PROGRAM IN STRUCTURED LIBERAL EDUCATION

Syllabus

Winter 1984

Department: 999
Course Number: 092
Units: 09
### SLE Faculty

<table>
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<tr>
<th>Name</th>
<th>Title and Details</th>
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<tr>
<td>Mark Mancall</td>
<td>Director of SLE – Faculty Resident Florence Moore Hall, Professor of History, Director of Overseas Studies. Research interests in Chinese History, Jewish History, Third-World History, Marxism, and Structuralism. 497-3555 (office); 327-1275 (home)</td>
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<td>Lecturer in SLE, Assistant to the Director of SLE and Overseas Studies. Ph.D. in Modern European History. Research interests in the Third Reich, Modern German cultural and political history, historiography. 497-3555</td>
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<td>George Cattermole</td>
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<td>Jon Reider</td>
<td>Lecturer in SLE, Coordinator of SLE. Ph.D. in Social Theory. Research interests in the History of Social Science; Mass Movements, Revolutions, and Anti-Semitism. 493-4838 (home)</td>
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<td>Leigh Sealy</td>
<td>Lecturer in SLE. Ph.D. in Drama. Research interests in dramatic literature and criticism, theater history, and play analysis. Strong interest in directing and acting. Also awakening to the beauties of economics. 493-2189 (home)</td>
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<td>Colin Baxter</td>
<td>Teaching Fellow, SLE. Co-terminal graduate student in philosophy. 329-1615 (home)</td>
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Cover: "The opening of the fifth and sixth seals" from *Die heimlich offenbarung iohnis* (The Revelation of St. John) by Albrecht Durer (1498)
REQUIRED TEXTS

St. Augustine, Confessions (Penguin)

Baxandall, Painting and Experience in Fifteenth-Century Italy (Oxford)

Cellini, Autobiography (Penguin)

Cervantes, Don Quixote (Penguin)

Dante, Inferno, trans. Sinclair (Oxford)

Descartes, Meditations (Bobbs-Merrill)

Galileo, Discoveries and Opinions (Anchor Doubleday)

Gay & Webb, Modern Europe to 1815 (Harper & Row)

Kant, On History (Bobbs-Merrill)

Locke, Second Treatise on Government (Bobbs-Merrill)

Luther, On Christian Liberty (Fortress)

Machiavelli, The Prince and the Discourses (Modern Library)

Marlowe, Doctor Faustus (New American Library)

More, Utopia (AHM)

Pico della Mirandola, Oration on the Dignity of Man (Regnery)

New English Bible (Oxford)

Rabelais, Gargantua and Pantagruel (Penguin)

Racine, Phedre (Dutton)

Rousseau, Social Contract and Second Discourse on Inequality (Washington Square Press)

Shakespeare, King Lear (New American Library)

, The Tempest (New American Library)
**COURSE REQUIREMENTS**

**Paper #1**  
Due Friday, January 27 (End of Week 3)

St. Augustine and Dante are both fascinated with sin and its impact on the self. Augustine describes his encounter with sin in a confessional autobiography while Dante uses poetry to present his imagined experience, which, of course, emerges out of his personal experiences in real life. Write an essay comparing the two authors' views of the problem of sin, its causes, varieties, and gradations, paying special attention to their understanding of the role of sin in human psychology.

**Paper #2**  
Due Friday, February 17 (End of Week 6)

Like art in general, Renaissance art was not simply decoration or entertainment. It also expressed ideas. In a sense, it played an interpretive function similar to that of literature in helping its audience to understand the world around them. Analyze the assigned work(s) of art in terms of the context of Renaissance thought and life which produced them. How do the work(s) reflect this world, criticize it, or attempt to educate the people of the time? You should feel free to refer to other works read this quarter to illuminate your analysis.

**Paper #3**  
Due Monday, March 5 (Beginning of Week 9)

"The 'realist' Machiavelli and the 'utopian' More actually shared many ideas and values that were common to Renaissance humanists generally. Most importantly, in contrast to the conventional view that treats the Renaissance as a revival of classical ideas, they both clearly rejected the central assumptions and goals of the classical ideals of politics as expressed by Plato and Aristotle." Write an essay supporting or criticizing the above point of view.

