

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



ESSAIS DE M. DE MONTA.

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- Comme que l'on

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 repertoires 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).

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

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COELHO AND POLK

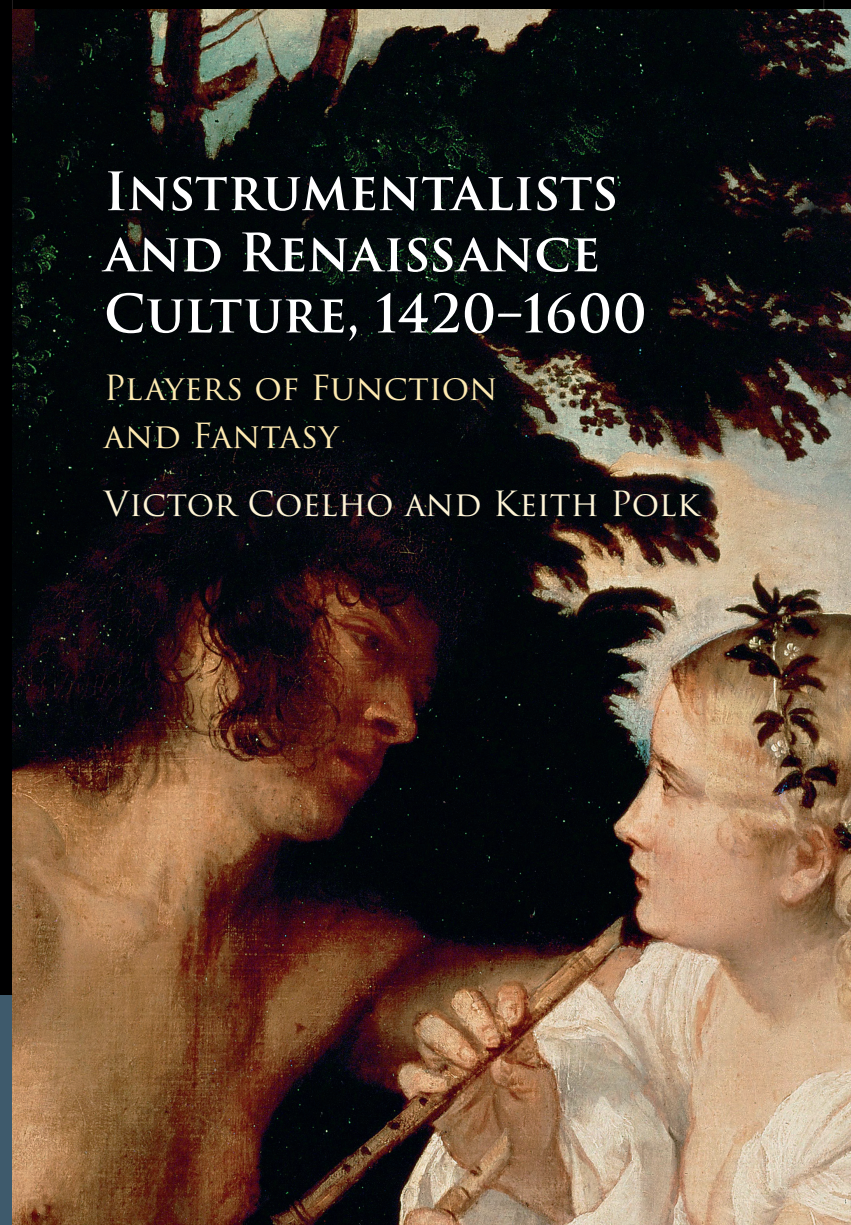
INSTRUMENTALISTS AND
RENAISSANCE CULTURE, 1420–1600

