

## Medieval Studies Program Undergraduate Courses

Listed below were the Medieval Studies Program course selections for the 2016-2017 academic year. If you have questions about what courses apply toward the major or the minor, please contact the department chair.

### Autumn 2016

#### **ARTH 24110. Venetian Painting from Bellini to Titian.** C. Cohen (A)

The works of Giovanni Bellini, Giorgione, Titian, and other major figures are studied in the context of the distinctive Venetian version of the Renaissance. The course will explore the patterns of patronage, iconography, and practice as they are impacted by the Venetian cult of the state, the role of the great charitable institutions in Venetian society, and the conservative Venetian guild and workshop organization. Some of the major art-historical themes will include the understanding of Giorgione and Giorgionism as a decisive turn towards modernity in European art; the complex place of the long-lived Titian throughout the entire period; the role of drawing in an art most noted for its light, color, and touch; and the complex interaction of Venetian and Tusco-Roman visual cultures throughout the Renaissance.

#### **HIST 12101. Comparative Kingship: Rulers in Twelfth-Century Europe.** J. Lyon (H)

The purpose of this course is to examine the different forms that kingship took in the Latin Christian kingdoms of Europe during the twelfth century. In the first half of the course we will read and discuss a broad range of primary and secondary sources that will give us the opportunity to analyze critically kingship in England, France and Germany (the Holy Roman Empire). In the second half of the course we will broaden our discussion to consider how other kingdoms in Europe, including Scotland, Norway, Denmark, Poland, Hungary, Sicily, Aragon, and Castile, do and do not conform to more general models of twelfth-century European kingship.

#### **HIST 21701. Byzantine Empire, 330-610.** W. Kaegi (H)

A lecture course, with limited discussion, of the formation of early Byzantine government, society, and culture. Although a survey of events and changes, including external relations, many of the latest scholarly controversies will also receive scrutiny. There will be some discussion of relevant archaeology and topography. Readings will include some primary sources in translation and examples of modern scholarly interpretations. Final examination and a short paper.  
Equivalent Course(s): CLAS 34306, CLCV 24306, HIST 31701, ANCM 34306

#### **HIST 25701. North Africa, Late Antiquity to Islam.** W. Kaegi

Examination of topics in continuity and change from the third through ninth centuries CE, including changes in Roman, Vandalic, Byzantine, and early Islamic Africa. Topics include the waning of paganism and the respective spread and waning of Christianity, the dynamics of the seventh-century Muslim conquest and Byzantine collapse. Transformation of late antique North Africa into a component of Islamic civilization. Topography and issues of the autochthonous populations will receive some analysis. Most of the required reading will be on reserve, for there

is no standard textbook. Readings in translated primary sources as well as the latest modern scholarship. Final examination and ten-page course paper.

**HIST 25704. Islamic History and Society I: The Rise of Islam and the Caliphate.** F. Donner (H)

This course covers the period from ca. 600 to 1100, including the rise and spread of Islam, the Islamic empire under the Umayyad and Abbasid caliphs, and the emergence of regional Islamic states from Afghanistan and eastern Iran to North Africa and Spain.

**ITAL 26200. Renaissance/Baroque Fairytales.** A. Maggi (L)

We study the distinctions between myth and fairy tale, and then focus on collections of modern Western European fairy tales, including those by Straparola, Basile, and Perrault, in light of their contemporary rewritings of classics (Angela Carter, Calvino, Anne Sexton). We analyze this genre from diverse critical standpoints (e.g., historical, structuralist, psychoanalytic, feminist) through the works of Croce, Propp, Bettelheim, and Marie-Louise Von Franz.

**NEAA 20501. Introduction to Islamic Archaeology.** D. Whitcomb (M)

This course is intended as a survey of the regions of the Islamic world from Arabia to North Africa, from Central Asia to the Gulf. The aim will be a comparative stratigraphy for the archaeological periods of the last millennium. A primary focus will be the consideration of the historical archaeology of the Islamic lands, the interaction of history and archaeology, and the study of patterns of cultural interaction over this region, which may also amplify understanding of ancient archaeological periods in the Near East.

**NEHC 20601. Islamic Thought and Literature I.** A. Shamsy (L)

This course covers the period from ca. 600 to 950, concentrating on the career of the Prophet Muhammad; Quran and Hadith; the Caliphate; the development of Islamic legal, theological, philosophical, and mystical discourses; sectarian movements; and Arabic literature.

**RLST 21801. Religion and Society in the Middle Ages.** L. Pick (P/T)

This course examines some of the roles played by religion within medieval society. We consider topics such as the conversion of Europe to Christianity, monasticism, the cult of saints, the rise of the papacy, and the rise of heresy and religious dissent. We study medieval religious ideals as well as the institutions created to perpetuate those ideals, weighing the experience of the individual and the group. We read autobiographies, saints' lives, chronicles, miracle collections, and papal documents, among other kinds of sources.

