This interdisciplinary course examines the encounters between gods and humans in literary works and the visual arts from the Renaissance in Europe (c. 1350-1650). Our purview will encompass the ancient Graeco-roman deities, Christ and Mary, earlier Biblical figures and later Saints as we consider how the concepts of divinity and humanity pervaded the imaginative life of European artists and authors. The texts include Ovid’s *Metamorphoses* and Milton’s *Paradise Lost*, as well as works by Shakespeare, Spenser, Donne and continental authors such as Petrarch, Montaigne, and Politian. These works will be read in conjunction with exploring paintings and sculptures by the major artists of the era. By combining visual and literary works, our aim is to uncover the different expressive forms through which early modern culture grappled with its relationship to the divine. The overwhelming presence of paganism within a profoundly Christian culture, itself upended through the schism of the Reformation, will be among the questions we address.

**Required Texts**

**It is required that you own these particular editions so that the whole class is using the same translation; it is fine to use other printed editions of the original English texts (Shakespeare, Milton)**

**Readings on LATTE**
All additional readings are posted on LATTE. Those listed under “Texts” are required to be read and reflected upon for the course meeting. Additional readings, largely secondary sources, listed under “Recommended Reading” are not required, but provide some background for the art historical aspects of the class presentation, and may prove useful for the papers.

**Images**
Although the works of art to be discussed in class have been selected to complement the texts, there will be an art historical component to the course, which is cross-listed with Fine Arts. As such, you will be required to identify and discuss works of art in the final exam. A pdf image file will be posted on LATTE for each class meeting, which contains images of the works of art to be discussed, labeled with relevant data. You should study these images in advance of class, as you are preparing the readings. Most of the works of art are listed on the syllabus, but there may be some additions / deletions as the semester progresses. A comprehensive image list, with required data, will be distributed in advance of the final exam.
Course Requirements:

• **Attendance and participation in class**
  All students are required to attend class, and to be prepared to participate in class discussion. More than 3 unexcused absences will result in failure for the term. If you must miss class, or if you are ill, please send the instructors, including the teaching fellow, an email before class meets to inform us of your absence.

• **Restricted use of laptop computers in class**
  The use of laptop computers, or any electronic devices, is prohibited during class, with one exception. When we are actively discussing required LATTE readings in class, you may refer to the PDFs in digital form on a Laptop or e-reader, if you prefer not to print out and bring hard copies. If you have personal reasons why you need to use your laptop rather than take notes, please let us know.

• **Weekly LATTE postings**
  Every week you will be asked to write and post a short, but substantive (100-200 words) response to our readings for one of the two days we meet. Responses to Tuesday’s readings must be posted on the course LATTE forum by 7 AM Tuesday morning; responses to Friday’s readings must be posted by 7 AM Friday morning. For each class meeting, a maximum of three threads can be initiated. Once three threads are initiated, you must respond to one of the three. These responses will be ungraded, but they will be tracked and weighed, along with your attendance and participation record, as 15% of your final grade. Instructions about posting your LATTE responses will be given in class. You can opt out for a couple of weeks, but there need be 10 postings total for the term.

• **Short paper (4-5 pp), due Wed. 2/27**
• **Long paper (8-10 pp), due Wed. 4/17**
  Topics for both papers will be handed out in class and posted on LATTE. Papers must be typed, double-spaced, with reasonable margins and font-size. Pages should be numbered. Please proofread carefully—more than 3 typos will bring your grade down 1/3 of a grade. No papers will be accepted late without an official excuse from the Dean’s office or by agreement with one of the professors. Otherwise, late papers will be marked down 1/3 grade per day.

• **Final Exam**
  This exam will include both texts and images. We will review the format of the exam in class later in the term.

