

HIS 337---01
WAGNERISM
Fall Semester 2016
Monday / Wednesday 1:00 --- 3:50
Mears 115



"Richard Wagner am Vorabend seines Todes"
Paul von Joukowsky, 1883

COURSE INFORMATION

Dr. Kelly J. Maynard, Grinnell College Department of History

Office: Mears #305, (641) 269---4465

Office Hours: T 10---11 a.m. + W 11 a.m.---1:00 p.m. Mears 305, Th 10---11 a.m. the Grill, by appt

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COURSE DESCRIPTION

The composer Richard Wagner (1813---1883) wore many hats. He was a musical and theatrical innovator, a prolific writer, an anti---semite, a cosmopolitan, a staunch German nationalist, a radical leftist revolutionary, a vegetarian, a dabbler in buddhism, an anti---vivisectionist, a utopian, and a forefather of modern cinema. Scholarly analysis of his legacy falls roughly into three periods: the hyperbolic construction of "genius" which seemed to follow in the composer's wake during his lifetime, a generation of scathing indictment beginning in the 1930s in response to his posthumous embrace by the Nazis, and a more recent tempering of opinions in which scholars reconsider Wagner's lasting contributions to aesthetics, modernism, medicine, and the politics of the left. Wagnerism, then, serves as a lens through which to explore fundamental issues including the intersection of art and politics; cultural transfer; reception histories and aesthetic experience; the tensions inherent in nationalism, transnationalism, and cosmopolitanism; and the politics of commemoration and revision. In this seminar we examine some of Wagner's extensive writings and creative works and familiarize ourselves with his most influential fanatics, critics and their contexts.

Students develop an independent research project that illuminates some aspect of the Wagnerian legacy across the globe over the last century and a half and draft a scholarly article for presentation at the end of the semester.

REQUIRED COURSE TEXTS

David C. Large and William Weber, eds. *Wagnerism in European Culture and Politics* (Cornell UP, 1984) [ISBN: 0801492831]

All other course readings will be available on PioneerWeb or at stable web addresses. Please come to class with hard copies of each week's readings in hand.

COURSE REQUIREMENTS AND GRADING

This course is a seminar. It is your responsibility to attend each and every meeting, except in case of dire emergency. Three unexcused absences will earn you an F for the course. Your participation in our discussions should reflect your careful, detailed attention to and engagement with all course materials. The quality, frequency, and collaborative nature (or not) of your contributions to our conversations in seminar are absolutely fundamental to the learning process for everyone. Also, each student will be called upon twice to lead discussion of common readings and once to present an outside monograph during the first half of the semester. When leading a class through common readings, you will be required to circulate proposed comments/questions for discussion by email to the professor by noon the day before class. Following suggestions for revision, you should then plan to circulate final comments/questions to the seminar participants by 9:00 p.m. the evening before class. Presentations of an outside monograph will involve a roughly 10 minute digest of the work you read addressing the overall topic; author's background, argument, methodology, and use of sources; and relevance to class materials.

At the beginning of the semester we will define --- if loosely! --- the concept of Wagnerism and touch upon methodological questions associated with such a large and amorphous subject. We then familiarize ourselves with some of the most fundamental writings and works of Wagner's oeuvre before examining three different national/linguistic contexts in which Wagnerism took hold. Although we proceed by context, certain core thematic threads will emerge revealing the impact of Wagnerism in such disparate fields as literature, visual culture, theatrical practice, film studies, politics, philosophy, and medicine.

Individual research projects happen in parallel with these course components, and you should be prepared to devote as much attention to that process as to the course materials themselves. Incremental assignments to ensure speedy project development are integrated into the syllabus, and I will hand out guidelines before each deadline. We must hit the ground running! A fourteen---week semester is a very short window in which to conceptualize, research, and bring to fruition an original piece of scholarship of roughly 20 pages.

The small scale of the seminar is a golden opportunity to receive close individual attention from your peers and the professor as you develop your project. We will continue to meet as a class or in smaller groups after fall break, providing and receiving weekly feedback on the development of each others' projects. These carefully---structured assignments and meetings create a logical scaffolding upon which to build toward the final product, and we will work collaboratively on this process.

Finally, you will also make 20---minute, formal research presentations of your findings at the end of the term. These presentations will be peer---reviewed by the members of the seminar, including an evaluation form, an extended Q&A session, and advice toward revisions of the final paper.

COURSE GRADING

Your grade will be calculated according to the following formula:

class participation	40%
<i>overall preparation, contributions in class + groups, discussion---leading, outside reading presentations, and peer project feedback</i>	
research project components	10%
research project presentation	10%
final research paper	40%

COURSE SCHEDULE

Please note that this schedule is subject to change at the discretion of the instructor.

