

Spring 2014  
MW 11:45am-12:55pm - PPHAC 103  
Foreign Languages at Moravian College

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appointment

# Spanish 286/354

## Emblems and Visual Culture in Early Modern Spain

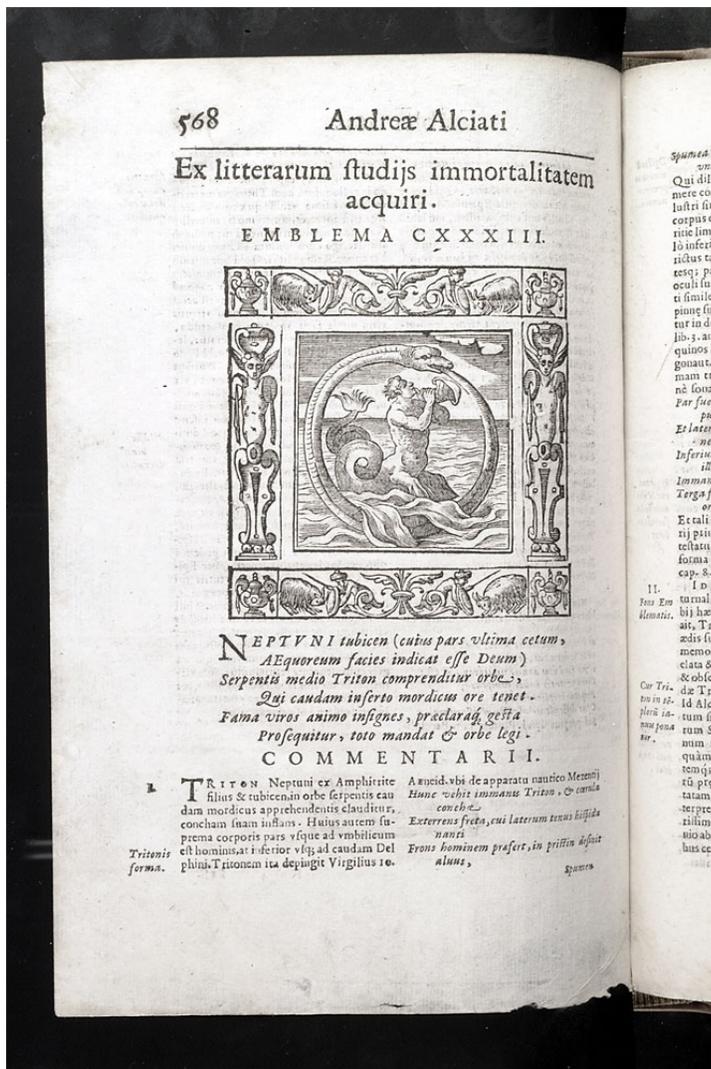


Illustration Credit: Andrea Alciati's *Emblemata* (1621) <http://bit.ly/1gyHNAI>

### Emblem CXXXIII. Ex litterarum studijs immortalitatem acquiri (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 [and women] of outstanding intellect and their noble achievements, and bids them be read throughout all the world.

## 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 the widespread definition of an emblem as *emblema triplex*, was codified: 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.

But how did this book of epigrams come to influence the literary and cultural production of the Spanish peninsula? Alciato's *Emblematum* was quickly published in numerous editions throughout Europe, arriving officially in Spain in 1549 with Daza Pinciano's translation of the *Emblematum*. 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 of visual imagination.

## 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 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.

As it will become apparent, words and images still play a crucial role in our understanding of the world.

## 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.
- 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.

## 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.

<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**

Miguel de Cervantes, Prólogo a las *Novelas ejemplares*

---. "El celoso extremeño" (1612)

### **Plays**

Félix Lope de Vega, *Fuenteovejuna* (1619 fecha aproximada)

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

### **Live Performance**

Jorge Alí Triana (director), *El Quijote* at "Repertorio Español" (Live performance in New York City)

### **Poetry**

Sor Juana Ines de la Cruz, Sonteto 145: "Este que ves engaño colorido"

---. Décima 10: "Esmera su respetuoso amor hablando a un retrato"

### **Paintings and Engravings**

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

Retratos de Sor Juana:

Miguel Cabrera (1750)

Juan de Miranda (1680-1688)

Nicolás Enríquez de Vargas, Retrato de Sor Juana (atribuído)

Frontispieces of Sor Juana's works:

*Segundo volumen de las obras* (1692)

*Fama y obras póstumas* (1700)

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* (1604). Ignacio Arellano and Rafael Zafra, Rafael (eds.). Universidad de Navarra / Iberoamericana / Vervuert, Pamplona / Madrid / Frankfurt, 2006.

El Tesoro *is the first dictionary of the Spanish language and it is illustrated with emblems*. It 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 sign up promptly after our first meeting. Look for: SPAN354.SP14: 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, depending to the extent of the fault. In addition, you will 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 and participation.** I expect full commitment on your part to make this class work. Take advantage of the fact that this is a small class to get the most out of it and please do not be intimidated. Active participation involves collaborating in-group activities, volunteering answers, asking questions and engaging in class discussions. Please arrive prepared to participate in all class activities by having read the assigned work and completed all assignments. Participation should be always in Spanish. Note that every unexcused absence 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. The complete participation guidelines are posted on Blackboard under “Información del curso.” Please review this document after our first meeting.

