<table>
<thead>
<tr>
<th>Semester</th>
<th>Course Title</th>
<th>Instructor(s)</th>
<th>Description</th>
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<tbody>
<tr>
<td>Spring 2014</td>
<td>Philosophy 8: Introduction to Early Modern Philosophy</td>
<td>Alison Simmons</td>
<td>Survey of the works of four major early modern philosophers: Descartes, Kant, Hume, and Locke.</td>
</tr>
<tr>
<td>Spring 2014</td>
<td>Ethical Reasoning 37: Adam &amp; Eve</td>
<td>J. Koerner, S. Greenblatt</td>
<td>Survey of the history of the story of Adam and Eve as told through written and visual media.</td>
</tr>
<tr>
<td>Fall 2014</td>
<td>English 115b: Chaucer: The Canterbury Tales</td>
<td>Nicholas Watson</td>
<td>Close reading of <em>The Canterbury Tales</em>.</td>
</tr>
<tr>
<td>Spring 2015</td>
<td>History and Literature 97: Sophomore Tutorial</td>
<td>J. Graham, S. Gilsdorf</td>
<td>Study of history, power, and drama in early modern Europe through the lens of Shakespeare's dramas.</td>
</tr>
<tr>
<td>Fall 2015</td>
<td>English 131: John Milton</td>
<td>Leah Whittington</td>
<td>Survey of John Milton's work, with special focus on <em>Paradise Lost</em>.</td>
</tr>
<tr>
<td>Fall 2015</td>
<td>History of Art and Architecture 157k: Albrecht Durer</td>
<td>Joseph Koerner</td>
<td>Survey of Albrecht Durer's life and works, with additional study of other Northern Renaissance artists.</td>
</tr>
<tr>
<td>Fall 2015-Spring 2016</td>
<td>History and Literature 98: Junior Tutorial</td>
<td>Sean Gilsdorf</td>
<td>Study of the premodern world through an examination of physical, metaphorical, and mystical voyages as aspects of the human experience.</td>
</tr>
<tr>
<td>Spring 2016</td>
<td>History 1155: Early Modern Europe, 1450-1789</td>
<td>Michael Tworek</td>
<td>Survey of early modern European history, with a</td>
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focus on intellectual history.

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<th>Semester</th>
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<tbody>
<tr>
<td>Spring 2016</td>
<td><strong>French 139b:</strong> 18th</td>
<td>Christie McDonald</td>
<td>Survey of the literature of the Enlightenment in France, with a focus on ethical and philosophical discourses.</td>
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<td>Century: Ethical</td>
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<td>Dilemmas</td>
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<tr>
<td>Fall 2016-</td>
<td><strong>History and</strong></td>
<td>Brian FitzGerald</td>
<td>Research for and writing of senior thesis: study largely of classical and early modern satire, history of the Protestant reformation, and the life and works of Erasmus of Rotterdam.</td>
</tr>
<tr>
<td>Spring 2017</td>
<td><strong>Literature 99:</strong> Senior Tutorial</td>
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</table>
Topics list
(* Denotes secondary source)

Visualizing Typology in Medieval and Renaissance Art

“Bernward Doors” (1015)
Jan van Eyck, “Ghent Altarpiece” (1432)
Albrecht Durer, “Self-Portrait at Twenty-Eight Years Old Wearing a Coat with Fur Collar” (1500)
Hieronymus Bosch, “The Garden of Earthly Delights” triptych (1503-1515)
Albrecht Durer, “Knight, Death, and the Devil” (1513)
Albrecht Durer, Family Chronicle (1523)
--
Paul Ricoeur, “Narrative Time” (1980)*
William Tronzo, “The Hildesheim Doors” (1983)*

The Evolution of Sociopolitical Satire, from the Renaissance to the Enlightenment

Leon Battista Alberti, Momus (1450)
Geoffrey Chaucer, The Canterbury Tales (1478)
Desiderius Erasmus of Rotterdam, Ciceronianus (1528)
Jonathan Swift, “A Modest Proposal for Preventing the Children of Poor People from Being a Burthen to Their Parents or Country, and for Making Them Beneficial to the Public” (1729)
--
David Marsh, Lucian and the Latins (1998)*
Christine Smith, “The Apocalypse Sent Up” (2004)*

Celibacy, Suffering, or Suicide? A Woman’s Choices in Early Modern Europe

Isotta Nogarola, “Dialogue on the Equal or Unequal Sin of Adam and Eve” (1451)
William Shakespeare, Hamlet (1609)
Françoise de Graffigny, Letters from a Peruvian Woman (1747)
Olympe de Gouges, Declaration of the Rights of Women (1791)
Isabelle de Charrière, Three Women (1799)
François-René de Chateaubriand, René (1802)
--
Carla Hesse, “ Kant, Foucault and Three Women” (1994)*
Gary Urton, “Tying the Truth in Knots: Trustworthiness and Accountability in the Inca Khipu” (2009)*
Visions of Utopia in the Age of Exploration