CAMBRIDGE

INSTRUMENTALISTS AND RENAISSANCE CULTURE, 1420–1600

PLAYERS OF FUNCTION
AND FANTASY

VICTOR COELHO AND KEITH POLK





Professionals



Court musicians



Church musicians

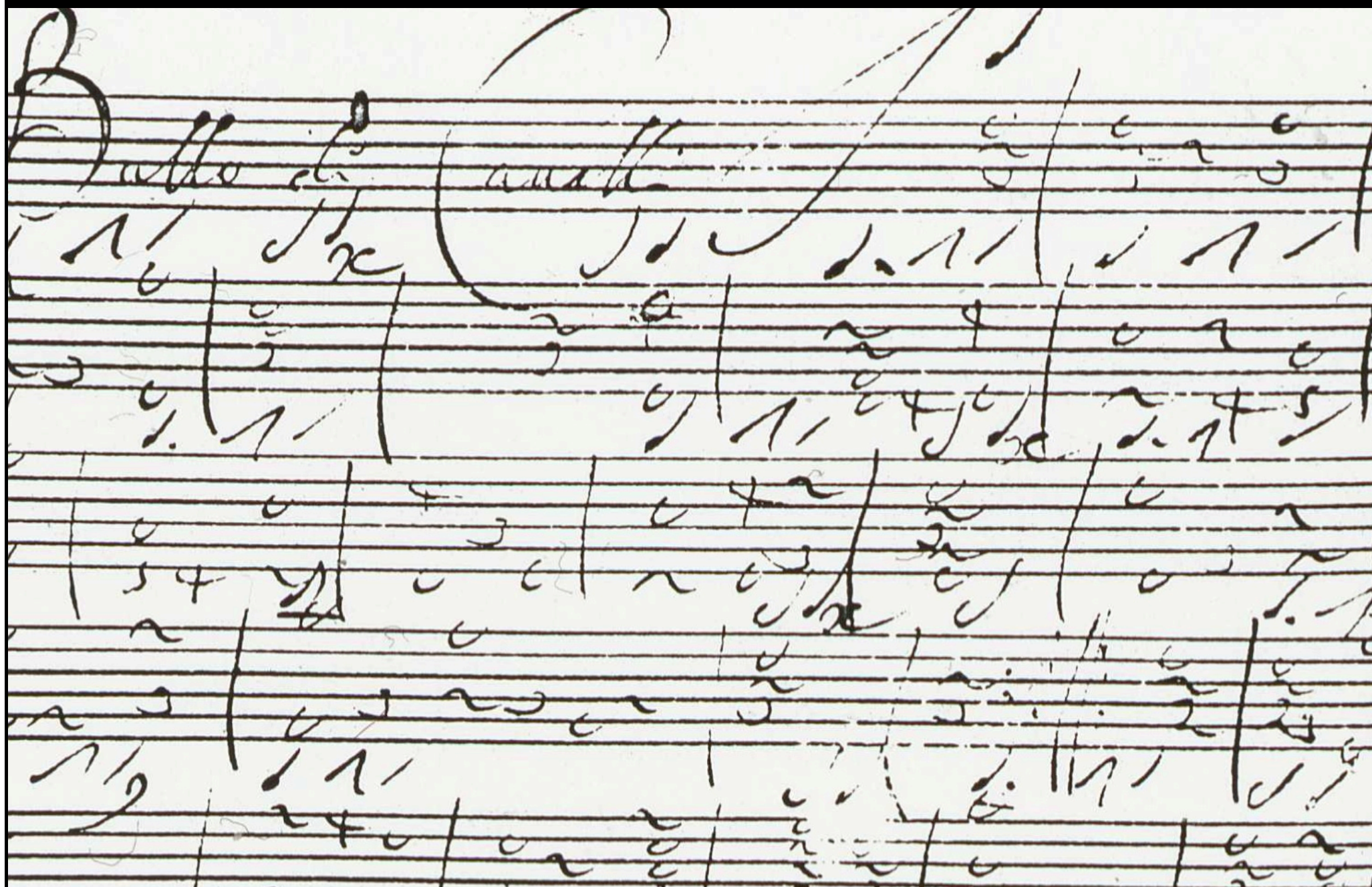


Civic Musicians

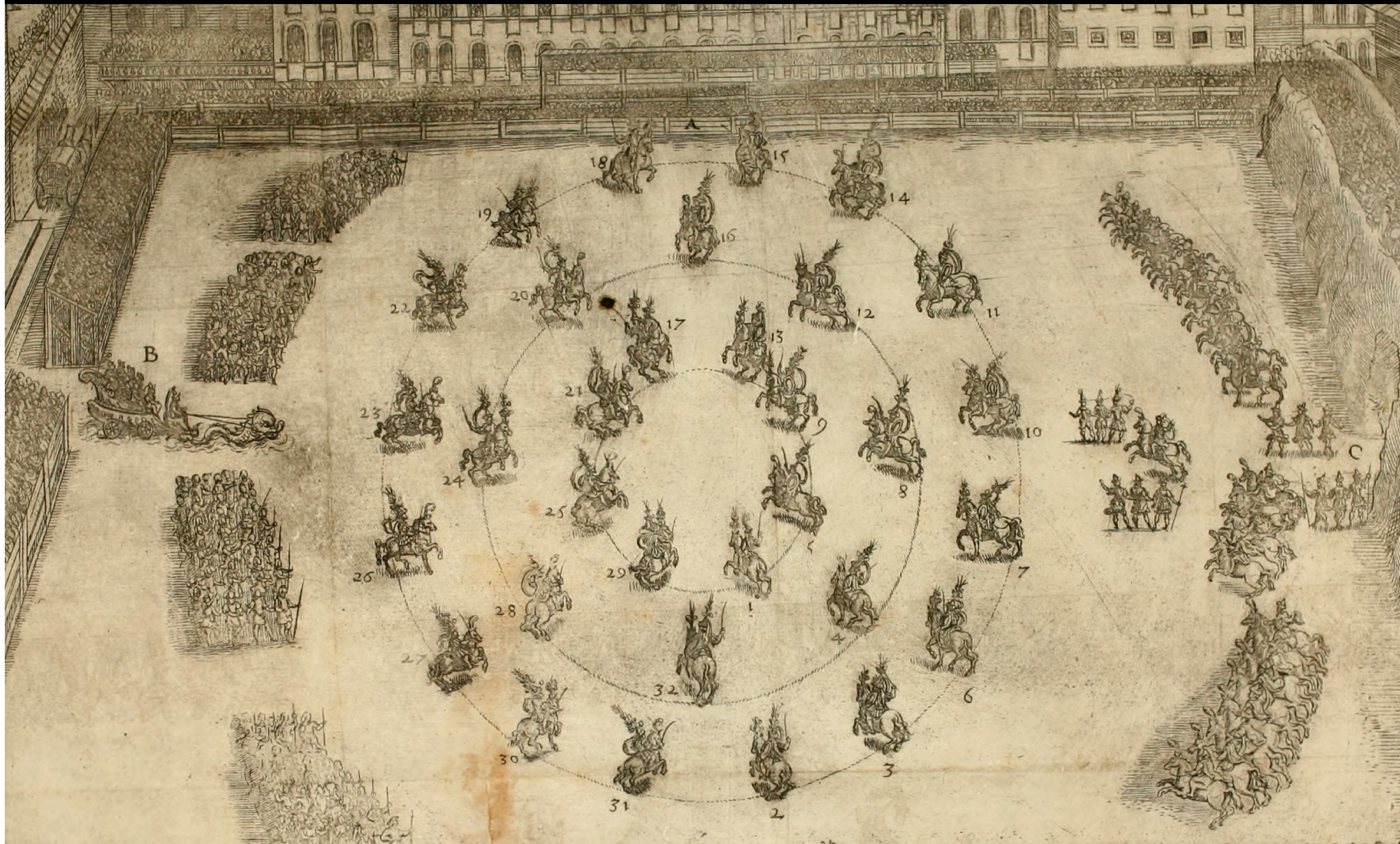


Village Musicians





Equestrian Dance, Florence, 1608



Tramontana, incontro a' Principi, lasciato andare innanzi il Rè, cō 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, cō la quale formarono vn cerchio, il qual lasciato alle sedici quarte, gli altri sedici spintisi innāzi, ne formarono vn più stretto, ed anco questo lasciato à gli otto trauersali; Zeffiro si ristrinse 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 conferto. I Principali à mutanze di coruette all'innanzi, in volta, in treccia, e con passate confertati ora à due, ora à quattro, ora à otto, e per dar fiato a' caualli, sottrahauano gli otto Trauersali, saltando quattro per volta, e quattro con passate, e le Quarte vicendeuolmente g'iscambiauano sempre di galoppo, con radoppiate, e treccie confertati, quando à due, quando à quattro, quando tutti, ed alla fine si spartirono in carocolli, co' quali scorfa più volte la piazza tutta, si condussero à far reuerenza alla S. renissima Spōsa, addossandosi à Zeffiro, che gli guidaua.