**SPAN 21703. Introducción a las literaturas hispánicas: textos españoles clásicos.** M. Gobante (L)

This course involves careful reading and discussion of significant works from the Spanish Middle Ages, Renaissance, and the Golden Age, including Juan Manuel's *Conde Lucanor*, Jorge Manrique's *Coplas*, the anonymous *Lazarillo de Tormes*, and the theater of Calderón.

Prerequisite(s): SPAN 20300 or consent of instructor Note(s): Taught in Spanish.

## Winter 2017

### **ARME 10501. Introduction to Classical Armenian.** H. Haroutunian (L)

This course focuses on the basic structure and vocabulary of the Classical Armenian language of Grabar, which is one of the oldest Indo-European languages. Course work enables students to acquire the alphabet, phonology, and grammar to achieve basic reading skills in the Classical Armenian language. Reading assignments include a selection of original Armenian literature. This course is recommended for students who intend to conduct research in Armenian studies, Indo-European studies, or general linguistics.

### **ARTH 14510. Northern Renaissance Art 1400-1570.** M.Schwarz (A)

This course surveys the art of the Renaissance in northern Europe in the fifteenth and the sixteenth centuries. In a time of relative peace and economic prosperity as well as profound social transformation and religious upheaval, the Burgundian Netherlands (comprised of the Low Countries and parts of Northwestern France) were the heart and center of a thriving artistic cosmos. Special attention will be given to painting, but we will also consider parallel developments in the media of sculpture, print, and drawing. We will explore the work of major artists including Jan van Eyck, Claus Sluter, Rogier van der Weyden, Hieronymus Bosch, Albrecht Dürer, and Pieter Bruegel in a loosely chronological fashion. Themes and questions that loom large in this course are material and technical aspects of painting, pictorial realism as a style and mode of representation, the role of the viewer, vision and devotion, the status and practice of the artist, and the impact of changing social, cultural, and religious circumstances on the meaning and making of images. The chief aims of this course are to train our art historical eye, engender careful looking, and discover the joys and rewards of the close study of works of art. Since this is best done in front of originals, we will make use of the collection of the Art Institute of Chicago and the Smart Museum.

### **ARTH 14700. Building Renaissance Italy: Urban Design and Social Life.** N. Atkinson (A)

This introductory course surveys the major patrons, architects, and building programs that defined the spatial contexts of the Renaissance in Italy. Between the 15th and 16th centuries, the political aspirations of governments, popes, princes, and merchants demanded a more articulated architectural environment that would facilitate increasingly complex modes of public and private life. They were aided in this endeavor by the emergence of a newly professionalized class of architects, who turned their eyes towards both a systematic study of the classical past and a critical assessment of their contemporary world. Renaissance urban palaces—both civic and private—and rural villas provided the stages upon which a new art of living could be performed. New inventions in military engineering responded to rapidly advancing technologies of warfare. Urban planning techniques created new topographies of spiritual and political triumph and reform, while treatises on ideal cities laid the foundations for the modern integrated multi-functional city. Between Venice, Florence, Rome, and their rural surroundings, this course will focus on a range of important patrons such as Roman popes, Venetian doges, princely courts, and private merchants, and will explore what made the works of such architects as Filippo Brunelleschi, Giuliano da Sangallo, Leon Battista Alberti, Francesco di Giorgio, Michelangelo, Jacopo Sansovino, and Andrea Palladio so creative, innovative, and influential.

**ARTH 16709. Islamic Art and Architecture, 1100 to 1500.** P. Berlekamp (A)

This course surveys the art and architecture of the Islamic world from 1100-1500. In that period, political fragmentation into multiple principalities challenged a deeply rooted ideology of unity of the Islamic world. The courts of the various principalities competed not only in politics, but also in the patronage of architectural projects and of arts such as textiles, ceramics, woodwork, and the arts of the book. While focusing on the central Islamic lands, we will consider regional traditions from Spain to India and the importance for the arts of contacts with China and the West.

