Artists, Libertines, Legends: From Joan of Arc to Marquis de Sade
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Hieronymous Bosch, *The Garden of Earthly Delights* (1504)

Artists, Libertines, Legends: From Joan of Arc to Marquis de Sade introduces students to some of the key figures in the literary, visual and musical arts scene from the Middle Ages to the mid eighteenth century. Legendary writers and artists from the Western and Eastern traditions created polemical representations of liberty and passion, sin and redemption, holiness and irreverence. Innovative writing, musical composition and spiritual trends constituted significant ruptures that questioned absolute faith and political obedience to the established codes of morality. Feminist icons, provocative authors and queer personalities established the new parameters of cultural production and artistic speech rebelling against the institutional rules of church, family and the state. Joan of Arc, Hildegard von Bingen, Juana Inés de la Cruz, Dante, Shakespeare, Molière, Voltaire, Swift, Mozart, Rumi, Saikaku and Sade are the legends that will accompany us in the second part of Cultural Foundations. How did writers, musicians, painters and performers fought for their creative autonomy? How was their struggle connected to new definitions of radical freedom and individualism? What are some of the present legacies of these visionaries and their forbidden, polemical and revolutionary claims? These are some of the questions that Cultural Foundations II will address throughout the semester.
Required Textbooks

Sor Juana Inés de la Cruz, *Poems, Protest and a Dream* (Penguin, 2005)
Marquis de Sade, *Justice, or the Misfortunes of Virtue* (Oxford World’s Classics, 2013)

*Readings preceded with * will be posted online on our website.

Course Objectives

Students will learn to think and write critically about cultural provocation in historical context. Through reading and careful reflection, students will establish parallels with current appropriation of medieval and early modern notions of artistic freedom, political provocation and spiritual experimentation. Actively participating in class discussion, students will develop and refine their own interpretations of the texts under discussion. Through close reading and comparative analysis, students will produce two analytical papers shortly after the mid-term exam. A final paper will precede the final exam. Students will have the opportunity to become eloquent speakers and writers, taking risks to innovate through interpretation and class discussion.

Evaluation and Grade Breakdown

30% Class Participation (Active Oral Discussion & Weekly Responses in Forum)
20% Mid-Term and Final Exams
25% Essay I
25% Essay II

Essay topics and evaluation guidelines will be posted one month before the due date. I do not accept late papers. Failure to submit work by the established deadline automatically receives an F. Four or more absences will also put you at the risk of failure.
Session 1: When Women Ruled (I): Joan of Arc: History and Legend
**“Surrender to the Maid”, “A Heart that would not Burn” in Kathryn Harrison Joan of Arc: A Life Transfigured (Anchor, 2014); Selections from Carl Theodor Dreyer’s The Passion of Joan of Arc (1928)
“Gothic Europe”, “Late Medieval Italy”, “Late Medieval and Early Renaissance Northern Europe”, Art through the Ages (Chapters 17, 18 & 19)

Session 2: When Women Ruled (II): Christine de Pizan
Christine de Pizan, “Song in Honor of Joan of Arc”, The Book of the City Ladies (Chapters 1-24)

Session 3: When Women Ruled (III): Hildegard von Bingen on Church Politics

Session 4: When Women Ruled (IV): Scheherazade, Queen of Entertainment
Selections from Pier Paolo Pasolini, Il Fiore delle mille e una notte (1974)
“The Islamic World”, Art through the Ages (Chapter 14)

Session 5: When Women Ruled (V): Scheherazade: Immortality through Literature
Audio selections from Rimsky-Korsakov’s symphonic poem Scheherazade (1888)

Session 6: When Women Ruled (VI): Juana Inés de la Cruz against Double Standards
Sor Juana Inés de la Cruz, “Redondillas”, “Epigrams”, “Sonnets”, Poems, Protest and a Dream (Penguin, 2005)
Selections from María Luisa Bemberg, Yo la peor de todas (1990)

