

RENAISSANCE STUDIES

R502 Topics in Renaissance Civilization (4 cr.) will meet with HPSC-X705

Cabinets of Curiosities, Collections, Museums

Taught by Domenico Bertoloni Meli

02:00P-04:30P T GB 107

Collections played an important role in European intellectual life starting from the Renaissance; they included *naturalia* and *artificialia*, marvels and rarities from the old and the new worlds. The growing literature on this topic is highly interdisciplinary and includes, but is not limited to, antiquarianism, the history of art, of several sciences (notably medicine and natural history), and, more broadly, of collecting and displaying. Collections and museums reflected and at the same time contributed to shaping European sensibilities and attitudes to geography, the natural world, the past, the intellectual and monetary values of objects. This class reflects the interdisciplinary nature of the field; students from different fields and perspectives are welcome.

ART HISTORY

COMPARATIVE LITERATURE

ENGLISH

ENGLISH L731: *MILTON*

TAUGHT BY PENELOPE ANDERSON

1.25-4.25 Monday

In “London, 1802,” William Wordsworth famously invokes Milton: “Milton, thou shouldst be living at this hour! / England hath need of thee” (1-2). This plea provokes our first question: what do we need of Milton? What in his work seems particularly relevant for our present moment (or for Wordsworth’s)? Why have his writings proved particularly amenable to certain modes of critical inquiry, and particularly intransigent to others?

And yet Milton has always seemed to be a writer particularly of his own historical moment, perhaps more at home in the cut and thrust of political pamphleteering than in the long-delayed writing of his great epic. Our most important goal, then, will be to take Milton on his own terms, reading closely and carefully his poetry and (rather less of) his prose: the short *Poems 1645* (including *A Maske Presented at Ludlow Castle* and “Lycidas”); *Areopagitica*; selections from *Of Reformation*, *Eikonoklastes*, and *The Readie and Easie Way*; selections from the divorce tracts; *Paradise Lost*; *Paradise Regained*; and *Samson Agonistes*. Throughout, we will struggle with the richness and complexity of Milton’s myriad contradictions: he evokes the pleasures of love in Eden while shading them with patriarchalism; he problematizes God’s authority by paralleling it to the monarchy he derides; he gives us a rebellious hero in

Samson, then refuses any certainty of his virtue. Along the way, we will read brief analogues from some of Milton's contemporaries: political theorists like Thomas Hobbes, polemicists like Marchamont Nedham, and epic poets like Lucy Hutchinson.

In the first two-thirds of the course, we will work our way through the above readings, with selected critical readings that raise crucial issues. During this period, each student will give a brief presentation on one (or a portion) of the course texts, sampling criticism from different periods to offer a brief account of the text's changing critical fortunes to the class. You will also write a brief, exploratory paper to accompany this presentation. In the latter third of the course, you will undertake an extended research paper, which you will write in several stages. After your initial research and writing, we will have informal works-in-progress sessions, at which you will present your research and argument to date, and on which you will receive feedback. Then, you will finish writing a seminar-length paper (25-30 pages) of publishable quality, due at the end of the term.

L636: *Performing the Sacred in Early English Literature*

Taught by Shannon Gayk

Class meets TR 4:00-5:15

This course offers an introduction to the literature of sacred performances in medieval England from liturgical practices and ritual performances, to personal piety and the communally-produced biblical drama. While the course focuses primarily on dramatic texts, we will read widely in the religious literature of the period more generally, thinking especially about the ways in which biblical narrative is appropriated, translated, and performed across a variety of settings and for a range of purposes. We will consider how individuals imaginatively insert themselves into sacred narrative, examining the place of affective piety, religious identity, identification with the suffering of Christ, and *imitatio christi*. We will also discuss the social functions of sacred drama, focusing on its religious, civic, economic, and political import. As we survey this literature, we will likely consider the following questions: How do these performances shape or reproduce models of social ethics? How do ideas about history and temporality, allegory and typology, and truth and fiction shape these reenactments and performances? How does religious performance represent and structure time and space? What is the role of the gendered body in these performances? How do these texts construe the social and theological significance of labor and play? What is the place of doubt and skepticism in religious theater? How do these texts navigate or represent the relationships between the local and the universal, the individual body and the social body? Course readings will include selections from Chaucer, medieval sermon literature, *The York Mystery Plays*, medieval morality plays, *The Book of Margery Kempe*, Thomas Hoccleve's *Complaint* and *Dialogue*, and Marlowe's *Doctor Faustus*

FRENCH AND ITALIAN

F450 *Politics and Religion at the Crossroads of Modernity*

Taught by Eric MacPhail

Class meets TR 2:30-3:45 (SB 231)

