

Graduate courses with a Renaissance / early modern focus offered in the spring of 2020

REN R502 Topics in Renaissance Civilization (4 cr.) will be taught by Robert A. Schneider and will meet with HIST H615 – R 6:15-8:15pm in BH 333

TOPIC: *The Study of Early Modern Witchcraft*

Taught by Robert A. Schneider

The prosecution of so-called witches was a phenomenon that marked the history of Europe and New England in the early modern period, roughly the sixteenth and seventeenth centuries. Once considered a subject suitable only for amateurs or cranks, since the 1970s it has attracted some of the most innovative and sophisticated scholars—mostly social historians with a methodological interest in anthropology, psychologically, literature, and theology as well as those with a feminist perspective. The subject is important not only because of its intrinsic, if also macabre, interest, but because in trying to decode the strange and troubling beliefs that led ordinary people and authorities alike to accuse thousands of (mostly) women of both consorting with the devil and committing often unspeakable acts against their neighbors we are forced to enter into the mindset and culture of a distant society in all of its dimensions. This course, then, will consist of reading a series of studies by historians and other scholars, including students of literature, who have tried to make sense of this phenomenon, from the 1960s to the present day. Readings will include works by H. R. Trevor-Roper, Keith Thomas, John Demos, Mary Beth Norton, Karen Karelson, Lyndal Roper, and others, as well as literary scholars who have studied witchcraft in the context of canonical works by Shakespeare and Marlowe.

ART HISTORY

ARTH A576: Print and the Origins of the Modern Medium

Taught by Bret Rothstein

TR 2:30-3:45pm in TV226

This course is a study of technology itself as continuous disruption in Europe and the Americas from the Fourteenth Century to the present. It takes as its focus the cultural work of what the scholar William Ivens once called the "exactly repeatable pictorial statement". In addition to discussing various technologies, we will address how that process of repetition – primarily visual, but also textual – participates in the constitution of society, informs conceptions of artistry, and shapes the values we assign to visual expression.

FRENCH AND ITALIAN

FRIT F523: French Seventeenth-Century Literature and Culture: "Expressions of Absolutism"

Taught by Hall Bjornstad

W 5:45-7:45pm in ED 1002

Although everyone recognizes the reign of Louis XIV as the peak of French absolutism, it is important to remember that the term "absolutism" itself was never used in the period. As an analytic tool, the term is

useful less on account of its indexical value – pointing to a stable definition or sparking discussion on what that definition should be – than because it brings into focus the practices of self-representation that found and sustain the power of the king. Indeed, the only place where absolutism incontestably exists is in its manifestations, in the image of itself that royal power projects outwards but also inwards. This course will study this dynamic by looking closely at various artistic expressions of absolutism (theater, poetry, architecture, portraiture, etc.) that respond to and help construct the image of Louis XIV. In doing so, we hope to take up the challenge formulated by prominent French historians Fanny Cosandey and Robert Descimon when they concluded a 2002 book-length survey of the immensely rich and varied research on French absolutism with the following surprising statement: "We end up, then [after 200 pages of reviewing recent scholarship], with the contradiction of an absolutism that we know incomparably well in its details but without a good grasp of its totality or coherence." The collective and interdisciplinary endeavor of the course, where each participant will specialize in a specific expression, is organized in the firm conviction that if not the totality, then certainly the coherence of French absolutism under Louis XIV best can be grasped through a careful examination of the various aspects of its expressions. Readings will include primary texts by Molière, Racine, Boileau, La Fontaine, Félibien, and Louis XIV himself, as well as critical essays by Louis Marin, Peter Burke, Roger Chartier, Norbert Elias, and Patrick Boucheron, among others. Weekly response papers and scaffolded final research project. All readings in French (English translations available). Seminar conducted in English.

FRIT F620: French Renaissance Lyric (3 cr.)

