## Research



YOU'RE INVITED

# From Renaissance to Enlightenment

# Memory's Touch

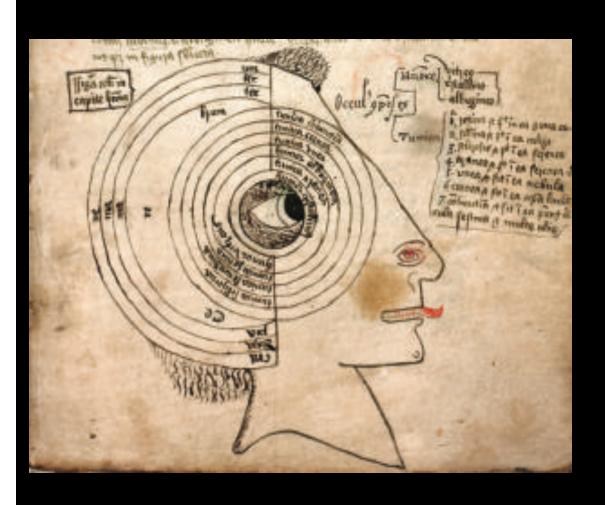
## Irit Kleiman

## Associate Professor Romance Studies



### Memory's Touch:

#### Ethics and the Body in Pre-Modern Literature and the Arts





hiluppus Roy de Macedoine colony qui ent trant de ristes a dentes estruter les unes par les autres hiluppus Roy de Macedoine colony qui ent trant de ristes a dentes est autre le pompile Romein, agrée de horrier destrant de maurir es un mis por son ordonance; ne se sumant resonance contre tant de familles diners temps offancees print ESSAIS DE M. DE MONTA.

The de soft de sum les eraintif, l'Empereur concludincontinent par là, qu'il estoione de la service de la per dre, s'un apres l'autrising de leur seurté, & que leur sáche cœur, ne leur fournit with the learn and autres moyens de fasseurer, qu'en exterminant ceux qui les que sur sur sur sur les peuvent offencer, iusques aux femmes, de peur d'vne esgraomn di pois et tigneure,

som di pois et tigneure,

som di pois et com que de Cunsta ferit dum cunsta timet. I

som de le locer te locer pour faire tous les deux ensemble, & tuer, & faire sentir leur,

mon a le locer tent colore ils entemples de locer. Totale in foire. Entre colere, ils ont employé toute leur suffisance, à trouver moven autres condamnes por d'alonger la mort. Ils veulent que leurs ennemis s'en aillent. autres condamnez par Amourir esdelis geance. La dessus ils sont en grand peine : car si les tourments ? chres, customs chainer font violents, ils sont cours: s'ils sont longs, ils ne sont pasassez s' fire petit theorem douloureux à leur gré: les voyla à dispenser leurs engine Hous s' fire per petit the douloureux à leur gré: les voyla à dispenser leurs engine Hous s' fuer theorenane en voyons mille exemples en l'antiquité, & ie ne sçay si sans y rantez en estant fort penser, nous ne retenons pas quelque trace de ceste barbarie. respunse. Arthur from Tout ce qui est au delà de la mort simple, me semble pure intre les tementes en Tout ce qui est au delà de la mort simple, me semble pure intre les tementes de rainie le Carssa forus en redelaissa te de mourir & d'estre decapité, ou pendu, ne gardera de failrouinfonce d'ime ont ponce d'ime lir, en soit empesché, par l'imaginatio d'vn seu languissant, ou ver se nepreul som des tenailles, où de la roue. Et ie ne sçay cependant, si nous les rosection, esponsa ponsiettons au desespoir: Ear en quel estat peut estre l'ame d'un de l'educide de l'ame, attendant vingt-quatre heures la mort, brisé sur vne m de l'educide l'ave. fe conragense merge rouë, ou à la vieille façon cloué à vne croix? In-Iosephe rete de philippe ordela cite, que pendant les guerres des Romains en Iudée, passant ners cette selve et ou l'on auoit erucifié quelques Iuifs, il y reconneut trois de les surs serves de les deux moururet, ditnate. Por l'effraire il, l'autre vescut encore depuis. Athone, on la garde d'aucun, sent hostes et en profestation, luy promet deles déproser et emporter à Athone, on la garde d'aucun, sent hostes de cette profestation, luy promet deles déproser et emporter à Athone, on la garde d'aucun, sent hostes de cette profestation d'une foste annuelle qui se celebroit à fine à l'honur d'Ancas, et si en unit, delles, Ils pronent occasion d'une foste annuelle qui se celebroit à fine à l'honur d'ans un nosse du proprie action of the le four and coronomies of banquet hubbiques and its blowdont dans un nessed propered in an agree le four par pais por mer. Laneut laur fut controre, or le norman londinain a la usua de la terre don the son par par par por mer. Laneut laur fut controre, or le norman londinain a la usua de la terre don the control de la port. An inundre, ports fenbelouignant a hater le control de la port. An inundre, ports fenbelouignant a hater le control de la port, la inundre, ports fonde force proposition of a promiere proposition of irmes it de poisonet les presantant à leur usue: Er les mes enfants la mort est messeu le sul moten a ustre defance et liberte, et forn matiere any dieny de leur frinte instice: ces especs tretes, ces coupes was the defance contract; of toi monfils guies plus orand, on journe ce to spour mentin dance our en our tente confeils our en our forte de la mort de forte. Atant d'un coste lote in gorense inverte de mont de furir e cha cun a ce qui luy fut le plus a mainist demimons en furent untre a leur organistes courrent de furir e cha cun a ce qui luy fut le plus a mainist demimons en furent untre en la mer. Theorem five dinion sofort en formand a la surote de tous les enfans; ever fant chaudemant for man: suitons ces gargins mon amist iouisses de melon segultime regent for tenans cirifin abrusses, feprocupitarent de mariere que le nessem futrament Cost unide de les maistres. Les tripans le mans de pansalean son frère le mens.
Et cost dus aux tre lus ainnt facer prend te un gentultrome favor i de pansalean son frère le mens.

