LEVIATHANS, LOVERS & LIBERTINES
Baroque Theater and the Aesthetics of Grandeur

Professor Christopher Cartmill
IDSEM-UG 1408
Gallatin/Fall 2011
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PHILIP IV & CHARLES II of SPAIN
*Tales from the Golden Age*
Pedro Calderón de la Barca,
*El Gran Teatro del Mundo* & *La Vida es Sueño*
Sor Juana Inés de la Cruz, *Lao* from *El Divino Narciso*

CHARLES I of GREAT BRITAIN
*Light for a Kingdom in Darkness*
Inigo Jones & William Davenant, *Salmacida Spolia*
James Shirley, *Cupid & Death*

DOGE FRANCESCO ERIZZO of VENICE
*A Masque of Tragedy/The Mask of Comedy*
Claudio Monteverdi, *L’Incoronazione di Poppea*
Flaminio “Flavio” Scala, *Il Teatro delle Favole*

RAPPRASENTATIVE

LOUIS XIII of FRANCE
*Dramatically Implausible and Morally Defective*
Pierre Corneille,
*L’Illusion Comique* and *Le Cid*

WILLIAM II of ORANGE
*Less Like an Angel than a Flying Fire*
Joost van den Vondel, *Lucifer*
LOUIS XIV of FRANCE

*Rays of the Sun King*

Molière & Pierre Beauchamp's *LES FÂCHEAUX*

Jean-Baptiste Poquelin, a.k.a Molière,
*L'IMPROMPTU DE VERSAILLES, LE TARTUFFE, DOM JUAN AND LE MISANTHROPE*

Jean Racine, *PHÈDRE*

CHARLES II of GREAT BRITAIN

*The Merry Monarch and the Restoration*

William Wycherly, *THE COUNTRY WIFE*
George Etherege, *THE MAN OF MODE*

Aphra Behn, *THE EMPEROR OF THE MOON*

John Dryden, *ALL FOR LOVE*

SHOGUN TOKUGAWA TSUNYAOISHI of JAPAN

*Glories of a Floating Kingdom*

Chickamatsu Mozaemon, *SONEZAKI NO SHINJU*

GEORGE I of GREAT BRITAIN

*Marriage à la Mode*

Susanna Centlivre, *A BOLD STROKE FOR A WIFE*

LOUIS XV of FRANCE

*Aprés Moi*

Pierre de Marivaux, *LE JEU DE L'AMOUR ET DU HASARD*

Jean-Philippe Rameau, *LES INDES GALANTES*
Course Description

In this course we will undertake a critical, dramaturgical and aesthetic investigation of performance and theatricality in 'the Age of the Aristocratic Baroque' – roughly, and for all intents and purposes – 1630-1750. This will include textual analysis and an examination of social, historical, cultural and performance history.
Course Goals

Students will demonstrate an understanding of each of the following content areas through written work, class discussions, and oral presentations:

- Scholarly and critical interpretations of the plays/performances/art works.
- The interplay between written texts, performance, and history.
- An appreciation of the cultural, social, intellectual, literary, and theatrical influence and legacy of the performing arts of the era.

Students will also demonstrate proficiency in each of the following skills:

- Use of academic research methods and resources.
- Critical and comparative reading and writing skills.
- Development of substantial written and oral interpretative argumentation.
- Incorporation of historical and scholarly sources to support literary interpretation.
- Articulation of the student’s OWN critical responses.

Required Texts

i. Course readings — Amazon.com/Blackboard. See/Hear Prof.


iii. Reading Materials: HAND-OUT & RESERVES.

Course Requirements

Participation

Class participation is a vital part of this course. It is crucial for you — and your grade — as well as for your fellow classmates and the professor — that you come to class ON TIME (See PUNTUALITY) and prepared. Obviously, if you are not here, you cannot participate. Duh.

Participation means being attentive, being involved in and aware of what is going on in class, taking part in the in-class discussion and/or assignment, being courteous and
receptive to other people’s views and opinions. Participation does NOT include falling asleep, having conversations with your neighbor outside the main class discussion, packing up your books towards the end of class whilst discussion is still in progress, speaking out of turn, being inconsiderate or rude towards others, their views and/or opinions.

