

NEW YORK STATE CONFERENCE ON RENAISSANCE STUDIES

Dear Professor

I cordially invite you to attend a Statewide Conference on Renaissance Studies, which will take place on Thursday, March 15, and Friday, March 16, 1979, at the SUNY Albany campus.

Participants.

Participation is limited to (a) Renaissance specialists in the SUNY system, (b) a small number of Renaissance specialists in other institutions of higher education in the State of New York, (c) the members of the "Medieval and Renaissance Group" at SUNY Albany, (d) a certain number of chairpersons, deans and high level representatives of SUNY Central.

Goals.

The goals of the conference are twofold:

(1) To complete the assessment of the strength of SUNY units (and other institutions of higher education in the State of New York) in the field of Renaissance Studies, following several months of contacts and preliminary discussions with numerous Renaissance specialists throughout New York and border states. We wish to have a complete inventory of existing courses (graduate as well as undergraduate), institutes, special projects, library facilities and faculty interests.

(2) To devise the machinery which would permit the newly-formed Institute for Renaissance Studies at SUNY Albany to best serve the needs of the State of New York in the field of Renaissance Studies: possible exchange of students and faculty, shared projects, etc.

Expenses.

Most expenses will be supported by a grant from the Office of the Assistant Vice-Chancellor, to whom we express our deep gratitude for making the Conference possible.

Lodging: We will provide payment for one night's lodging at a nearby motel.

Meals: We will provide one full day's per diem, plus the Conference luncheon on Friday.

Transportation: It is assumed that most participants will be able to arrange for a state car through their own campus. For those participants traveling with their own cars, reimbursement will be made on the usual New York State basis.

I do hope you will be able to attend and look forward to meeting you on March 15th.

Sincerely yours,

Raymond Ortali
Professor of French at SUNY Albany
Adjunct Professor of French at SUNY
Binghamton
Director of the Institute for
Renaissance Studies

P R O G R A M

Thursday, March 15, 1979

- 6 to 9 p.m. Motel: Registration.
- 9 to 11 p.m. Alumni House: Wine and cheese reception. Cash bar. Extra cars will be provided.

Friday, March 16, 1979

- 8:30 a.m. Departure for Alumni House. Extra cars provided.
- All subsequent events will take place at Alumni House.

MORNING: ASSESSMENT

- 9 to 10:45 a.m. Renaissance Studies in the State of New York (participants).
- 10:45 to
11 a.m. Coffee and danish break.
- 11 to 12 a.m. The Institute for Renaissance Studies at SUNY Albany: background, organization, orientation.
- 12 to 1 p.m. Buffet luncheon.

AFTERNOON: PERSPECTIVES

- 1 to 2:15 p.m. Inter-university relations (statewide and beyond): shared projects, exchanges, etc.

Group A -- undergraduate programs.
Group B -- graduate programs.

- 2:15 to
2:30 p.m. Break.
- 2:30 to 4 p.m. Group reports and general discussion.
- 4 to 5 p.m. Farewell reception.

NEW YORK STATE CONFERENCE ON RENAISSANCE STUDIES

WHETHER OR NOT YOU PLAN TO ATTEND, please fill out this form and return it at your earliest convenience and no later than _____ to:

Professor Raymond Ortali
Coordinator of the Conference
French Department (HU-223)
State University of New York at Albany
Albany, New York 12222

NAME: _____

UNIVERSITY: _____

I will not be able to attend the conference, but I wish to be informed of its results.

I will attend the conference. I expect to arrive at approximately _____ o'clock on March 15 and depart at approximately _____ o'clock on March 16.

As soon as we have received confirmation of your attendance, we will send you information on motel accommodations.

I plan to arrange for a state car through my own campus.

I plan to use my own car.

The following colleagues of yours were also invited to the conference. You may wish to contact them for transportation:

(over please)

2459
2/28/79
RLL

NAME: _____

TITLE AND UNIVERSITY: _____

UNIVERSITY ADDRESS: _____ PHONE: _____

HOME ADDRESS: _____ PHONE: _____

(1) Major area(s) of interest in Renaissance Studies (or related areas):

(2) Major and/or most recent publication(s):

(3) Present area(s) of research and future plans:

(4) Are you (or have you been) involved in an interdisciplinary program/project/institute, etc., concerning Renaissance Studies? If so, would you agree to describe it informally during the conference? Please enclose any pertinent document, brochure, etc., to be displayed to participants.