Fù questo spettacolo, come cosa magnifica per esser di caualli, e come inuention bizzarra, per far ballare animali, rimirata dà tutto il popolo, con molta attenzione, e con molto martello dal giouane ~~to~~ Paol Giordano Orfino, à cui vna importuna febbre impedì porre in opra le fatiche di molto tempo, e à pena gli concesse conualescenza 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 fola al Saracino, e in terra feruendogli i Padrini, che vennon col Rè.

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

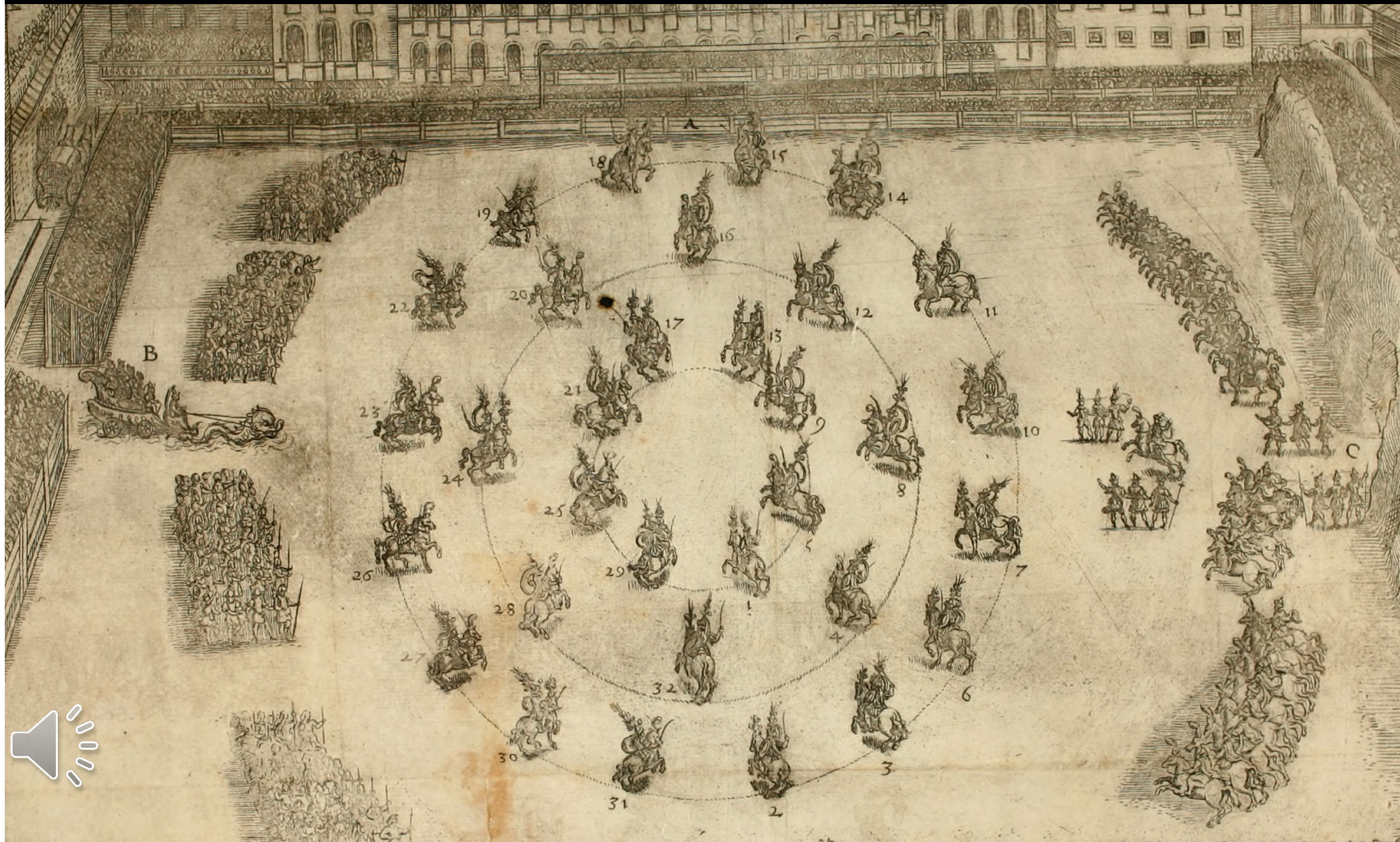
La Notte d'Amore

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



Equestrian Dance, Florence, 1608



<http://people.bu.edu/blues>

To be, or not to be, a sonnet

Laurence Breiner

*Professor
English*

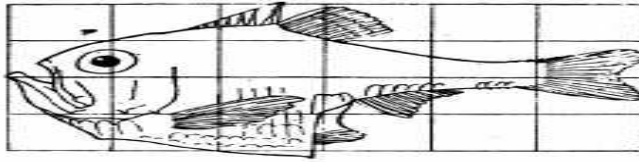


Fig. 517. *Argyropelecus Olfersi*.



Fig. 518. *Sternoptyz diaphana*.

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, Hecatompethia, 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 tienen la inspiración más literaria de la temporada. Fotografía de **Toni Bernad**. Estilismo de **Ana Blanch**.

