

Graduate courses with a Renaissance / early modern focus offered in the spring of 2024

REN-R 502 Topics in Renaissance Civilization (4 cr.) will be taught by Eric MacPhail and will meet with FRIT-F620 – Thursdays 4PM-6PM, in Ballantine Hall 123

Topic: The Erasmus Seminar

This seminar will focus on Desiderius Erasmus, the foremost humanist of the Northern European Renaissance. We will survey the entire breadth of Erasmus' work including the rhetorical, pedagogical, biblical hermeneutic, and book historical dimensions. Throughout our labors, we will be accompanied by the new Companion to Erasmus published by Brill in Spring 2023. We will also profit from the current European research projects on Erasmus and declamation and Erasmus and bilingualism as well as the ongoing critical edition of the complete works, ASD, and the complete English translation of Erasmus' works known as CWE. We will make good use of the extensive original holdings of our Lilly Library, rich in Erasmiana, and we will benefit from the wisdom of our distinguished visitor, Blandine Perona of Université Polytechnique Hauts de France and the Institut Universitaire de France. For Spring 2024, Bloomington is the place to be for Erasmus studies.

Students will do an in-class presentation on a subject related to the readings and write a term paper on a subject chosen in consultation with the professor. Papers demonstrating neo-Latin competence will be included in a special issue of Erasmus Studies (yes, that's a bribe).

ART HISTORY

ARTH-A638: Problems in 16th-Century Art Outside Italy

Taught by Bret Rothstein
(Summer)

The official title for this course is inaccurate and should be changed. Our topic will in fact be "The Playful Object in Early Modern Europe," and we will address objects that toy with us. The strategies at issue include, among other things, visual jokes, interpretive traps, representational ambiguities, and artisanal boasts in media including but not limited to painting, sculpture, and printmaking. Our primary goal will be to understand the relationship between these strategies and the larger aims most such artworks were expected to achieve. For instance, how should we respond to the self-portrait of Jan van Eyck embedded in a memorial image meant to honor a Canon in perpetuity before the congregation of his local church? Similarly, what are we to make of Paolo Veronese's defense, when hauled before the Council of Trent for making a supposedly indecorous Last Supper, that pictorial invention entitles one to use "the same license as poets and madmen." Do such instances constitute the "birth of art," as one strand of scholarship holds? Might there also be other functions at stake? And what sort of relationships might we map between those functions and the broader purposes visual and material expression served at the time? To begin answering such questions, we will discuss things that circulated throughout Europe and European colonial regions from roughly 1400-1650.

The course will run in Summer II, time TBD. The current plan is to run the course remotely, though I will be available for in-person meetings.

ENGLISH

ENG-L738: Race, Gender, and Consent in Early Modern Literature

Taught by Penelope Anderson
Tuesdays and Thursdays 1:15PM-2:30PM, in Ballantine Hall 018

This research seminar focuses on the intersections among race, gender, and consent in early modern literature. From the legal machinations used to rationalize the perpetual enslavement of the children of enslaved women and their enslavers, to the theorization of contract as a basis for political organization, to challenges to the use of rape as a weapon of war, the historical and ideological upheavals of the early modern period show the emergence of recognizably modern ideas of race, gender, and consent, but they also offer the opportunity to discover options not pursued. Using a combination of archival research, primary text analysis, and feminist critical race theory, we will explore how consent and coercion shape ideas of selfhood and political belonging, but also how they shape and are shaped by the lived experiences of embodied historical selves. Together, we will explore whether we can – or want to – imagine a contingent, multivalent, ambiguous consent. What is at stake – for political forms, for rights-bearing subjects, for addressing the violent harm of rape – if we do understand consent in this way?

Primary texts will include works by Philip Sidney, John Donne, Edmund Spenser, William Shakespeare, Miguel de Cervantes, Thomas Hobbes, Margaret Cavendish, Hester Pulter, John Milton, and others. We will also spend a good bit of time exploring recent criticism and theory in the field, including the work of scholars Urvasi Chakravarty, Marisa Fuentes, Kirsten Mendoza, Jennifer L. Morgan, and Su Fang Ng.

In addition to a major research project and shorter assignments focused on academic and non-academic professionalization, this seminar will help develop the skills necessary for archival research, counting toward the research skills requirement for the English Ph.D. In collaboration with the Lilly Library and the Newberry Library, we will explore how to craft research questions and conduct archival research in the context of collections that are always partial and never neutral: how can we tell new stories from the limited materials that we have? How can we approach canonical texts differently to imagine things otherwise?

