

Graduate courses with a Renaissance / early modern focus offered in the spring of 2017

REN-R502 Topics in Renaissance Civilization (4 cr.) will be taught by Eric MacPhail and will meet with FRIT-F620 – Wednesday 3:35-5:30PM in GA 3170.

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 while concentrating, for anniversary reasons among others, on his contribution to Biblical scholarship, which includes the *Novum Instrumentum* of 1516, consisting of the Greek text, a new Latin translation, and annotations on the New Testament, as well as the *Paraphrases on the New Testament*, and the controversy with Martin Luther over free will and the unity of the Church, which has preoccupied Erasmus scholarship in recent decades. We will also pay close and extended attention to the *Adages*, which reveal Erasmus' achievement as a classical scholar and a moral philosopher as well as a source for much of Renaissance vernacular literature. 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 two visiting Erasmian scholars, Reinier Leushuis of Florida State and Jean-François Cottier of Paris Diderot. For Spring 2017, 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.

ENGLISH

ENG-L610 *Piers Plowman* and the Poetics of Dissent
Tuesday & Thursday 1:00-02:15PM in WH 108
Taught by Karma Lochrie

This course is an introduction to one of the most experimental and cutting-edge works of English literature. A 7000-line dream vision written by William Langland, *Piers Plowman* is also something on the order of the *Infinite Jest* by David Foster Wallace of the fourteenth century. A work that challenges on many fronts—aesthetically, poetically, allegorically, and politically—*Piers Plowman* also intersects in important and vivid ways with the world of late medieval England. Quoted by the rebels in the Rising of 1381, this text seems to have inspired readers of the late fourteenth-century and beyond with its social, political, religious, and legal critiques. This course will take the time to read carefully the B-version of this frequently revised masterpiece, along with the cultural contexts alliterative poetics, and literary forms that it so brilliantly complicates, and the legacy of the poem in the fifteenth century and the Protestant sixteenth-century. We will delve into the manuscript history of the poem in conjunction with a visit to the Lilly Library. We will read a variety of secondary scholarship on this poem by way of defining some of the major theoretical and historical

approaches to it. Requirements for the course will include an in-class presentation, a book review, and a conference-length research paper (10-12 pages).

ENG-L636 / ENG-L744 Quantifying and Qualifying the Early Modern English Audience
Monday & Wednesday 11:15AM-12:30PM in WY 111
Taught by Ellen MacKay

This course will explore the idea of the audience in early modern England by looking hard at the range and subtlety of its expressions, both from a distance and up close. At the outset, our remit will be digital/philological. We will track the word across the EEBO corpus, looking for patterns of use and lexical innovation. We will also search the six (non-digitized) volumes of the Catalogue of British Drama. This will require a certain amount of bravery in the face of unknown texts, authors, and genres—we will proceed under the principle that regardless of our fields of expertise and our protocols for relevance, no work is beyond our interest or use. It will also require the acquisition of a certain amount of statistical sophistication, as we extrapolate aggregate meanings from our individual searches. To arm ourselves on the latter front, we will consult methodological criticism on literary data and gain some hands-on experience with topic modeling.

The second leg of the course will involve reading works and criticism that not only address and represent, but in some measure also theorize, the audience as collective entity, zone of conduct, mode of encounter, etc. Primary texts will include *Hamlet* (Shakespeare), *Antony and Cleopatra* (Shakespeare), *The Roman Actor* (Massinger), *The Roaring Girl* (Middleton and Dekker) and some court masques, royal entries and mayoral pageants. Non-dramatic works will likely include *The Art of the Courtier* (Castiglione), *The Gull's Horn-book* (Dekker), *The Art of English Poesie* (Puttenham) and possibly some political tracts and treatises of the interregnum.

Students will be assessed both for the substantiveness of their contributions to the crowd-sourced digital philology, and their development and execution of a research project appropriate to the course number they choose to enroll under.

FRENCH

FRIT-F620 The Erasmus Seminar
Wednesday 3:35-5:30PM in GA 3170
Taught by Eric MacPhail

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GERMANIC STUDIES

GER-E342/N508: The Golden Age of Dutch Culture

The Dutch-America connection

Monday & Wednesday 4:00-6:15PM in GA 1112 (This is a second 8 weeks class)

Taught by Esther Ham

When the British wrested New Amsterdam from the Dutch in 1664, the truth about its thriving, polyglot society began to disappear into myths about an island purchased for 24 dollars and a cartoonish peg-legged governor. The Dutch colony pre-dated the “original” thirteen colonies, yet it seems strikingly familiar. Its capital was cosmopolitan and multi-ethnic, and its citizens valued free trade, individual rights, and religious freedom. That is the way the Dutch-American link started.

In the first part of the course, we will briefly look at The Netherlands, from the Middle Ages until the rise of the so-called Dutch Republic at the end of the 15th century; the mentality of the Dutch and their view on the world. In the second part of this course, we will find out what happened to the Dutch colony at this side of the ocean and how the relationship between the two countries developed until now. Taught in English; no prerequisites. Course open to graduates and undergraduates.

HISTORY AND PHILOSOPHY OF SCIENCE & MEDICINE

HPSC-X705 The Dark Side of Isaac Newton: Alchemy, Religion, and the Mint in the Life of a Celebrated Scientist

Tuesday 09:30AM-12:00PM in BH 664

Taught by William R. Newman

It is often said that Isaac Newton, renowned for his discoveries in physics, spent far more time on his alchemical and heterodox religious studies than he did on his mainstream scientific work. Over the last two decades, two digital projects, one now located at Oxford University and the other at Indiana University, have published the majority of Newton’s previously unavailable works in these two areas, amounting to several million words of material. What does this flood of newly edited material tell us about Newton’s life and work? The current course will focus initially on Newton’s thirty-plus years of alchemical research, but will also examine his religious writings and the years that he spent as Warden and Master of the Royal Mint in London. The goal will be to provide a new picture of

Newton as textual scholar, experimental practitioner, religious thinker, anti-counterfeiting sleuth, and member of the republic of letters over the course of his long and productive life.

MUSICOLOGY

MUS-M652 Renaissance Music
Mo We 1:00-2:15PM in M 242
Taught by Giovanni Zanovello

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. Pre-Requisites: P - MUS-M501 and MUS-T508 (or equivalents by examination).

MUSIC THEORY

MUS-T565 Stylistic Counterpoint
MWF 12:20-1:10PM in M356
Taught by Frank Samarotto

Stylistic composition practice in, and analysis of, the music of the Renaissance, touching on sixteenth-century composers such as Palestrina, Victoria, Lasso, and Byrd. Emphasis will be placed on competency in the techniques of the sacred contrapuntal style as a foundation to all later counterpoint.