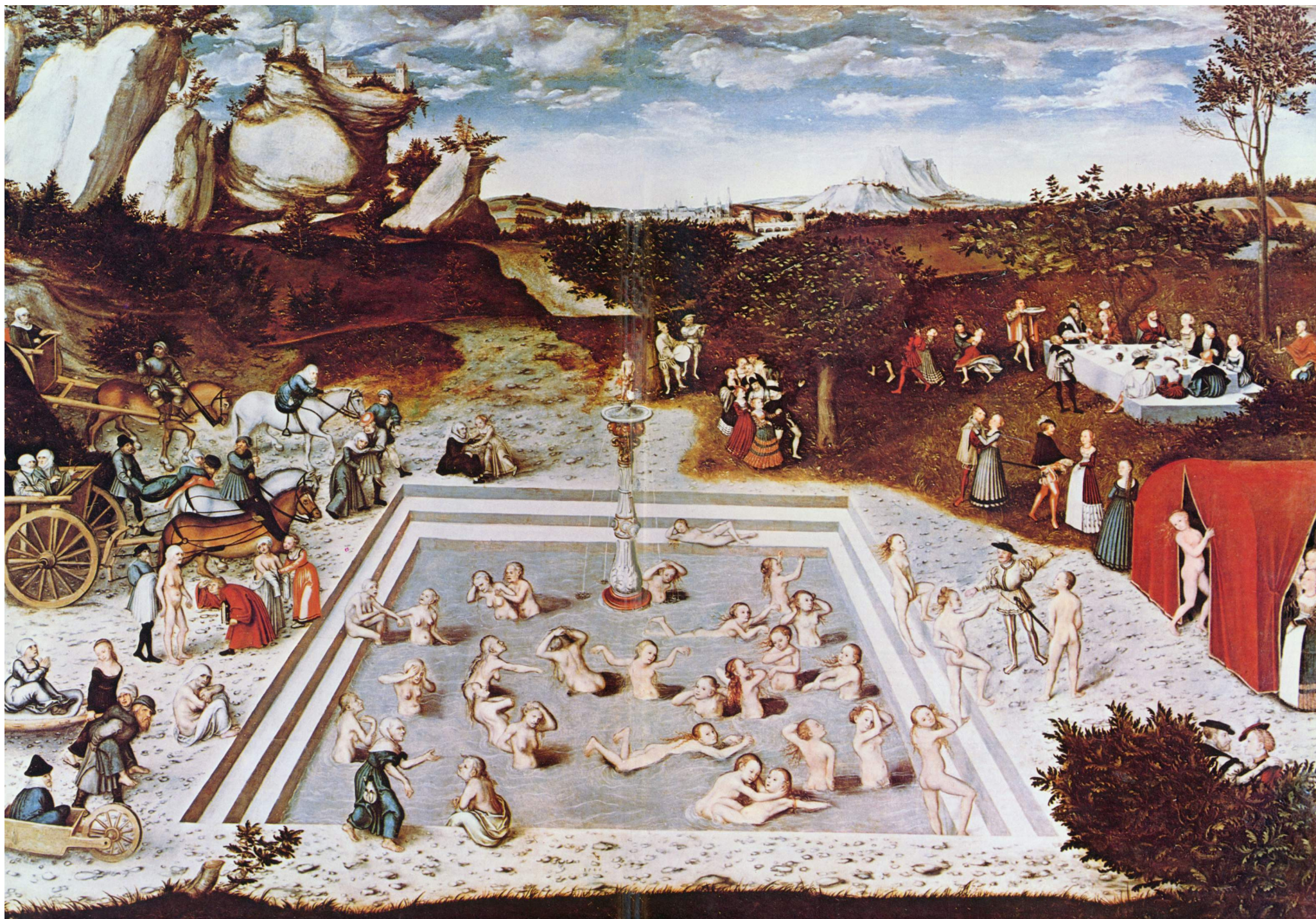


Los nuevos Moujós.
Camisa-tanica de algodón
blanco, de Dries Van Noten.
Debajo, pantalones cortos y
sichos realizados en ante y
con grandes botones, de
Sportmax. Cinturón con