2. **Writing Assignments.** We will work on developing a practice of **writing as a process** of developing ideas as well as a means of communicating clearly and effectively in Spanish. We will engage in informal writing assignments, and complete and revise a variety of formal writing assignments.

**Informal Writing Assignments.** Most informal writing assignments will fall under the category of “homework.” I will assign and collect your homework every time we meet and you should expect to hand in a page or two of informal writing based on the readings and other class materials.

**Formal Writing Assignments.** This semester you will write two 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 the 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. This semester we have two bilingual tutors who can work with you on those elements of your paper in Spanish. Please note that they are not grammar tutors.

3. **Oral Presentation.** You have the opportunity will 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.

4. **Design of an Emblem.** Since this is a course on emblematics, 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 again discussed in class.

## Overall Grade Distribution

The grade distribution for students taking this class either at the 200 or 300 level will be the same. However, at the 200 level students are expected to read less number of pages and also to write shorter essays.

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

## Letter Grades

<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 2014: Class Calendar for Spanish 286/354

Please note that the Course Calendar is subject to change.

### Week 1

- January 13      Introducción
- January 15      John Manning, *The Emblem* (Introduction)  
Andrea Alciato, *Emblemas* (selección de emblemas I)

### Week 2

- January 20      **Dr. Martin Luther King's Day: Happy Birthday Dr. King!**
- January 22      Gillian Rose, *Visual Methodologies* (Chapter 1)  
Bernardino Daza Pinciano, *Los emblemas de Alciato traducidos en rhimas Españolas* (selección de emblemas II)

### Week 3

- January 27      **Teoría emblemática: Emblemas, empresas y jeroglíficos:**  
John Manning, "Talking with the dead: The Beginning and Before the Beginning"  
Bernardino Daza Pinciano, *Los emblemas de Alciato traducidos en rhimas Españolas* (selección de emblemas III)
- January 29      Miguel de Cervantes, Prólogo a las *Novelas ejemplares*  
Juan de Jáuregui, Retrato de Miguel de Cervantes (atribuído)  
→ **First essay due**

### Week 4

- February 3      Cervantes, *Novelas ejemplares* : "El celoso extremeño"
- February 5      Julia D'Onofrio, "En cárcel hecha por su mano" Rastros de la emblemática en "El celoso extremeño" de Cervantes

### Week 5

- February 10      Félix Lope de Vega, *Fuenteovejuna* (Acto I)
- February 12      Félix Lope de Vega, *Fuenteovejuna* ( Acto III)

### Week 6

- February 17      Félix Lope de Vega, *Fuenteovejuna* ( Acto III)
- February 19      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*”

## Week 7

February 24 **Ut pictura poesis: Las artes hermanas: La pintura y la poesía**  
Judith Harvey, “Ut pictura poesis”, *Encyclopedia of poetry and poetics: Ut pictura poesis*  
Ryan Welsh, “Ekphrasis”  
→ **Second essay due**

February 26 Sor Juana, Soneto 145: “Este, que ves, engaño colorido”  
Octavio Paz, “El reflejo, el eco” (en *Las trampas de la fe*)  
Retratos de Sor Juana por Juan de Miranda (1680-1688),  
Miguel de Cabrera (1750) y Nicolás Enríquez de Vargas  
(atribuído)

## Week 8

March 3-7 **Receso de primavera**

## Week 9

March 10 **Jury Obligation –No classes**

March 12 John Berger, *Ways of Seeing* (Chapter 3)

\*March 15 *El Quijote* en el Repertorio Español, New York, NY  
<http://bit.ly/1doBb9H>  
Study Guide: <http://bit.ly/KekFwe>

## Week 10

March 17 Décima10: “Esmera su respetuoso amor hablando a un retrato”

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

March 19 Diego Velázquez, *Las meninas* (1656)  
Santiago Sebastián, “Nueva Lectura de las Meninas. Un retrato emblemático y pedagógico” → **Theater review due**

## Week 11

March 24 Pedro Calderón de la Barca, *El médico de su honra* (Acto I)

March 26 Pedro Calderón de la Barca, *El médico de su honra* (Actos II-III)

## Week 12

\*April 4 is the last day to withdraw with a W

March 31 Renato Barahona, “Between Ideals and Pragmatism: Honor in Early Modern Spain”

April 2 Dian Fox, "The Literary Use of History"

### Week 13

April 7 Icíar Bollain, *Te doy mis ojos* (2003)

April 9 Paul Begin, "Regarding the Pain of Others: The Art of Realism in Icíar Bollain's *Te doy mis ojos*"  
Jorge González del Pozo, "La liberación a través del arte en *Te doy mis ojos* de Icíar Bollain"

### Week 14

April 14 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 16 Arturo Pérez-Reverté, *Limpieza de sangre* (2008)  
→ **Original emblems due**

### Weeks 15-16

April 21 **Easter Recess**

April 23 Writing Workshops

April 29 **Final essay due at 1:30pm**