

**R502 Topics in Renaissance Civilization (4 cr.)** will be taught by Joan Pong LINTON and will meet with “L611 Readings in Early Modern English Literature and Culture, 1500-1660” – Tuesday and Thursday, 1p-2:15p

*Figures and figuration in early modern literature and culture*

The goal of this course is to examine the place of the figure and figuration in the Renaissance imagination. We will approach the figure as image (which is visible or visualizable), as form (or the play of motivated energies shaping texts from within), and as institutions of practice, with attention to the interrelation between image and word, figure and discourse. The first half of the course will emphasize traditional roots of the figure and the arts of figuration; the latter half will venture further afield to address specific figures in its mobility across fields of practice and inquiry. While focusing to the period's uses of the figure, we will sample theories of figure and figuration from classical to recent, for example, the figure's qualities of "enargeia" and "energeia," the scholarly debate between the iconographic and history of visual culture approaches to symbolic images, and so on. Tentatively, our inquiry will include:

- (1) the figure in classical rhetorical tradition and its developments in Renaissance and early modern rhetoric and the poetic, pictorial, and performance arts
- (2) typological (figural) and allegorical interpretations of the bible and their uses in religious and other kinds of texts
- (3) visual allegory (e.g., in painting and emblems), with attention to allegory's reliance on the figural, problems of affect and embodiment, and the role of the image in worship
- (4) the human figure and definitions of the human in literary, political, medical, and anatomical representations
- (5) the role of rhetorical figures in the shaping scientific discourses and discourses of discovery

(6) the mathematical figure of zero as grounding for linear perspective, and geometric projection, with applications for cartography, theater design, and the production of social space

Through these units, an underlying question informing our inquiry is the mediation of the figure (oral, written, visual, print) and its implications for the production of selves, in Philip Sidney's words, as subjects of gnosis and agents of praxis. Readings may include writings by: Aristotle, Cicero, Quintilian, Horace, Longinus, Origen, Augustine, Dante, Rabelais, Montaigne, Cervantes, Shakespeare, Spenser, Auerbach, Ricoeur, Lyotard, Gombrich, Mitchell, Bal, Rotman, Lefebvre, and scholars in early modern studies.

### ART HISTORY:

FINA 638: *Varieties and Consequences of Early Modern Visual Wit* (Listed in course catalog as "Problems in 16th-Century Art Outside Italy")

Monday, 2:30-4:30, Fine Arts 002

Taught by Bret Rothstein

A study of 15th- and 16th-century northern European cultures of seeing, this course takes as its starting point the historical challenge of how to do things with things - that is, how to pose and resolve social and intellectual problems in a primarily optical manner and with maximum hermeneutic potential. Among other topics, we will discuss types of interest (e.g., curiosity), appeals thereto (e.g., visual paradox), visual skill as social capital, and conflicting notions of interpretive authority. Though primarily art historical in origin, this course is designed to meet the needs of graduate students across a range of disciplines as they wade, or are enticed to wade, into the fashionable area of early modern visual culture. Consequently, we will attend closely not only to contemporaneous theories of vision and cognition but also to questions of materials, facture, and the shifting cultural weight of pictures.

## ENGLISH

"L611 Readings in Early Modern English Literature and Culture, 1500-1660", offered jointly with **R502 Topics in Renaissance Civilization (4 cr.)**

Tuesday and Thursday, 1p-2:15p

Taught by Joan Pong LINTON

### *Figures and figuration in early modern literature and culture*

The goal of this course is to examine the place of the figure and figuration in the Renaissance imagination. We will approach the figure as image (which is visible or visualizable), as form (or the play of motivated energies shaping texts from within), and as institutions of practice, with attention to the interrelation between image and word, figure and discourse. The first half of the course will emphasize traditional roots of the figure and the arts of figuration; the latter half will venture further afield to address specific figures in its mobility across fields of practice and inquiry. While focusing to the period's uses of the figure, we will sample theories of figure and figuration from classical to recent, for example, the figure's qualities of "enargeia" and "energeia," the scholarly debate between the iconographic and history of visual culture approaches to symbolic images, and so on. Tentatively, our inquiry will include:

