

AS.100.367 The Age of Baroque on the Silver Screen

Wednesdays, 3:00-5:30

Classroom:

Prof. Pawel Maciejko

Classroom: online

Office Hours: by appointment

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Course Description:

This course shall focus on selected cinematic representations of the Age of Baroque. As a matter of course, professional academic historians are not satisfied with most representations of historical events in the movies. Most historical dramas, they argue, including the ones avowing historical accuracy, present simplified accounts of the past, privileging one interpretation, eliminating contingencies, and reducing complex processes to a simple story line. We shall explore the question if the movies are indeed bound to be historically inaccurate or if the cinematic representation does in fact have some advantages over traditional academic monographs. In particular, we shall inquire whether films can accurately render an atmosphere of a historical period rather than narrate an event.

Learning Goals:

This course has two main goals. First is to acquaint the student with the historical period of the Baroque. The other one is to discuss the problem of accurate representation of historical past in different media.

Course Requirements:

This seminar puts heavy emphasis on close reading and careful analysis of the reading assignments.

The final decision on any grade derives from my global assessment of your work and cannot be quantified exactly. Roughly speaking, however, the breakdown is as follows:

Participation: 40%

One 10-page final paper: 60%

No extensions will be granted without my *prior* permission, and late papers will be graded lower at the rate of one grade-step per day (A to A-, A- to B+, etc). Needless to say, complete honesty and probity in your work is a must. For information, see <http://ethics.jhu.edu>

If you are a student with a disability or believe you might have a disability that requires accommodations, please contact Dr. Richard Sanders, in Student Disability Services, 385 Garland, (410) 516-4720, studentdisabilityservices@jhu.edu.

09/02:

Readings:

Wellek, René. "The Concept of Baroque in Literary Scholarship." *The Journal of Aesthetics and Art Criticism*, vol. 5, no. 2, 1946, pp. 77–109. JSTOR, www.jstor.org/stable/425797

Rosenstone, Robert A. "History in Images/History in Words: Reflections on the Possibility of Really Putting History onto Film." *The American Historical Review*, vol. 93, no. 5, 1988, pp. 1173–1185. JSTOR, www.jstor.org/stable/1873532.

Benedetto Croce, and Massimo Verdicchio. *A Croce Reader: Aesthetics, Philosophy, History, and Literary Criticism*, Toronto 2017, 77-90.

Max Dvořák, "On El Greco and Mannerism in the History of Art", *The history of art as the history of ideas*. London: Routledge & Kegan Paul, 1984, 97-108.

Siegfried Kracauer, *Theory of Film: The Redemption of Physical Reality*, Oxford: OUP, 77-92.

09/09:

Movie:

Derek Jarman, *Caravaggio* (1996)

09/16:

Readings:

Walter Friedlaender, *Caravaggio Studies*, New York: Schocken Books, 1969., 3-33; 117-135.

Bernard Berenson, *Caravaggio, His Incongruity and His Fame*, New York: Macmillan, 1953, 53-85.

Fleming, William. "The Element of Motion in Baroque Art and Music." *The Journal of Aesthetics and Art Criticism*, vol. 5, no. 2, 1946, pp. 121–128. JSTOR, www.jstor.org/stable/425800

09/23:

Movies:

Georg Wilhelm Pabst, *The Adventures of Don Quixote* (1933)

Terry Gilliam, *The Man Who Killed Don Quixote* (2018)

09/30:

Readings:

Miguel de Cervantes Saavedra, *Don Quixote*. I recommend using the Edith Grossman translation

Arnold Hauser, *The Social History of Art*, New York, NY: Knopf, 1952, Vol I, 396-433.

Erich Auerbach, *Mimesis: The Representation of Reality in Western Literature*, Princeton 2013, 334-358.

10/07:

Movie:

Roman Polański, *Macbeth* (1971)

10/14:

Readings:

William Shakespeare, *Macbeth*. I recommend the Norton Classic edition

Stephen Greenblatt, *Tyrant: Shakespeare on Politics*, 2019, 1-23, 96-136.

Jan Kott, *Shakespeare Our Contemporary*, New York: W.W. Norton & Co, 2000, Chapter “Macbeth or Death Infected”.

10/21:

Movie: Akira Kurosawa, *Ran* (1985).

10/28:

Readings:

William Shakespeare, *King Lear*. I recommend the Norton Classic edition.

Stephen Greenblatt, *Tyrant: Shakespeare on Politics*, 2019, 137-182.

Jan Kott, *Shakespeare Our Contemporary*, New York: W.W. Norton & Co, 2000, Chapter “King Lear or Endgame”.

11/04:

Movies:

Ken Russel, *The Devils* (1971)

Nicholas Hytner, *The Crucible* (1996)

11/17:

Readings:

Aldous Huxley, *The Devils of Loudun*

Sluhovsky, Moshe. "The Devil in the Convent." *The American Historical Review*, vol. 107, no. 5, 2002, pp. 1379–1411. *JSTOR*, www.jstor.org/stable/10.1086/532851

12/02:

Movies:

Peter Greenaway, *Prospero's Books* (1991)

Peter Greenaway, *The Draughtsman's Contract* (1982)

12:09:

William Shakespeare, *The Tempest*. I recommend the Norton Classic edition.

Jan Kott, *Shakespeare Our Contemporary*, New York: W.W. Norton & Co, 2000, Chapter "Prospero's Staff"