Thomas More, *Utopia* (1516)
Michel de Montaigne, “Of Cannibals” (c. 1603)
John Milton, *Paradise Lost* (1667)
Jonathan Swift, *Gulliver’s Travels* (1726)
Voltaire, *Candide* (1759)
Denis Diderot, *Supplement to Bougainville’s Voyage* (1772)
--
William Casement “Religion, Satire, and Gulliver’s Fourth Voyage” (1992)*

The Education and Advising of Princes

Desiderius Erasmus of Rotterdam, *The Education of a Christian Prince* (1516)
Baldassare Castiglione, *The Book of the Courtier* (1528)
Niccolò Machiavelli, *The Prince* (1532)
William Shakespeare, *Othello* (c. 1603)
William Shakespeare, *King Lear* (1606)
Frederick II of Prussia, “Political Testament” (1752)
--
Senior Bibliography

PRIMARY SOURCES (chronological within categories)

**Essays and Treatises**

Aristotole, *Poetics* (335 BCE)

________, *Tractatus Coislinianus*, uncertain authorship (1643)

Isotta Nogarola, “Dialogue on the Equal or Unequal Sin of Adam and Eve” (1451)

Desiderius Erasmus of Rotterdam, *Handbook of A Christian Knight* (1501)

___________________________, *The Education of a Christian Prince* (1516)

___________________________, *On Free Will* (1524)

Martin Luther, *On the Bondage of the Will* (1525)

Baldassare Castiglione, *The Book of the Courtier* (1528)

Niccolò Machiavelli, *The Prince* (1532)

Nicholas Copernicus, “Dedication to Paul III” (1543)

Michel de Montaigne, “Of Cannibals” (c. 1603)

Garcilaso de la Vega, “El Inca,” selections (c. 1609-1617)

René Descartes, *Meditations on First Philosophy* (1637)

*Grand Remonstrance of the English Parliament*, selection (1641)


John Locke, *An Essay Concerning Human Understanding* (1689)

Jonathan Swift, “A Modest Proposal for Preventing the Children of Poor People from Being a Burthen to Their Parents or Country, and for Making Them Beneficial to the Public” (1729)

David Hume, *An Enquiry Concerning Human Understanding* (1748)

Benjamin Franklin, “The Speech of Polly Baker” (1747)

Frederick II of Prussia, “Political Testament” (1752)

Jean-Jacques Rousseau, *A Discourse on the Origin of Inequality* (1755)

Immanuel Kant, *Critique of Pure Reason* (1781)

___________________________, “What is Enlightenment?” (1784)

*Declarations of the Rights of Man* (1789)

Olympe de Gouges, *Declaration of the Rights of Women* (1791)

Mary Wollstonecraft, *Vindication of the Rights of Women* (1792)

**Poetry and Prose**

*The Song of Roland* (c. 1050)

Chrétien de Troyes, *Cligès* (c. 1175)

Dante Alighieri, *The Inferno* (c. 1320)

William Langland, *Piers Plowman* (c. 1370-90)

Christine de Pizan, *Book of the City of Ladies*, Book 2 (c. 1405)

Leon Battista Alberti, *Momus* (1450)

Geoffrey Chaucer, *The Canterbury Tales* (1478)
Desiderius Erasmus of Rotterdam, *The Praise of Folly* (1511)
-----------------------------------------------, *Colloquies* (1518)
-----------------------------------------------, *Ciceronianus* (1528)
Thomas More, *Utopia* (1516)
John Milton, “On Shakespeare” (1632)
__________, *Lycidas* (1638)
__________, *Areopagitica* (1644)
__________, “At a Vacation Exercise” (1673)
__________, “A Paraphrase on Psalm 114” (1645)
__________, “Elegy I to Charles Diodati” (1645)
__________, “L’Allegro” (1645)
__________, “Sonnet VII” (1645)
__________, “Il Penseroso” (c. 1646)
__________, “To the Lord General Cromwell” (1652)
__________, *Paradise Lost* (1667)
__________, *Paradise Regained* (1671)
__________, *Samson Agonistes* (1671)
__________, “To Mr Cyriack Skinner Upon His Blindness” (1694)
Charles de Secondat, baron de Montesquieu, *Persian Letters* (1721)
Jonathan Swift, *Gulliver’s Travels* (1726)
Gabrielle-Suzanne Barbot de Villeneuve, *Beauty and the Beast* (1740)
Françoise de Graffigny, *Letters from a Peruvian Woman* (1747)
Voltaire, *Candide* (1759)
Denis Diderot, *Supplement to Bougainville’s Voyage* (1772)
Pierre Choderlos de Laclos, *Dangerous Liaisons* (1782)
Isabelle de Charrière, *Three Women* (1799)
François-René de Chateaubriand, *René* (1802)
Claire de Duras, *Ourika* (1823)