Et cost april l'en fauton un il telet trant gravar et que conder a tout crus de contact rot ant deman de foir a la laurin que d'un fauton un il telet trant gravar et pe conder que qui foir material des proposes de la laurin de la laurin de la laurin de la contact de la

# Instrumentalists and Renaissance Culture

Victor Coelho

Professor Musicology



### Instrumentalists and Renaissance Culture Victor Coelho, Professor of Music

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 improvization and flexible practices. Understanding the contributions of instrumentalists is essential for any accurate assessment of Renaissance culture.

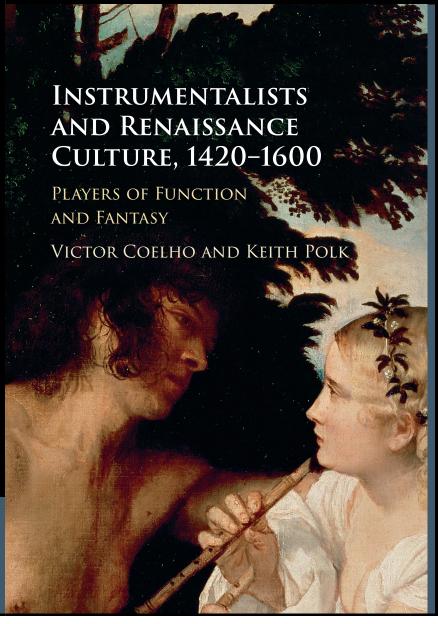
Victor Coelho is Professor of Music and Director of the Center for Early Music Studies at Boston University. A fellow of Villa I Tatti, the Harvard University Center for Italian Renaissance Studies in Florence, his books include Music and Science in the Age of Galileo; The Manuscript Sources of Seventeenth-Century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

Jacket illustration: The Three Ages of Man (detail), Titian (c. 1488-1576), National Galleries of Scotland. Credit: Erich Lessing / Art Resource, NY.



Renaissance Culture, 1420–1600





## Professionals





## Court musicians



# Church musicians



# Civic Musicians



# Village Musicians



## Equestrian Dance, Florence, 1608



Tramontana, incon ro a' Principi, lasciato andare innanzi il Rè, có trombetti, e paggi, i Venti si riuoltarono per fare vn giro in sù la man ritta, e camminando, quasi di necessità, si distesero in fila à vno à vno, co la quale formarono vn cerchio, il qual lasciato alle sedici quarre, gli altri sedici spintisi innazi, ne formarono vn più stretto, ed anco questo lasciato à gli otto trauersali; Zeffiro siristrinse co' principali in vn più piccolo, e à suon di violoni, che in numero bastante à sentirsi per tutta la piazza, stauan sul carro con la Musica, cominciarono à maneggiar di conserto. I Principali à mutanze di coruet te all'innanzi, in volta, in treccia, e con passate consertati ora à due, ora à quattro, ora à otto, e per dar fiato a' caualli, soctentrauano gli otto Tranersali, saltando quattro per volta, e quattro con passa te, e le Quarte vicendeuolmente g'iscambiauano sempre di galoppo, con radoppiate, e trecce consertati, quando à due, quando à quattro, quando tutti, ed alla fine si spartirono in carocolli, co'qua li scorsa più volte la piazza tutta, si condussero à far reuerenza alla S. renissima Sposa, addossandosi à Zeffiro, che gli guidaua.