**Note on Plagiarism:** All work that you submit must be your original work. If you use secondary sources, whether published books, articles, or websites, these sources must be cited. Please consult the Chicago Manual of Style, MLA Handbook, or another standard guide on appropriate footnote or endnote format, and please ask for guidance if you are unsure about proper attribution. The University policy on academic honesty is distributed annually in the Rights and Responsibilities handbook. Instances of alleged dishonesty will be forwarded to the Office of Campus Life for possible referral to the Student Judicial System. Potential sanctions include failure in the course and suspension from Brandeis.

**Grade distribution:**

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<th>Component</th>
<th>Percentage</th>
<th>Due Date</th>
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<tr>
<td>Class participation/ LATTE postings</td>
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<tr>
<td>First paper</td>
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<td>Second paper</td>
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<td>Final exam</td>
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*Class Visits to the Museum of Fine Arts, Boston*

Two class visits have been scheduled to the MFA. One in February will focus on Renaissance images of the pagan gods; the other in April will examine important Renaissance portrayals of Christ and the Virgin Mary. For each visit, one major painting pertains to class readings. Two meeting times will be offered for each visit in order to divide the class into manageable discussion groups, accommodate student schedules, and correspond to Brandeis shuttle trips into Boston. Given the advance notice and multiple scheduling options, we expect that every effort will be made to attend BOTH museum visits.

**Learning Goals:**

- Understand the relationship between literary texts and visual artworks addressing parallel themes during the Renaissance Era in Europe.
- Understand the role divinity, both pagan and Christian, played in literary and artistic cultures in the Renaissance.
- Explore how the relationship of humanity and the divine in these works reflected self-identity, cultural priorities, and religious practices.
- Read texts critically and with a sense of historical nuance.
- Be able to write compellingly about works of art and literary texts, analyzing their formal and rhetorical properties.

**Four-Credit Course (with three hours of class-time per week):** Success in this 4-credit hour course is based on the expectation that students will spend a minimum of 9 hours of study time per week in preparation for class (readings, papers, discussion sections, preparation for exams, etc.).

**Course Schedule:**

**T. 1/15 Origins of Gods and Humans: Ovid’s Creation / Olympian Pantheon**

Text:  

Images:  
Rubens, *Saturn Devouring his Children*, 1638 (Museo del Prado, Madrid).
Giulio Romano, *Fall of the Giants*, fresco, 1532-4 (Palazzo del Te, Mantua).
Domenico Beccafumi, *Deucalion and Pyrrha*, tempera on panel, 1518 (Florence, Museo Horne).
Peter Paul Rubens, Deucalion and Pyrrha, c. 1638, oil sketch for Torre de la Parada cycle for Philip IV of Spain (Madrid: Museo del Prado).

Recommended Reading:  

**F. 1/18 Jupiter I: Metamorphic Trysts**

Texts:  
William Butler Yeats, “Leda and the Swan”
Images:

Michelangelo, *Leda and the Swan* (copies after lost original).
Jan Gossaert, *Danae*, 1527 (Alte Pinakothek, Munich).
Titian, *Danae*, 1545, 1552 (Capodimonte, Naples; Museo del Prado, Madrid).
Rembrandt, *Danae*, 1638 (Hermitage, Saint Petersburg).
Giulio Romano, *Semele and Jupiter*, 1530s (Getty Museum, Los Angeles).
Rubens, Mercury, Argos, and Io, 1638 (Museo del Prado, Madrid).

Recommended Reading:

T. 1/22, no class, Brandeis Monday

**F. 1/25 Jupiter II: Ganymede, Phaeton, and the Homosocial Aspects of Humanism**

Texts:

Images:
Michelangelo, *Fall of Phaeton*, 1532-3 (Several versions).
Poussin, *Phaeton Begs the Chariot from Apollo*, 1629 (Gemäldegalerie, Berlin)
Cellini, *Ganymede*, 1540s (Bargello, Florence).
Rubens, *Ganymede*, 1612 (Schwarzenberg Palace, Vienna).
Rembrandt, *Ganymede*, 1635 (Gemäldegalerie, Dresden).

