

ARTH 100-301—Freshman Seminar
The Landscape of Dreams: Sleep, Dream, and Fantasy in the Renaissance
Fall 2004

Tuesdays 4:30-7:20
Dr. Maria Ruvoldt
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Course Requirements

There are four main components to the work for this class:

1. Class participation:

This is a seminar. Your active participation in class is essential; your presence is therefore required each time we meet. Required readings for each class meeting are listed on the schedule. Unexcused absences and/or chronic lack of preparation will lower your final grade. Contributions to the course discussion board, in advance of class meeting, will facilitate discussion and contribute to your class participation grade.

2. Reading log

You are required to keep a weekly reading log to develop your critical reading skills. Each week, you should briefly summarize the reading, make note of key terms and concepts, and think about how the readings relate to class discussion. I may ask to see this periodically, particularly if there are concerns about your preparation or participation. This will also form the basis of your final essay, and will be due on the last day of class.

3. Written assignments

There will be five short written assignments (approx. 2 pages), on a variety of topics. We will discuss the details of these assignments when they are distributed in class.

4. Final question and essay

The course will culminate in a comprehensive essay, due on the last day of class. No later than 5 pm on **Friday, December 3rd**, you will each submit a final question. We will discuss the parameters of this assignment towards the end of the semester.

Grading Policy

1. Class participation (including discussion board posts)	20%
2. Reading log	15%
3. Written assignments	40%
4. Final question and essay	25%

Note: Late papers and assignments lose one letter grade per day.

Readings and Other Resources

Unless otherwise noted, all of the assigned readings are on course reserve at Fisher Fine Arts Library. Many of the readings will also be accessible on the course's Blackboard site. Images that we discuss in class will also be made available online each week.

Class Schedule

September 14 Introduction

September 21 On the Interpretation of Dreams
Assignment #1 Due

- Artemidorus of Daldis, *Interpretation of Dreams*, trans. Robert J. White (Torrance, CA: Original Books, 1990), 21-37, scan rest of book, esp. 132-137.
- Marsilio Ficino, *Divinatio de amico* (1 March 1473) [Letter to Carlo Marsuppini] and *Votum, Oraculum, Miraculum* (15 July 1479) [Letter to Bernardo Bembo], in *The Letters of Marsilio Ficino*, 5 vols., trans. Members of the Language Department of the School of Economic Science, London (London: Shephard-Walwyn, 1975-1994), 1:109-110, no. 63 and 5:33, no. 17.
- Sigmund Freud, *On the Interpretation of Dreams*, Chapter II, “The Method of Interpreting Dreams: An Analysis of a Specimen Dream,” and Chapter VI, “The Dream-Work,” sections D, “Considerations of Representability” and E, “Representation by Symbols in Dreams—Some Further Typical Dreams.”
- Macrobius, *Commentary on the Dream of Scipio*, trans. William Harris Stahl (New York: Columbia University Press, 1990), 69-77; 87-94.

September 28 Sleep, Vision, and Visual Culture

- Michael Baxandall, “The Period Eye,” *Painting and Experience in Fifteenth-Century Italy*, 2nd ed. (Oxford and New York: Oxford University Press, 1988), 29-108.
- Martin Kemp, “The ‘Super-Artist’ as Genius: The Sixteenth-Century View,” in *Genius: The History of an Idea*, ed. Penelope Murray (Oxford: Basil Blackwell, 1989), 32-53.
- Erwin Panofsky, “Artist, Scientist, Genius: Notes on the Renaissance-Dämmerung,” in *The Renaissance: Six Essays* (New York: Harper & Row, 1962), 121-182.