(5) On your campus, do you know of any person not invited to the conference whose presence would be especially valuable?

(6) Do you prefer to be a member of the Undergraduate Group or of the Graduate Group (please check)? (See program.)

IF YOU ARE NOT A RENAISSANCE SPECIALIST -- Would you please describe very briefly your status and your interests, especially as they might relate, however indirectly, to Renaissance Studies?

A New Second Field: MEDIEVAL AND RENAISSANCE STUDIES

The two **core courses** in this second field—**Medieval Culture** (HUMANITIES 190, offered every fall semester) and **Renaissance Culture** (HUMANITIES 191, offered every spring semester)—examine such general topics as beliefs, ideologies, political and social structures, literature, the fine arts, and everyday behavior, and the relationships among them.

“This was perhaps the most fun course I’ve ever taken”—fall 1979.

“A breath of fresh air from the usual requirements in my major”—spring 1980.

REQUIREMENTS: 2 core courses + 4 of the courses listed on the back of this circular.

**Medieval and Renaissance Studies
Program**

**Professor Raymond Ortali, Director
HUMANITIES-223**

**State University of New York
Albany, New York 12222
Tel. (518) 457-8372**



FALL 1981: HUMANITIES 190—3 credits

The Western World

MEDIEVAL CULTURE

The Middle Ages was...

...**an age of faith.** The cathedral builders were heroes of the same type as our astronauts or our Olympic gold medalists.

...**an age of violence.** "If I had one foot in heaven and smelled a good fight back on earth, I would take my foot out of Paradise to go and fight."

...**an age of generosity.** Money was there to be spent, not to be hoarded or invested. The real sin was avarice.

...**an age of learning.** This period gave birth to the first universities and created the liberal arts—and cathedrals, in whose artifacts illiterates could "read" the glory of God.

...**an age of invention.** The mechanical clock was a medieval invention (14th century), and it has been said that the clock, not the steam engine, was the key machine of the modern industrial age.

...**an age of fear.** People feared death, doomsday, heretics, Jews, women...

...**an age of prodigious literary accomplishments.** The first—and perhaps the greatest—tale of war, **The Song of Roland**; the incredible adventures of the **Nibelungen**; the refinement of the troubadours' "courtly love" poetry; the bawdiness of Boccaccio's and Chaucer's stories; or the towering power of Dante's **Divine Comedy**; King Arthur and Camelot; Tristan and Isolde—all were creations of the Middle Ages.



nine different departments. Professor Raymond Ortali, the course director, is present at all lectures.

MWF 11:15 - 12:10

Room: BA-229

EXAMINATIONS

Two factual tests and one home essay with choice of area (history, art, etc.).

READING LIST

1. **Medieval Culture.** A textbook especially prepared for this course.
2. Tierney and Painter, **Western Europe in the Middle Ages.**
3. Deuchler, **Gothic Art.**

•

These are some of the problems and accomplishments that are discussed in this course, team-taught by faculty members of

ENGLISH

ENG 291 - The English Literary Tradition I

W 7:15-10:05 p.m. HU-114 Prof. Deborah Dorfman

We study the major texts in English literature from Beowulf through Milton (or the mid-seventeenth century), approaching them from the standpoint of the cultural ideas, styles, and sensibilities which influence and identify the writers and their works. We do not follow a rigid chronological organization, since our focus is on defining the great flowering of literary art, the English Renaissance (1550-1670); Hence we read medieval literature as it contributes and contrasts with what followed.

A second major emphasis is upon the continuity of literary forms, or genres. The course seeks to introduce students to the heroic modes (tragedy, epic, romance), to pastoral, and to lyric poetry. We read selected works by Chaucer, Spenser, Marlowe, Shakespeare, Milton, Jonson, Sidney, Marvell, Donne; also Beowulf, Sir Gawain and the Green Knight, the King James Bible (selections).

This is a virtually essential introductory course for a serious major in English literature; and an extremely useful one for students interested in literary study, the humanities, and cultural ideas.

Exams and heavy reading. No longer papers contemplated at present.

MWF 9:05-10:00 HU-123 Prof. Harry Staley

A study of representative works by major authors from the Anglo-Saxon Period through Milton, with some attention to necessary historical, biographical, and intellectual background information. The survey will provide a sense of continuity and change in the English literary tradition, offering broad overviews of extended chronological periods.