Fù questo spettacolo, come cosa magnifica per esser di caualli, e come inuenzion bizzarra, per sar ballare animali, rimirata dà tutto il popolo, con molta attenzione, e con molto martello dal giouane to Paol Giordano Orsino, à cui vna importuna sebbre impedì porre in opra le satiche di molto tempo, e à pena gli concesse conualescen za da poter venire à lodarle in altri.

Restando ancora assai del giorno mutaron le maschere i caualli, e, prese le lance, si misono à correr la sola al Saracino, e in terra seruen-

meant mezzo del Ponce

dogli i Padrini, che vennon col Rè.

Venuta la notte s'andarono à rinfrescare poco lontano dalla piaz 2a, alla casa di Girolamo. Lenzoni camariere di S. A. doue, presele torce, s'auuiaron per la Città cantando, e rompendo lance innanzi alle più principali, e più sauorite case de nobili.



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



## Equestrian Dance, Florence, 1608



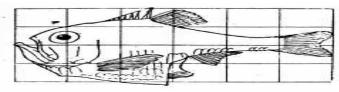
## http://people.bu.edu/blues

# 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 loyes 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



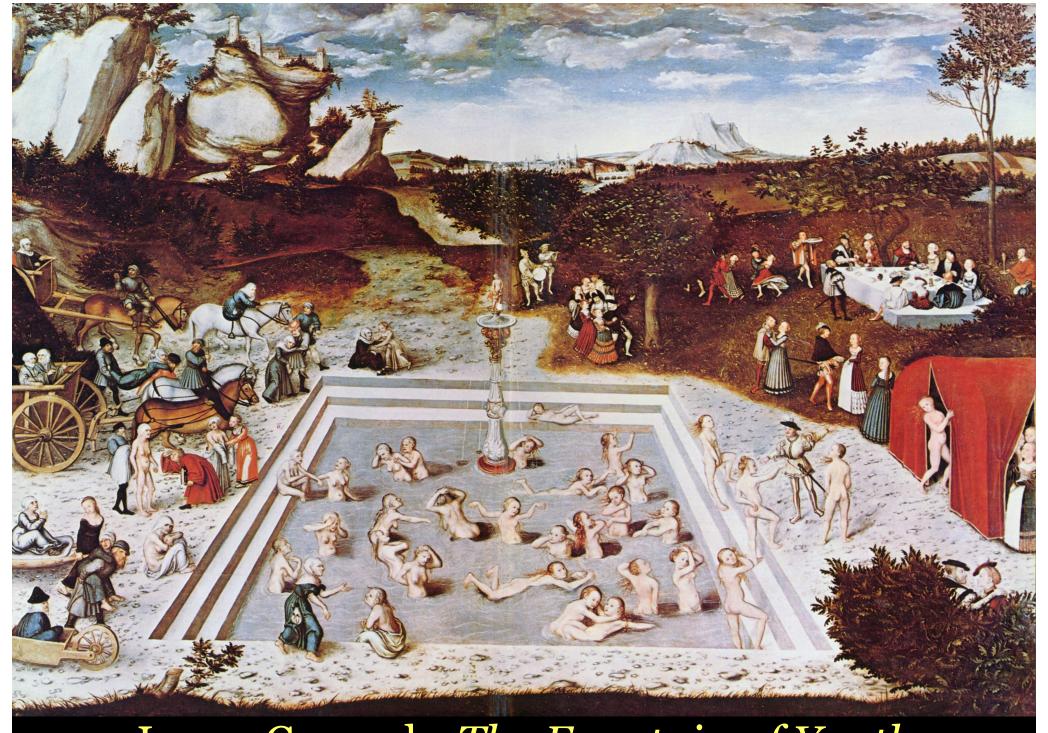
# Vestir el 'Quijote'

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. Estilamo de Ana Blanch.

Camisa-funica de algodón blacco, de Deies van Notes. Debojo, pamalones corbos j adolos realizados en anto, con grandos bossillos, de Sportesa Cintinón-construsaficiopelo y querd, de Gorco, Botas, de Sportesa.