October 5 The Sleep of Reason

- Noel Brann, *The Debate Over the Origins of Genius During the Italian Renaissance: The Theories of Supernatural Frenzy and Natural Melancholy in Accord and in Conflict on the Threshold of the Scientific Revolution* (Leiden, Brill, 2002), 1-15; 82-107.
- Marsilio Ficino, *De divino furore* (1 December 1457) [Letter to Peregrino Agli], in *The Letters of Marsilio Ficino*, 5 vols., trans. Members of the Language Department of the School of Economic Science, London (London: Shephard-Walwyn, 1975-1994), 1: 42-8, no. 7.
- Horace, *On the Art of Poetry*, in *Classical Literary Criticism*, trans. T.S. Dorsch (London: Penguin Books, 1965), 79-95.
- Plato, *Ion*.

October 12 Sleep and Gender: Mars, Endymion, and Apollo
Assignment #2 Due

- Pietro Bembo, “*Sogno, che dolcemente m’hai furato*,” “*Se ’l viver men che pria m’è duro e vile*,” and “*Mentre ’l fero destin mi toglie e vieta*,” (distributed in class and on Blackboard).
- Il Chariteo [Benedetto Gareth], “*Somno, d’ogni pensier placido oblio*,” (distributed in class and on Blackboard).
- Kenneth Clark, “The Naked and the Nude,” *The Nude: A Study in Ideal Form* (New York: Pantheon Books, 1956), 3-29.

Jacopo Sannazaro, “*O Sonno, o requie, e tregua degli affanni,*” “*Ahi letizia fucage, ahi sonno lieve,*” “*Mentr’ a mirar vostr’ occhi intento io sono*” (distributed in class and on Blackboard).

Panfilo Sasso, “*O dolce Sonno, oimé, perché fuggita*” (distributed in class and on Blackboard).

Ercole Strozzi, “*Sonno, che gli animali, uomini e dei*” (distributed in class and on Blackboard).

**October 19 The Sleeping Female Nude
Assignment #3 Due**

Giovanni Boccaccio, *The Decameron*, Day 5, Introduction and first story (Cymon and Iphigenia).

Charles Hope, “Problems of Interpretation in Titian’s Erotic Paintings,” in *Tiziano e Venezia: Atti del convegno internazionale di studi, Venezia, 1976*, ed. Massimo Gemin and Giannantonio Paladini (Vicenza: Neri Pozza, 1980), 117-120.

Joan Kelly, “Did Women Have a Renaissance?” in *Women, History and Theory: The Essays of Joan Kelly* (Chicago and London: University of Chicago Press, 1984), 19-50.

Lynda Nead, *The Female Nude: Art, Obscenity and Sexuality* (London: Routledge, 1992), 5-33.

David Rosand, “Ermeneutica Amorosa: Observations on the Interpretation of Titian’s Venuses,” in *Tiziano e Venezia: Atti del convegno internazionale di studi, Venezia, 1976*, ed. Massimo Gemin and Giannantonio Paladini (Vicenza: Neri Pozza, 1980), 375-381.

October 26 FALL BREAK—NO CLASS

**November 2 Word and Image: The Problem of the Book
Assignment #4 Due**

****This class will meet in the Rare Book and Manuscript Library, 6th Floor, Van Pelt Library****

Elizabeth Eisenstein, “The Advent of Printing and the Problem of the Renaissance,” *Past and Present* 45 (1969): 19-89.

November 9 Hypnerotomachia Poliphili

Patricia Fortini Brown, *Venice and Antiquity: The Venetian Sense of the Past* (New Haven and London: Yale University Press, 1996), 287-290.

Francesco Colonna, *Hypnerotomachia Poliphili: The Strife of Love in a Dream*, trans. Joscelyn Godwin (London: Thames and Hudson, 1999), 2-46 and scan rest of book.

Helena Katalin Szépe, “Desire in the Printed Dream of Poliphilo,” *Art History* 19 (1996): 370-392.

**November 16 Dream, Fantasy, and the Interpretation of Images
Assignment #5 Due**

Martin Kemp, *Behind the Picture: Art and Evidence in the Italian Renaissance* (New Haven and London: Yale University Press, 1997), 164-255.

David Summers, “*L’alta fantasia,*” *Michelangelo and the Language of Art* (Princeton: Princeton University Press, 1981), 103-143.