ENG 341 - Chaucer

MWF 12:20-1:15 HU-129 Prof. George Hastings

Emphasis on the Canterbury Tales. Basics of Middle English and the medieval background will be developed so that students may have a rich and enjoyable experience reading and discussing this finest of medieval England's authors. There will be short papers, a language test, midterm and final examination.

ENG 344 - Shakespeare through 1603

TTH 9:45-11:05 HU-133 Prof. Hugh Maclean

A study of Shakespeare's developing mastery of (in particular) comedy and history; and of the two early tragedies, Romeo and Juliet, and Julius Caesar. About ten plays will be read and discussed in some detail, with attention to Shakespeare's management of character and action, his thematic interests, and the interplay of image and idea. Several films will be shown during the course. The course combines lecture and discussion. One mid-term, one essay, and a final examination.

Text: The Riverside Shakespeare, ed. Evans et al.

MWF 9:05-10:00 HU-132 Prof. David Redding

Primarily the Histories and Comedies, with a few early Tragedies. Attention to the development of genres and of Shakespeare's skill as a playwright, and some concern with social and theatrical conditions of Shakespeare's time. Combination of lecture and discussion; several examinations.

Taught as a quarter course:

MWF 2:30-4:30 HU-129 Prof. Thomson Littlefield

My emphasis is somewhat more on performance values than in that of other sections. Every student gets at least a little experience in reading and staging and improvisation. I see to it that everybody has a chance to see at least one performance of each play we read.

Further, I demand rather a lot of writing -- 40-50 pages for each course.

ENG 345 - Shakespeare after 1603

TTH 1:00-2:20 HU-133 Staff

Taught as a quarter course:

MWF 2:30-4:30 HU-129 Prof. Thomson Littlefield

Please see above: ENG 344.

ENG 487S - Famous Medieval Women

T 2:30-5:10 HU-114 Prof. Rossell Hope Robbins

In the Middle Ages women seldom had opportunity to become leaders, unless by a dynastic quirk they inherited titles or rose to influential positions in the church. Some few, however, exercised remarkable influence in their own day and are remembered respectfully today. This course will examine some of these famous medieval women, comparing what is actually known about them (from contemporary records) with what their later biographies sometimes invent (like the love letters from Eloise to Abelard). We will use these women as focal points to view the literature of England, considering what women themselves wrote (like Christine de Pizan, the first European professional writer), what women themselves influenced (like Eleanor of Aquitaine and her daughter Marie de Champagne, who employed the great Chretien de Troyes and his Arthurian romances, Andrew the Chaplain and his codification of romantic love, and Marie de France and her short stories), and what the women themselves provoked (like to controversies generated by Eloise in her relations with Abelard and by Joan of Arc and her "voices"). Margaret Roper, daughter of Sir Thomas More and growing up in a highly-educated household which saw the composition of Utopia, heralds the Renaissance. As usual, the literature will be considered in its social and political context.

Requirements: While a reading knowledge of Latin or French is desirable, it is not essential, and all readings will be in translation. At the beginning, short exercises to polish writing skills will be set, and later students will write a long paper (2,000-2,500 words), and present a formal oral presentation on a selected topic. This course is specially suited to English majors, seniors and juniors, but is open to all others by permission of instructor.

Texts: Chretien de Troyes, Romances, tr. W.W. Comfort, intro. D.D.R. Owen. New York: Dutton, revised edition 1975 pb.

Eileen Power, Medieval Woman, ed. M.M. Postan. Cambridge: University Press, 1975 pb.

Thomas More, Utopia, edition pending pb.

FRENCH

Taught in French

FRE 361 - Castles and Carnivals - French Literature in the Middle Ages and Sixteenth Century

MWF 1:25-2:20 HU-122 Prof. Raymond Ortali

Castles, with their noble knights and ladies, are an obligatory component of early French literature, be it a tale of war, high adventure, or love. In this course, we will explore these three aspects of the aristocratic life of the time.

Or were they, rather, aspects of the aristocratic imagination? To find out, we will read the most prestigious tale of war, La Chanson de Roland, as well as two beautiful love stories, fraught with high adventure, from battles with giants to the treachery of wicked dwarfs: Lancelot and Tristan et Iseult. We will also read portions of the Roman de la rose and poems by some troubadours, in order to understand the "art of courtly love", and why these poets often were also accomplished musicians. (We will listen to some of their music.) In the context of the Querelle des femmes, we will attempt to pinpoint the wide differences--and the relationship--between two famous poets: Villon (15th century), and Ronsard (mid-16th century).