- (1) the figure in classical rhetorical tradition and its developments in Renaissance and early modern rhetoric and the poetic, pictorial, and performance arts
- (2) typological (figural) and allegorical interpretations of the bible and their uses in religious and other kinds of texts
- (3) visual allegory (e.g., in painting and emblems), with attention to allegory's reliance on the figural, problems of affect and embodiment, and the role of the image in worship
- (4) the human figure and definitions of the human in literary, political, medical, and anatomical representations

(5) the role of rhetorical figures in the shaping scientific discourses and discourses of discovery

(6) the mathematical figure of zero as grounding for linear perspective, and geometric projection, with applications for cartography, theater design, and the production of social space

Through these units, an underlying question informing our inquiry is the mediation of the figure (oral, written, visual, print) and its implications for the production of selves, in Philip Sidney's words, as subjects of gnosis and agents of praxis. Readings may include writings by: Aristotle, Cicero, Quintilian, Horace, Longinus, Origen, Augustine, Dante, Rabelais, Montaigne, Cervantes, Shakespeare, Spenser, Auerbach, Ricoeur, Lyotard, Gombrich, Mitchell, Bal, Rotman, Lefebvre, and scholars in early modern studies.

L613: *Medieval Thinginess*

TR 11:15-12:30 BH 321

Taught by Karma Lochrie

Not to be confused with Stephen Colbert's, "truthiness," "thinginess" is a coinage of Bill Brown, who is one of the current theorists of object-oriented ontologies (or OOO). The turn to the study of objects in critical theory by Jane Bennett, Bruna Latour, and Graham Harman, among others, challenges literary studies to place things, rather than human cognition at the center of study. Instead of understanding things in terms of a human-centered ontology which renders them nonhuman, thing theory examines things and objects as actants independent of human perception as they interact with one another. Thing theory poses a range of questions concerning whether things have agency or animacy and how they mediate social worlds. In this course we will delve into this new concern with materiality as it relates to medieval objects, including sacred objects of devotion, magical objects, common objects and instruments, ornaments, and aesthetic objects. Our goal will not simply be to apply modern object theory to medieval things, but to consider whether contemporary object theory might have something to learn from medieval theories of things and literary objects. We will also

consider briefly how early modern culture takes up objects and their relationships to them. The course will begin with readings from some of the foremost OOO theorists, including Bennett, Brown, Graham and Latour. Among the medieval texts studied in the course are selections from Chaucer's *Canterbury Tales*, *Pearl*, Julian of Norwich's *Showings*, *Mandeville's Travels*, and *Piers Plowman*. Readings will be in Middle English. Requirements include one short paper (4-5 pages) and a conference paper at the end of the semester, as well as short responses to weekly readings.

## FRENCH AND ITALIAN

F632 (M 3.35-5.30) *Theater Battles in Paris: From Molière to the Opéra comique*

Taught by Alison Calhoun

This graduate seminar will examine theater politics among official and unofficial troupes in Paris from Molière's final work at the Palais-Royal in 1673 until the formation of the Opéra comique in 1715. Our aim will be to study the ways in which policing, censure, rules, and laws influenced the artistic production of the time and led most often to meta-discursive plays that dialogued with a politically informed public. Seminar topics will include the rise or reassertion of genres like comédie-ballet, tragédie en musique (French opera), pièces à la muette, théâtre à écriteaux, commedia dell'arte, and puppet theater as well as the power struggles between theaters like the Comédie italienne, Académie royale de musique, Comédie française, Théâtre de la foire and Opéra comique. Authors we will read include Molière, Racine, Quinault, Thomas and Pierre Corneille, Donneau de Visé, Fuzelier and Lesage. Readings and class discussion in English and French.

M503 *Boccaccio and Petrarch*

T 4:00-6:00

Joint-offer with MEST-M 502

Taught by H. Wayne Storey

This course examines the composition, genesis and early reception of three classics of 14<sup>th</sup>-century Italian narrative: Compagni's *Cronica*, Petrarch's *Rerum vulgarium fragmenta*, and Boccaccio's *Decameron*.

