

The Queen's Two Bodies: Mary Stuart and Elizabeth I from Schiller to Jelinek / Die zwei Körper der Königin: Maria Stuart und Elisabeth I. von Schiller bis Jelinek

UBC Global Seminar GERM 515:
"Klassik-Kolleg" in Weimar, Germany,
June 17-22, 2018

Directors: Gaby Pailer (CENES, UBC), Elena Agazzi (Università degli Studi di Bergamo), Gesa Dane (Freie Universität Berlin), in collaboration with Klassik-Stiftung Weimar.



Course Description:

The Seminar takes its departure from E. Kantorowicz's thesis of the "King's Two Bodies" (1957), which recent research has questioned with regard to queens. In Schiller's famous historical drama *Maria Stuart* (1801) the two bodies are distributed onto two queens, Mary Stuart ("body natural") and Elizabeth I ("body politic"). Our main research question will be: Is this always the case in literary and cinematic renderings of the Mary Stuart / Elizabeth I complex? We'll consider material from the period around 1800, from the 19th, and from the 20th/21st centuries.

Circa 1800: It is well known that Schiller was building on English and French historical accounts and resources, taking liberty with the material. Yet the intertextual relations with women authors' works are lesser known, e.g. Sophia Lee's *The Recess, or A Tale of Other Times* (1783-85), a historical novel dealing with fictitious twin daughters of Mary Queen of Scots, who are persecuted by Elizabeth I. Possibly, Schiller was familiar with Lee's *Recess*, since he published Charlotte von Stein's drama *Die zwey Emilien* (1803), which is based on another of Lee's novels. Further to consider for the period circa 1800 is Charlotte Schiller's drama *Elisabeth* (ed. Pailer, 2016) juxtaposing two historical princesses, Elisabeth of Holstein and Margaret of Denmark, who contested the throne of 14th century Sweden.

In German 19th century literature, two dramas by female playwrights deserve consideration, both close relating to the 1848-revolution and restauration period, thus shifting Schiller's thematic focus onto another era of questioning and criticism of class and gender biases inherent to monarchical rule: Marie von Ebner-Eschenbach (*Maria Stuart in Schottland*, 1860) and Charlotte Birch-Pfeiffer (*Elisabeth*, 1847), who puts Elizabeth Tudor in the position of persecuted (and almost beheaded!) by her elder sister Bloody Mary.

In 20th and 21st century literature, Stefan Zweig's novel *Maria Stuart* is important for the juxtaposition of both queens, as well as dramatic renderings by Wolfgang Hildesheimer, *Maria Stuart* (1970) and Elfriede Jelinek, *Ulrike Maria Stuart* (2006). Finally, we'll also consider cinematic adaptations in German and English, e.g. *Das Herz der Königin*, with Zarah Leander, dir. Carl Fröhlich, 1940; and *Young Bess*, with Jean Simmons, dir. George Sidney, 1953.

The Mary Stuart / Elizabeth I controversy forms a fascinating material, which triggers research questions regarding the cultural transfer of source material between Germany, England, and France; cultural historical aspects of Franco-British-German warfare, politics, friendship and enmity in the late Renaissance, circa 1800, in the mid-19th century, up to the present; the history of ideas and theories

regarding gender, politics, and religion; intermediality, mindful of the transfer between genres and media.

The above listed titles are but examples, and we warmly invite proposals to deal with other material in any of the time frames. It is also possible to look into aspects such as the performative renderings of Mary Stuart's suffering and execution, from Baroque to French and Italian classicist dramatic, operatic, and at times parodistic, depictions.

Course Schedule:

Course Location: There will be two pre-departure seminar lessons at the UBC Vancouver-campus prior to departure. The Klassik-Kolleg will take place at the "Festsaal" of the Goethe National Museum/Goethehaus in Weimar, Germany.

Course Dates: May 20 to July 20, 2018 (due date for term papers).

Tuesday, May 22, 10-12:00: Seminar at UBC-CENES, Buto 999A: Introduction and discussion of the 18th and 19th century material to be covered in the Klassik-Kolleg.

Tuesday, June 5, 10-12:00: Seminar at UBC-CENES, Buto 999A: Introduction and discussion of the 20th and 21st century material to be covered in the Klassik-Kolleg.

Sunday, 17 June: Arrival of all participants in Weimar. *Visit of Schillerhaus and Goethehaus. Group meal.*

Monday, 18 June: Klassik-Kolleg / Circa 1800 / Moderation: Gaby Pailer (UBC). *Visit of the Goethe- und Schillerarchiv.*

Tuesday, 19 June: Klassik-Kolleg / 19th Century / Moderation: Gesa Dane (FU Berlin).

Wednesday, 20 June: Klassik-Kolleg / 20th and 21st Century / Moderation: Elena Agazzi (U Bergamo).

Thursday, 21 June: Klassik-Kolleg / Transculturality and Intermediality of the Mary Stuart/Elizabeth I Complex.

Friday, 22 June: Departure of all Participants.

Friday, July 20: Term papers due at 4PM Pacific time.

Application Process:

Graduate Students of all relevant disciplines at UBC are eligible to apply. Please note that while presentations may be in German or English, advanced reading knowledge of German is required.

Klassik-Stiftung will cover the accommodation for graduate student participants and some meals, and will contribute to UBC travel expenses (up to \$700 Cdn). The program fee at UBC is \$500, and covers the GoGlobal fee as well as museum entrance fees and one group meal. Participants may be eligible for the GoGlobal award.

Please apply through the webpage: Students.ubc.ca/Weimar2018, submitting a letter of intent (max. 500 words), and short CV to Gaby Pailer, Department of CENES, Faculty of Arts <pailer@mail.ubc.ca>, by December 14, 2017.

Graduate Students at Freie Universität Berlin and the Università degli Studi di Bergamo or affiliated institutions in Germany and Italy, please inquire with Profs. Elena Agazzi <elena.agazzi@unibg.it> and Gesa Dane <gdane@zedat.fu-berlin.de> respectively.