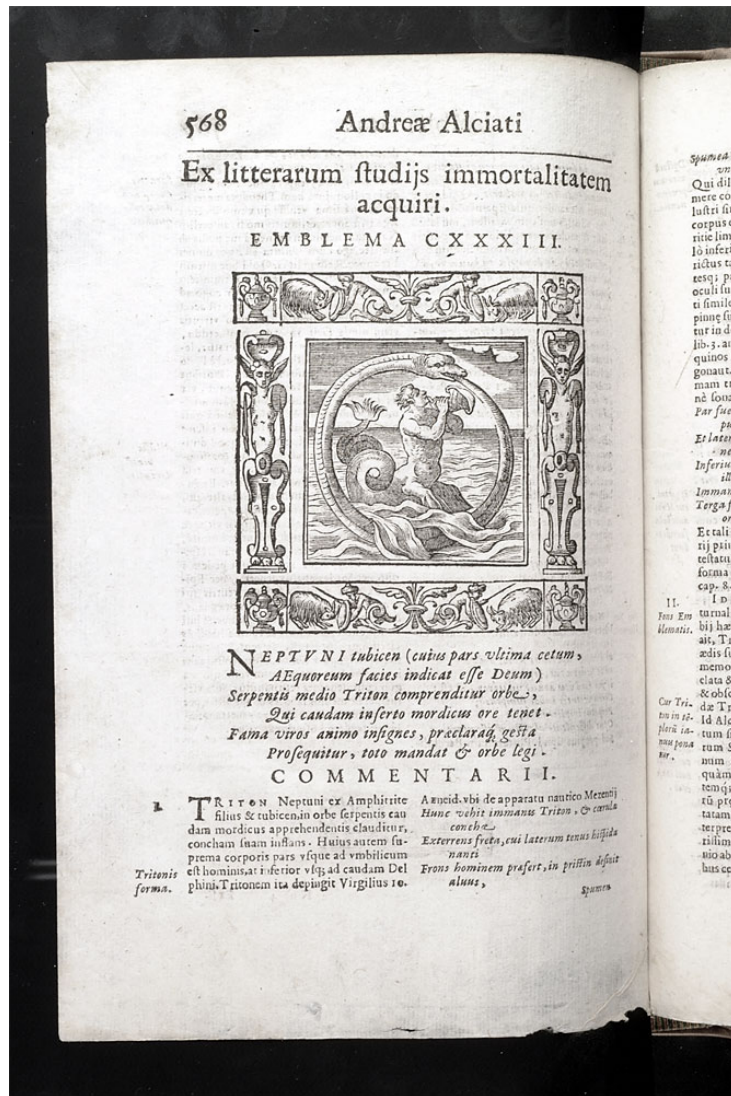


# Spanish 354

## Emblems and Visual Culture in Early Modern Spain

Spring 2013  
MW 10:20-11:30am at PPHAC 301  
Foreign Languages Moravian College

Professor: Claudia Mesa, Ph.D.  
E-Mail: cmesa@moravian.edu  
Phone: (610) 861-1397  
Office: Comenius Hall 406  
Office Hours: WF 11:45-12:45pm and by appointment



### Emblem CXXXIII. Ex litterarum studiis immortalitatem acquirere (Immortality won through literary pursuit)

Triton, Neptune's trumpeter, whose tail shows him as a sea-monster, his face as a god of the sea, surrounded by an encircling snake which bites on its own tail, gripped fast in its mouth. Fame follows after men [women] of outstanding intellect and their noble achievements, and bids them be read throughout all the world.

Illustration Credit: Andrea Alciati's *Emblemata* (1621) <http://www.emblems.arts.gla.ac.uk/alciato/emblem.php?id=A21a133>

## Course Description

This course investigates the impact of emblematic literature and other forms of visual imagination in the early modern Spanish world. We will focus on the study of similarities between emblems and literature, and emblems and the visual arts to gain a better understanding of what an image means in a certain context and how an image is used to persuade and manipulate viewers.

Pre-requisites: SP 210, 215, and one other 200-level course (or its equivalent abroad) or instructor's consent.

## Background on Emblem Literature

It is commonly accepted among scholars that the emblem as a genre begins with the publication of Andrea Alciato's *Emblematum liber*. Alciato's book of emblems first appeared on February 27, 1531 in the printing press of Heinrich Steyner. It is known to us that without Alciato's explicit consent, a total of 104 manuscript epigrams came out of the press along with individual illustrations (woodcuts). With this gesture of editorial freedom, the emblem as a literary (or pictorial) genre was born and since then, the widespread definition of an emblem as *emblema triplex*, was codified as well: An emblem is a three-part construction that combines a motto, with a symbolic picture, followed by an epigram that clarifies the connection between the caption and the image.

