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THE NEW WORLD BAROQUE and CONTEMPORARY LATIN AMERICAN FICTION

SPRING 2005: VISTA ON-LINE COURSE

ENGLISH 8394, sec. 13268
SPANISH 7391, sec. 13233

John Martin, Baroque

Website for the seminar with an array of essay on the Baroque and New World Baroque

<http://faculty.washington.edu/mkaup/collection/>

Carlos Fuentes, The Buried Mirror

Alejo Carpentier, The Kingdom of this World

Alejo Carpentier, Concierto barroco

Gabriel García Márquez, Of Love and Other Demons

Gabriel García Márquez, Love in the Time of Cholera

José Donoso, A House in the Country (out of print; use internet)

Jorge Luis Borges, Labyrinths

Jorge Luis Borges, Selected Non-Fictions

In this seminar we will discuss Baroque aesthetics and expressive structures, and trace their evolution in modern Latin American literature. We will, of course, contemplate the visual arts as well as the literary arts.

In order to consider modern Baroque and Neobaroque literature, we must have a firm grasp of the historical Baroque. We will, therefore, spend most of the first four weeks of the semester in the 17th and 18th centuries. We will trace the exuberant expressive forms of the Baroque from their beginnings in Rome and their expansion through Counter Reformation Europe (especially Spain), to their implantation in the Spanish New World. We will consider the ideology of the Catholic Counter Reformation, the revolutionary new science of the time, which created a brand new sense of space and the self. We will inevitably pay close attention to certain recurring Baroque themes: life as dream, the labyrinthine world, the layered, self-reflexive nature of consciousness, science and the rise of modern skepticism, etc.

Having established a shared sense of the historical Baroque, the seminar will then move to modern and contemporary works of Latin American literature that may be understood in terms of Baroque aesthetics and thematics. Recent theories of the New World Baroque will be particularly useful to our reading of contemporary Latin American literature.

ON-LINE STRUCTURE: This seminar will take place on a VISTA course website where we will discuss assigned texts, post reports, and otherwise exchange ideas and information about readings.

TECHNICAL HELP: We are lucky to have wonderful technical people, in case you need help with the VISTA site. They are Linda Davis (ex. 33688 ldavis2@uh.edu) and Anthony Morales (ex. 33686 aamorales@uh.edu); their office is 31 Heine Bldg.

DISCUSSION BOARDS: I have decided AGAINST trying to establish a time schedule for "live" on-line discussion. Rather, we will be in touch via weekly discussion boards.

I will ask each of you to post a report on one novel of your choosing on for the week that the novel is assigned. You will be in charge of the Discussion Board for that week. I ask all of the other students to respond to your posted report, and to add whatever comments they would also like to make about your report, and the work.

In short, the Discussion Board will be our primary place to exchange ideas during the course of the semester. Please let me know which text you wish to work on.

MATERIALS POSTED ON OUR VISTA SITE: Please check our VISTA site regularly, because I will be posting my own texts and comments during the course of the semester.

E-MAIL: Our vista site has an internal e-mail system; you may also e-mail me at my UH address: lzamora@uh.edu.

FINAL PAPER (usually connected to your class reports) is due at the end of the semester. I will ask that you submit it electronically, and I will respond electronically as well. Your paper should be between 15 and 20 pages long, but that is just to give you an indication of length. It would be very nice if you found a way to integrate a discussion of visual forms into your literary and cultural analysis. I am glad to suggest topics and to read rough drafts, if you give me at least two weeks to do so.

FIRST WEEK: THE EUROPEAN BAROQUE: JOHN MARTIN
Jan 18-21 John Martin, [Baroque](#)

This book should serve as your "handbook" on the European Baroque. Its thematic structure is very useful for our purposes, and will serve to alert you to certain Baroque literary techniques employed by the writers we will read later in the semester.

There are excellent websites on the European Baroque and Latin American Baroque. You may want to google the work of some of the individual artists, architects and sculptors discussed by John Martin. (On google, select "images" for your search.)

