



Departmental Seminar – Autumn 2010

New Themes in Cultural History

Prof. Giulia Calvi, Prof. Luca Molà, and Prof. Martin van Gelderen

The seminar aims at questioning a vast array of themes and topics in cultural history through an innovative perspective, i.e. the “global turn”. The challenge is that of rethinking and reconstructing both classical and new “objects” of culture overcoming consolidated western approaches and historiographies and opening up a reflection on their world dimension. Material cultures and consumption, food, clothing and sexuality will be discussed alongside literature, iconography, theatre and satire. In light of the global turn issues of otherness, cultural processes of othering, constructions of gendered, racial, religious differences will be systematically addressed in a comparative perspective. A questioning of the changing patterns defining “western” identities and modernities will inevitably be taken into account.

12.10. New Perspectives in Cultural History: The Global Turn

Seminar readings

- Jack Goody, *Renaissances. The One or the Many?*, Cambridge 2010, chapter 8
- Sebastian Conrad, “Seeing the Sun in a Dark Room”: Towards a Global History of the Enlightenment’
- Andrew Sartori, ‘The Resonance of “Culture”: Framing a Problem in Global Concept-History’, *Comparative Studies in Society and History*, 47 (2005): 676-699

Further readings

- Peter Burke, ‘Renaissance Europe and the World’, in *Palgrave Advances in Renaissance Historiography*, ed. J. Woolfson, London 2005: 52-70
- Sanjay Subrahmanyam, ‘On World Historians in the Sixteenth Century’, *Representations*, 91 (2005): 26-57
- Lynn Hunt, *La storia culturale nell’età globale*, Pisa 2010

19.10. Material Culture, Luxury and Consumption

Seminar readings

- Robert Finlay, “The Pilgrim Art: The Culture of Porcelain in World History”, *Journal of World History*, 9 (1998): 141-187
- Colin Jones and Rebecca Spang, “Sans-culottes, *sans café, sans tabac*: shifting realms of necessity and luxury in eighteenth century France”, in *Consumers and Luxury. Consumer Culture in Europe 1650-1850*, eds. M. Berg and H. Clifford, Manchester 1999: 37-62
- Woodruff D. Smith, *Consumption and the Making of Respectability, 1600-1800*, New York-London 2002, Introduction and chapter 1

Further readings

- Craig Clunas, *Superfluous Things. Material Culture and Social Status in Early Modern China*, Honolulu 2004
- Maxine Berg, *Luxury and Pleasure in Eighteenth Century Britain*, Oxford 2005
- Timothy Brook, *Vermeer’s Hat. The Seventeenth Century and the Dawn of the Global World*, London 2008

26.10. Fashion and Innovation: Past and Present (Prof. Evelyn Welch, Queen Mary, University of London)



Seminar readings

- W. Pesendorfer, 'Design Innovation and Fashion Cycles', *The American Economic Review*, 85 (1995): 771-792
- K. Raustiala and C. Sprigman, 'The Piracy Paradox: Innovation and Intellectual Property in Fashion Design', *The Virginia Law Review*, 92 (2006): 1687-1778
- Evelyn Welch, 'Art on the Edge: Hair and Hands in Renaissance Italy', *Renaissance Studies*, 23 (2009): 241-268

Further readings

- E. Welch, *Shopping in the Renaissance: Consumer Cultures in Italy, 1300-1600*, New Haven-London 2005
- E. Welch, 'Lotteries in Early Modern Italy', *Past and Present*, 199 (2008): 71-111.

