YOU'RE INVITED

From Renaissance to Enlightenment
Memory’s Touch

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Romance Studies
Memory’s Touch:
Ethics and the Body in Pre-Modern Literature and the Arts
ESSAIS DE M. DE MONTA

craintif, l'Empereur conclut incontinent par là, qu'il est cruel et meurtrier. Qui tend les Tyrans si lâches cœur, & que leur lâche cœur, ne leur fournir d'autres moyens de s'affliger, qu'en exterminant ceux qui les peulent offenser, jusqu'aux femmes, de peur d'une égratignure,

C'est à dire un temps des temps.

& pour faire tous les deux ensemble, & tuer, & faire sentir leur colère et ils ont employé toute leur fureur, à trouver moyen d'aller en la mort. Ils veulent que leurs ennemis s'en aillent, mais non pas si vite, qu'ils n'ayent loisir de se venger. Là-dessus ils sont en grand peine : car si les tourments sont violents, ils sont courtes. Ils sont longs, ils ne sont pas assez douloureux à leur gré : les voya à disposer leurs engins. Nous en voyons mille exemples en l'antiquité, & je ne fais pas sans y penser, nous ne retenons pas quelque trace de cette barbarie. Tout ce qui est au-delà de la mort simple, me semble pure cruauté. De l'honneur, il ne peut esayer, que celui qui la craint de mourir & d'être décapité, ou pendu, ne gardera de faillir, en fait empeché, par l'imagination d'un feu languissant, ou des tenailles, ou de la roue. Et le ne faisant, si nous les jettons au défi : car en quel état peut être l'âme d'un homme, attendant vingt-quatre heures la mort, brisé sur une roue, ou à la vie de façon cloué à une croix ? Ce Jésus de Notre-Dieu, que pendant les guerres des Romains en Judée, passant ou l'on avait cru caché quelques liens, il y reconnaissait trois de ses amis, & obtint de les offrir de là, les deux moururent, dit-il, l'autre vécut encore depuis.
Instrumentalists and Renaissance Culture

Victor Coelho

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This innovative and multi-layered study of the music and culture of Renaissance instrumentalists spans the early institutionalization of instrumental music from c. 1420 to the rise of the basso continuo and newer roles for instrumentalists around 1600. Employing a broad cultural narrative interwoven with detailed case studies, close readings of eighteen essential musical sources, and analysis of musical images, Victor Coelho and Keith Polk show that instrumental music formed a vital and dynamic element in the artistic landscape, from rote function to creative fantasy. Instrumentalists occupied a central role in courtly ceremonies and private social rituals during the Renaissance, and banquets, dances, processions, religious celebrations, and weddings all required their participation, regardless of social class. Instrumental genres were highly diverse artistic creations, from polyphonic repertories revealing knowledge of notated styles, to improvisation and flexible practices. Understanding the contributions of instrumentalists is essential for any accurate assessment of Renaissance culture.

Victor Coelho is Professor of Music and Director of the Center for Early Music Studies at Boston University. A fellow of Villa I Tatti, the Harvard University Center for Italian Renaissance Studies in Florence, his books include Music and Science in the Age of Galileo; The Manuscript Sources of Seventeenth-Century Italian Lute Music: Performance on Lute, Guitar, and Vihuela; and The Cambridge Companion to the Guitar.

Keith Polk is Professor Emeritus, University of New Hampshire, and has also taught at Brandeis University, the New England Conservatory, and Regents College, London. He is one of the foremost authorities on Renaissance instrumental music, and has produced numerous articles and several books on the subject, including German Instrumental Music of the Late Middle Ages (Cambridge, 1992).
Professionals
Court musicians
Church musicians
Village Musicians
Equestrian Dance, Florence, 1608
Tramontana, incontro a’ Principi, lasciato andare innanzi il Rè, co’ trombetti, e paggi, i Venti si ritrarono per fare vn giro in su la man ritta, e camminando, quasi di necessità, si diusero in fila a vno a vno, colla quale formarono vn cerchio, il qual lasciato alle sedici quarte, gli altri sedici spintisi innanzi, ne formarono vn più stretto, ed ancor questo lasciato a’ gl’otto Traversali; Zeffiro si ristrinse co’ principali in vn più piccolo, e a suon di violoni, che in numero bastante a sentirsi per tutta la piazza, stauan sul carro con la Musica, cominciando a maneggiar di confetto. I Principali a mutanze di corrette all’innanzi, in volta, in treccia, e con passate conservati ora a due, ora a quattro, ora a otto, e per dar fiato a’ cavalli, sortentrauano gli otti Traversali, saltando quattro per volta, e quattro con passate, e le Quarte vicendevolmente g’iscambiauano sempre di galoppo, con radoppiate, e treccie conservate, quando a due, quando a quattro, quando tutti, ed alla fine si sparirono in carocelli, co’ quelli scorfai più volte la piazza tutta, si condussero a far reverenza alla S. renissima Spòsa, addossandosi a Zeffiro, che gli guaiavano.