**Dramas**

William Shakespeare, *Richard III* (c. 1592)
---------------------, *Richard II* (1597)
---------------------, *Henry V* (1600)
---------------------, *Troilus and Cressida* (c. 1602)
---------------------, *Othello* (c. 1603)
---------------------, *King Lear* (1606)
---------------------, *Macbeth* (1606)
---------------------, *Timon of Athens* (c. 1606)
---------------------, *Antony and Cleopatra* (1607)
---------------------, *Coriolanus* (c. 1608)
---------------------, *Hamlet* (1609)
---------------------, *Henry VIII* (1623)
Early Modern World

John Milton, *Comus* (1634)
John Dryden, *All For Love* (1677)
Pierre de Marivaux, *The Island of Slaves* (1725)
Pierre Beaumarchais, *The Barber of Seville* (1773)
_________________, *The Marriage of Figaro* (1778)
_________________, *The Guilty Mother* (1791)
Stéphanie Félicité, Comtesse de Genlis, *The Beauty and the Monster; A Drama, of Two Acts* (1787)

**Visual Sources**

Bernward Doors, unknown creator (1015)
Jan van Eyck, “Ghent Altarpiece” (1432)
__________, “Arnolfini Portrait” (1434)
__________, “Madonna of Chancellor Rolin” (1435)
Rogier van der Weyden, “Saint Luke painting the Virgin” (c. 1435-40)
Martin Schongauer, “Christ Carrying the Cross” (c. 1475-80)
Khipus, Incan Empire (c. 1483-1532)
Albrecht Durer, “Self-portrait, Study of a Hand and a Pillow (recto); Six Studies of Pillows (verso)” (1493)
__________, “The Four Witches” (1497)
__________, *Apocalypse with Pictures* (1498)
__________, “The Dream of the Doctor” (1498)
__________, “Self-Portrait at Twenty-Eight Years Old Wearing a Coat with Fur Collar” (1500)
__________, “Knight, Death, and the Devil” (1513)
__________, “Melencolia I” (1514)
__________, “St. Jerome in His Study” (1514)
__________, “Erasmus of Rotterdam” (1526)
Hieronymus Bosch, “The Last Judgment” (1482)
__________, “The Haywain Triptych” (1500)
__________, “The Garden of Earthly Delights” (1503-15)
Hans Baldung Grien, “The Witches’ Sabbath” (1510)
__________, “The Bewitched Groom” (1544)
Michelangelo, *The Creation of Adam* (1512)
Hans Holbein the Younger, “The Body of the Dead Christ in the Tomb” (c. 1520-22)
__________________, *Dance of Death* (1538)
Johannes Vermeer, “The Milkmaid” (1658)

**Histories**

Plutarch, *Parallel Lives*, “Caius Marcius Coriolanus” (c. 100)
Egeria, *Itinerarium Egeriae* (c. 385)
Ibn Fadlan, *The Book of Ahmed Ibn Fadlan* (c. 925)
Galbert of Bruges, *The Murder, Betrayal, and Slaughter of the Glorious Charles, Count of Flanders* (1127)
Fulcher of Chartres, *Chronicle*, Book 1 (c. 1128)
Hildegard of Bingen, *Scivias*, Book 1 (c. 1152)
Egil Skallagrimsson, *Egil’s Saga* (c. 1250)
Dominic Mancini, *The Usurpation of Richard III* (c. 1483)
Albrecht Durer, *Family Chronicle* (1523)
John Milton, *Of Reformation* (1641)

SECONDARY SOURCES (chronological within themes)

**Satire**


**Religion, Humanism, and Reformation**

George Becker, “Pietism's confrontation with Enlightenment rationalism: an examination of the relation between ascetic Protestantism and science” (1991)
Biographies and Close Readings

Erwin Panofsky, *The Life and Art of Albrecht Durer* (1955)
Margaret Mann Phillips, *Erasmus and the Northern Renaissance* (1965)

Commentaries on Visual Sources

Paul Ricoeur, “Narrative Time” (1980)*
William Tronzo, “The Hildesheim Doors” (1983)*
Carla Hesse, “Kant, Foucault and *Three Women*” (1994)*
Pia F. Cuneo, “The Artist, His Horse, a Print, and Its Audience: - Producing and Viewing the Ideal in Dürer’s Knight, Death, and the Devil (1513)” (2015)