**ARTH 23310. Renaissance Geographies: Travel and the Geographic Imagination.** N. Atkinson (L)

In his 15th century diary, the Florentine merchant and traveler, Benedetto Dei, described his encounter with the Sultan in Istanbul. He noted that if the Ottomans ever invaded the Italian peninsula, its warring states would forget their differences and form a united front to protect their common shores. This Italian "identity" expressed as a temporal unity against a common enemy betrays the complex and fluid nature of the multiple imagined geographies in which Early Modern Italians lived. Benedetto also delineated his idea of Europe, while he mapped out each street in his local neighborhood of the Oltrarno. These are only several of the numerous ways in which travelers came to terms with both familiar and foreign places, mapping out the psycho-geographies of their lives at home and abroad. Consequently, this course investigates the transactions between the local and the "global" in the spatial imaginations of travelers who created their own micro- and macrocosmic orders in which to live and understand the worlds around them. Consequently, the course will be looking at travel literature from the Middle Ages to Early Modern Europe, in particular how these texts mapped out intercultural relationships in the Mediterranean world through descriptions of cities, their customs, and their physical environment.

**CLAS 26000. Latin Paleography.** M. Allen (M)

The course will emphasize the development of Latin handwriting, primarily as book scripts, from its origins to the waning of the Carolingian minuscule, ca. A.D. 1100. By mastering the foundational types of writing, the students will develop skills for reading all Latin-based scripts, including those used for vernacular languages and the subsequent Gothics and their derivatives down to the sixteenth century.

**EALC 16806. Arts of Japan.** C. Foxwell (A)

This course surveys the arts of the Japanese archipelago through the study of selected major sites and artifacts. We will consider objects in their original contexts and in the course of transmission and reinterpretation across space and time. How did Japanese visual culture develop in the interaction with objects and ideas from China, Korea, and the West? Prehistoric artifacts, the Buddhist temple, imperial court culture, the narrative handscroll, the tea ceremony, folding screens, and woodblock prints are among the topics covered.

**EALC 24810. Literature and Performance in Medieval Japan.** A. Lazarus (A/L)

This course acquaints students with some of the major genres of medieval Japanese literature and performance, including setsuwa (explanatory tales), sarugaku ("monkey music") and dengaku ("field music"), imayo (popular songs), gunki monogatari (warrior tales), and the noh and

kyogen theaters. We will explore the religious, social, and political contexts from which these genres emerge, as well as the rich and intricate ways in which performance and literature overlap throughout the medieval period. Specific topics of interest include the significance of “medievality” in conceptions of Japanese culture, the shifting relationship between elite and commoner culture, the emergence of a “national” culture, and the role of women authors and performers. We will read primary texts in translation, examine visual materials, and watch and listen to recordings of contemporary performances. Additionally, we will read relevant secondary scholarship in order to broaden our understanding of both the medieval texts themselves and their reception over time and space. No Japanese language ability is necessary, although students who have taken Japanese literature or culture courses will be particularly well prepared.

**ENG 14900. Old English.** C. Von Nolcken (L)

This course aims to provide the linguistic skills and the historical and cultural perspectives necessary for advanced work on Old English. There will be regular exercises and midterm and final examinations. A second quarter of Old English focusing on Beowulf will be offered to interested students in Spring Quarter 2017, as a reading course.

**ENG 15500. Chaucer: The Canterbury Tales.** J. Miller (L)

This course is an examination of Chaucer's art as revealed in selections from The Canterbury Tales. Our primary emphasis is on a close reading of individual tales, with particular attention to the intersection of literary form with problems in ethics, politics, gender, and sexuality.

**HIST 22118. Medieval Paris: 1100-1500.** Jennifer Timmons (H)

No description available.

**HIST 24401. History of the Fatimid Caliphate.** P. Walker (H)

No description available.

**ITAL 22600. The Making & Unmaking of Petrarch's Canzoniere.** J. Steinberg (L)

This course is an intensive reading of Petrarch's influential and groundbreaking self-anthology. Petrarch's collecting and ordering of his own work is in many ways without precedent. We examine in particular the historical redactions of the Canzoniere, its status as a work-in-progress, what Petrarch excluded from its various forms (especially the Rime disperse), early drafts, and authorial variants. The emergence of a new role for the vernacular author and the shifting space of handwriting and the book are central concerns in our discussions, and we make frequent use of facsimiles and diplomatic editions.

**NEHC 20502. Islamic History and Society-II: The Middle Period.** J. Woods (H)

No description available

**NEHC 20602. Islamic Thought and Literature-II.** F. Lewis (L)

No description available.

**PERS 30250. Persian Paleography, Codicology and Textual Editing.** F. Lewis (M)

No description available.

**RLST 25903. Judah Halevi's Kuzari.** J. Robinson, R. Lerner (P/T)  
No description available.

**RLST 25120. The "Science of Letters" in Judaism and Islam.** J. Robinson (P/T)  
No description available.

**RLST 28704. The Veneration of Icons in Byzantium: History, Theory and Practice.**  
K.Krause (H)  
No description available.