**EXPANDING THE EXPERIENCE**

Contained in this syllabus is a list of extra-curricular activities (concerts, readings, performances, lectures, screenings). You are REQUIRED as part of your participation grade to attend at least THREE of these events (or one that has been okay’d by the professor) and have proof of attendance (ticket, button, photos).

**ATTENDANCE POLICY**

Attendance at all classes is expected of all students, and all class sessions are conducted with this understanding. Attendance will be taken at every class. Although an occasional absence may be unavoidable, it in no way excuses a student from meeting the requirements of the course. The student is responsible for the material covered and the assignments given on the day of their absence. It is more than a courtesy to let your instructor know in advance (in person, by note, phone or email) if you know you will be absent on a particular day for a particular reason. Please note that **UNEXCUSED ABSENCES WILL AFFECT THE CLASS PARTICIPATION GRADE.** If you don’t come, you can’t play.

Each unexcused absence after the first will diminish your attendance grade by an **entire letter.** Only legitimate absences will be excused: illness, family or personal emergencies, or religious observances. Students must indicate the need for an excused absence, **prior** (at least three hours prior) to the class that will be missed, either by phone, voicemail, Email or in person. The professor does take attendance. It’s all very subtle and subversive.

**NOTE: MORE THAN THREE UNEXCUSED ABSENCES WILL CONSTITUTE FAILURE IN THE CLASS.** That’s harsh! But true. Deal.

**PUNCTUALITY**

Please note: . . . ! (You have to turn the page to note it.)
*LATECOMERS WILL NOT BE ADMITTED INTO CLASS.*

The doors close at 11:05 AM.

If you are late, you will be marked absent and the absence will be considered "Unexcused." Talk to anyone. This professor is hardcore (verging on psychotic) about this one. Get your latte early 'cause he means it.

**FOOD & BEVERAGES**

Soft beverages (potables such as your latte, coffee, tea, soda, water, SunnyD, etc.) are acceptable classroom accessories. Alcoholic beverages (whiskey, wine, beer, piña colada, mead, etc.) are forbidden. Food of any kind will NOT be allowed, unless you have enough for everyone in the class and you have obtained the approval of the professor, who has a strong dislike of goat cheeses and anything with raisins in it.

**WRITTEN ASSIGNMENTS**

Written work for this course will include:

a.) **CLASS EXAM BRIEFS** (No, this has nothing to do with underpants.)
   A five part brief given at the end of each class and due at the start of the **NEXT** class. Exam Briefs are to be handwritten. The five parts include:
   1) First Thought/Best Thought
   2-4) Questions on Readings, Context Talks & Discussion
   5) Connections Paragraph.
   Each student's exam briefs will be collated and will influence the midterm grade and will be figured into the final grade.

b.) **THREE-OUT-OF-FIVES**
   Three 7-14 page papers due at **five** intervals during the semester. **SEE THREE-OUT-OF-FIVES.**

All papers must be typed, doubled-spaced, using size **12** of either of the following fonts **only:** **Times New Roman** or **Arial.** Papers composed in any other font will not be accepted. Written work must follow the guidelines laid out in the MLA Stylebook.

*LATE WORK WILL NOT BE ACCEPTED.*
THREE-OUT-OF-FIVES

The student will choose from FIVE prompts
AND complete THREE papers/projects
whose due dates are spaced at intervals during the semester.

Each student will be responsible for undertaking THREE individual papers or projects on an aspect of Baroque theatricality and its expressions. These papers/projects should be 7-14 pages in length.

Each student will choose from the five prompt forms — examine some aspect, question, manifesto, concern, criticism, cultural fallout, interchange, spark, fire, interest, biography, memoir, tele-play, blog, multi-media extravaganza, research, polemic, diatribe, translation, examination. Students are encouraged to start thinking in their area of focus as it perhaps intersects with the class.

It is your choice — WHICH THREE OF THE FIVE DUE DATES AND WHICH THREE OF THE FIVE PROMPTS you pick — but here's the thing, you may NOT repeat a type of paper NOR may you turn in papers on three consecutive due dates. Either repeating or consecutizing thusly will cause the professor to ignore the repeated and the third consecutive paper. Write early and be safe from the consecutizing crush.