Just as castles symbolize the aristocracy, carnivals symbolize the commoners, with their often rowdy types of entertainment. This leads to the provocative question of whether or not a "popular literature" actually did exist in this period. We will explore this by reading the hilarious adventures of Renart in the Roman de Renart and of Gargantua, an extraordinary creation by Rabelais.

Finally, what is humanism? Going beyond the traditions of castles and carnivals, the most individualistic of the humanists, Montaigne, will tell us how to live -- and die -- as a free person. We will read portions of his Essais.

Most texts will be modern French. We will do an explication of some of the key passages according to the method developed in FRE 241. Each student will do at least one oral report. Midterm and final examination.

Taught in French

ENG 475 - Love and High Adventure in the Renaissance

MWF 3:25-4:20 HU-122 Prof. Raymond Ortali

In the first part of the course, the concept of love will be studied, both as a socio-cultural reality and as a literary theme.

On one hand, we will explore, through the results of recent research, such questions as: What was the Church's teaching on marriage and marital love? Was contraception really unknown? What about premarital sex and adultery? Why was it thought that witches had sex with the devil?

On the other hand, we will try to discover whether or not these various attitudes are reflected in the literature of the time. In this perspective, we will read excerpts from authors as different as Rabelais and Montaigne (two misogynists), Helisenne de Crenne, a "feminist" writer, Louise Labbé, a "feminist" poet, and Ronsard.

In the second part of the course, we will discuss the spirit of high adventure which led to the exploration of America, Africa, and the East. After acquiring a brief historical background, we will attempt to assess the consequences of these expeditions on French socio-cultural reality and on French literature. We will read "Les Isles fortunées" and the "Hymne de l'or" (Ronsard), "Des cannibales" (Montaigne), and also several travel accounts (Guillaume Postel, Jacques Cartier, etc.).

Each student will give at least one oral report. There will be a mid-term and a paper, with the choice of a socio-cultural or a literary approach.

HISTORY

HIS 336a - The Middle Ages

MWF 12:20-1:15 SS-255 Prof. William Reedy

The history of Western Europe during the early Middle Ages, from ca. 500 to ca. 1050, in all major aspects.

HISTORY

HIS 338a - The Italian Renaissance, 1300-1530

TTH 11:15-12:35 SS-144 Prof. John Monfasani

A detailed study of Italian Renaissance culture and society up to about 1530 with special emphasis on humanism and other cultural developments.

ITALIAN

Taught in Italian

ITA 421 - Dante, Petrarch, and Boccaccio

TTH 2:30-3:50 PH-115 Prof. Jenaro-MacLennan

A study of the most important trecento authors with a view to initiating students into the literature of the period. Cantos of Dante's Divina Commedia, as well as passages from Vita Nuova and Convivio; passages from Boccaccio's Decamerone and Petrarch's Canzoniere. Prerequisite: Ita 311 or consent of department chair.

Taught in English

ITA 441 - The Italian Renaissance

TTH 4:15-5:35 HU-25 Prof. Denis Fachard

A study of the Italian Renaissance with emphasis on the individual authors as well as on their influence on other western cultures and subsequent centuries. From the new critical spirit and search to the circle of Lorenzo De'Medici, Machiavelli, Ariosto, and Tasso. Conducted in English. Italian majors must read materials in the original and meet in special sessions with the instructor during the course of the semester. Prerequisite: Ita 311 or consent of instructor.

JUDAIC STUDIES

JST 339 - Medieval Jewish Philosophy

TTH 1:00-2:20 HU-20 Prof. Jerome Eckstein

A survey of Jewish philosophy in the Middle Ages.

MUSIC

MUS 205 - History of Music

TTH 11:15-12:35 PCB-78 Prof. Thomas Culley

Contributions of the earlier periods of music with their influences on later developments. The study of musical literature, instruments, composers and performers to the classical period.

MUS 330a - Music History

MWF 9:05-10:10 PC-213 Prof. Drew Hartzell

An intensive study of the music of western civilization traced from the primitive sources to the present. Prerequisites: music major and Mus 246 or consent of instructor.