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)

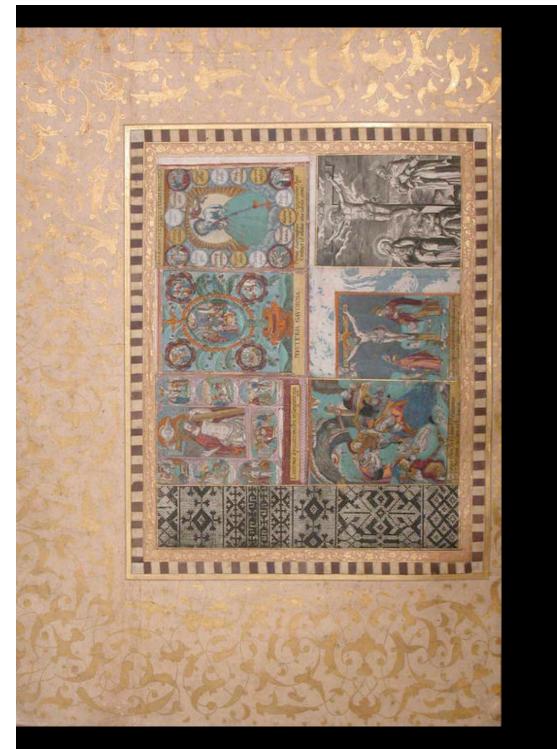
# The Album of Ahmed I: Collecting and Urbanism in Seventeenth-Century Istanbul

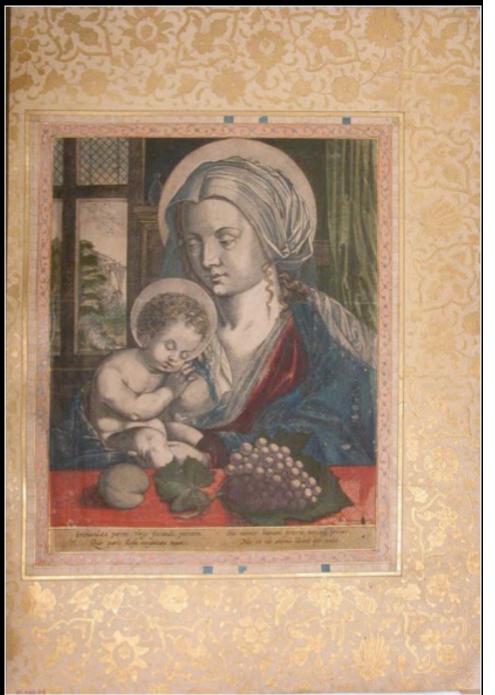
Emine Fetvaci

Associate Professor History of Art and Architecture





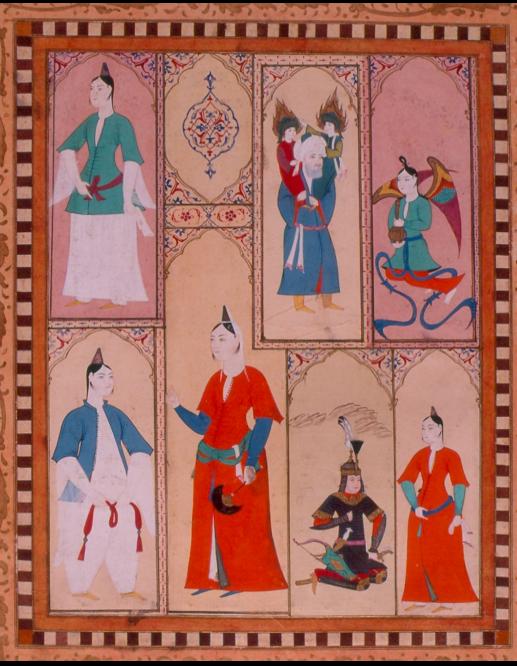












# Reading, Cognition, and College Writing

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.

William Godwin, *The Enquirer: Reflections on Education, Manners, and Literature*, London: 1797. Essay V. "Of an Early Taste for Reading," p. 33.

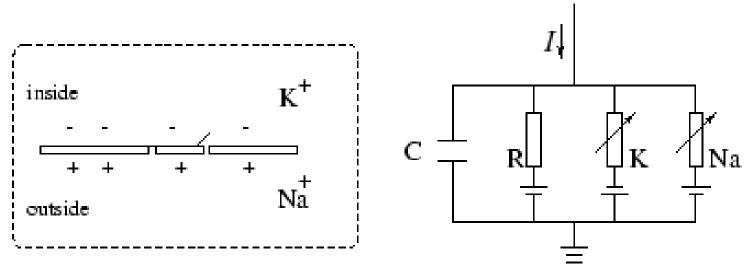


Figure 2.2: Schematic diagram for the Hodgkin-Huxley model.