The papers/projects will be due at five times on five Fridays:
1. 5:00pm, Friday, 23 September 2011.
2. 5:00pm, Friday, 25 October 2011.
3. 5:00pm, Friday, 11 November 2011.
4. 5:00pm, Friday, 2 December 2011.
5. 5:00pm, Friday, 16 December 2011.

HERE ARE THE FIVE PROMPTS, from which you are to choose THREE:

1.) SCRUTINIZE — Research something. Explore the production history and cultural or political impact of a notable and or noteworthy production or productions; investigate some particular aspect of the Baroque art, music or theater scenes; look into some aspect inspired by the class readings. NO WIKI-BIOS or WIKI-LIKE REGURGITATIONS. RESEARCH! For example, research the business structure of a theater or company of the time or an aspect of the world of one our readings. A former student (with
a Gallatin focus on producing) did a comparison of Restoration ticket prices and their modern equivalents. Bounce ideas off the Professor.

2.) CRITICIZE — Review a current performance, concert, film, exhibition or television program (look at the Expanding the Experience list) with special consideration of the use of Baroque structures, allegory, archetypes, political meaning, etc.

3.) QUESTION — Go to the professor for a provoking question on which to base your paper. Who knows what together you will conspire to come up with to inspire you individually?

4.) CONNECT — Explore further in an Op-Ed essay an aspect of the relationship between Baroque theatricality and contemporary media, artist, politician, etc. — film, television, the Internet, Podcasts, blogs, etc.) How is your chosen medium using the conventions of Baroque? Could it? Or is it?

5.) CREATE — Respond creatively to a play, plays or inspiration from the class — by writing a short play or a fragment, responding on film, in music or in the form of visual art — or some combination thereof. The limit is your imagination.

You see, the professor desires that the student should GET CREATIVE. THINK GRANDEUR. THINK WILDLY. THINK, not just OUTSIDE THE BOX, but OUTSIDE THE GALLATIN FINAL PAPER UNIVERSE.

All of the above is best (or at least better) done in collaboration with the professor. Ask questions and you will find what you need. THIS IS INDIVIDUALIZED STUDY AFTER ALL. To repeat the refrain — *Late work will not be accepted.*

All papers must be typed, doubled-spaced, using size 12 of either of the following fonts only: Times New Roman or Arial. Papers composed in any other font will not be accepted. Written work must follow the guidelines laid out in the MLA Stylebook. To repeat — *Late work will not be accepted.*

**Research and the Internet**

(or, why you are not allowed to use GOOGLE for this class)

Students must be very careful when using the Internet as a research resource, as most sites are not monitored or reviewed for accuracy. Students will be able to use approved electronic resources, such as the intensive databases available via Bobst
Library. STILL BE CAREFUL OF WIKIPEDIA! AND, FYI, students who consistently use the library as a resource have higher GPAs on average. Interesting. In addition to issues surrounding accuracy and quality in regard to internet sources and their contents, please also see paragraph 1 of section 11: ACADEMIC HONESTY

**Final Grade**

Class Participation: 30%
The Exam Briefs: 20%
Three-out-of-Fives: 50%

**Grading Scale**

"A" An "A" grade signifies consistently solid and high achievement in the course.
"B" A "B" grade reflects work of good to very good quality.
"C" A "C" grade denotes that the student has attained an acceptable level of competence. At best, the student has demonstrated a basic understanding of the course material.
"D" A "D" signifies that the student’s work has been only minimally adequate.
"F" An "F" reflects that the student’s work has unsatisfactory and unworthy of credit.

**Academic Honesty and Integrity**

All students are expected to be honest in their academic work and to display integrity in the demonstration of their achieved competencies. Cheating, which is the willful decision on the part of a student to be dishonest in the representation of the work of others as his/her own, is unacceptable behavior. If a student is found guilty of deliberate plagiarism in the submission of a project, he/she will receive a grade of zero in the examination or on the project. Other penalties may be imposed as mandated by university policies and as directed by circumstances.

