1600

Tu & Th 9:30AM - 10:45AM Simon Msc Lbr Rec (M)271

Taught by Massimo Ossi ([mossi@indiana.edu](mailto:mossi@indiana.edu))

MUS-M 502-12831- The Masses of Josquin Des Prez

Time: Mo We 1:00-2:15PM - Music Addition MA 404

Taught by Giovanni Zanovello ([giovzano@indiana.edu](mailto:giovzano@indiana.edu))

Course description: Martin Luther and Pope Leo X may not have agreed on much, but in one thing they were united--they both loved the music of Josquin Des Prez. If we did not know about their other disagreements, this would surely come as no surprise, for Josquin was the most



celebrated composer of the Renaissance and his music was held for centuries as the model of compositional excellence and contrapuntal mastery. The fearless students who take this class will be treated to what amounts to a practical encyclopedia of Renaissance compositional technique. By studying a number of exemplary Masses in original notation and transcription, students will become familiar with the composer's style; learn to recognize different kinds of cantus firmus treatments and organizational devices; and in general learn to judge the quality of, and speak knowledgeably about, Renaissance Mass composition. Class attendance is mandatory. The evaluation will be largely based on a semester-long project.

Pre-Requisites: MUS-M 541 and T 508, or equivalents by examination. Assignments and grading: participation, presentations, and a semester-long analytical project.

## SPANISH AND PORTUGUESE

S628 – Cervantes and the Senses

Tuesday and Thursday 11:15A-12:30P                      BH335

Taught by Steven Wagschal

This course will explore *Don Quixote* and other early modern texts (*La Lozana Andaluza* and/or *La Pícarra Justina* or *Guzmán de Alfarache*) in their cultural and historical context, with special emphasis on bodies, minds and the senses, alongside readings in early modern scientific and philosophical thought as well as current theories from cognitive studies.