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: <a href="http://icwww.epfl.ch/~gerstner/SPNM/node14.html">http://icwww.epfl.ch/~gerstner/SPNM/node14.html</a>

How "enlightenment" became "the Enlightenment" (in two centuries & a few million books)

James Schmidt

Professor History, Philosophy, Religion, Political Science



#### The Context: Enlightening the OED about "enlightenment"

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

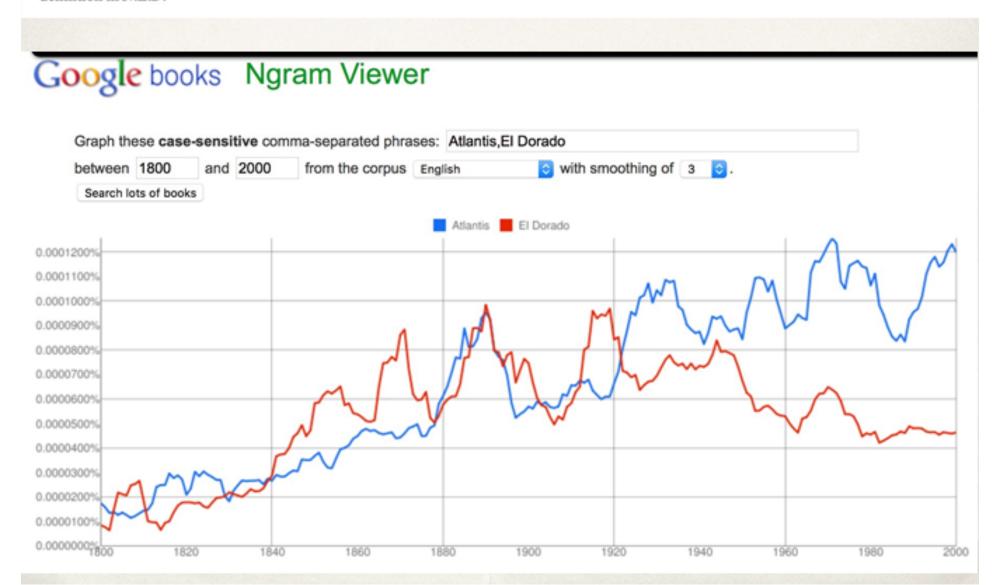
2. With 'the' and capital initial. The dominant European intellectual culture in the 18th cent. which typically emphasized freedom of thought and action without reference to religious and other traditional authority, proposed a deistic understanding of the universe, insisted on a rationalist and scientific 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

Etymology: Formed within English, by derivation. Etymons: ENLIGHTEN v., -MENT suffix.

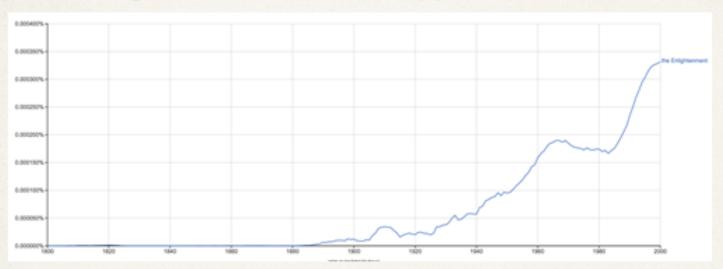
< ENLIGHTEN v. + -MENT suffix. Compare (especially with senses 1b, 2) German Aufklärung (see Aufklärung n.), French éclaircissement (see Éclaircissement n.). Compare earlier ENLIGHTENING n.

On the history of use in senses 1b, 2 see J. Schmidt in Jrnl. Hist. Ideas 64 (2003) 421-43. This article incorporates a discussion of the relevant definition in N.E.D.