sichos y cuero, de Ger-
a. Botas de Sportmax.

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*

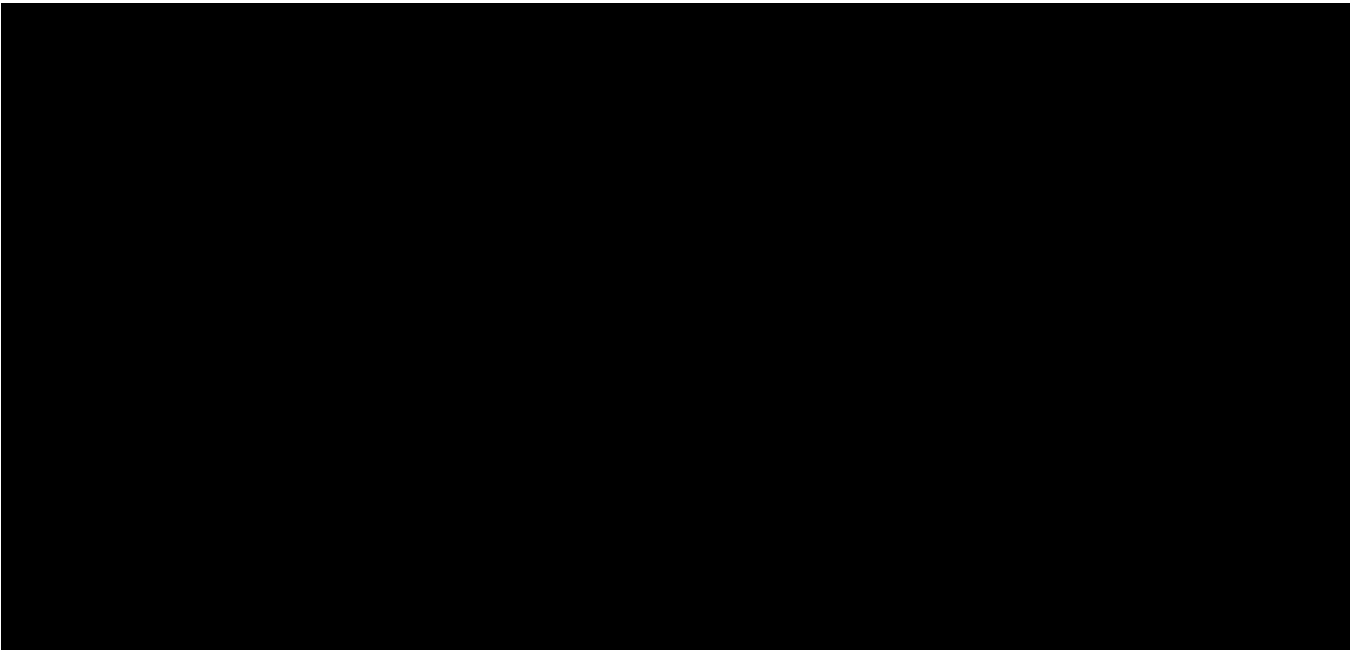


Amazons after Hunt (c. 1871)

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.

