

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

### REN-R-502 / ARTH-A635: Problems in 17<sup>th</sup> Century Italian Art: Art and the Senses in Early Modern Europe

Instructor: Giles Knox

Thursday, 2:30–5:30 PM, Cedar Hall (AC) C103

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.

### ENGLISH

ENG–L758 (section # 12326): Research in Interdisciplinary Studies, “Satire as Equipment for Living”

Instructor: Joan Linton

Wednesday, 9:30 AM–12:30 PM, LH 016

Beginning with a quick review of classical models of satire (Horatian, Juvenalian, Menippean) and their transformations, this course addresses the “complexity of laughter” in satire’s audience dynamics as equipment for living, equipment, that is, for taking on the challenges and possibilities of its time. Areas of inquiry include: (1) satire’s *techné* and technologies: repurposing *ethos* from tropes and figures to memes and the “media environment”; (2) satire’s problem of truth: from Cynic *parrhesia* to walking the precarious line between fiction and the real world of fake news and reality TV; (3) satire’s social roles: from “preaching to the choir” to “laughtivism” as driver of social change; (4) satire’s linguistic and generic resources for a politics of resisting terror: language games, idioms, the pictorial voice, and the transformative energies of tragicomedy. Readings and discussion will bring together research and theory in several interrelated areas: rhetoric, pragmatics, media–genre–performance, and the cognitive humanities (embodied brain, ecology of mind). In addition to samples of Horatian, Juvenalian, and Menippean satire, works of satire may include: Giannina Braschi’s *United States of Banana*, G. B. Shaw’s *Major Barbara*, Jonathan Swift and Lady Wortley Montagu’s dueling satires, selections from Paul Beatty’s *The Sellout*, Erasmus’s *The Praise of Folly*, Chaplin’s *Modern Times*, Rabelais’ *Gargantua and Pantagruel*, and a number of comics to be decided by course participants. Critical and theoretical resources may include the works of: Mikhail Bakhtin, Kenneth Burke, Cathy Borum Chatoo, Adam Curtis, Michel Foucault, Sigmund Freud, Northrop Frye, Jean-François Lyotard, Sophia McClennen, Srdja Popovic, and Alenka Zupancic.

### HISTORY AND PHILOSOPHY OF SCIENCE AND MEDICINE

HPSC-X 705: Special Topics in the History of Science (1-5 cr), “The Cultural History of Astrology”

Instructor: William Newman

Wednesday, 11:30 AM–1:30 PM, MO 228

As Aby Warburg, Erwin Panofsky, and other scholars whose work spans the history of science and art have shown, astrology long formed one of the central themes of concern to European and Islamic intellectuals. Astrology was arguably one of the first “applied sciences,” linking the empirical research and abstract theorizing of astronomy to the world of practical results. From providing the basis for planting crops to predicting the outcomes of battles, weather, and individual fates, astrological expertise permeated many aspects of medieval and Renaissance life. At the same time, the zodiacal signs, decans, and planets served an important role in the art of the Middle Ages and Renaissance, providing visual topoi for manuscript illuminations, panel paintings, frescos, and encoded natal charts found in the ceilings of various Renaissance villas. Astrological themes also permeate the history of literature, ranging from the polyvalent work of Geoffrey Chaucer up to the satirical output of Jonathan Swift. The present course will begin by providing the elementary astronomical information necessary to understand astrological material and then pass to a discussion of these themes in late antiquity, the Middle Ages, and the early modern period.

## MUSIC

MUS-M 652-4322: Renaissance Music (3 cr)  
Instructor: Giovanni Zanovello  
Monday/Wednesday, 1:00–2:15 PM, M 242

In this class we will explore the repertoire, history, and musical practices of Western Europe, ca. 1380-1600. We will study many compositions 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 strictly mandatory.

MUS-M 510-12426 Topics in Music Literature: Monteverdi's Secular Music (RSTR, 3 cr)  
Instructor: Massimo Ossi  
Tuesday/Thursday, 9:30 AM–10:45 AM, M 267

This course explores the music and the context of Monteverdi's eight books of madrigals and of his operas, with particular emphasis on musico-literary issues. Monteverdi set all the major poets of his time (Torquato Tasso, Battista Guarini, Giambattista Marino, and Gabriello Chiabrera); his operas straddle the courtly environment (*Orfeo*, 1607; *Arianna*, 1608) and the commercial public theaters (*Il ritorno di Ulisse in Patria*, 1641; and *L'incoronazione di Poppea*, 1643) and illustrate the development of the libretto, beginning with Alessandro Striggio and Ottavio Rinuccini, and culminating with Giacomo Badoaro and Francesco Busenello. His musical style ranges from the polyphonic to solo madrigals, dance music, and semi-dramatic "scenes". And he was employed by both courtly patrons (the Gonzagas in Mantua) and the republican government in Venice, where he was *maestro di cappella* (music director) at San Marco, the most prominent musical post in Europe in the first half of the 17th century. The course will consist of a wide range of repertory; readings, historical, literary, and musicological; and will be organized as much as possible in a seminar-style discussion format.