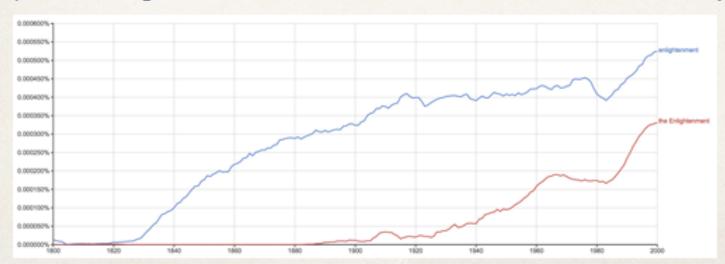


#### An Argument, or Four Things the Ngram Shows Us:

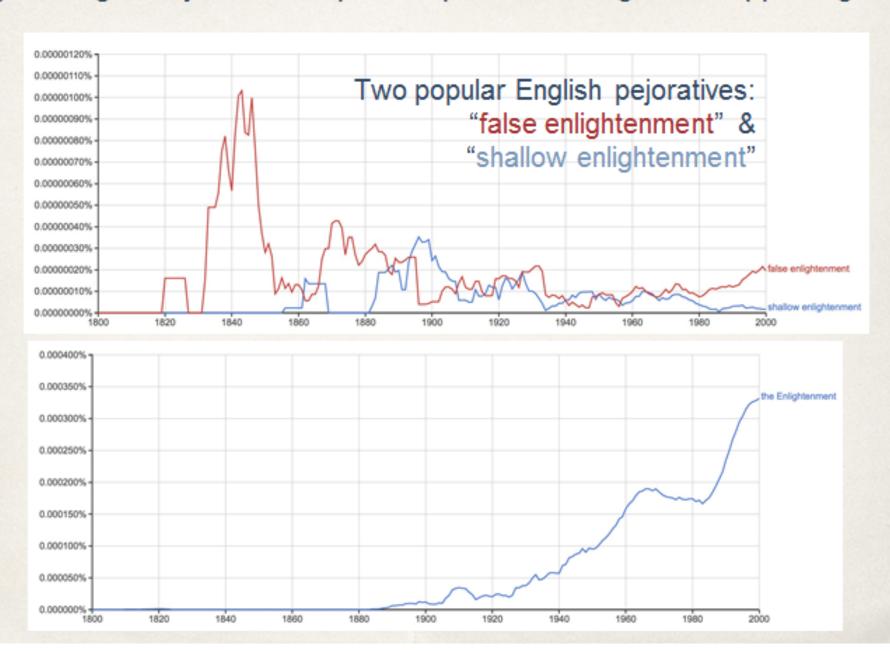
#### 1) "the Enlightenment" doesn't appear until the mid-1880s



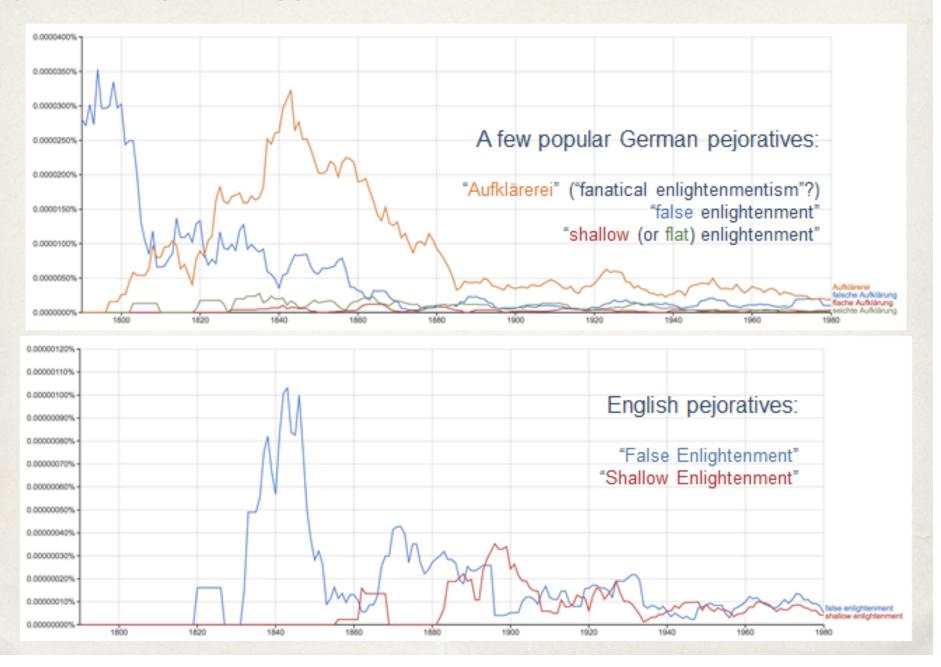
#### 2) but "enlightenment" was used earlier and more frequently



#### 3) looking at adjectives helps to explain what might be happening



#### 4) the same pattern appears in German, but somewhat earlier



#### 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