SPANISH

Taught in Spanish

SPN 311a - Representative Spanish Authors

TTH 9:45-11:05 BA-224 Prof. Jenaro-MacLennan

Survey of Spanish literature from its origins to the end of the 17th century. Prerequisite: Spn 223.

SPRING 1982: HUMANITIES 191— 4 credits The Western World RENAISSANCE CULTURE The Renaissance period...

- ...worshipped grace and beauty.
- ...burned heretics and witches.
- ...discovered America and invented accounting—and the fork.
- ...proved that the classics could be new.
- ...revolutionized the art of war.
- ...considered madness a high form of wisdom.
- ...created an early form of capitalism.
- ...was the golden age of utopias.

These are some of the topics discussed in this course.



AN IMPORTANT NEW FEATURE:

In the spring of 1982, the Renaissance Culture course will be part of the LEAP Program (Liberal Education Advancement Program), especially geared to freshmen. Some upperclass students, however, will be permitted to take the course. In conformity with the format of the LEAP Program, the course will be a **4-credit course** and will meet **4 times per week**:

MWF 11:15-12:10

plus a fourth hour: **T 4:00-5:00.**

The Tuesday hour will be a **workshop hour**. To create an atmosphere more conducive to personal work, the class will be divided into two groups which will work alternately with different instructors.

The format of the workshop will be very different from the three lecture hours. The lecture hours expose you to some basic facts and ideas, and the workshop gives you an opportunity to react to them—and possibly to integrate some of them into your own life. Therefore, part of the content of the workshop will be related to a personal project, or projects, of your choice. Such a project might be:

- a contribution to a Renaissance exhibition: making a costume, building a model castle, etc.
- a dramatic reading.
- performing some Renaissance music.
- an oral report on a Renaissance book chosen by you.
- a written report on a subject related in some way to the content of the course.
- or any other project relating Renaissance to your favorite hobby. (We'll find a way!)

The workshop may also feature field trips (for example to a library or an art gallery, to see a film or a videotape, to hear a guest lecturer give a different emphasis to a problem already discussed in class, to hear a panel discussion among several instructors, or an interview of an instructor by a student before classmates). In other words, the workshop will be what **YOU** decide to make of it.

Professor Raymond Ortali, the course director, will be present at most lectures and during many of the workshops.

EXAMINATIONS

Two factual tests and one home essay with choice of area (history, art, etc.).

PLANNING SHEET

If you take these TWO courses...

HUM-190 Medieval Culture (fall semester)
HUM-191 Renaissance Culture (spring semester)

CREDITS

3
4

...and FOUR of these courses...

Art History-26 1a Medieval Art I	3
Art History-26 1b Medieval Art II	3
Art History-27 1a Renaissance Art I	3
Art History-27 1b Renaissance Art II	3
Art History-354 Art of East and East Central Europe (Med. and Renais.)	3
English-291 The English Literary Tradition I	3
English-341 Chaucer	3
English-344 Shakespeare Through 1603	3
English-345 Shakespeare After 1603	3
English-348 Milton	3
English-421 Literature of the Middle Ages	3
English-422 Literature of the English Renaissance: Shakespeare's Contemporaries	3
French-361 Middle Ages and 16th Century	3
History-336a The Middle Ages I	3
History-336b The Middle Ages II	3
History-338a The Italian Renaissance 1300-1530	3
History-338b Renaissance and Reformation in 16th-Century Europe	3
History 360a The Byzantine Empire, 1300-1453	3
Humanities-311 The Medieval Quest for God	3
Italian-421 Dante, Petrarch and Boccaccio	3
Italian-441 The Italian Renaissance	3
Judaic-339 Medieval Jewish Philosophy	3
Judaic-343 The Medieval Period of Jewish History	3
Judaic-370 Talmudic and Medieval Jewish Literature in Translation	3
Judaic-430 Maimonides and Spinoza	3
Music-205 History of Music I	3
Music-330a Music History I	3
Music-430 Music of the Medieval and Renaissance Period	3
Philosophy-311 History of Medieval Philosophy	3
Spanish-311a Representative Spanish Authors I	3
Spanish-313 Ancient and Medieval Civilization	3

Special courses

...you will have completed your requirements for a SECOND FIELD IN MEDIEVAL AND RENAISSANCE STUDIES!

