

1. Record Nr.	UNINA9910137165103321
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Titolo	The Witch and the Hysteric: The Monstrous Medieval in Benjamin Christensen's Håxan / Alexander Doty and Patricia Claire Ingham
Pubbl/distr/stampa	Baltimore, Maryland : , : Project Muse, , 2020 ©2020
Descrizione fisica	1 online resource (68 pages) : illustrations; PDF, digital file(s)
Disciplina	133.43094
Soggetti	Civilization, Medieval - Psychological aspects Hysteria in motion pictures Motion pictures - Denmark Witchcraft - Europe - History Witches in motion pictures Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references (pages 63-68).
Nota di contenuto	Seasons of the witch -- Maleficia and belief -- Testimony troubles -- Witch, past and future : the politics of retroactive diagnosis -- Documenting the fantastic -- Conclusion : medieval monsters don't let go.
Sommario/riassunto	Benjamin Christensen's 1922 Swedish/Danish film Haxan (known under its English title as Witchcraft Through the Ages) has entranced, entertained, shocked, and puzzled audiences for nearly a century. The film mixes documentary with fantasy, history with theatrics, religion and science, the medieval past and modern culture. This uncanny content is compounded by the film's formal strangeness, a mixture of quasi-documentary with fictional episodes, illustrated lectures alongside docudrama recreations and dreamscapes. Is this a documentary, a horror flick, or both? In this chapbook, authors Doty and Ingham argue that the puzzle of Christensen's Haxan might be unraveled by attending to the film's provocative and paradoxical medievalism, its fantasmatic rendering of the witch as a medieval monster. Such monstrous medievalism, moreover, sheds considerable

light on the politics of gender and culture once the witch is rendered a female figure in a time-out-of-joint.