## Spring 2017

**ARTH 17311. Art of the Book in the Middle Ages.** A. Kumler (A)  
Many of the greatest works of art from the Middle Ages come in the form of illuminated books. This course will introduce students to the history of the art of the book in the medieval West, exploring what kinds of books were made by medieval scribes and artists, how they were made, and what they meant to the men and women who gazed at their pages. We will meet in the Special Collections Research Center of the Regenstein Library, allowing us to explore the history of medieval book arts through close examinations of original medieval books and rare facsimiles. A wide range of illuminated books will be discussed—from those used in church rituals to those made for private aristocratic amusement.

**ENGL 15200. Beowulf.** Maria C Von Nolcken (L)  
This course will aim to help students read Beowulf while also acquainting them with some of the scholarly discussion that has accumulated around the poem. We will read the poem as edited in Klaeber's Beowulf (4th ed., Univ. of Toronto Press, 2008). Once students have defined their particular interests, we will choose which recent approaches to the poem to discuss in detail; we will, however, certainly view the poem both in itself and in relation to Anglo-Saxon history and culture in general.

**ENGL 15600. Medieval English Literature.** M. Miller (L)  
This course examines the relations among psychology, ethics, and social theory in fourteenth-century English literature. We pay particular attention to three central preoccupations of the period: sex, the human body, and the ambition of ethical perfection. Readings are drawn from Chaucer, Langland, the Gawain-poet, Gower, penitential literature, and saints' lives. There are also some supplementary readings in the social history of late medieval England.

**ITAL 23502/33502 Boccaccio's Decameron.** J. Steinberg (L)  
One of the most important and influential works of the middle ages—and a lot funnier than the Divine Comedy, Boccaccio's Decameron, written in the midst of the social disruption caused by the Black Death (1348), may have held readers attention for centuries because of its bawdiness, but it is also a profound exploration into the basis of faith and the meaning of death, the status of language, the construction of social hierarchy and social order, and the nature of crisis and historical change. Framed by a story telling contest between seven young ladies and three young men who have left the city to avoid the plague, the one hundred stories of the Decameron form a

structural masterpiece that anticipates Chaucer's *Canterbury Tales*, the Renaissance epics, and the modern short story. We will especially focus on how the work explores the intersection of legal and literary representation, but students will be encouraged to further explore in individual projects the many topics raised by the text, including (and in addition to the themes mentioned above) magic, the visual arts, mercantile culture, travel and discovery, and new religious practices.

**HIST 13003. History of European Civilization 3: The Viking Age.** N. Ristuccia (H)

In the year 800, Scandinavia was filled with dozens of tiny polytheistic chiefdoms, sharing no common institutions, literature, or identity. Then came over two hundred years of warfare. The Norse killed, plundered, and enslaved all over Christian Europe. "Deliver us, O God, from the fury of the Norsemen" was a ubiquitous prayer. The Norse reshaped Europe. Partly due to Scandinavian raiders, the Carolingian empire collapsed, England unified, new realms like Russia arose, and the economy flourished. Moreover, by the end of these wars, Scandinavia had entered Christendom, united under three European-style monarchies. This course examines the history of Europe during the Viking Age, considering two questions. First, how did the Scandinavian pagans, once the bitterest foes of Latin Europe, end up joining the civilization that they had pillaged? Second, why did Christian national monarchy - a type of polity previously unknown - become the dominant political form in Europe for the next thousand years?

**HIST 21702. Byzantine Empire, 610-1025.** W. Kaegi (H)

A lecture course, with limited discussion, of the principle developments with respect to government, society, and culture in the Middle Byzantine Period. Although a survey of event and changes, including external relations, many of the latest scholarly controversies will also receive scrutiny. No prerequisite. Readings will include some primary sources in translation and examples of modern scholarly interpretations. Final examination and a short paper.

**HIST 29902. Tolkien: Medieval and Modern.** R. Fulton Brown (H/L)

J. R. R. Tolkien's *The Lord of the Rings* is one of the most popular works of imaginative literature of the twentieth century. This course seeks to understand its appeal by situating Tolkien's creation within the context of Tolkien's own work as both artist and scholar and alongside its medieval sources and modern parallels. Themes to be addressed include the problem of genre and the uses of tradition; the nature of history and its relationship to place; the activity of creation and its relationship to language, beauty, evil, and power; the role of monsters in imagination and criticism; the twinned challenges of death and immortality, fate and free will; and the interaction between the world of "faerie" and religious belief.

**ITAL 22210. Italian Renaissance Epic.** M. Maggi (L)

This course examines the evolution of Italian Renaissance epic from Pulci to Marino. The course will emphasize the intertextual nature of this genre and its significant borrowings from classical sources. The course will not be limited to the most famous texts but will also include epics that have not received the critical attention they deserve, such as for example Lucrezia Marinella's "Enrico."