Session 7: Imagining Hell (I): Dante’s Inferno
Dante Alighieri, “Inferno” (Canto I-VIII), Divine Comedy (Penguin Classics, 2002)
“The Renaissance in Quattrocento Italy”, “Renaissance and Mannerism in Cinquecento Italy”, “High Renaissance and Mannerism in Northern Europe and Spain” Art through the Ages (Chapters 20, 21 & 22)

Session 8: Imagining Hell (II): Dante’s Inferno
Dante Alighieri, “Inferno” (Canto XI-XVI), Divine Comedy (Penguin Classics, 2002)
Session 9: Discipline and Punish: The Holy Inquisition

Session 10: Evils & Exorcisms
* “The New Possessed: Saints and Demons at the Beginning of the Fourteenth Century”; “The Openness of the Subject: A Scholastic Anthropology of Possession” (University of Chicago Press, 2013)

Session 11: Who is Afraid of God?
*Jonathan Edwards, “Sinners in the Hands of an Angry God”
Observe and React: Selections of artworks by Hieronymus Bosch

Session 12: The Cult of Blood

Session 13: Mid-Term

Session 14: Shakespeare (I): Intrigue and Power
William Shakespeare, Macbeth (Modern Library Classics, 2009)

Session 15: Shakespeare (II): Conspiracies and Revenge
William Shakespeare, Macbeth (Modern Library Classics, 2009)

Session 16: Masters of Irreverence (I): Molière as Provocateur
Jean-Baptiste Molière, Tartuffe (Penguin Classics, 2000)
“The Baroque in Italy and Spain”, “The Baroque in Northern Europe”, “Rococo to Neoclassicism”, Art through the Ages (Chapter 33, 34 & 35)

Session 17: Masters of Irreverence (II): Molière as Psychologist
Scene selections from Laurent Tirard’s Molière (2007); Essay I Due

Session 18: Masters of Irreverence (III): Voltaire
Voltaire, Candide: Or Optimism (Penguin Classics Deluxe Editions, 2005)

Session 19: Masters of Irreverence (IV): Swift
Jonathan Swift, A Modest Proposal and Other Satirical Tales (Dover Publications, 1996)

Session 20: Genius of Entertainment (I): Les Arts Florissants
Selections from Les Arts Florissants
Listen and React: Selections by Jean-Baptiste Lully & Jean-Philippe Rameau
Session 21: Genius of Entertainment (II): Mozart
Listen and React: Mozart’s Piano Concerto no. 23 (Vladimir Horowitz, pianist)
Listen and React: Excerpts from Die Zauberflöte (MET Opera 2014 Production)
Scenes from Milos Forman’s Amadeus (1984)

Session 22: Genius of Entertainment (III): Kabuki Theater
View and React: Ennosuke (1984)
Scenes from Namiki Kohei III’s Kanjincho (1840)
View and React: Selection of artworks by Toyohara Kunichika
“Japan, 1336-1980”, Art through the Ages (Chapter 30)

Session 23: Staging Pleasure and Desire (I): Ihara Saikaku’s Provocative Tales (I)

Session 24: Staging Pleasure and Desire (II): Ihara Saikaku’s Provocative Tales (II)
View and React: Visual Representations of Geishas

Session 25: Mystics in Love (I): Words and Transcendence

Session 26: Mystics in Love (II): The Art of Sufism
Listen and React: Selections of Sufi Music
View and React: Scene Selections from Whirling Dervishes RumiFest 2007

Session 27: Threesomes, Orgies and other Fantasies (I): Marquis de Sade
Selections from Justine, or the Misfortunes of Virtue (Oxford World’s Classics, 2013)

Session 28: Threesomes, Orgies and other Fantasies (II): Marquis de Sade
Selections from Justine, or the Misfortunes of Virtue (Oxford World’s Classics, 2013)
* Simone de Beauvoir, Must We Burn Sade? (1951)