An exploration of the Medieval and Renaissance Worlds



Two core courses:

(M + R) HUM 190 MEDIEVAL
CULTURE

offered during the fall semester

(M + R) HUM 191 RENAISSANCE
CULTURE

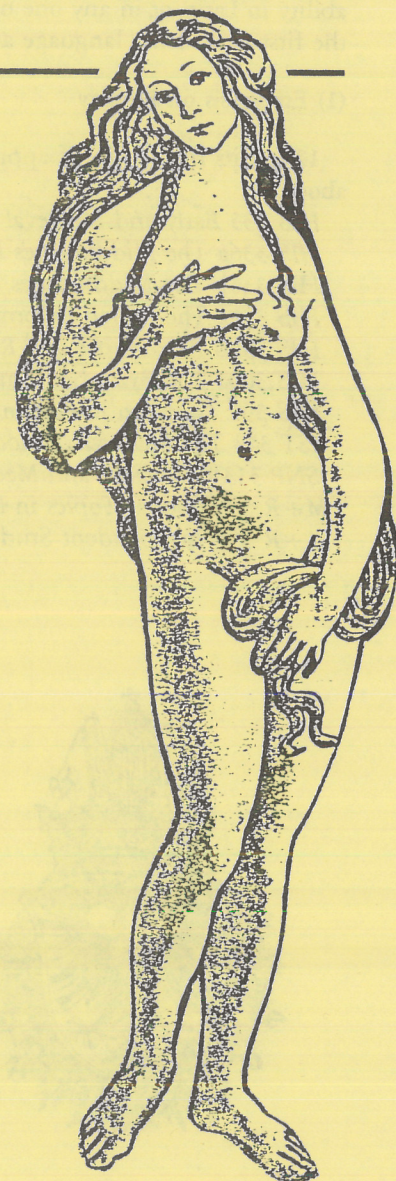
offered during the spring semester

NOT NECESSARILY as your main
interest, but as a source of
enrichment—and as a way to fulfill
the requirements of the GENERAL
EDUCATION PROGRAM in the
category of "Literature and Fine
Arts"...

...and perhaps as part of your
future

minor

or the new **major**...



The new major in Medieval and Renaissance Studies

The technical name is Interdisciplinary Major with a Concentration in Medieval and Renaissance Studies.

THIS MAJOR OFFERS three emphases. All students must complete a minimum of 36 credits, including:

- a 6-credit core: M + R 190/191 (crosslisted with HUM 190/191);
- 12 credits in one of the emphases described below; and
- 18 credits from a list of approved courses (including 6 credits in the history of the period for students whose emphasis is in Literature or in Art and/or Music) or, with the approval of the director of the program, from other course offerings.

Majors are required to demonstrate a basic reading ability in Latin, either by satisfactory completion of the first year of the language at the college level or by completion of two years of high school Latin. However, in the case of an exclusive emphasis in Art (see Emphasis 3 below), the student may choose to demonstrate a basic reading ability in Latin or in any one of the European languages (other than English), either by satisfactory completion of the first year of the language at the college level or by completion of two years of high school language study.

(1) Emphasis on History

12 credits from a list of approved courses. This includes the 6 credits in the History of the period mentioned above.

HIS 235 Early and Medieval Christianity

HIS 336a The Middle Ages I

HIS 336b The Middle Ages II

HIS 338a The Italian Reformation 1300-1530

HIS 338b Renaissance and Reformation in 16th-Century Europe

HIS 360a The Byzantine Empire 1300-1453

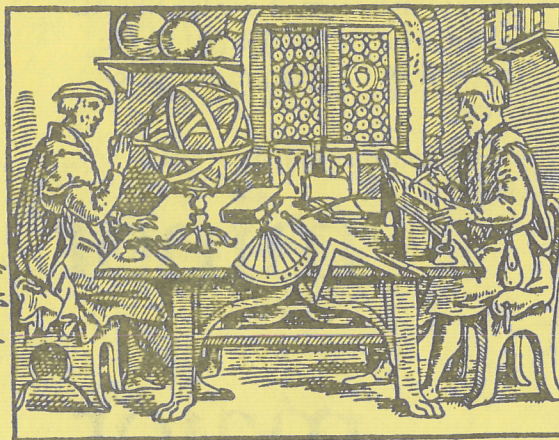
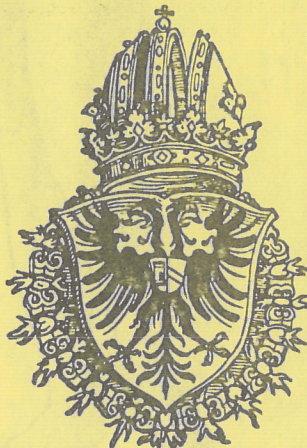
HIS 391 Topics in European History (when appropriate)

JST 343 The Medieval Period of Jewish History

SNP 313W Ancient and Medieval Civilization

M + R 399 Special Topics in Medieval and Renaissance Studies (when appropriate)

M + R 397 Independent Study in Medieval and Renaissance Studies (when appropriate)



(2) Emphasis on Literature

12 credits from a list of approved courses.