Recommended Reading:

T. 1/29 Apollo: Daphne, Desire and Poetic Inspiration

Texts:
*Poetry of Petrarch*, poems nos. 5, 6, 34, 78, 107, 197, 318, 327.

Images:
Antonio del Pollaiuolo, *Apollo and Daphne*, 1460s (National Gallery, London)
Poussin, *Apollo and Daphne*, 1665 (Musée du Louvre, Paris)
Recommended Readings:

**F. 2/1 Apollo, Minerva and Human Creativity (Marsyas and Arachne)**

Texts:
*The Metamorphoses of Ovid*, Book VI, pgs. 177-83; Book VI, pp. 192-93.

Images:
Perugino, *Apollo and Marsyas*, 1495 (Musée du Louvre, Paris).
Raphael, *Apollo and Marsyas*, 1510 (Stanza della Segnatura, Vatican).
Juseppe de Ribera, *Apollo and Marsyas*, 1637 (Museo di Capdimonte, Naples).
Rubens, *Minerva and Arachne*, 1637 (For the Torre della Parada; Virginia Museun of Fine Arts).
Velazquez, *Las Hilanderas* (The Spinners), 1657 (Madrid, Museo del Prado).

Recommended Reading:

**T. 2/5 Venus I: Birth of the Goddess**

Texts:

Images:

Recommended Reading:

**F. 2/8 Venus II: Venus and Mars; Vulcan**

Texts:

Images:
Rosso Fiorentino, *Venus and Mars*, 1530 (Musée du Louvre, Paris).
Giulio Romano, *Venus and Mars Bathing*, c. 1526-8 (Palazzo del Te, Mantua)
Tintoretto, *Venus, Vulcan, and Mars*, c. 1551 (Alte Pinakothek, Munich)
Veronese, *Mars and Venus United by Love; Mars, Venus, Cupid*, c. 1570s (Metropolitan Museum of Art, New York; Galleria Sabauda, Turin)
Rubens and Jan Bruegel, *Mars Disarmed by Venus*, 1612 (Los Angeles, Getty Museum)
Van Dyck, *Venus before Vulcan*, c. 1630 (Musée du Louvre, Paris).

Recommended Reading:

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**Sunday afternoon 2/10/2019**
Visit to the Museum of Fine Arts via Brandeis shuttle (two times to be determined)

**Pagan God and Heroes in the MFA: Androgyny and Divinity**

Roman sarcophagus depicting the *Triumph of Bacchus*, c. 225 C.E.
Eustache Le Sueur, Jacob Jordens, *Bacchus and Ariadne*, 1640s.

Reading (required for Museum visit):

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**T. 2/12 Venus III: Venus and Adonis**

Texts:
Shakespeare, *Venus and Adonis*.

Images:
Sebastiano del Piombo, *Death of Adonis*, 1511 (Galleria degli Uffizi, Florence).
Titian, *Venus and Adonis*, 1555 (Museo del Prado, Madrid, and other variants).
Veronese, *Venus and Adonis*, 1580 (Museo del Prado, Madrid, and other variants).
Annibale Carracci, *Venus and Adonis*, 1595 (Kunsthistorisches Museum, Vienna).
Rubens, *Venus and Adonis*, 1635 (Metropolitan Museum, New York).

Recommended Reading:


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**F. 2/15 Bacchus: Birth and Ariadne**

Texts:

Images:
- Rubens, *Bacchus drinking*, 1638 (Hermitage, Saint Petersburg).
- Tintoretto, *Bacchus and Ariadne*, 1576-7 (Doge’s Palace, Venice).
- Guido Reni, *Bacchus and Ariadne*, c. 1620 (Los Angeles County Museum of Art).
- Velázquez, *Triumph of Bacchus (Los Borachos)*, 1629 (Madrid, Museo del Prado)

Recommended Reading:

**T 2/19 and F 2/22 No class, February break.**

**T. 2/26 Diana and Actaeon**

Texts:
- Ovid, *Metamorphoses*, Book II, pgs. 52-56; Book III, pgs. 81-86.
- *Poetry of Petrarch*, poem no. 23.