02.11. Visual Culture and Satire: The 'Other' in Hogarth's 'A Harlott's Progress'

Seminar readings

- Mark Hallett, 'Re-reading A Harlott's Progress', in Mark Hallett, *The Spectacle of Difference: Graphic Satire in the Age of Hogarth*, New Haven-London 1999: 93-130
- Davis Bindman, "'A Voluptuous Alliance between Africa and Europe': Hogarth's Africans", in *The Other Hogarth: Aesthetics of Difference*, eds. B. Fort and A. Rosenthal, Princeton 2001: 260-269
- Catherine Molineux, 'Hogarth's Fashionable Slaves: Moral Corruption in Eighteenth-Century London', *ELH*, 72 (2005), *Essays in Honor of Ronald Paulson*: 495-520
- Ludmilla Jordanova, 'Image Matters', *The Historical Journal*, 51 (2008): 777-792

Further readings

- David Dabydeen, *A Harlott's Progress* (novel), Vintage 2000
- David Dabydeen, *Hogarth's Blacks: Images of Blacks in Eighteenth Century English Art*, Dangaroo Press 1985
- Mark Hallett and Christine Riding (eds.), *Hogarth*, London 2007

09.11. Representation of Otherness (Prof. Michiel van Groesen, University of Amsterdam)

Seminar readings

- Michiel van Groesen, *The Representation of the Overseas World in the De Bry Collection of Voyages (1590- 1634)*, Leiden 2008: chapters 1 and 6

16.11. Food and Culture

Seminar readings

- Brian Cowan, 'New Worlds, New Tastes: Food Fashions After the Renaissance', in *Food: The History of Taste*, ed. P.H. Freedman, London 2007: 197-232
- Jeffrey M. Pilcher, *Food in World History*, New York-London 2006, especially section 3
- Rebecca L. Spang, 'All The World's A Restaurant: On the Global Gastronomics of Tourism and Travel', in *Food in Global History*, ed. R. Grew, Boulder (CO) 1999: 79-91

Further readings

- Massimo Montanari, *Food is Culture*, New York 2006
- Caroline Counihan and Penny Van Esterik (eds.), *Food and Culture. A Reader*, New York-London 2008
- Jean Louis Flandrin, Massimo Montanari and Albert Sonnenfeld (eds.), *Food: A Culinary History from Antiquity to the Present*, New York 2008



23.11. Theatre and Culture: Debating Shakespeare's *The Merchant of Venice*

Seminar readings

- Aaron Kitch, 'Shylock's Sacred Nation', *Shakespeare Quarterly*, 59 (2008): 131-155
- Janet Adelman, 'Her Father's Blood: Race, Conversion and Nation in *The Merchant of Venice*', *Representations*, 81 (2003): 4-30
- James O'Rourke, 'Racism and Homophobia in *The Merchant of Venice*', *ELH*, 70 (2003): 375-397

Further readings

- James Shapiro, *Shakespeare and the Jews*, New York 1997
- Janet Adelman, *Blood Relations: Christian and Jew in "The Merchant of Venice"*, Chicago 2008
- Michele Marrapodi (ed.), *Italian Culture in the Drama of Shakespeare & his Contemporaries: Rewriting, Remaking, Refashioning*, Ashgate 2007
- Avraham Oz, 'Transformations of Authenticity: The Merchant of Venice in Israel' in *Foreign Shakespeare: Contemporary Performance*, ed. Dennis Kennedy, Cambridge 2004: 56-75

Essential viewing

- Michael Radford, director, *The Merchant of Venice*, 2004 with Al Pacino as Shylock and Jeremy Irons as Antonio. Reviewed in *Film Quarterly*, 60 (2006): 52-56

30.11. Bodies and Sexualities

Seminar readings

- Dorothy Ko, 'Footbinding and Anti-footbinding in China', in *Discipline and the Other Body*, eds. S. Pierce and A. Rao, London 2006: 215-242
- Valerie Traub, 'Mapping the Global Body', in *Early Modern Visual Culture*, eds. P. Erickson and C. Hulse, Philadelphia 2000: 45-97

Further readings

- Roy Porter, 'History of the Body', in *New Perspectives in Historical Writing*, ed. P. Burke, Cambridge 1991: 206-232
- Dror Zeevi, *Producing Desire. Changing Sexual Discourses in the Ottoman Middle East, 1500-1900*, Berkeley 2006
- Elisabeth Collingham, *Imperial Bodies. The Physical Experience of the Raj 1800-1947*, Cambridge 2001
- Tony Ballantyne and Antoinette Burton (eds.), *Moving subjects: gender, mobility and intimacy in an age of global empire*, Urbana 2009

10.12. Workshop: The Future of Cultural History - Cappella