**Naming**

The students will be polite to one another, making an honest attempt to learn one another’s names. The professor will be referred to by the students as “Professor,” “Professor Cartmill,” “Your Majesty” or simply, “Majesté.”
Christopher Cartmill is an award-winning playwright, actor and director. Cartmill was the 2009 Flournoy Playwright at Washington and Lee University — following such recent honorees as Paula Vogel and Neil LaBute. For the Flournoy, Cartmill directed a production of his play, THE APOTHEOSIS OF VACLAV DRDA and a staged reading of his comedy, THE ROBBERS OF MADDERBLOOM. In 2006, Cartmill was commissioned by Nebraska's Lied Center for the Performing Art. HOME LAND (the play commissioned) was performed at the Lied Center in May of 2009 with a cast that included; LeRoy McClain, Kathryn Hwang, Teddy Cañez, Dan C. Jones and David Strathairn. HOME LAND directed by Kristin Horton. The journey in writing the play HOME LAND became the solo performance and memoir — THE NEBRASKA DISPATCHES, published in 2010 by the University of Nebraska Press. Christopher Cartmill's short film, THE FERRIS WHEEL SONG (directed by Richard Jack), had its premiere in 2008 at the Coney Island Film Festival. His plays include: INCORRUPTIBLE: THE LIFE, DEATH, AND DREAMS OF MAXIMILIEN DE ROBESPIERRE. INCORRUPTIBLE premiered at the Bailiwick Repertory in Chicago and received a Joseph Jefferson Citation for Outstanding New Work. LIGHT IN LOVE, which premiered in Chicago, received the Society of Midland Authors Award for Drama and the Joseph Jefferson Citation for Outstanding New Work. LIGHT IN THE HEART OF THE DRAGON received a Jeff nomination and was awarded the John W. Schmid prize for Best New Play. His play LA CHASSE had a successful run in Los Angeles garnering a Drama-Logue Award for Outstanding New Play. The play has continued in New York readings and workshops with David Strathairn and Stephen Schnetzer. In 1999, ROMEO'S DREAM was given the Roger L. Stevens Award from the Kennedy Center Fund for New American Plays. BENJAMIN CONSTANT was presented in a reading by the Blue Light Theatre Company with Joanne Woodward. Christopher is part of a small writer's collective called Groop with Barbara Hammond, Adam Langer and Jane Gennaro. He worked with the One Arm Red Theater Company and Artistic Director Adam Adams, creating new work and performing existing material — including a production of his play, LIGHT ON THE GOLDEN SLIPPER in the Berkshires.

With the Gad's Hill Theater Company, he created and directed a new version of Molière's TARTUFFE which premiered at New York City's ArcLight Theatre in 2003. Christopher's adaptations of Tennyson's IDYLLS OF THE KING, LANCELOT AND ELAINE continue to air on New York's WNYC. He has participated in an ongoing guest artist program at Lincoln Southeast High School in Lincoln, Nebraska. From that collaboration has come the plays, HISTORIOLA, THE SPECTRE BRIDEGROOM and Washington Irving's THE LEGEND OF SLEEPY HOLLOW, which has had over thirty productions around the country, including an award-winning production at the University of West Virginia. THE SPECTRE BRIDEGROOM and SLEEP HOLLOW are published by Playscripts Inc.

His acting credits include the title role in Jack Moore's KILLING JOHN GRISHAM, which premiered in the 2011 New York International Fringe Festival. He played Barney/Max in the long Off-Broadway run of THE DIRECTOR with John Shea. Christopher also appeared as Ganya in an
Off-Broadway production of Dostoyevsky's THE IDIOT. He recently did a run as Peter Barton in Clifford Hart's BARTON'S CROSSING at the famous Cherry Lane Theater in Manhattan. His other credits include: Edmond Dantes in THE COUNT OF MONTE CRISTO, for which he was nominated for Chicago's Joseph Jefferson Citation for outstanding performance, Garry in NOISES OFF (also Jeff nominated), Lorenzo in THE MERCHANT OF VENICE, King Arthur in THE IDYLLS OF THE KING and Stephen in THE LISBON TRAVIATA, for which he received the Joseph Jefferson Citation for performance.

He has directed such various works as the operas ACIS AND GALATEA, THE EPHESIAN MATRON, AMAHL AND THE NIGHT VISITORS (at Princeton University) and the plays A PHEONIX TOO FREQUENT and TARTUFFE.