Fu questo spettacolo, come cosa magnifica per esser di cavalli, e come inuenzione bizzarra, per far ballare animali, rimirata da tutto il popolo, con molta attenzione, e con molto martello dal giouanto Paolo Giordano Orsino, a cui vna importua febbre impedi porte in opera le fatiche di molto tempo, e a pena gli concessa conualescenza da poter venire a lodarle in altri.

Risalendo ancora affai del giorno mutarono la maschere i cavalli, e prese le lance, si misero a correre la folla al Saracino, e in terra feruendo dagli i Padroni, che vennon col Rè.

Venita la notte s’andarono a rinfrescare poco lontano dalla piazza, alla casa di Girolamo Lenzioni camariere di S. A. dove, prese le torce, s’unitaron per la Città cantando, e rompendo lance innanzi alle più principali, e più favorite case de nobili.
La Notte d'Amore
Musica per le Nozze di Cosimo II Medici e Maria Maddalena d'Austria
[Music for the Wedding of Cosimo II Medici and Maria Magdalena of Austria]

IL COMPLESSO BAROCCO
ALAN CURTIS
VICTOR COELHO
http://people.bu.edu/blues
To be, or not to be, a sonnet

Laurence Breiner

Professor

English
Th. Watson: Tears of Fancie 1582

- HERE end my sorrow, no here my sorrow springeth,
- Here end my woe, no here begins my wailing:
- Here cease my griefe, no here my griefe deepe wringeth
  Sorrow, woe, griefe, nor ought else is auailing.

- Here cease my teares, no here begins eies weeping,
- Here end my plaints, no here begins my pining:
- Here hart be free, no sighes in hart still keeping,
- Teares, plaints, and sighes, all cause of ioyes declining.

- Here end my loue, no here doth loue inspire me,
- Here end my hope, no here doth hope faire flourish
- Here end my life, no let not death desire me,
- Loue, hope, and life, and all with me must perish.

- For sorrow, woe, griefe, teares, and plaints oft plained,
- Sighes, loue, hope, life, and I, must die disdained.

Watson, Hecatompathia, 1593

- Some ask me, when and how my love begun;
  Some, where it lies, and what effects it hath;
  Some, who she is, by whom I am undone;
  Some, what I mean to tread so lewd a path;
  I answer all alike by answ'ring nought,
  But, blest is he whom Cupid never caught:

- And yet I could, if sorrow would permit.
  Tell when and how I fix'd my fancy first,
  And for whose sake I lost both will and wit,
  And chose the path wherein I live accurst:
  But such-like deeds would breed a double sore,
  For love gainsaid grows madder than before.

- But note herewith that so my thoughts are bound
  To her in whom my liberty lies thrall,
  That if she would vouchsafe to salve my wound,
  Yet force of this my love should never fall,
  Till Phoebus use to rise from out the West,
  And towards night seek lodging in the East.
The Uses, and Abuses, of 

*Don Quixote*

James Iffland

Professor

Romance Studies
Vestir el ‘Quijote’

Ni siquiera la moda es capaz de escapar al encanto de su locura. El metalizado de su armadura, el arena de la tierra de La Mancha y el rojo de su pasión tiñen la inspiración más literaria de la temporada. Fotografía de Toni Bernad. Estilo de Ana Blanch.

LOS VIEJOS MOLINOS
Camisa blanca de algodón blanco, de Dries van Noten. Chaleco de lana, de Bally. Pantalones cortos de seda, de Cacharel. Zapatillas de cuero, de Florsheim. Bolso de cuero, de Goyard.