Images:
- Domenichino, *Diana and her Nymphs*, 1614 (Galleria Borghese, Rome).
- Rubens, *Jupiter and Callisto*, 1614 (Staatliche Museen, Kassel).
- Rubens, *Diana and Callisto*, 1638 (Museo del Prado, Madrid).
- Rembrandt, *Diana with Actaeon and Callisto*, 1634 (Schloss, Anholt)

Recommended Reading:

**Wed 2/27 First paper due, 4-5 pgs.**

**F. 3/1 Diana: Virgin Queen and furtive lover**

Texts:
- Pierre Ronsard, “To Diane de Poitiers,” from *Odes*.
- Spenser, *Faerie Queene*, Book Three, excerpts.

Images:
- François Clouet, *Bath of Diana*, 1550s (Musée des Beaux Arts, Rouen).
- Fontainebleau School, *Diana the Huntress*, 1550s (Musée du Louvre, Paris).
After Jean Cousin the Elder, *Diana and Britomartis*, tapestry, c. 1550 (Metropolitan Museum, New York).
Pieter van der Heyden, *Elizabeth I as Protectress of the United Provinces of the Netherlands*, engraving, 1578.
Annibale Carracci, *Diana and Endymion*, 1599 (Galleria Farnese, Rome).
Poussin, *Diana and Endymion*, 1630 (Detroit Institute of Arts).

Recommended Reading:

T. 3/5 **Proserpina, Orpheus, Eurydice and the Underworld**

**Texts:**
- Milton, invocations of Orpheus (*Paradise Lost*, Book VII, l. 1-39)

**Images:**
- Titian, *Orpheus and Eurydice*, 1508 (Accademia Carrara, Bergamo).
- Baccio Bandinelli, *Orpheus*, 1519 (Palazzo Medici, Florence).
- Bernini, *Rape of Proserpina*, 1622 (Galleria Borghese, Rome).
- Rubens, *Rape of Proserpina*, 1636-8, for the Torre de la Parada lodge (Museo del Prado, Madrid).
- Rubens, *Orpheus in the Underworld*, 1638 (Museo del Prado, Madrid).

TBA: **Screening of Monteverdi’s Orfeo.**

F. 3/8 **The Creation and Michelangelo’s Sistine Ceiling**

**Texts:**
- King James Bible: Genesis 1-9.

**Images:**
- Michelangelo, Creation Scenes, Creation of Adam and Eve, Temptation and Fall, Noah Scenes, from Sistine Ceiling, 1508-12 (Sistine Chapel, Rome).

T. 3/12 **Adam and Eve, Temptation, and Fall**

**Text:**

**Images:**
- Van Eyck, *Adam and Eve*, from Ghent Altarpiece, 1425 (Saint Bavo, Ghent).
- Masaccio, *Expulsion from Paradise*, 1427 (Brancacci Chapel, Florence).
- Jacopo della Quercia, *Temptation and Expulsion from Paradise*, 1414-19; 1425-8 (Fonte Gaia, Siena; San Petronio, Bologna).
- Hieronymous Bosch, Creation and Expulsion of Adam and Eve, left wing of *Haywain triptych* 1500-1502 (Museo del Prado, Madrid).
- Albrecht Dürer, *Adam and Eve*, c. 1500 (engraving).
Albrecht Dürer, *Adam and Eve*, 1507 (Museo del Prado, Madrid).
Rembrandt, *Adam and Eve*, etching, c. 1640.