Taught by Eric MacPhail

M 4:00-6:00pm in ED1002

This course studies the poetry and poetics of the French Renaissance from the Rhétoriqueurs to D'Aubigné and the Baroque poets. We will begin with Jean Molinet's *Art de rhétorique* from the very end of the fifteenth century, which is both a treatise on poetry and an anthology of poems in late Medieval *formes fixes*. Next we will read some psalm translations of Clément Marot and some *chansons spirituelles* of Marguerite de Navarre from the reign of François I. From the *École lyonnaise* we will sample some *dizains* by Maurice Scève and Pernette du Guillet. From the Pléiade at mid-century, we will read the sonnets of Pierre de Ronsard and Joachim Du Bellay as well as their *arts poétiques*, especially Du Bellay's *Deffence et illustration de la langue française*. Our list concludes with Agrippa d'Aubigné's *Printemps* and some of the metrical experiments in *vers mesurés* conducted at the end of the century. Students will do an in-class exposé and write a term paper on a subject chosen in consultation with the professor.

HISTORY

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Taught by Robert A. Schneider

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HISTORY AND PHILOSOPHY OF SCIENCE AND MEDICINE

HPSC X705: Francis Bacon and his World (4 cr.)
Taught by William Newman
W 1:30-4:00pm in MO228

MUSICOLOGY

MUS M652: Renaissance Music (3 cr.)
Taught by Giovanni Zanovello
MW 1:00-2:15pm in M356

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 strictly mandatory.

MUSIC THEORY

MUS T565: Stylistic Counterpoint: Sixteenth Century (3 cr.)
Taught by Caleb Mutch
TR 11:15am-12:30pm in M344

This course is designed to give students fluency in the compositional style of sixteenth-century polyphony through model composition and through careful study of contemporaneous music theorists and composers.

SPANISH AND PORTUGUESE

HISP S528: Spanish Literature of the Sixteenth & Seventeenth Centuries (3 cr.)
Taught by Steven Wagschal
MW 2:30-3:45pm in PH012

This graduate survey of early modern prose, poetry and theater, explores the dynamics of power, gender, race and genre in novellas by María de Zayas and Miguel de Cervantes, dramatic works by Lope de Vega, Cervantes, Calderón and Ana Caro, and poetry by Garcilaso, Luis de Góngora and Francisco de Quevedo, among others (including the prolific author “anonymous”). This is a genre-based exploration of mostly canonical texts that will be studied for their aesthetic and socio-historical interest. We will also interrogate the traditional historiography of this period—known since the 19th Century as “Golden Age” or “Siglo de Oro”—conceived of as a glorious period of artistic and monarchical splendor following the “reconquest” of Iberia and the “discovery” and colonization of America. To this end, for instance, we will explore instances of Islamophobia and Islamophilia in some of these texts.

HISP S659: Conquest, Colonialism, and Contemporary Mexico (3 cr.)
Taught by Kathleen Myers
M 4:00-6:30pm in LH112

Recent scholarship in Hispanic literatures increasingly focuses on the relationship between race and ethnicity within nation-building, empire, and contemporary transnational contexts. This course will study the origins of many of these terms, ideologies, and practices in Spain’s conquest and colonialization of peoples living in the Americas, but will then examine the myriad ways these foundational colonization processes continue to inform ideas about race, territorial/production rights, and socio-cultural practices well into late-modern and contemporary Mexico. We will pair early colonial texts (including the *Requerimiento* and works by Cortés’ and Las Casas) with 20th-21st century Mexican cultural production (including post-Revolutionary political essays, works by Octavio Paz, Carlos Fuentes, Juan Rulfo and Elena Garro, state textbooks for children, and film by Alfonso Cuarón) in order to better understand the ongoing reinterpretation of key notions about “conquest,” “colonialism,” and “race” in Mexico. In the process, we will reflect on the usage of these terms in contemporary scholarship and link them with recent theory about colonialism and decolonization. Students will be encouraged to apply the methodology and theories we develop to their own research areas. A reading command of Spanish is required.