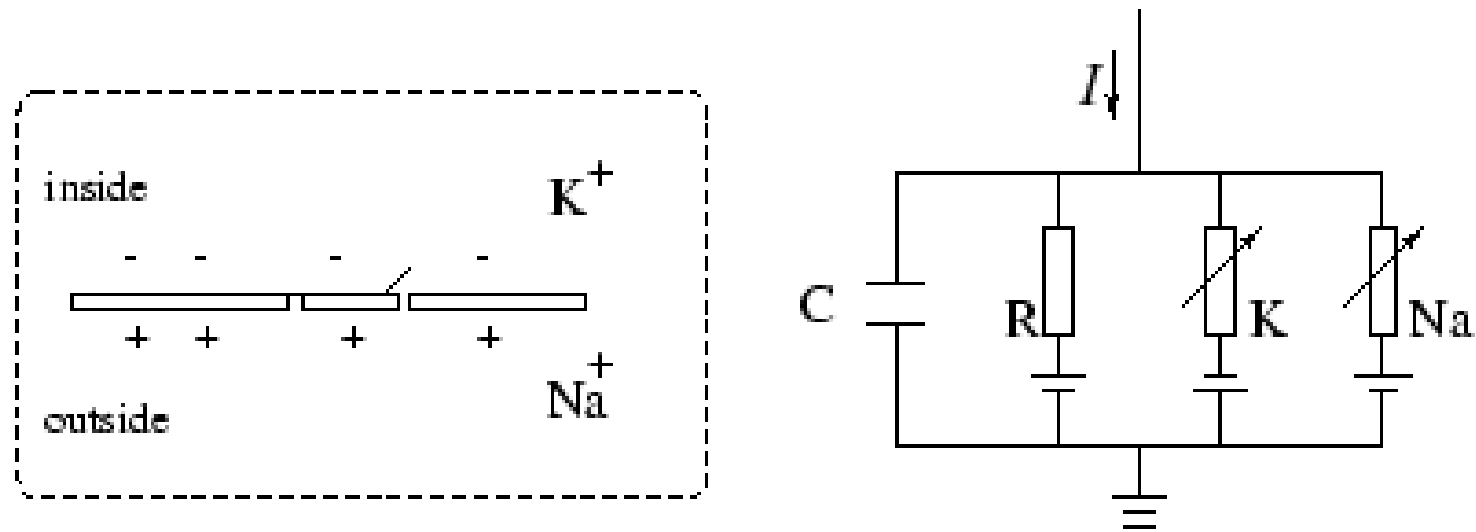


Figure 2.2: Schematic diagram for the Hodgkin-Huxley model.

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: <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*

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.*

Google books Ngram Viewer

Graph these case-sensitive comma-separated phrases: Atlantis,El Dorado

between 1800 and 2000 from the corpus English with smoothing of 3

Search lots of books

Atlantis El Dorado



An Argument, or Four Things the Ngram Shows Us:

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



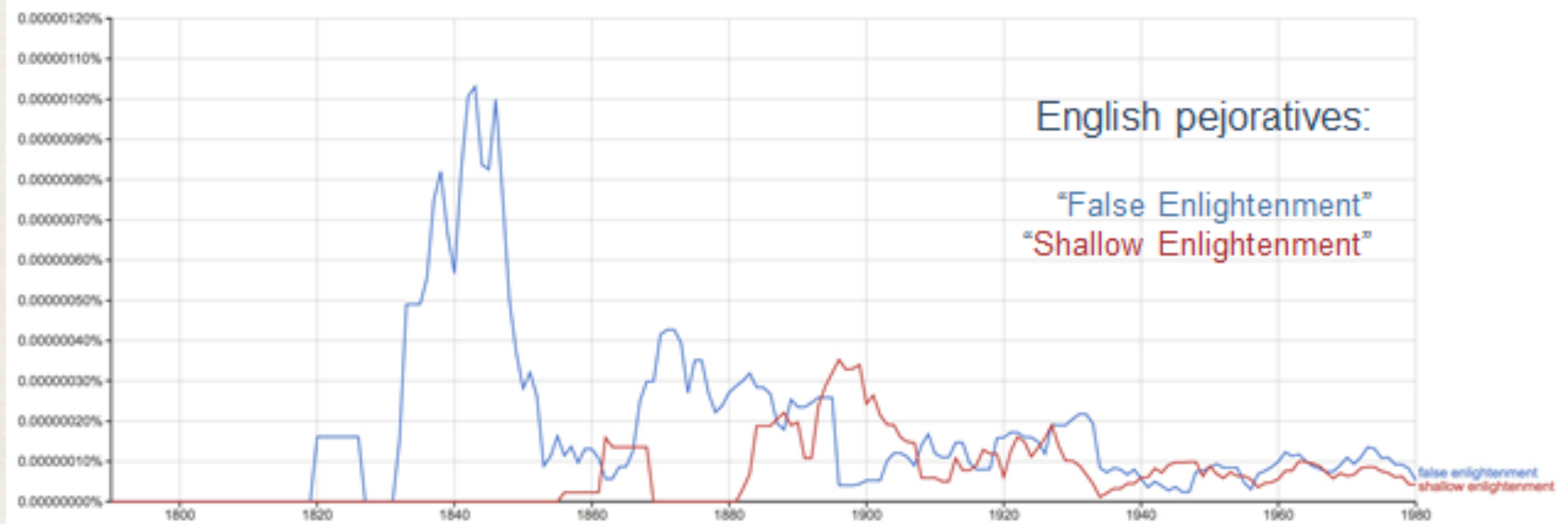
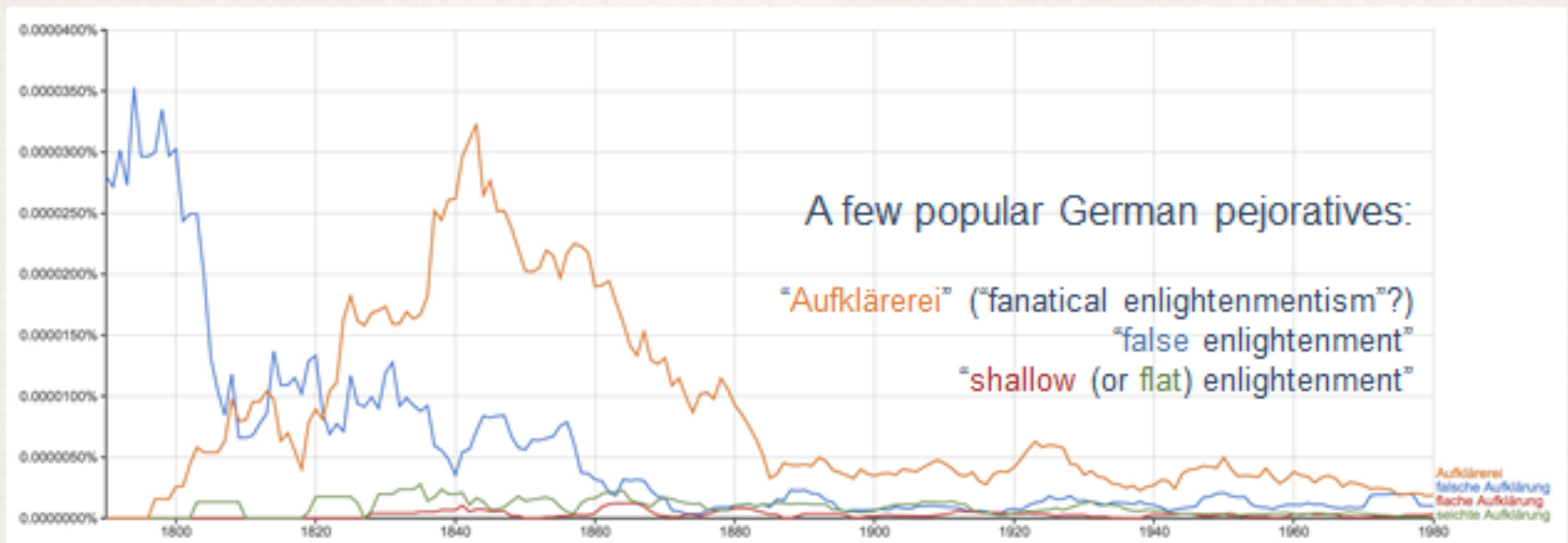
2) but “enlightenment” was used earlier and more frequently



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**