- indicates common readings for class, prepared for discussion on the date listed here
- * indicates texts for individual presentations

Mon 8/29

INTRODUCTION / DEFINING WAGNERISM

- David C. Large and William Weber, Introduction in *Wagnerism in European Culture and Politics* (1984), pp. 15---27
 - Annegret Fauser ""Wagnerism": Responses to Wagner in music and the arts" in Thomas S. Grey, ed. *The Cambridge Companion to Wagner* (2008), pp. 221---234
- Research Project Areas of Interest Venn Diagram**
Time frame(s), Place(s), Theme(s)

Wed 8/31

HISTORIOGRAPHY / METHODOLOGY

- John Deathridge, "A Brief History of Wagner Research" in *The Wagner Handbook* (1992), pp. 202---223
 - Linda Hutcheon, "Interdisciplinary Opera Studies" *Proceedings of the Modern Language Association* 121, no. 3 (May 2006): 802---810
http://www.jstor.org/stable/pdf/25486355.pdf?_seq=1470159950247
- [• Jed Rasula, "Wagnerism: A Telephone from the Beyond" *Georgia Review* 65, no.2 (Summer 2011): 399---430 <http://www.jstor.org/stable/pdf/41403330.pdf>]

Discussion of research projects

Scheduling of discussion leaders and outside monograph presentations

UNIT I: (SOME OF) THE "WAGNER" IN "WAGNERISM"

Mon 9/5

CONTEXT AND FOUNDATIONAL WORKS BY/ON WAGNER [2]

- William Weber, "Wagner, Wagnerism, and Musical Idealism" Chapter I in Large and Weber eds., *Wagnerism*, pp. 27---71
 - Richard Wagner "Man and Established Society" and "The Revolution" (1849)
 - Richard Wagner, *Opera and Drama* (1851) [excerpts]
 - Rüdiger Krohn, "The Revolutionary of 1848---1849" in Deathridge, ed., *The Wagner Handbook* (1992)
- * [Barzun]

Wed 9/7 **FOUNDATIONAL WORKS II**
Tannhäuser (premiere Dresden 1845)
CLASS MEETS AT A/V CENTER

Sun 9/11 **Research Project Initial Historiographical Inquiry report due**
5:00 by electronic submission to professor

Mon 9/12 **FOUNDATIONAL WORKS III [2]**

- Richard Wagner, "Preface to the Ring Cycle" (1863)
- Richard Wagner, "On State and Religion" (1864) [excerpts]
- reviews of Bayreuth premieres of the Ring in 1876, *Parsifal* in 1882
- Juliet Koss, "Invisible Wagner" in *The Aesthetics of the Total Artwork: On Borders and Fragments* (2011), pp. 168---190

* [Adorno]

Wed 9/14 **FOUNDATIONAL WORKS IV**
Parsifal (premiere 1882 Bayreuth) [excerpts]
CLASS MEETS AT A/V CENTER

Sun 9/18 **Research Project Revised Venn Diagram due**
5:00 by electronic submission to professor

UNIT II: WAGNERISM IN CONTEXT

Mon 9/19 **French Wagnerism I [2]**

- Gerald Turbow, "Art and Politics: Wagnerism in France" C3 in Large and Weber, *Wagnerism*, pp. 134---166
- Baudelaire "Richard Wagner and *Tannhäuser* in Paris" (1861)
- Steven Huebner, "The *Revue Wagnérienne*: Symbolism, Aestheticism, and Germanophilia" in Thomas Grey, ed., *Richard Wagner and His World* (2009)
- Stéphane Mallarmé "Richard Wagner: Reverie of a French Poet" (1885)

* [Huebner, Acquisto, Kuenzli]

Wed 9/21 **French Wagnerism II [1]**

- Kelly Maynard, "Strange Bedfellows at the *Revue Wagnérienne*: Wagnerism at the *Fin---de---Siècle*" in *French Historical Studies* 38, no. 4 (2015): 633---659

Research Project Initial Proposal due
Bring six paper copies of your Research Project Initial Proposal to class
Don't panic! This is only a starting point in which you will indicate in a few prose paragraphs the possible city(ies), time frame, and topic for your paper as well as the progress you have made familiarizing yourself with the current historiographical questions and identifying potential primary sources

Mon 9/26 **Anglophone Wagnerism I [2]**

- Anne Dzamba Sessa, "At Wagner's Shrine: British and American Wagnerians" C6 in Large and Weber, *Wagnerism*, pp. 246---277
- George Bernard Shaw, *The Perfect Wagnerite* (1898) [excerpts]

9/26 cont • Emma Sutton, "Wagnerism in Britain in the 1890s" in *Aubrey Beardsley and British Wagnerism in the 1890s* (2002), pp. 1---23
* [Dreyfus]

Wed 9/28 Anglophone Wagnerism II [1]
• Willa Cather, "A Wagner Matinée" (1904) <http://cather.unl.edu/ss011.html>
• Mary Simonson, "Dancing the Future, Performing the Past: Isadora Duncan and Wagnerism in the American Imagination" in *Journal of the American Musicological Society* 65/2 (2012): 511---555 <http://www.jstor.org/stable/10.1525/jams.2012.65.2.511>
* [Horowitz]

Sun 10/2 Research Project Sample Annotations Due
5:00 by electronic submission to professor
full annotation of one primary and one secondary source