SECOND and THIRD WEEKS: THE EUROPEAN AND LATIN AMERICAN BAROQUE:
Jan 24-28; Jan 31-Feb 4 **FOUNDATIONAL ESSAYS**

Essays and chapters: <http://faculty.washington.edu/mkaup/collection/>
To access this web site: USER NAME: **baroque** PASSWORD: **baroque**

Please choose TWO essays from the following list, one for this week and one for next week. (Not all of these texts are on posted on this web site, but all of them are essential essays of definition, and are in our library if they aren't on the web site.) Some of the essays deal only with the European Baroque, and others with its transculturation in Latin America. Below, I give you the full citations of these foundational essays.

When I say that all are **foundational** essays, I mean that they are the texts upon which all subsequent discussion of the Baroque is based. For this reason, I encourage you to read more than the two

essays that you'll report on; browse through as many as you have time for, to get an overview of the critical history of this term and concept.

DISCUSSION BOARD: Please write a brief summary the argument, and importance, of the essays you have selected. Place one summary on the Discussion Board for Week 2, and the other for Week Three. Your summary will allow us to share a rather large body of texts at the outset of the semester. These texts, along with John Martin's Baroque and Carlos Fuentes' The Buried Mirror, will provide the necessary historical and textual background for our exploration of recent New World Baroque modes of literary expression.

- Erwin Panofsky**, "What is Baroque?" (1933), in Three Essays on Style. Ed. Irving Levin. Cambridge: MIT Press, 1993. Pp. 19-88.
- Heinrich Wölfflin**, "Movement" and "The Causes of the Change in Style," from Renaissance and Baroque (1888). Trans. Kathrin Simon. Ithaca: Cornell UP, 1966. Pp. 58-70, 73-88.
- Heinrich Wölfflin**, Introduction to Principles of Art History: The Problem in the Development of Style in Later Art (1915). Trans. M.D. Hottinger. New York: Dover, 1950. Pp. 1-17.
- René Wellek**, excerpts from "The Concept of the Baroque in Literary Scholarship," (1945, updated 1962), from Wellek's Concepts of Criticism. Ed. Stephen G. Nichols, Jr. New Haven: Yale University Press, 1963. Pp. 69-88.
- Eugenio d'Ors**, excerpts from Lo barroco (1935). Madrid: Editorial Tecnos, 2002. Pp. 63-91.
- Helmut Hatzfeld**, "On the Term 'Baroque' in the Romance Languages," Comparative Literature 1 (1949): 113-139.
- Mario Praz**, "Baroque in England" (1960), translated and reprinted in Modern Philology 61 (1964): 169-79.
- Umberto Eco**, "The Poetics of the Open Work" (1962, trans. Bruce Merry), in The Role of the Reader: Explorations in the Semiotics of Texts. Bloomington: Indiana University Press, 1979. Pp. 47-66.
- Edouard Glissant**, "Concerning a Baroque Abroad in the World," in Poetics of Relation. Trans. Betsy Wing. Ann Arbor, University of Michigan Press, 1997. Pp.77-79.
- Haroldo do Campos**, "The Rule of Anthropophagy: Europe under the Sign of Devoration." Trans. Maria Tai Wolff. Latin American Literary Review 14:27 (1986): 42-60.
- Frank J. Warnke**, Chapter 1, "Appearance and Reality," from Versions of Baroque: European Literature in the Seventeenth Century. New Haven: Yale University Press, 1972, pp. 21-51.
- José Antonio Maravall**, Chapter 8, "The Technique of Incompleteness," from Culture of the Baroque: Analysis of a Historical Structure (1975). Trans. Terry Cochran. Minneapolis: University of Minnesota Press, 1986, pp. 207-24.
- Mariano Picón-Salas**, A Cultural History of Spanish America: From Conquest to Independence. Berkeley: The University of California, 1962. Pp. 85-105. Trans. Irving A. Leonard.
- Angel Guido**, "América frente a Europa en el arte," in Redescubrimiento de América en el arte. Buenos Aires: F. y M. Mercatali, 1944. Pp. 27-42.
- Alejo Carpentier**, "Ciudad de las columnas," in Tientos y diferencias (1964). Trans. Michael Schuessler.
- Alejo Carpentier**, "Problemática de la actual novela latinoamericana," Section 6, in Tientos y diferencias (1964). Trans: Michael Schuessler.