He received a B.A. in Chinese and East Asian Studies at Washington and Lee University in Lexington, Virginia, and an M.F.A. in Acting from the University of Virginia. He also did graduate work in Chinese at Fu Ren University in Taipei, R.O.C., and was accepted to the Royal Scottish Academy for Dramatic Arts in Glasgow. He is a member of the Dramatists Guild, Actors Equity Association, the Screen Actor's Guild, and AFTRA. Christopher spent time writing at the Tyrone Guthrie Center in Ireland and the Kimmell Harding Nelson Arts Center in Nebraska.

Christopher is an adjunct professor at the Gallatin School of Individualized Study at New York University, teaching theater literature courses (Romantics and Revolutionaries: Theatricality in the Age of Revolution; Leviathans, Lovers and Libertines: Baroque Theater and the Aesthetics of Grandeur; Asian Ritual and Performance), playwriting and acting. He was named the Gallatin Advisor of Distinction in 2011. He is also currently teaching graduate students at Rutgers University. He created a on-going series of integrated-arts programs for the New York Public Schools, in association with "Learning through an Expanded Arts Program" and has written and performed special programs for the Art Institute of Chicago, the Metropolitan Museum of Art and the Yale Center for British Art.

Christopher is also cellphone photographer with two exhibitions — in 2010 and 2011.
Course Schedule

1. Wednesday, 7 September
CLASS INTRODUCTION
“The Music of the Spheres.”

2. Monday, 12 September
THE GREAT THEATER OF THE WORLD (1645) by Pedro Calderón de la Barca.
Politics and Faith, Art and Ideas in an Ordered Universe.
[Baroque: Architecture, Sculpture, Art textbook pgs.7-11]

3. Wednesday, 14 September
LIFE IS A DREAM (1636) by Pedro Calderón de la Barca
Calderón and Dreams of the Spanish Golden Age.
[Baroque: Architecture, Sculpture, Art textbook pgs.78-80]

4. Monday, 19 September
Prologue to the DIVINE NARCISSUS (1689) by Sor Juana Inés de la Cruz.
Sor Juana, Faith and the Theater of the New World.
[Baroque: Architecture, Sculpture, Art textbook pgs.120-121]

5. Wednesday, 21 September
SALMACIDA SPOLIA (1640) by Inigo Jones and William Davenant & CUPID AND DEATH (1653) by James Shirley,
The Politics of Spectacle, or What Did the Opening Ceremonies of
the Olympics say about China?
[Baroque: Architecture, Sculpture, Art textbook pgs.76-77]

Friday, 23 September, 5PM
FIRST THREE-OUT-OF-FIVE DUE DATE!
6. **Monday, 26 September**  
**SCENARIOS OF THE COMMEDIA** (1611) by Flamino Scala  
_The Craft of Comedy._

7. **Wednesday 28 September**  
**THE METROPOLITAN MUSEUM of ART**  
*Art and Interiors of the Baroque. A Class Field Trip.*

8. **Monday, 3 October** (Rosh Hashanah begins)  
**THE CORONATION OF POPPEA** (1642) by Claudio Monteverdi  
_The Birth, Flowering and Dominance of Italian Opera._  
[Baroque: Architecture, Sculpture, Art textbook pgs.12-13 & 65-71]

9. **Wednesday, 5 October**  
**THE THEATRICAL ILLUSION** (1636) by Pierre Corneille  
_Theater and Illusion_  
[Baroque: Architecture, Sculpture, Art textbook pgs.418-420]

**Monday, 10 October OFF**

10. **Wednesday, 12 October**  
**THE CION** (1635) by Pierre Corneille  
_The French Academy and the Growth of Absolutism._  
[Baroque: Architecture, Sculpture, Art textbook pgs.122-123]

11. **Monday, 17 October** (Yom Kippur begins)  
**LUCIFER** (1654) by Joost van den Vondel  
_The Dutch Republic and the Commerce of Art and Faith_  
[Baroque: Architecture, Sculpture, Art textbook pgs.430-437]

12. **Wednesday 19 October**  
**THE IMPERTINENTS** (1661) by Molière & Beauchamp (translated into English in the 1670's by Thomas Shadwell) AND
THE IMPROMPTU AT VERSAILLES (1663) by Molière
Molière, the Role of the Courtier and the Comédie-Ballet.
[Baroque: Architecture, Sculpture, Art textbook pgs.138-139]

**FRIDAY, 21 OCTOBER, 5PM**
SECOND THREE-OUT-OF-FIVE DUE DATE!

13. **MONDAY, 24 October**
TARTUFFE, or THE IMPOSTER (1664) by Molière
Comedy, Faith and Censorship.

