Fall 2014. Susan Wegner.
Contrasts two artists—one male, one female—whose powerful, naturalistic styles transformed European painting in the seventeenth century. Starting with a close examination of the artists’ biographies (in translation), focuses on questions of the artists’ education, artistic theory, style as a reflection of character, and myths and legends of the artists’ lives. Also examines the meanings of seventeenth-century images of heroic women, such as Esther, Judith, and Lucretia, in light of social and cultural attitudes of the times.

Classics 2229/Gender and Women’s Studies 2220. Gender and Sexuality in Classical Antiquity.
Fall 2014. Jennifer Clarke Kosak.
Explores male and female sexuality and gender roles in the ancient Greek and Roman world. What did it mean to be male or female? To what extent were gender roles negotiable? How did gender — and expectations based on gender—shape behavior? How did sexuality influence public life and culture? Using literary, documentary, and artistic evidence, the course examines the biological, social, religious, legal, and political principles that shaped the construction of male and female identities and considers the extent to which gender served as a fundamental organizational principle of ancient society. Also considers how Greek and Roman concepts of sexuality and gender have influenced our own contemporary views of male and female roles. All readings are done in translation. Note: This course is offered as part of the curriculum in Gay and Lesbian Studies.

Latin 3308. Roman Elegy.
Fall 2014. Michael Nerdahl.
Near the end of the first century BC, a general-poet named Gallus established the conventions of a new poetic form, Roman Elegy. This genre, in which the devoted lover laments his treatment at the hand of his fickle domina, is perhaps the most Roman of all poetic genres. It employs Greek meter and draws heavily from Greek models, and yet has no true analogue from the Hellenic world. The elegists — charming, playful, and downright funny – were part of a unique literary circle, and offer a rare opportunity to see how poets engaged in literary rivalry and one-upmanship. In this course, we will read works of the Augustan elegists, Tibullus, Propertius, and Ovid, and discuss the origins of elegy as well as its relationship to other genres, especially epic and oratory. Reading this comical and self-aware branch of poetry we will arrive at insightful perspectives on conceptions of gender in the Augustan age. We will also question Latin elegy’s role in challenging Roman cultural and political expectations, as the dalliances portrayed by the elegists are strikingly at odds with the social agenda of the first Roman emperor, Augustus.
Research seminar.