- José Lezama Lima**, "La curiosidad barroca," in La expresión americana (1957). 28 pages. Mexico City: Fondo de Cultura Económica, 1993. Trans. Roberto Tejada.
- Severo Sarduy**, "La cosmología barroca: Kepler," in Barroco (1974), collected in Ensayos generales sobre el barroco. Mexico City: Fondo de Cultura Económica, 1987. Pp. 177-97. Trans. Christopher Leland Winks.
- Gonzalo Celorio**, "Del barroco al neobarroco," in Ensayo de contraconquista. Mexico City: Tusquets, 2001. Pp. 75-105. Trans. Maarten van Delde
- Irlemar Chiampi**, "El (neo)barroco y la posmodernidad," in Barroco y modernidad. Mexico City: Fondo de Cultura Económica, 2000. Pp. 17-41. Trans: William Childers
- Carlos Fuentes**, "La novela como tragedia: William Faulkner," in Casa con dos puertas. Mexico City: Joaquín Mortiz, 1970. 26 pages. Translator: John Ochoa.

FOURTH WEEK: SPAIN AND LATIN AMERICA: FORMS OF ATTENTION
Feb 7-11

Carlos Fuentes, The Buried Mirror

This work will give you historical background on Spain and Latin America, and their historical and cultural relations. Pay especial attention to Chapters 5, 6, and 9, which focus on the issues of transculturation and cultural syncretism that are integral to several of the Latin American novels that we'll be reading subsequently.

FIFTH WEEK: THE NEW WORLD BAROQUE: ALEJO CARPENTIER
Feb 14-18

Alejo Carpentier, "The Baroque and the Marvelous Real." In Magical Realism: Theory, History, Community. Eds. Lois Parkinson Zamora and Wendy B. Faris. Durham: Duke University Press, 1995. Pp. 89-108.

Alejo Carpentier, The Kingdom of this World

Images: Go to www.uh.edu/~englmi to view "New World Baroque Art and Architecture" .

SIXTH WEEK: CARPENTIER, continued
Feb 21-25

Alejo Carpentier, Concierto Barroco

SEVENTH WEEK: THE BAROQUE SELF: GABRIEL GARCIA MARQUEZ
Feb 28-Mar 4

Gabriel García Márquez, Love in the Time of Cholera

Images: Go to www.uh.edu/~englmi to view "The exuberant hyperbole of Baroque painting: angels, levitating virgins, and other miraculous episodes"

EIGHTH WEEK: GARCIA MARQUEZ, continued

Gabriel García Márquez, Of Love and Other Demons

SPRING BREAK

NINTH WEEK: THE ALLEGORICAL IMPULSE: JOSE DONOSO

Mar 21-25

José Donoso, A House in the Country

TENTH WEEK: BAROQUE ILLUSIONISM: JORGE LUIS BORGES

Mar 28-Apr 1

Jorge Luis Borges, Labyrinths, with emphasis on "Partial Magic in the Quixote," "Parable of Cervantes and the Quixote," "The Argentine Writer and Tradition," "Kafka and his Precursors," "The House of Asterion," "The Circular Ruins," "The Library of Babel," "Pierre Menard, Author of the Quixote"

Jorge Luis Borges, Selected Non-Fictions, "Narrative Art and Magic"

Illustrated Essay: Lois Zamora, "**Borges' Trompe l'oeil Tricks**," on VISTA

Images: Go to www.uh.edu/~englmi to view "**Trompe l'oeil Painting and Borges**"

ELEVENTH WEEK: BORGES, continued

Apr 4-8

Jorge Luis Borges, Selected Non-Fictions, with emphasis on "History of Angels," "After Images," "A New Refutation of Time," "The Translators of the 1001 Nights," "A History of Eternity," "From Allegories to Novels," "Personality and the Buddha," "Pascal's Sphere"

Please also read "The Aleph," on our VISTA site.

TWELFTH and THIRTEENTH WEEKS: WORK ON FINAL PAPERS

Apr 11-15; Apr 18-22

Illustrated Essay: Lois Zamora, "Swords and Silver Rings: Envisioning Objects in Magical Realism and the NEw World Baroque," On. Vista

You may wish to confer with me about your final paper during this reading and research period.

FOURTEENTH WEEK: PAPER DUE, April 29

Apr 25-29

The paper is due on April 29. Please send it to me as an attachment to an e-mail on our VISTA site.