

**AS.100.377****The Age of Reason on the Silver Screen: Cinematic Representations of the Enlightenment****Tuesdays, 1:30-4:00****Classroom:**

Prof. Pawel Maciejko

Classroom: Hodson 110

Office Hours: by appointment

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**Course Description:**

This course shall focus on selected cinematic representations of the Age of the Enlightenment. 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. In our exploration of the world of the Enlightenment, we shall have two guides: Giacomo Casanova and Wolfgang Amadeus Mozart.

**Learning Goals:**

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

**Required Texts:**

Pierre Choderlos de Laclos, *Les Liaisons dangereuses* (Oxford World's Classics), New York: Oxford University Press, 2008.

Stefan Zweig, *Casanova: a Study in Self Portraiture*, London: Pushkin Press, 1998.

**Course Requirements:**

This seminar puts heavy emphasis on close reading and careful analysis of the reading assignments. The reading assignments listed below a given session should be completed by the date under which they appear. **I will ask you to put away your laptops, phones, and other multi-use screens for the duration of each class session.**

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%

First assignment (3-pages): 20%

One 10-page final paper: 40%

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](mailto:studentdisabilityservices@jhu.edu).

### **01/28:**

Readings:

Immanuel Kant, “An Answer to the Question: What Is Enlightenment?” (1784), in Schmidt, James. *What Is Enlightenment?: Eighteenth-Century Answers and Twentieth-Century Questions*. University of California Press, 1996, 58-64.

Mendelssohn, Moses. “On the Question: What Is Enlightenment” (1784), in Schmidt, James. *What Is Enlightenment?: Eighteenth-Century Answers and Twentieth-Century Questions*. University of California Press, 1996, 53-57.

Paul Hazard, *The Crisis of the European Mind: 1680-1715*, New York: New York Review Books Classics, 2013, Preface, Chapters 1-2.

Paul Hazard, *European Thought in the Eighteenth Century: From Montesquieu to Lessing*, Cleveland: Meridian Books, 1963, Chapters 1-2.

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

### **02/11:**

Movie: Milos Forman, *Valmont* (1989)

Watch at home: Stephen Frears *Dangerous Liaisons* (1988)

Roger Kumble, *Cruel Intentions* (1999)

### **02/18:**

Readings:

Pierre Choderlos de Laclos, *Les Liaisons Dangereuses*, New York: Oxford University Press, 2008.

Pierre Choderlos de Laclos, "On the Education of Women", in Michael Feher, *The Libertine Reader: Eroticism and Enlightenment in Eighteenth-Century France*, New York, Zone Books, 1997, 113-166.

Vivant Denon, "No Tomorrow", in Michael Feher, *The Libertine Reader: Eroticism and Enlightenment in Eighteenth-Century France*, New York: Zone Books, 1997, 721-747.

JS Spink, *French Free-Thought from Gassendi to Voltaire*, London: Bloomsbury Academic, 2014, Chapter 1.

**02/25:**

Movie: Federico Fellini, *Casanova* (1976)

Watch at home: Federico Fellini, *La Dolce Vita* (1960)

Federico Fellini, *Intervista* (1987)

Optional readings: Arthur Schnitzler, *Casanova's Homecoming*, New York: Privately printed for the Sylvan Press, 1947 (or another edition).

Heinrich von Kleist, "On the Theater of Marionettes" in *Selected Prose of Heinrich Von Kleist*. 1st Archipelago Books ed. New York: Archipelago Books, 2010 (or another edition).

**03/03:**

Readings:

Stefan Zweig, *Casanova: a Study in Self Portraiture*, London: Pushkin Press, 1998.

Giacomo Casanova, *History of My Life*, trans. Willard R. Trask, New York, 1968, Vol 5, Chapter 5; Vol. 9, Chapter 3.

Grete de Francesco, *The Power of Charlatan*, New Haven: Yale University Press, 1939, 3-28, 159-208.

**03/10:**

Movie: Milos Forman, *Amadeus* (1984)

Optional reading: Eduard Mörike, *Mozart On the Way to Prague*. New York: Pantheon, 1947 (or another edition).

**03/24:**

Readings:

Aleksandr Sergeevich Pushkin, "Mozart and Salieri" in *Mozart and Salieri: The Little Tragedies*. Rev ed. London: Angel Books, 1987

Lorenzo Da Ponte, *Memoirs*, New York: Orion Press, 1959, 67-95, 133-181, 226-230.

Norbert Elias, *Mozart and Other Essays on Courtly Art*, Dublin: University College of Dublin Press, 1993, 97-167.

T. C. W. Blanning, *The Culture of Power and the Power of Culture: Old Regime Europe 1660-1789*. Oxford: Oxford University Press, 2002, 29-99.

**03/31:**

Movie: Ingmar Bergman, *The Magic Flute* (1975)

Watch at home: Ingmar Bergman, *Sawdust and Tinsel* (1953)

**04/07:**

Readings:

Gotthold Ephraim Lessing, "Ernst and Falk: Dialogues for Freemasons" in: *Philosophical and Theological Writings*, Cambridge, UK: Cambridge University Press, 2005.

Jacques Chailley, *The Magic Flute, Masonic Opera: An Interpretation of the Libretto and the Music*. New York: A. A. Knopf, 1971, 66-165.

Jean Starobinski, *Enchantment: The Seductress In Opera*, New York: Columbia University Press, 2008, 43-127.

John Morris Roberts, *The Mythology of the Secret Societies*, London: Secker and Warburg, 1972, Chapters 1-2.

**04/14:**

Movie: Peter Brook, *Marat/Sade* (1967)

Watch at home: Andrzej Wajda, *Danton* (1983)

**04/21:**

Readings:

*The Marquis De Sade: The Complete Justine, Philosophy In the Bedroom, and Other Writings.* New York: Grove Press, 1965, 266-348.

Laura Mason and Tracey Rizzo, *The French Revolution: A Document Collection.* Boston: Wadsworth, Cengage Learning, 1999, 174-204, 221-243.

David Andress, *The Terror: The Merciless War for Freedom In Revolutionary France,* New York: Farrar, Straus, and Giroux, 2006, 9-70.

Jean Starobinski, *1789, the Emblems of Reason.* Charlottesville: University Press of Virginia, 1982, 3-51.

Bronisław Baczko, *Ending the Terror: The French Revolution After Robespierre,* Cambridge [England]: Cambridge University Press, 1994, 136-184.

**04/28:**

Movie: Ettore Scola, *That Night in Varennes* (1982)

Watch at home: Carlos Saura, *Io, Don Giovanni* (2009)