

Weimar, “Klassik-Kolleg” (Classicism Seminar)
for MA Students of Bergamo, Vancouver and Berlin FU

**“Die zwei Körper der Königin:
Maria Stuart und Elisabeth I. von Schiller bis Jelinek”**

“The Queen’s Two Bodies: Mary Stuart and Elizabeth I from Schiller to Jelinek”

17-22 June 2018

“Festsaal” of the Goethe National Museum in Weimar

Organization:

- Prof. Elena Agazzi (Università degli Studi di Bergamo),
 - Prof. Gesa Dane (Freie Universität Berlin),
 - Prof. Gaby Pailer (University of British Columbia in Vancouver)
- in cooperation with Klassik-Stiftung Weimar, Dr. Thorsten Valk and Ms. Annette Schöneck.

Other participants include profs. Raul Calzoni (Bergamo) and Jason Lieblang (UBC).

Student participation:

Four students from each partner University will be selected for participation - i.e., there are **four places for MA students in European and Pan-American Languages and Literatures (LLEP)**.

NB: Klassik-Stiftung will arrange and pay for the accommodation of all student participants, and will also contribute to their travel expenses.

The call for applications will be issued in early December 2017.

Thematic description:

The Seminar takes its departure point 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, freely adapting his 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. Also Charlotte Schiller’s drama *Elisabeth* (ed. Pailer, 2016) should be considered, as it contrasts two historical princesses, Elisabeth of Holstein and Margaret of Denmark, who vied for the throne of 14th-century Sweden.

In German 19th-century literature, two dramas by female playwrights deserve consideration, both closely 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 being 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, *Mary 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 provides fascinating material, which triggers research questions regarding the cultural transfer of sources 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; and intermediality, mindful of the transfer between genres and media.

The topics outlined above are mere 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.

Tentative Schedule:

- Sun. 17th June: Arrivals.
- Mon. 18th June: Circa 1800 / Introduction: Gaby Pailer (UBC).
- Tue. 19th June: 19th Century / Introduction: Gesa Dane (FU Berlin).
- Wed. 20th June: 20th and 21st Century / Introduction: Elena Agazzi (Bergamo).
- Thu. 21st June: Transculturality and Intermediality of the Mary Stuart/Elizabeth I Complex.
- Fri. 22nd June: Departures.

Languages:

Presentations may be in German or in English.

Students are expected to have a C1 level in German and a C1/B2 in English or C1 in English and C1/B2 in German. Discussion will switch between languages as appropriate. In any case, advanced reading skills in German are required.

Call for student participation:

MA Students at Università degli Studi di Bergamo, Freie Universität Berlin and UBC Vancouver are encouraged to submit proposals to discuss any of the abovementioned aspects.

Please **submit your proposed title, abstract** (max. 500 words), and a **short CV** to **Elena Agazzi** (elena.agazzi@unibg.it), Gesa Dane (gdane@zedat.fu-berlin.de), or Gaby Pailer (pailer@mail.ubc.ca) at your earliest convenience.