Alciato's *Emblematum* was quickly published in numerous editions throughout Europe, arriving officially in Spain in 1549 with Daza Pinciano's translation. The impact of the *Emblematum* on sixteenth- and seventeenth-century art, literature, and architecture of the Spanish Empire was enormous and as Alciato himself anticipated, his emblems became a source of inspiration for all those who wanted to "fasten cameos on clothes, badges on hats and write with wordless tokens."

Over the course of the semester we will investigate not only the influence of Alciato's *Emblematum* on writers, humanists and painters of the Spanish Golden Age but also the manner in which contemporary artifacts could also be traced back to emblems and other symbolic forms in which words and images play a crucial role.

## Goals

- Acquire an historical and critical perspective on the early modern period and its long-lasting impact in the present through the study of emblems and other symbolic forms.
- Being able to interpret and analyze visual images in relation to a given context.

## Time Commitment

You should expect to dedicate at least three hours of study and preparation outside of class for every hour of class time. Remember that learning is a gradual, cumulative process. You will have the greatest success and see the most long-term gain from consistent, daily work.

## Policy on Late Assignments

Please note that late assignments will be penalized and make-up exams or other work will be only given only in very unusual circumstances. If accepted, late work will lose 10 points per day, starting at the time of class.

## Spanish Club

I highly recommend that you attend the various activities organized by the Spanish Club such as the *mesa española*, movie screenings, and cultural trips. They are an excellent way to get involved in the language and the culture of the Spanish-speaking world.

- Read, respond and analyze primary sources and theoretical essays in Spanish.
- Practice writing critically, concisely, and clearly in Spanish having in mind specific purposes and audiences.
- Communicate with sophistication and ease in the target language through formal presentations and class discussion.
- Identify areas of interest for future courses and/or undergraduate research (honors, independent studies, undergraduate conferences, and SOAR projects).

## Primary Sources

### Andrea Alciato's *Emblematum liber* (1531)

#### Original Latin version with English translations and commentary

Andrea Alciato, *Emblematum liber*. Augsburg: Heinrich Steyner: 28 February 1531 (1<sup>st</sup>. edition). Web.

<http://www.emblems.arts.gla.ac.uk/alciato/books.php?id=A31a&o>

#### Definitive edition of Alciato's *Emblematum liber*

Andrea Alciato, *Emblemata*: Padua: Petro Paulo Tozzi, 1621. Web.

<http://www.emblems.arts.gla.ac.uk/alciato/books.php?id=A21a&o>

#### Old Spanish translations of Alciato's *Emblematum*

Bernardino Daza Pinciano, *Los Emblemas de Alciato Traducidos en rhimas Españolas*. Lyon: Guillermo Rovillo, 1549. Web.

<http://www.emblems.arts.gla.ac.uk/alciato/books.php?id=A49a&o>

Diego López, *Declaracion magistral sobre las Emblemas de Andres Alciato*.

Najera: Juan de Mongastón, 1615. Web.

<http://www.emblems.arts.gla.ac.uk/alciato/books.php?id=A49a&o>

#### Modern Spanish Translation of Alciato

Andrea Alciato, *Emblemas*. Ed. Santiago Sebastián. Madrid: Akal, 1993 Print.

#### Narrative prose

Prólogo a las *Novelas ejemplares*

## Literary Journal:

### *Babel*

I encourage you to write a poem in Spanish for *Babel*, the literary journal of the Department of Foreign Languages. For more information feel free to talk to me or send me an email.

## Important Dates

Subject to change

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February 11

First essay due

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February 23

*Fuenteovejuna* at

Repertorio español (New York, NY)

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February 27

Second essay due:  
Theater Review

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March 11

Original emblems due

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March 20

Third essay due

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April 5

Last day to withdrawal  
with W

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April 30

Final essay due

Miguel de Cervantes, “El celoso extremeño” (1612)

### **Plays and Live Performance**

Félix Lope de Vega, *Fuenteovejuna* (1619)

Julián J. Mesri, *Fuenteovejuna* at “Repertorio Español” (Live performance in New York City)

Pedro Calderón de la Barca, *El médico de su honra* (1635)

### **Poetry**

Sor Juana Ines de la Cruz, “Este que ves engaño colorido”

---. “Verde embeleso de la vida humana”

Luis de Góngora, “Hurtas mi vulto, y cuánto más le debe”

### **Paintings and Engravings**

Juan de Jáuregui, Retrato de Miguel de Cervantes (atribuído)

Retrato de Góngora en el manuscrito Chacón

Miguel Cabrera, Retrato de Sor Juana

Diego Velázquez, *Las Meninas* (1656)

### **Film**

Icíar Bollain, *Te doy mis ojos* (2003)