**F. 3/15 Rebel Angels and Satan**

*Texts:*

*Images:*
Domenico Beccafumi, *Fall of the Rebel Angels*, 1524, 1528 (Pinacoteca nazionale; San Niccolò del Carmine Siena).
Frans Floris, *Fall of the Rebel Angels*, 1554 (Koninklijk Museum, Antwerp).
Pieter Brueghel the Elder, *Fall of the Rebel Angels*, 1562 (Musées des Beaux Arts, Brussels)

**T. 3/19 Milton’s Creation of Humanity**


**F. 3/22 Milton’s Fall**


**T. 3/26 Samson I**

King James Bible, Book of Judges 13-16

*Images:*
Dürer, *Samson and the Lion*, 1498 (woodcut).
After Michelangelo, *Samson and the Philistine* (Hercules and Cacus?), 1525 and later.
Rembrandt, *Samson at his Wedding Feast*, 1638 (Dresden, Gemäldegalerie).

**F. 3/29 Samson II**

*Texts:*
Milton, *Samson Agonistes*, l. 725-1002; 1508-1758.

**T. 4/2 Mary and Miraculous Maternity**

*Texts:*
King James Bible: Luke 1-2, including Magnificat.

*Images:*
Simone Martini, *Annunciation with Two Saints*, tempera on panel, 1333 (Uffizi, Florence)
Van Eyck, Annunciation, from Ghent Altarpiece, 1425-30 (Saint Bavo, Ghent).
Domenico Veneziano, Annunciation; Predella panel from Saint Lucy Altarpiece, tempera, 1445-7.
Francesco del Cossa, *Annunciation* 1470 (Gemäldegalerie, Dresden).
Titian, *Annunciation*, 1555 (San Salvatore, Venice).
Piero di Cosimo, *Visititation of Virgin Mary and Saint Elizabeth*, 1485 (Washington, D.C., National Gallery)
Jacopo Pontormo, *Visititation of Virgin May and Saint Elizabeth* (San Michele, Carmignano, Italy).
Hugo Van Der Goes, *Nativity with Adoration of the Shepherds* (Portinari Altarpiece), 1478 (Galleria degli Uffizi, Florence).
Correggio, *Nativity with Adoration of the Shepherds"La Notte,"* 1524 (Gemäldegalerie, Dresden).
Raphael, *Madonna of the Goldfinch* and other Holy Family compositions, 1506 and later (Galleria degli Uffizi, Florence and elsewhere).

**Recommended Reading:**

**F. 4/5 Mary as Immortal Queen**

**Texts:**

**Images:**
Jan Van Eyck, *Madonna of Canon Van der Paele*, 1435 (Groeningemuseum, Bruges).
Fra Angelico, *Death and Assumption of the Virgin*, 1445 (Gardner Museum, Boston).
Hugo Van der Goes, *Dormition of the Virgin*, Oil on Panel. 1480 (Groeningemuseum, Bruges).
Filippo Lippi, *Coronation of the Virgin*, 1441-7 (Galleria degli Uffizi, Florence).
Filippino Lippi, *Vision of Saint Bernard* c. 1485 (Badia fiorentina).
Raphael, *Sistine Madonna*, 1513 (Gemäldegalerie, Dresden).
Titian, *The Assumption of the Virgin*, 1518 (Santa Maria Gloriosa dei Frari, Venice).
Titian, *Madonna Enthroned* (Pesaro Altarpiece), 1526 (Santa Maria Gloriosa dei Frari, Venice).


Albrecht Dürer, *The Apocalyptic Woman* Woodcut from The Apocalypse, 1498.


Velazquez, *Virgin of the Immaculate Conception*, 1619 (National Gallery, London)

Jusepe de Ribera, *Immaculate Conception*, 1635 (Convento de las Agustina Descalzas, Salamanca).

**T. 4/9 Christ’s Passion: Dramatic Acts**

Texts:

Excerpts from King James Bible: Matthew 26-7; Mark 15; Luke 23; John 18-19.


Herbert, *Selected poems from The Temple* (TBA).