Requirements: two take-home tests, class discussions and presentations, and a final project. Knowledge of music theory and notation is negotiable: I envision being able to accommodate students from different disciplines.

MUS-M 510-30539 Topics in Music Literature: Music at Italian Cities and Courts (RSTR, 3 cr)

Instructor: Massimo Ossi

Tuesday/Thursday, 1:00 PM–2:15 PM, M 242

The Italian peninsula in the Renaissance presents a diverse civic and political landscape: Rome, centered on the Papal Court but also home to the private households of Cardinals; Florence, which oscillated between republican government and Medici rule; Venice, a highly bureaucratic state without a central court that cultivated the arts, but in which a variety of centers of patronage ranging from San Marco to the scuole and the ospedali fostered a visible and competitive musical environment largely devoted to the glorification of the State; and finally such city-states as Mantua and Ferrara, governed by generations of family rulers (the Gonzagas in Mantua, the Este in Ferrara), where individual patrons cultivated the arts according to their own personal tastes. Musicians responded in a variety of ways to the pressures and demands of these different forms of government, producing different genres, both sacred and secular, that reflected the priorities and needs of their employers. Readings will range widely over patronage, social and political history, and the arts; we will look at a variety of repertoires, both sacred and secular.

Requirements: two take-home tests, class discussions and presentations, and a final project. Knowledge of music theory and notation is negotiable: I envision being able to accommodate students from a variety of disciplines.

## MUSIC THEORY

MUS-T565: Stylistic Counterpoint: Sixteenth Century

Instructor: Caleb Mutch

Tuesday/Thursday, 11:15 AM–12:30 PM, M 344

This is a graduate course and does require reading music, but other than that anyone with an interest in Renaissance music is welcome!

## RELIGIOUS STUDIES

REL-R 551 MEDIEVAL DEVOTIONAL LITERATURE OF INDIA

TR 1:00-2:15P, GA 0003

INSTRUCTOR: REBECCA MANRING

ABOVE CLASS MEETS WITH REL-D 375

The devotional literatures of India have remained popular for centuries. Cutting across religious boundaries, from brief lyrical poems to longer allegories, the material presents us with a wide range of views of the Divine, and can help us to appreciate the richness and diversity of Indian civilization and culture. We'll read works by such writers as Antal (South Indian woman poet); Kabir (from North India; his followers still can't agree on whether he was Muslim or Hindu!); Mirabai (Rajasthani princess-devotee of Krishna); Jayadeva (whose composition on the love between Radha and Krishna scandalized some); and others, and look at contemporary treatments of these writers and of devotion. Students interested in a particular medieval

devotional author (whether or not s/he is officially on the syllabus) will have the opportunity to pursue that interest. Other resources we'll use include recorded versions of many of these pieces, devotional films, and contemporary Bollywood (Hindi popular cinema). As we study Indian esthetic theory and the various devotional traditions, students will participate in classroom discussions designed to assist them to complete a series of increasingly complex assignments, culminating in a final paper exploring some of the questions the devotional literature raises.

*While the two courses below have a medieval focus, I believe they will appeal to a wide range of early modernists:*

### FRENCH AND ITALIAN

FRIT-M 603 / MEST-M 502: Boccaccio's Mediterranean

Instructor: Akash Kumar

Tuesday, 4:00–6:00 PM, Cedar Hall (AC) C101

This seminar will be centered around a reading of Boccaccio's *Decameron* as a text that asks scholars to delve deeply into the medieval Mediterranean for insight into its social fabric, source materials, and its embodiment of a world in flux in the wake of a plague. We'll situate ourselves in contemporary scholarship on Boccaccio, medieval narrative and travel, 14th-century history, and Mediterranean studies, allowing for the formation of a community of scholars who look to engage with Boccaccio from a multitude of disciplinary formations. Attention will also be given to grounding the *Decameron* in the wide global medieval perspective of frame-tale narratives, from the *Panchatantra's* medieval reception (such as *Kalila wa Dimna*) to the *Arabian Nights* to the *Canterbury Tales*. All readings available in English, though students with additional language proficiency will be encouraged to work in their languages to produce field-specific research.

### SPANISH AND PORTUGUESE

HISP-S 518: Spanish Medieval Literature (3 Credits)

Instructor: Ryan Giles

Monday/Wednesday, 2:30–3:45 PM, LH 135

This course will offer both a survey of Spanish medieval literature and an in-depth reading of specific literary works, which will be examined in close connection with the historical and cultural contexts that produced them, and with the literary traditions, conventions and genres to which they belong. The aim of S518 is to develop in students the interpretative acumen and analytical skills that will enable them to comment cogently on and interpret Spanish medieval texts and the worldview they reflect. The reading list will include *Poema de mio Cid*, *Milagros de Nuestra Señora*, *El Conde Lucanor*, *Libro de buen amor*, *Cárcel de amor*, *La Celestina* and a course packet containing shorter texts, including secondary readings. The course will be taught in Spanish.