Since classical antiquity, artists and writers have pondered the meaning of Horace’s cryptic phrase, *ut pictura poesis*—poetry is like painting (or: painting is like poetry). The relationship between literature and the visual-spatial arts has been the source of one of the most prominent experiments in western aesthetics which may be dated back, beyond Horace, to *Gilgamesh* and the *Iliad*. The course focuses on parallels between specific poems and paintings, dramatizing the approaches artists and writers have taken over time. As so prominent a topic is likely to do, there has also been produced much theory.

After a detailed survey of the classical period which takes us from ancient times through the classical period and the Middle Ages, we will look at works by Petrarch, Wyatt, Spenser, Shakespeare, Shelley, Keats, Mallarmé, Rilke, Auden, Stevens, Williams, Apollinaire, Ashbery, et al. (poetry), and Brueghel, Caravaggio, Manet, Degas, Alma-Tadema, Gérôme, Picasso, Magritte, Rothko, Tansey, Karamustafa, and others (painting), as well as seminal theoretical works such as Lessing’s *Laocoön*.

All course materials, including bibliographies, are available on this web site.

Schedule:

**Sessions I & II: 10.10 and 17.10.2002**
1. Introduction to the Course: An Overview of the Problem from Ancient Times to the Present
   Examples: Shakespeare, Keats, Mantegna. Simonides and Horace; ekphrastic language and the *ut pictura poesis* topic.

   **The Hero's Arms; The Epic Wall Painting:**
   2. Homer, *The Iliad*
   3. Virgil, *Aeneid*
   4. *Gilgamesh*
   5. De meung, *Romance of the Rose*; medieval illumination

**Sessions III & IV: 24.10. and 31.10.2002**
1. Botticelli, *Venus and Mars* (painting); Velazquez, *Vulcan's Forge* (Painting); Raphael, *The School of Athens* (painting); Alma-Tadema, *A Reading from Homer* (painting)
2. Gérôme, *The Artist and His Model* (painting); Müritoğlu, *The Artist and His Model* (photograph)

**Sessions V & VI: 07.11 and 14.11.2002**
1. Emblem Books
2. *Noli me tangere*: Petrarch, *Rime 190*; Wyatt, *Whoso list to hunt*
   Giotto, *Noli me tangere*; Holbein, *Noli me tangere*; Tiziano, *Noli me tangere*; Caravaggio, *Noli me tangere* (paintings)
3. Michelangelo, sonnets and madrigals,
4. Shakespeare, *Sonnet 55, Sonnet 65*
5. Pannini, *Roman Capriccio* (painting); Berchem, *Peasants with Four Oxen and a Goat at a Ford by a Ruined Aqueduct* (painting)
6. Raphael, *Parnassus* (Painting); Drayton, *First Steps up Parnassus*

**Session VII: 21.11.2002 Due: 1st draft of paper**
1. Rubens, *The Education of Maria de' Medici*; Justus Lipsius and His Students (paintings)
2. Spenser, *Faerie Queene*; Gheeraerts, *Elizabeth I (Ditchley Portrait)* (painting)
4. Waller, *To Vandyck*; Van Dyck, *Venus Asking Vulcan for Arms for Aeneas* (painting)
5. Crashaw, *Hymn to Sainte Teresa*; Teresa Drawings; Eliot, *Middlemarch*
6. Jonson, *To the Author, Explorata*
2. Keats, *Ode on a Grecian Urn*; Greek ceramic painting (photographs)

Sessions X & XI: 02.01 and 09.01.2002
1. Auden, *Musée des Beaux Arts*
2. Williams, *Landscape with the Fall of Icarus* (painting)
3. Brueghel, *Landscape with the Fall of Icarus* (painting)
4. Matisse, *The Fall of Icarus* (Painting)

Session XII: 06.01.2002
1. Rilke, *Fifth Elegy*
2. Apollinaire, *Saltimbanques* (painting)

Assessment: Paper 40%
             Final 30%
             Midterms 30%

Paper Topic: Pick a pre-1800 painting and a sonnet by Shakespeare that are concerned with the same topic and discuss. Enclose a copy of the poem and the painting with your paper.