Mon 10/3 Germanic Wagnerism I [1]
• David C. Large, "Wagner's Bayreuth Disciples" sections I---VIII in Large and Weber, *Wagnerism*, pp. 72---125
• Zimmerman, Porges, Von Wolzogen, *Bayreuth Blätter* excerpts
* [Carnegy, Vazsonyi]
Formal Proposal Progress discussion

Wed 10/5 Germanic Wagnerism II [2]
• Friedrich Nietzsche, *The Birth of Tragedy* (1872/1886) [excerpts]
• Friedrich Nietzsche, *The Case of Wagner: A Musician's Problem* (1888) [excerpts]
• Friedrich Nietzsche, *Nietzsche contra Wagner* (1888---9/1895) [excerpts]
• James Kennaway, "Modern Music and Nervous Modernity: Wagnerism as a Disease of Civilization, 1850---1914" in *Bad Vibrations: The History of the Idea of Music as a Cause of Disease* (2012), pp. 63---98
* [McGrath]

SAT
8 Oct NY Met Live in HD Broadcast – Wagner's *Tristan und Isolde*

Mon 10/10 Germanic Wagnerism III [2]
• Ernst Hanisch, "The Political Influence and Appropriation of Wagner" in Deathridge, ed., *The Wagner Handbook*, pp. 186---201
• Thomas Mann "The Sorrows and Grandeur of Richard Wagner" (1933) [excerpts]
• City of Munich response/protest (1933)
• Pamela M. Potter, "Wagner and the Third Reich: myths and realities" in Thomas S. Grey, ed. *The Cambridge Companion to Wagner* (2008), pp. 235---245
* [Levin]

Wed 10/12 Research Project Reports: progress and strategizing
Research Project Formal Proposal due

Formal Proposal: A two-to-three-page, double-spaced sketch of your project in formal prose addressing five points: 1) the geographical and chronological range of your project, 2) the basic question you will be pursuing, 3) the position of your project vis-à-vis the extant historiography, 4) the pool of primary sources you will be using in pursuit of the topic, and 5) your initial discoveries regarding the content of these sources.

FALL BREAK

Sun 10/23 **Research Project Formal Proposal revision/update due**
5:00 by electronic submission to professor

M/W 10/24+6 **Individual Project Meetings**

Sun 10/30 **Research Paper draft introduction due**
including overall presentation of topic, thesis, position in historiographical conversation, and larger significance of findings
5:00 by electronic submission to seminar/group and professor

M 10/31 + **Draft introduction discussions**
W 11/2

Sun 11/6 **Research Paper main body section and outline due**
5:00 by electronic submission to seminar/group and professor

M/W 11/7+9 **Draft main body section and outline discussions**

Sun 11/13 **Research Paper body section #2 due**
5:00 by electronic submission to seminar/group and professor

M/W 11/14+6 **Draft body section #2 discussions**

Mon 11/21 **Draft status and research presentations discussions**

Wed 11/23 **COMPLETED RESEARCH PAPER DRAFT due**
5:00 by electronic submission to professor

Thurs 11/24 **THANKSGIVING BREAK**

M/W 11/28+30 **Research Presentations, Q+A, Critiques**

M/W 12/5+7 **Individual meetings re: revisions**

12/16 **FINAL RESEARCH PAPERS DUE BY 5:00 p.m.**

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MONOGRAPHS FOR PRESENTATION/REFERENCE

Theodor Adorno, *In Search of Wagner* (1937---8/1952) [Verso 2005 edition w/ preface by Zizek]

Joseph Acquisto, *French Symbolist Poetry and the Idea of Music* (2006)

Jacques Barzun, *Darwin, Marx, Wagner: Critique of a Heritage* (1942)

Patrick Carnegy, *Wagner and the Art of the Theatre* (2006)

Lawrence Dreyfus, *Wagner and the Erotic Impulse* (2010)

Joseph Horowitz, *Wagner Nights: An American History* (1994)

Steven Huebner, *French Opera at the Fin de Siècle: Wagnerism, Nationalism, and Style* (2006)

James Kennaway, *Bad Vibrations: The History of the Idea of Music as a Cause of Disease* (2012)

Juliet Koss, *Modernism After Wagner* (2010)

Katherine Kuenzli, *The Nabis and Intimate Modernism:
Painting and the Decorative at the Fin---de---Siècle* (2010)

David J. Levin, *Richard Wagner, Fritz Lang, and the Nibelungen* (1998)

William McGrath, "Wagnerianism in Austria: The Regeneration of Culture through the Spirit of Music" PhD Dissertation, UC Berkeley, 1965

Barry Millington, *The Sorcerer of Bayreuth: Richard Wagner, His Work and His World* (2012)

Müller and Wapnewski, eds., *The Wagner Handbook* (1992)

David Roberts, *The Total Work of Art in European Modernism* (2011)

Nicholas Vazsonyi, *Richard Wagner: Self---Promotion and the Making of a Brand* (2012)