### **Graphic Novel**

Arturo Pérez-Reverté, *Limpieza de sangre* (2008)

## **Reference Materials**

Diccionario de la Real Academia de la Lengua Española

<http://lema.rae.es/drae/>

Diccionario español-inglés/inglés-español

<http://www.wordreference.com/>

*MLA Handbook for Writers of Research Papers*. Seventh Edition. New York: The Modern Language Association of America, 2009. Print  
Alternative, you may use the following Website for the MLA Style:  
<http://www.library.cornell.edu/resrch/citmanage/mla>

Sebastián de Covarrubias y Horozco, *Tesoro de la lengua castellana o española* (1600)  
Ignacio Arellano and Rafael Zafra, Rafael (eds.). Universidad de Navarra. Iberoamericana / Vervuert, Pamplona / Madrid / Frankfurt, 2006.  
*This is the first dictionary of the Spanish language and it is illustrated with*

emblems. *El Tesoro* is also online at the Universidad de Sevilla:  
<http://bit.ly/pgMciI>

Antonio Bernat Vistarini and John T. Cull. *Enciclopedia de Emblemas Españoles Ilustrados*. Madrid: Akal, 1999. Print.

## Supplementary Materials

Others materials will be posted on Blackboard:

<http://blackboard.moravian.edu/> Please enroll in this class promptly after our first meeting. Look for: SPAN354.SP13: Emblems and Visual Culture.

## Learning Assistance and Accommodations for a Disability

Students who wish to request accommodations in this class for a disability should contact Ms. Eliane Mara, Assistant Director of Learning Services for Academic and Disability Support at 1307 Main Street, or by calling (610) 861-1510. Accommodations cannot be provided until authorization is received from the Academic Support Center.

## Academic Integrity

Academic dishonesty and plagiarism are serious offenses and will not be tolerated. They will be handled according to the Moravian policy on Academic Honesty. If you cheat you will be given a grade of zero for that assignment or a failing grade in the course. You will also be reported to the Dean of Students and “a copy of the record [will remain] in the Division of Student Affairs until the student completes the degree or certification program.”

Also, please note that, “When writing creative or research papers in a foreign language, students may not use electronic translation services. Utilizing such tools without express permission of the instructor constitutes plagiarism. The use of electronic dictionaries for single-word inquiries or short idiomatic expressions is permissible at the discretion of professors in the Department of Foreign Languages.” For detailed information please see the *Student Handbook*:

<http://www.moravian.edu/studentlife/handbook/academic/academic2.html>

## Evaluation Guidelines

1. **Attendance, participation and homework.** Students are expected to arrive prepared to participate in all class activities by having read the assigned work and completed all assignments. Participation should be in Spanish. I expect full commitment on your part to make this class work. Simply being present is not considered active participation. Participation involves collaborating in-group activities, volunteering answers, asking questions and engaging in class

discussions.

You need to come to class and be on time. Every absence over one, regardless of the reasons, will result in a lowering of the final grade by one point. Please turn off your cell phone before entering the class and put it away.

If you use your cell phone during class—including text messaging—I will ask you to leave the room. Arriving late to class (5 minutes) and constantly leaving the room, also affects class performance.

The complete participation guidelines are posted on Blackboard under “Información del curso.” Please review this document after our first meeting.

2. **Papers.** This semester you will write short papers, a review for a play, and a final research paper. All papers should follow the MLA guidelines and must include a list of works cited. Details for each paper will be distributed in class or posted on Blackboard. Since we will work on papers gradually, you should expect to revise each paper at least once. Late papers will lose 10 points per day, starting at the time of class.

An important resource for writing in general is Writing Center at the college. It is mandatory to make an appointment with a writing tutor at least once during the semester. The writing center tutors help students work on thesis development, argumentation, organization, coherency, clarity, transitions, and other elements of good writing. Depending on availability, there may be a bilingual tutor who can work with you on those elements of your paper in Spanish. Please note that they are not grammar tutors.

4. **Oral Presentation.** You have the opportunity to lead a portion of one class on one of the scholarly articles from the program. Details will be posted on Blackboard and discussed in class.

5. **Design of an Emblem.** Since this is a course on emblems and other symbolic forms, you will have the opportunity to create an emblem, an *impresa* and/or a heraldic shield following the rules given by renaissance and baroque theory. Details will be posted on Blackboard and discussed in class.

## Overall Grade Distribution and Letter Grades

Participation	15%	Short papers	20%
Homework	10%	Critical review of a <i>comedia</i>	10%
Oral presentation	15%	Final paper	20%
		Emblem and <i>impresa</i>	10%

<b>A</b>	93-100	<b>B</b>	83-86	<b>C</b>	73-76	<b>D</b>	63-66
<b>A-</b>	90-92	<b>B-</b>	80-82	<b>C-</b>	70-72	<b>D-</b>	60-62
<b>B+</b>	87-89	<b>C+</b>	77-79	<b>D+</b>	67-69	<b>F</b>	0-59

## Spring 2013: Class Calendar for Spanish 354

Please note that the Course Calendar is subject to change. Changes will be announced in advance.