ENG 291L The English Literary Tradition I
ENG 341 Chaucer
ENG 344 Shakespeare through 1603
ENG 345 Shakespeare after 1603
ENG 348 Milton
ENG 379 The Mystic Thought of an Era (when appropriate)
ENG 421 Literature of the Middle Ages
ENG 422 Literature of the English Renaissance: Shakespeare's Contemporaries
ENG 493 Shakespeare Seminar
FR 361 Middle Ages and 16th Century
FR 455 Life and Letters (when appropriate)
HUM 311 The Medieval Quest for God
ITA 421 Dante, Petrarch and Boccaccio
ITA 441 The Italian Renaissance
JST 339 Medieval Jewish Philosophy
JST 370 Talmudic and Medieval Jewish Literature in Translation
JST 430 Maimonides and Spinoza
PHI 311 History of Medieval Philosophy
SPN 311L Representative Spanish Authors I
M + R 399 Special Topics in Medieval and Renaissance Studies (when appropriate)
M + R 397 Independent Study in Medieval and Renaissance Studies (when appropriate)

(3) Emphasis on Art and/or Music

12 credits from a list of approved courses.

ARH 261L Medieval Art I
ARH 262L Medieval Art II
ARH 271L Renaissance Art I
ARH 272L Renaissance Art II
ARH 354L Art of East and East Central Europe—Medieval and Renaissance
MUS 205 History of Music I
MUS 330a Music History I
MUS 430 Music of the Medieval and Renaissance Period
MUS 384 University Chamber Singers (when appropriate)
M + R 399 Special Topics in Medieval and Renaissance Studies (when appropriate)
M + R 397 Independent Study in Medieval and Renaissance Studies (when appropriate)

The minor in Medieval and Renaissance Studies

The technical name is Interdisciplinary Minor in Medieval and Renaissance Studies.

A MINIMUM OF 18 graduation credits (including a minimum of 9 graduation credits in coursework requiring one or more prerequisite courses or courses at or above the 300 level), including M + R 190 (HUM 190) and M + R 191 (HUM 191).

The remaining credits must be chosen from the list of courses approved for the major (see above) or from other course offerings, with the approval of the director of the program.

No more than 9 credits from any one department may be included in the minimum 18 credits required for students wishing to declare this minor.

-
- “A breath of fresh air”
 - “The most fun course I have taken”
-

The two core courses:

M + R 190 (HUM 190)
The Western World
MEDIEVAL CULTURE

3 credits
offered in the fall
M-W-F 11:15-12:10

M + R 191 (HUM 191)
The Western World
RENAISSANCE CULTURE

3 credits
offered in the spring
M-W-F 11:15-12:10

The Middle Ages was...
...an age of faith.
...an age of violence.
...an age of generosity.
...an age of learning.
...an age of invention.
...an age of fear.
...an age of prodigious
literary accomplishments.

The Renaissance period...
...worshipped grace and beauty.
...burned heretics and witches.
...discovered America.
...invented accounting—and the fork.
...proved that the classics could be new.
...revolutionized the art of war.
...considered madness a high form of
wisdom.
...created an early form of capitalism.
...was the golden age of utopias.

THESE ARE SOME of the problems and accomplishments that are discussed in these courses, team-taught by faculty members from nine different departments.

Participants in the program are committed to studying some of the traditional disciplines as they relate to Medieval and Renaissance Studies, but also to moving outside these disciplines to develop a multidisciplinary—and interdisciplinary—approach to subjects such as the ones mentioned above.

The program is closely related to IRIS (Institute for Renaissance Interdisciplinary Studies), an internationally active organization located on the Albany campus.

For further information, please see Professor Raymond Ortali, Director of the Program, at HUM 223, or call 457-8372.