14. **WEDNESDAY, 26 October**
TARTUFFE (1664) by Molière
Lost and Found in Translation.

15. **MONDAY, 31 October**
DON JUAN, or THE STONE STATUE AT THE FEAST (1665)
by Molière.
Back and to Hell.

16. **WEDNESDAY, 2 November**
THE MISANTHROPE, or THE SULLEN LOVER (1666)
by Molière.
The Mask Slips.

17. **MONDAY, 7 November**
PHÈDRE (1677) by Jean Racine
The Long Sunset.
[Baroque: Architecture, Sculpture, Art textbook pgs.424-427]

18. **WEDNESDAY 9 November**
THE COUNTRY WIFE (1675) by William Wycherley
The Stuart Restoration and the Re-Opening of the Theaters.
[Baroque: Architecture, Sculpture, Art textbook pgs.162-174.]

Friday, 11 November, 5PM
THIRD THREE-OUT-OF-FIVE DUE DATE!

19. Monday, 14 November
THE COUNTRY WIFE continued . . . with special mention of
THE MAN OF MODE (1676) by George Etherege
Characters and Conventions of Restoration Comedy.

20. Wednesday, 16 November
THE EMPEROR OF THE MOON (1687) by Aphra Behn
The Great Theater of the Universe.

21. Monday, 21 November
ALL FOR LOVE (1678) by John Dryden
Out Barding the Bard.

Wednesday, 23 November OFF

22. Monday, 28 November
THE LOVE SUICIDES AT SONEZAKI (1703) by Chikamatsu
Monzeamon. What’s Happening a World Away?

23. Wednesday, 30 November
A BOLD STROKE FOR A WIFE (1718) by Susanna Centlivre
Broad Comedy in Service of Bold Ends.

Friday, 2 December
FOURTH THREE-OUT-OF-FIVE DUE DATE!

24. Monday, 5 December
THE GAME OF LOVE AND CHANCE (1730) by Pierre de
Marivaux.
The New Order and Commedia’s Subversion
25. Wednesday, 7 December
THE GALLANT INDIES (1735) by Jean-Philippe Rameau
French Opera and Ballet and the Rococo Variations.

26. Monday, 12 December
THE BEGGAR'S OPERA (1728) by John Gay
Hogarth and a Preview of Coming Attractions.

27. Wednesday, 14 December (last day of class)
ESCHATOLOGY
The End of Things.

Friday, 16 December
FIFTH THREE-OUT-OF-FIVE DUE!

Expanding the Experience

A List of Extra-Curricular Activities that will Lift your experience Beyond the classroom. The List will be growing as events become known.

YOU ARE REQUIRED TO ATTEND
AT LEAST THREE OF THESE EVENTS
(and have ticketed proof thereof)

CONCERT! Friday, September 9th 8pm
Bargemusic — at the Fulton Ferry Landing near the Brooklyn Bridge. A Concert of Baroque music (Bach and Before: Part III) by THE REPAST BAROQUE ENSEMBLE.

GALLERY TALK! Sunday, September 11th 11am
A CLOSER LOOK: VERMEER’S YOUNG WOMAN WITH A WATER PITCHER
The Metropolitan Museum of Art
A gallery talk by lecturer Tomlyn Barns.

**GALLERY TALK!** **Sunday, September 17**<sup>th</sup> **7pm**
**THE GOLDEN AGE OF SPANISH PAINTING**
View the works that transition from the Spanish Renaissance to the Spanish Baroque — El Greco, Velázquez and Murillo.
**The Metropolitan Museum of art**
A gallery talk by lecturer Amanda Wunder.

**DOCUMENTARY!** **Tuesday, September 20**<sup>th</sup> **2pm (30mins.)**
**DUTCH PAINTING IN THE AGE OF REMBRANDT AND FRANS HALS**
Bonnie J. Sacerdote Lecture Hall, Uris Center for Education
At the Metropolitan Museum of Art.
Consider how portraiture flourished in the seventeenth century Dutch Republic due to the growth of the Merchant class.