### Week 1

- January 14     Introducción
- January 16     John Manning, *The Emblem* (Introduction)  
Andrea Alciato, *Emblemas* (selección de emblemas I)

### Week 2

- January 21     **Dr. Martin Luther King's Day: *Happy Birthday Dr. King!***
- January 23     Gillian Rose, *Visual Methodologies* (Chapter 1)  
Andrea Alciato, *Emblemas* (selección de emblemas II)

### Week 3

- January 28     **Teoría emblemática: Emblemas, empresas y jeroglíficos:**  
John Manning, "Talking with the dead: The Beginning and Before the Beginning"  
Andrea Alciato, *Emblemas* (selección de emblemas III)
- January 30     Miguel de Cervantes, Prólogo a las *Novelas ejemplares*  
Juan de Jáuregui, Retrato de Miguel de Cervantes (atribuído)

### Week 4

- February 4     Cervantes, *Novelas ejemplares* : "El celoso extremeño"
- February 6     Julia D'Onofrio, "*En cárcel hecha por su mano*" Rastros de la emblemática en "El celoso extremeño" de Cervantes

### Week 5

- February 11    Félix Lope de Vega, *Fuenteovejuna* (Acto I) → **First essay due**
- February 13    Félix Lope de Vega, *Fuenteovejuna* ( Acto III)

### Week 6

- February 18    Félix Lope de Vega, *Fuenteovejuna* ( Acto III)
- February 20    D.W. Moir, "Lope de Vega's *Fuenteovejuna* and the *Emblemas*

*morales* of Sebastián de Covarrubias Orozco (with a few remarks on *El villano en su rincón*)

\*February 23 **Lope de Vega, *Fuenteovejuna* en el Repertorio Español**, New York, NY <http://bit.ly/UgZzOw>

## Week 7

February 25 ***Ut pictura poesis: Las artes hermanas: La pintura y la poesía***

Leonardo da Vinci, *Codex Urbinas*

Rensselaer W. Lee, *Ut pictura poesis: The Humanistic Theory of Painting* (selections)

February 27 Luis de Góngora, Soneto 45: “Hurtas mi vulto, y cuánto más le debe”

Retrato de Góngora en el manuscrito Chacón

→ **Theater review due**

## Week 8

March 4 **Receso de primavera**

March 6 **Receso de primavera**

## Week 9

March 11 Sor Juana, Soneto 145: “Este, que ves, engaño colorido”

Sor Juana, Soneto 152: “Verde embeleso de la vida humana”

→ **Original emblems due**

March 13 John Berger, *Ways of Seeing* (Chapter 3)

Retratos de Sor Juana

Ryan Prendergast, “Constructing an Icon: The Self-Referentiality and Framing of Sor Juana Inés de la Cruz”

## Week 10

March 18 Diego Velázquez, *Las meninas* (1656)

Michel Foucault, *Las palabras y las cosas* (Cap I: “Las Meninas”)

Santiago Sebastián, “Nueva Lectura de las Meninas. Un retrato emblemático y pedagógico”



March 20 Renato Barahona, "Between Ideals and Pragmatism: Honor in Early Modern Spain"

## Week 11

March 25 Pedro Calderón de la Barca, *El médico de su honra* (Acto I)

March 27 Pedro Calderón de la Barca, *El médico de su honra* (Actos II-III)

## Week 12

\*April 5 is the last day to withdraw

April 1 **Receso de Pascua**

April 3 **Conferencia de la RSA San Diego** (no hay clase)

## Week 13

April 8 John T Cull, "Emblematics in Calderón's *El médico de su honra*"

Dian Fox, "The Literary Use of History"

April 10 Icíar Bollain, *Te doy mis ojos* (2003)

Paul Begin, "Regarding the Pain of Others: The Art of Realism in Icíar Bollain's *Te doy mis ojos*"

## Week 14

April 15 Jorge González del Pozo, "La liberación a través del arte en *Te doy mis ojos* de Icíar Bollain"

María Jesús Beltrán, "Universos pictóricos y el arte cinematográfico de Iciar Bollain en *Te doy mis ojos* (2003)"

Linda Levine, "Saved by Art: Entrapment and Freedom in Icíar Bollain's *Te doy mis ojos*"

April 17 Arturo Pérez-Reverté, *Limpieza de sangre* (2008)

## Weeks 15-16

April 22-24 Writing Workshops

April 30 **Final essay due at 8:30am**