If indeed by the end of the 17th century, religion had become the insoluble problem of the state, as Hans Blumenberg maintained, then the problem was mutual. The tension between religion and the state played a formative role in the emergence of the modern world, and this course will explore this tension through a selection of literary texts and archival documents from early modern France. We will cover the period from the beginning of the wars of religion in 1560 to the revocation of the Edict of Nantes in 1685. During the first half of the semester, we will read political treatises, royal edicts, essays, and poems from Jean Bodin, Étienne de La Boétie, Philippe du Plessis-Mornay, Estienne Pasquier, and Michel de Montaigne. The second half will focus on Pierre Bayle, a French Protestant refugee in the Netherlands and author of the infamous *Pensées diverses sur la comète* of 1683, which proposed the incendiary hypothesis of an atheist society, where religion has no role in the state. Course readings, essays, and tests in French. **Students who want to take the class for graduate credit will do an *exposé* and a term paper.**

F 514 *French Renaissance Poetry*

Taught by Eric MacPhail

Class meets W 3:35 to 5:30 (SB 231)

This graduate survey of 16th-century lyric poetry will be divided into three sections, preceded by a preliminary review of prosody and of some salient features of Middle French literary usage and linguistic consciousness. The first section will be devoted to forms and genres inherited and invented by the Renaissance, and a survey of poetic schools and their manifestos. The second section will focus on the love poetry of Maurice Scève and Pierre de Ronsard. The third section will examine the poetry of the wars of religion, excluding the *Tragiques* which we read last semester. Students will do an in-class *exposé* and write a 15 to 20 page term paper on a subject chosen in consultation with the professor.

M503 *Italian Classics: Manuscript to Print*

Taught by Wayne Storey

Class meets W 4-6 (BH 141)

A close investigation of five Italian classics and their itinerary from manuscript to early print: Dante's *Commedia* and *Vita Nova*, Boccaccio's *Decameron*, Petrarch's *Rerum vulgarium fragmenta*, and Tasso's *Gerusalemme liberata*. This course will examine the ways that these five icon works were adopted for print from manuscript forms and how that process and the early editions affected interpretation of each work while establishing essential cultural information about the epoch and ethos that printed them. The printed editions that will be studied are owned either in the original or facsimile by the Lilly Library or the instructor (the 1472 *Comedia* printed in Foligno, the 1472 Valdezoco *Fragmenta* di Petrarca, the 1481 *Dechamerone* printed by Antonio da Strada and the Florentine 1527 (Venetian 1729) edition of the *Decameron* edited by Bernardo Segni et al., the 1576 *Vita Nuova* printed by Bartolomeo Sermartelli, and

the *Gierusalemme liberata* printed by Febo Bonnà in July of 1581. Manuscripts will be consulted in facsimiles and digital editions. Readings will include secondary works on the PhD reading list: Michele Barbi's *Nuova filologia* and Corrado Bologna's *Tradizione e fortuna dei classici italiani*, and Gino Belloni et al, *Commentario all'edizione in fac-simile dei 'Rerum vulgarium fragmenta'*.

HISTORY

HISTORY AND PHILOSOPHY OF SCIENCE & MEDICINE

HPSC-X705 (will meet with R502 Topics in Renaissance Civilization, 4 cr.)

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MUSICOLOGY

M510 ITALIAN MADRIGAL TO 1600

01:00P-02:15P TR M 263

Taught by Massimo Ossi

An overview of the Italian Madrigal from the 1520s to the end of the century, with emphasis on the literary and cultural trends within which the genre develops.

M510 MUSICAL THEATER TO 1637

09:30A-10:45A TR M 350

Taught by Massimo Ossi

An intensive, seminar-style course with limited enrollment (12), dedicated to the close reading of the earliest musico-theatrical genres (*intermedi*, madrigal comedies, *favole per*

musica) in the period before the establishment of commercial opera theaters in Venice (1637) and subsequently elsewhere. We will also look at early theories of opera, as well as at contemporary accounts of productions.

SPANISH AND PORTUGUESE

HISP-S 528 #30940 1:00P-2:15P WH205 MW

Spanish Literature of the 16th and 17th Centuries (3 credits)

Taught by Professor Ryan Giles

This course offers a survey of prose, poetry, and theater of early modern Spain, examining major texts of the Golden Age. We will explore literary ideas ranging from mysticism, to the comedia, to the picaresque and other genres and discourses identified with the late Renaissance and Baroque period in Spain. Authors covered in the course will include, but are not limited to Miguel de Cervantes, Lope de Vega, Pedro Calderón de la Barca, Francisco de Quevedo, Santa Teresa de Jesús, and San Juan de la Cruz. The course will be conducted in Spanish.