EN EL CAMINO
Camisa blanca de algodón blanco, de Gianni Versace. Pantalones cortos de lana, de Cacharel. Zapatillas de cuero, de Florsheim. Bolso de cuero, de Goyard.
Outliving the Fashion: Arts of Aging in Seventeenth-Century Literature

Christopher Martin

Professor

English
Lucas Cranach, The Fountain of Youth
Amazon women in early modern philosophy

Susanne Sreedhar

Associate Professor
Philosophy
Amazons after Hunt (c. 1871)
The Album of Ahmed I: Collecting and Urbanism in Seventeenth-Century Istanbul

Emine Fetvaci

Associate Professor
History of Art and Architecture
Reading, Cognition, and College Writing

Michael Prince

Associate Professor

English
In a well-written book we are presented with the maturest reflections, or the happiest flights, of a mind of uncommon excellence. It is impossible that we can be much accustomed to such companions, without attaining some resemblance to them. When I read Thomson, I become Thomson; when I read Milton, I become Milton. I find myself a sort of intellectual chameleon, assuming the colour of the substances on which I rest. He that revels in a well-chosen library, has innumerable dishes, and all of admirable flavor. His taste is rendered so acute, as easily to distinguish the nicest shades of difference. His mind becomes ductile, susceptible to every impression, and gaining new refinement from them all. His varieties of thinking baffle calculation, and his powers, whether of reason or fancy, become eminently vigorous.

The Hodgkin-Huxley model can be understood with the help of Fig. 2.2. The semipermeable cell membrane separates the interior of the cell from the extracellular liquid and acts as a capacitor. If an input current $I(t)$ is injected into the cell, it may add further charge on the capacitor, or leak through the channels in the cell membrane. Because of active ion transport through the cell membrane, the ion concentration inside the cell is different from that in the extracellular liquid. The Nernst potential generated by the difference in ion concentration is represented by a battery.

Source: http://icwww.epfl.ch/~gerstner/SPNM/node14.html
How “enlightenment” became “the Enlightenment” (in two centuries & a few million books)

James Schmidt

Professor

History, Philosophy, Religion, Political Science
2. Sometimes used [after Ger. Aufklärung, Aufklärerei] to designate the spirit and aims of the French philosophers of the 18th c., or of others whom it is intended to associate with them in the implied charge of shallow and pretentious intellectualism, unreasonable contempt for tradition and authority, etc.

*Oxford English Dictionary,*
Definition of “Enlightenment”, 1891-2010

2. With ‘the’ and capital initial. The dominant European intellectual culture in the 18th cent. which typically emphasized freedom of thought and action without reference to religious and other traditional authority, proposed a deistic understanding of the universe, insisted on a rationalist and scientific approach to the understanding of human society, the law, education, the economy, etc., and had as an important aim the development of new theoretical methods and practical reforms for these areas; (also) the period of time during which this climate of thought was dominant.”

Revised Definition, 2010 - present
< ENLIGHTEN v. + -MENT suffix. Compare (especially with senses 1b, 2) German Aufklärung (see Aufklärung n.), French éclaircissement (see éclaircissement n.). Compare earlier ENLIGHTENING n.
On the history of use in senses 1b, 2 see J. Schmidt in Jnl. Hist. Ideas 64 (2003) 421–43. This article incorporates a discussion of the relevant definition in N.E.D.
An Argument, or Four Things the Ngram Shows Us:

1) “the Enlightenment” doesn’t appear until the mid-1880s

2) but “enlightenment” was used earlier and more frequently
3) looking at adjectives helps to explain what might be happening

Two popular English pejoratives: “false enlightenment” & “shallow enlightenment”
4) the same pattern appears in German, but somewhat earlier

A few popular German pejoratives:

- "Aufklärerei" ("fanatical enlightenmentism"?)
- "false enlightenment"
- "shallow (or flat) enlightenment"

English pejoratives:

- "False Enlightenment"
- "Shallow Enlightenment"
Some Implications

- The migration of disputes across languages
- Translation and the transformation of concepts
- Modernity and the shift from disputes about "enlightenment" to arguments about the legacy of "the Enlightenment"
- Research in the Humanities and Research