

## Graduate courses with a Renaissance / early modern focus offered in the fall of 2019

### REN R-501: The Culture of the Renaissance / CMLT-C 525: The Renaissance & 17<sup>th</sup> Century

T 2-4:30, PH 155

Sarah Van der Laan

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 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 range of methodological and theoretical approaches to studying the distant past.

### ART HISTORY

ARTH A635: Problems in Seventeenth Century Italian Art: Italy and Spain

W 2:30-5:30, Lindley Hall 019

Giles Knox

What is it that constitutes the Spanishness of art made in Spain during its Golden Age? Is the idea of a Spanish school simply a product of nineteenth-century nationalism? This seminar will examine this question through a series of readings on the major artists of seventeenth-century Spain, including but not limited to El Greco, Juan Bautista Maíno, Velázquez, Ribera, and Murillo. We will also discuss the central role of the Museo del Prado - which is celebrating its 200th anniversary this year - in the reification of a separate, national school of art.

### ENGLISH

ENG-L611: Readings in Early Modern Literature & Culture, 1500-1660, Topic: Borders and Boundaries in Shakespeare and Milton

TR 11:15a – 12:30p, BH 332

Linda Charnes

Borders are artificial structures mapped onto geographical and physical terrain by military, social and political conquest. Terrain becomes territory when a power exercises, proclaims and enforces sovereignty. What are the mechanisms through which jurisdiction—and thereby laws—come to mark borders and boundaries? Are they merely legal devices, or is there a link between geographical and physical bodies? What about psychological, cultural, and linguistic boundaries? Or personal ones? The bodies of persons, like that of land formations, are mapped by multiple forms of sovereignty-- legal and psychological, gendered, classed and

ethnic. In this respect, borders and boundaries are simultaneously solid and provisional, and through their representation we imagine and create poetics of inside and outside, of welcome and trespass, of sojourn and refuge.

In this course, we'll investigate the roles of borders and boundaries, terrain and territory, common law and jurisdiction. Starting with the premise that the definition of persons is as artificial as the boundaries that limit or signify nation-states, we'll see how Shakespeare's plays anatomize and test our modern conceptions of places and persons. We'll also read Milton's work, including *Areopagitica* and *Paradise Lost*, to ascertain how conceptions of republicanism offer new ideas of territorial personhood. Selections will be assigned from affect theory, cognitive and performance studies, political psychology, critical legal studies, sociology, Actor Network Theory, and other approaches to conceptualizing borders, boundaries, and the liminal zones in between.

Students will write weekly discussion notes, and two position papers of roughly 10-12pp each. Attendance and participation will count for 20% of your course grade.

## FRENCH AND ITALIAN

FRIT-M604: Seminar in Renaissance Italian Literature (3-4 cr.), Topic: Forms of Civility in the Italian Renaissance  
M 4-6, BH 333  
Massimo Scalabrini

In such seminal texts as Pontano's *De sermone* (1509), Castiglione's *Cortegiano* (1528), Della Casa's *Galateo* (1558) and Guazzo's *Civil conversazione* (1574) the Italian Renaissance created a new style of moral conduct: the style of civility. This graduate course examines the classical genealogy, the social and historical milieu and the rhetorical matrix of this new form of social interaction, which was to become the generative model of early modern European ethics, and which was governed by the values of moderation, convenience, conformity, adaptability, grace, and dissimulation. The course will be conducted in Italian.

FRIT-F825: Seminar in French/Francophone Studies, Topic: Materialities in French Classical Theater  
T, 4-6pm, BH 333  
Alison Calhoun

This graduate seminar examines the material culture of early modern (16<sup>th</sup>-18<sup>th</sup> centuries) French/Francophone dramatic works and the role materiality plays in the way these art objects communicate (their mediality). We will study dramatic works produced in the French courts, the city of Paris, and the colonies, such as plays written by authors from Saint Domingue (Haiti). Students will read critical "material" approaches from literary theory, theater history, and performance studies to help anchor their primary source readings.

## HISTORY AND PHILOSOPHY OF SCIENCE AND MEDICINE

HPSC-X705: The Investigation of Nature in the Renaissance

T 9:30-12, MO 228

Domenico Bertoloni Meli

The Renaissance was the time of the rediscovery of ancient knowledge, but it was also the time of extensive empirical investigations. This introductory class aims to offer a bird's eye view of those investigations, including astronomy and astrology, geography and European travels, natural history (plants and animals as well as minerals and fossils), human and animal anatomy, magic and alchemy. While I would like to devote at least one session to each topic, I would be happy to focus on those areas that are of special interest to students. The way Renaissance scholars negotiated ancient and contemporary knowledge is one of the defining characters of the period. The last class will consist of a trip to our rare books library (Lilly Library), which holds remarkable collections in most of the areas mentioned above.

## MUSIC

MUS-M 502-9796: Composers, Topic: The Masses of Josquin Desprez

MoWe 1:00PM - 2:15PM, M 267

Giovanni Zanovello

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.