FRENCH AND ITALIAN

FRIT-F620 / M502 The Erasmus Seminar
Taught by Eric MacPhail
Thursdays 4PM-6PM, in Ballantine Hall 123

This seminar will focus on Desiderius Erasmus, the foremost humanist of the Northern European Renaissance. We will survey the entire breadth of Erasmus' work including the rhetorical, pedagogical, biblical hermeneutic, and book historical dimensions. Throughout our labors, we will be accompanied by the new Companion to Erasmus published by Brill in Spring 2023. We will also profit from the current European research projects on Erasmus and declamation and Erasmus and bilingualism as well as the ongoing critical edition of the complete works, ASD, and the complete English translation of Erasmus' works known as CWE. We will make good use of the extensive original holdings of our Lilly Library, rich in Erasmiana, and we will benefit from the wisdom of our distinguished visitor, Blandine Perona of Université Polytechnique Hauts de France and the Institut Universitaire de France. For Spring 2024, Bloomington is the place to be for Erasmus studies.

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FRIT-M825 Seminar in Italian Literature and Culture: What is a Classic? Tradition and Innovation in Italian Culture

Taught by Andrea Ciccarelli
Wednesdays, 4:00PM-6:00PM, in Wendell W. Wright 3004

In this class we will examine different authors and genres, from earlier to more recent times (from Dante to Leopardi; from D'annunzio to Saba and Ungaretti and post-WWII poetry; from Iacopone's Laude to Pirandello's dramas; from Michelangelo's carved stone to the Arte povera, etc.) reflecting on the thin line that

divides innovation from tradition. We will read/ look at poets, writers and artists whose works are either considered classics or ground-breaking, trying to understand why their works were and are still classics, that is, evergreen and contemporary to us, and yet, why we consider them milestones of a living canon. Requisites: good reading knowledge of Italian; active class participation (in Italian or English). Students will write a final research paper and will have to present a work of their choice, focusing on its innovative strength and/ or its traditional role.

MUSICOLOGY

MUS-M603: The Madrigal in Italy, 1530-1650

Taught by Massimo Ossi

Mondays 3:00PM - 6:00PM, in Simon Music Building, 263

As a musical genre, the Italian madrigal spans nearly two centuries of cultivation—the last book of madrigals for five voices appeared in the 1690s, while the earliest examples date from the later 1520s. Closely linked with the literary genre by the same name, it offered composers an ideal proving ground for new techniques to match changes in the expressive language of poets, from Petrarch to Marino. Publishers, primarily in Venice, marketed the madrigal to an increasingly wider public of musical amateurs, and may in fact be credited with “creating” it as a consumer good, driving musical practice and taste and fostering an interesting tension between “courtly” and “popular” preferences: particularly successful madrigal books were reprinted, and sometimes wholly re-edited, in response to public demand.

The emergence of the composer as a commodified property can be traced to the madrigal and related genres, as can the rise of some star performers associated with particular sub-genres (the *musica segreta* of the Ferrarese ensemble of ladies, or the solo madrigals of Caccini and others). And one of the watershed musical controversies, that between the theorist Giovanni Maria Artusi and the composer Claudio Monteverdi, focused on compositional and performance practices of madrigals setting texts from one of the most notorious literary works of the late 16th century: Battista Guarini’s *Il Pastor fido*. Indeed, the close relationship between madrigals and theatrical genres has caused scholars to investigate the ways in which madrigal composition affected the earliest operas—Monteverdi’s “*Lasciatemi morire*” (*Lamento d’Arianna*) famously was both an operatic lament and a five-voice madrigal. The course investigates the intersection of aesthetic, musical, and literary currents as they come together in the madrigal. We will survey a broad selection of secondary literature beginning with Alfred Einstein’s seminal *The Italian Madrigal* (1950), with an emphasis on the variety of methodological approaches taken to the subject in the past 70 years. This is primarily a reading course, and not a lecture nor a research seminar. There will be short projects, analytical as well as contextual, scattered throughout the semester. Students wishing to produce a research paper are welcome to do so, with instructor approval.

MUS-M 652: Renaissance Music

Taught by Giovanni Zanovello

Mondays & Wednesdays 11:30am-12:45pm, in Simon Music Building 267

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 differ 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.

In terms of learning goals, students will build a set of notes and annotated scores to help them:

- identify and describe a number of pre-1600 compositional techniques and musical styles
- trace the evolution of musical composition, performance, and reception from 1400 to 1600

- discuss issues related to the performance of early music
- investigate problems of authenticity and our relationship with the music of the past
- develop a basic knowledge of black void notation

The instructor will indicate specific goals for each of the four modules, related to the general ones.

SPANISH AND PORTUGUESE

HISP-S 528 Early Modern Spain: Genre, Race and Gender - Topic: Spanish Literature of the Sixteenth & Seventeenth Centuries

Taught by Steve Wagschal

Mondays and Wednesdays, 3:00-4:15, in O'Neill School of Public and Environmental Affairs, 270

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.