1. Dino Compagni, *Cronica*, introduzione e commento di Davide Cappelletti. Roma: Carocci editore, 2013: ISBN 978-88-430-6712-1

2. Giovanni Boccaccio, *Decameron*, ed. by Maurizio Fiorilla. Milano: Rizzoli (BUR Classici), 2013: ISBN 978-88-170-6326-5

3. Francesco Petrarca, *Rerum vulgarium fragmenta*, ed. by Wayne Storey and John Walsh (in electronic [PetrArchive] and printed form [course packet])

## HISTORY AND PHILOSOPHY OF SCIENCE

X705, 30423      *Representations of the Body*

M 1p-3:30p      GB107

Taught by Domenico Bertoloni Meli

This course examines different aspects and forms of the representation of the body from the Renaissance to the 18th century, with special emphasis on the connections between anatomy and art. We will examine aspects such as the birth of illustrated anatomy treatises, representations of male and female bodies, of human and animal bodies, of healthy and diseased states. No previous anatomical knowledge is required to take this class.

## MUSICOLOGY

MUS-M 652-20559 · *Renaissance Music* (3 cr) -Mo and We 1:00-2:15 PM  
- Room: MA 007

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

Course description: In this class we will explore the repertoire, history, and musical practices of Western Europe, ca. 1380-1600. We will study many masterpieces that often became models in the following centuries. More broadly, we will approach performance and compositional practices as well as a role of music in society that differs sometimes remarkably from practices today. The class is organized as a pro-seminar: the class time will involve a moderate amount of lecturing, in addition to class discussion and musical listening. Class attendance is mandatory.

Pre-Requisites: MUS-M 541 and T 508, equivalents by examination, or permission from instructor.

Course goals: develop a higher familiarity with a number of compositions, 1400-1600; gain a better understanding of the social, economic, and aesthetic background of musical composition and production in early-modern Europe; improve knowledge of the issues related to the performance of early music; investigate issues of authenticity and our relationship with the music of the past; develop communication and research skills.

Topics will include: Music in the late 14th and early 15th century: England, the Low Countries, and France; music, devotion, and liturgy: motet, cyclic Mass, and Vespers; developments in the mid 15th century; instrumental music and music theory; the late 15 and early 16th century: virtuoso compositions and new aesthetics; continental musical genres at the turn of the 16th century; the early 16th century: Catholic and Protestant music; national song styles; instrumental practices; England; the late 16th century: Tudor England, music theory, the Counter-Reformation in Southern Europe.

## **SPANISH AND PORTUGUESE**

S528 *Spanish Literature of the 16<sup>th</sup> and 17<sup>th</sup> Centuries*

MW 9:00-10:45 a.m.

Taught by Catherine Larson

This course offers a survey of the prose, poetry, and theater of early modern Spain, examining the major texts of the Golden Age (with, of course, the notable exception of *Don Quixote*). We will explore definitions of the Renaissance and the Baroque, often focusing on topics such as empire, gender, and genre. Texts for the course (all are found on the current MA reading list) will most likely include:

Theater:

1. Miguel de Cervantes, "El retablo de las maravillas"
2. Lope de Vega, *El caballero de Olmedo*
3. Tirso de Molina, *El burlador de Sevilla*
4. Pedro Calderón de la Barca, *El médico de su honra*
5. Pedro Calderón de la Barca, *La vida es sueño*
6. María de Zayas, *La traición en la amistad*
7. Calderón, "El gran teatro del mundo"

Prose Fiction:

1. Anónimo, *Lazarillo de Tormes*
2. Francisco de Quevedo, *La vida del Buscón*
3. Miguel de Cervantes, "La fuerza de la sangre"
4. María de Zayas, "La inocencia castigada"

Poetry:

1. Garcilaso de la Vega, short poems and *Égloga I*
2. Mystic poets (Fray Luis de León, San Juan de la Cruz, Santa Teresa de Jesús), short poems
3. Lope de Vega, short poems
4. Luis de Góngora, short poems and *Fábula de Polifemo y Galatea*
5. Francisco de Quevedo, short poems

Evaluation will be based on a midterm exam, a composition (10-12 pp. paper), class participation, a short presentation on a critical article or cultural topic, and 2-3 additional short projects.

Note: if you have not yet read *Don Quixote*, it would be a good idea (although not required) to do so before the semester begins, since the novel will inform much of our understanding of the literature of the age.