**PERFORMANCE!** **September, 23**<sup>rd</sup> **7:30pm**
Jean-Baptiste Lully’s **ATYS** at BAM.
BAM’s Howard Gilman Opera House. “Created in 1676 for Louis XIV and derived from Ovid’s poem “Fasti”, ATYS is a breathtaking marriage of the royal court’s dance and chorus filled spectacles . . .” In William Christie and Jean-Marie Villégier’s shimmering production from LES ARTS FLORISSANTS and the OPÉRA COMIQUE!
And we have tickets!

**PERFORMANCE!** **September 26**<sup>th</sup> **– October 5**<sup>th</sup>
TBG THEATER – 312 West 36<sup>th</sup> street. “In the summer of 1982, Dorimant, lead singer of Silverwolf, broke hearts all down the Jersey shore . . .” **MAN OF ROCK** is a musical

SCREENING! Saturday, October 1st 2pm (162 mins.)
Gallatin. 1 Washington Place, room 401.
The war between Love, Fortune and Virtue comes to life. A Screening of Monteverdi & Busenello's L'INCORONAZIONE DI POPPEA, directed by Jean-Pierre Ponnelle. The best filmed production of the opera.

EXHIBITION! July 26th to October 10th
FRANS HALS IN THE METROPOLITAN MUSEUM OF ART
The Metropolitan Museum of art "holds the most important collection of paintings by the celebrated Dutch artist Frans Hals (1582/83–1666), whose portraits and scenes were famous in his lifetime for their immediacy and dazzling brushwork!"

EXHIBITION! September 7th to January 2nd
THE ART OF DISSENT IN 17TH CENTURY CHINA: MASTERPIECES OF MING LOYALIST ART
The Metropolitan Museum of art
See what's happening visually in China! How does it compare to the obsessions and expressions of the European Baroque? "The collapse of the Ming Dynasty in 1644 and the subsequent conquest of China by semi-nomadic Manchu tribesmen from the northeast of the Great Wall comprised some of the most traumatic events in Chinese History. This wrenching era also spurred an enormous outpouring of creative energy . . ."

CONCERT! Friday, October 21st 8pm
Baruch Performing Arts Center. 55 Lexington Avenue (entrance on 25th between Lex & 3rd). The Repast Baroque Ensemble plays the music of The Ghosts of Versailles.

**Workshop! TBA**
The Gallatin Fourth Floor rehearsal studio (room 430) put on your dancing shoes! LA DANCE — a feet to the floor demonstration and participation workshop on Dance from the court of Louis XIV, led by a master of baroque dance — Carlos Fittante. Learn a minuet from the court and discuss the importance of dance in the life of the courtier.

**Performance! Thursday, November 5th through Saturday, November 7th 7pm**
The Jerry H. Labowitz Theatre at Gallatin — 1 Washington Place. Performances of a Gallatin’s own production of Shakespeare’s Measure for Measure. — For roughly two centuries the Bard of Avon was not held in the esteem he is today. See this Gallatin theatre production with a mind to comparing it to Baroque sensibility and theatricality. Part of Gallatin’s all new theater season.

**Reading! Friday, November 18th 6:30pm –9pm**
Gallatin, 1 Washington Place, room 401. A DIY reading — John Dryden’s take on the story of Antony and Cleopatra — that love that lost an empire — (considered in its day to be a greater work than that of Shakespeare) — All for Love. A reading for YOU to hear and participate in if you wish. Take a role or just follow along.

**Screening! Saturday, December 3rd 3pm (244mins.)**
Gallatin, 1 Washington Place, room 401.
A Screening of the extraordinary Les Arts Florissant production of Rameau’s LES INDES GALANTES
Modern staging that captures the wit and spectacle of the Rococo style. Images that will stay with you a lifetime.

PERFORMANCE! Friday, December 9th 6:30pm - 9pm
The Jerry H. Labowitz Theater at Gallatin. A concert staging of William Whititterly’s tale of greed and deception, THE ROBBERS OF MADDERBLOOM.

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