Images:

Hieronymous Bosch, *Christ Carrying the Cross*, c. 1515 (Museum voor Schone Kunsten, Ghent).

Matthias Grünewald, *Crucifixion, Lamentation*, exterior panels, Isenheim Altarpiece, c. 1515 (Musée d'Unterlinden, Colmar).

Albrecht Dürer, Passion woodcuts and engravings, 1495-7, 1499, 1511.


Tintoretto, *Christ before Pilate, Ecce Homo, Road to Cavalry, Crucifixion*, 1564-67 (Sala dell’Albergo, Scuola Grande di San Rocco, Venice).


Rubens, *Raising of the Cross, Descent from the Cross*, 1609-10 (Cathedral of Notre Dame, Antwerp).


Rembrandt, *Three Crosses*, 1653, etching and drypoint, various states.

**F. 4/12 Pietà: Sacrificial Meditation**

Texts:

Vittoria Colonna, sonnets 39, 42, 43, 45 in *Sonnets for Michelangelo*, trans. Abigail Brundin


Images:

Rogier Van Der Weyden, *Deposition*, 1436 (Museo del Prado, Madrid).

Rogier Van Der Weyden, Entombment, 1450 (Galleria degli Uffizi, Florence).


Michelangelo, *Pietà*, 1498 (Saint Peter’s, Rome).

Raphael, *Entombment*, 1508 (Galleria Borghese, Rome).

Pontormo, *Deposition*, 1526 (Capponi Chapel, Santa Felicità, Florence).

Sebastiano del Piombo, (in collaboration with Michelangelo), *Pietà*,1515-17 (Museo civico, Viterbo).


Titian, *Pietà*, 1576 (Galleria dell’Accademia, Venice).

Recommended Reading:

* Sunday 4/14: visit to the Museum of Fine Arts via Brandeis shuttle (two times to be determined)*

**Christ and Mary at the MFA: From Veritable Icon to Resurrected Body**
Hans Memling, *Christ Blessing*, 1481.
Rosso Fiorentino, *Dead Christ with Angels*, 1527.

Required Reading for MFA visit:

**T. 4/16 Apocalypse and Last Judgment**
Texts:
King James Bible: Matthew 24, 25: 31-46; Book of Revelations, 1,4-9, 12, 17-22.
Donne, selected *Holy Sonnets*, from The Poems of John Donne (poems to be posted on LATTE).

Images:
Rogier Van Der Weyden, *Last Judgment*, 1446-50 (Musée de l'Hôtel Dieu, Beaune).
Hans Memling. Vision of Saint John the Evangelist, 1479 (Groenigemuseum, Bruges).

Recommended Reading:

**W. 4/17 Second paper due, 8-10 pgs.**

**4/19, 4/23, 4/26 No class, Passover break**

**T. 4/30 Meditation and Ecstasy: Saints Francis of Assisi and Ignatius Loyola**
Texts:

Images:
Attributed to Giotto, *Scenes from the Life of Saint Francis*, c.1300 (Basilica di San Francesco, Assisi).
Giotto, *Stigmatization of Saint Francis*, c. 1320 (Santa Croce, Florence).
Bellini, *The Ecstasy of Saint Francis*, c. 1480 (Frick Collection, New York).
Caravaggio, *Saint Francis consoled by the Angel*, c. 1595 (Wadsworth Atheneum, Hartford).
Domenichino, *Vision of Saint Ignatius at la Storta*, c. 1622 (Los Angeles County Museum).

**Th. 5/ 2 (Brandeis F) Meditation and Ecstasy: Saint Teresa of Avilà**

**Texts:**

**Image:**
Bernini, *The Ecstasy of Saint Teresa*, 1645-52 (Cornaro Chapel, Santa Maria della Vittoria, Rome).

**Final Exam: date to be announced, during Final Exam period** (if you have an exam conflict, please try to reschedule the other exam, which does not involve the additional logistics of projected images)