A take-home examination will be given at the end of the quarter, due at the beginning of finals week. Both a time limit (several days) and a page limit will apply. Details will be announced later.
WEEK I (Jan. 9-13)

Theme: Christianity

10 Tue 3:15 Plenary: Christianity: From Sect to Church (Prof. Henry Bowden, Religious Studies)
7:00 Plenary: St. Augustine (Prof. John Freccero, French & Italian)

11 Wed 3:15 Discussion Sections
7:00 Lecture: Byzantium (Prof. Sabine MacCormack, History)

Jan. 12 Thu 3:15 Discussion Sections
7:00 Film: The Seventh Seal (Directed by Ingmar Bergman)

Reading

New English Bible (60-A.D.—110), Gospels of St. Mark, St. John; First Letter to the Corinthians

St. Augustine (354-430), Confessions, Books I-IV, VII & VIII

Gay & Webb, Modern Europe to 1815, pp. 14-45.

Study Questions

Compare the two gospels. Do they describe the same Jesus? The same events? How do they differ? Does each book have a distinct tone, emphasis, or style?


(3) Do you find the theology of Paul consistent with the teachings of Jesus in the gospels?

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In what ways and to what extent are Christianity and Platonism compatible? What changes did St. Augustine have to make in Platonism in order to make the two compatible?

Is Christianity an "other-worldly" religion? How can this emphasis be reconciled with the "real world" needs of political and social life?

Is Christianity more naturally a religion for an empire, a monarchy or some other form of government? Is there any form of government with which it is totally at odds in principle?

What is Augustine's purpose in reviewing his infancy and youth in Book I?

How does Augustine interpret the role of his parents in Book II? What are his attitudes toward sex?

Does Augustine resolve the problem of evil? (Book VII, 3-5)
WEEK II — Jan. 16-20

Theme: The Middle Ages

17 Tue 3:15 Plenary: St. Thomas Aquinas (Prof. John Goheen)
7:00 Plenary: Dante (Prof. John Freccero)

Jan. 18 Wed 3:15 Discussion Sections
7:00 Lecture: The Medieval World View (Prof. Stephen Ferruolo, History)

Jan. 19 Thu 3:15 Discussion Sections
7:00 Lecture: Women in the Middle Ages (Prof. Mary Wack, English)

Reading
Aquinas (1225? - 1274), Copied selections.
Dante Alighieri (1265-1321), The Inferno

Study Questions
Following Aristotle, Aquinas distinguishes between intellectual and moral virtue. Do you find any difference between Aquinas' account as distinct from Aristotle's?

Could Aristotle be a Christian on the basis of his ethical theory alone? Why not?

What is the significance of the format of the scholastic questions that Aquinas uses?

Why does Aquinas need to prove the union of body and soul? Although he cites Augustine to support his position, how does his view differ from Augustine's?


Is the medieval world-view as systematic and all-encompassing as that of Plato and Aristotle? How does it differ?

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What is Aquinas' distinction between intellectual and moral virtues? Between Cardinal and theological virtues? Why do these distinctions matter? How do they help you understand the system of sin in the Inferno?

Generally, souls are positioned in Dante's hell according to the nature of their failure of moral virtue. How, then, does one explain the presence in Canto 4 of such virtuous persons as Socrates, Plato, Aristotle, Cicero, Homer, Virgil, etc.?

Why should the first sinners to whom Dante speaks in the Inferno be the lovers Paolo and Francesca? Why is it appropriate for Dante to respond as he does to Francesca's story? What does his reaction signify about the nature of their love affair?

Why should sins of violence and malice (or fraud) be punished more severely in Dante's hell than sins resulting from sensual appetites? What might Plato have said about Dante's ordering of the different kinds of sins?

How does Dante's account of the fate of Ulysses (Odysseus) differ from that in the Odyssey? What is Dante's apparent attitude toward Ulysses, and why does he place him in the Eighth Circle of the Inferno?

Although Dante said that his poem represents "the state of souls after death," what evidence do you find that in it he is deeply concerned with mankind's personal and political life here and now?

Dante is both the author of the Inferno and a character within it. What is the purpose of his journey? Why is Virgil his companion? What is the significance of Dante the Pilgrim's reaction to various people he encounters?
WEEK III — Jan. 23-27

Theme: The Renaissance

Jan. 24 Tue 3:15 Plenary: The Idea of the Renaissance (Jon Reider)
7:00 Plenary: Rabelais (Prof. Brigitte Cazelles, French and Italian)

Jan. 25 Wed 3:15 Discussion Sections
7:00 Lecture: Sexuality during the Renaissance (Prof. Judith Brown, History)

Jan. 26 Thu 3:15 Discussion Sections

Jan. 27 Fri 5:00 PAPER #1 DUE

Reading

Pico della Mirandola (1463-1494), Oration on the Dignity of Man

Rabelais (1494-1553), Gargantua and Pantagruel. Book I: Prologue, Ch. 1-7, 13-17, 21-29 52-58; Book II, Prologue, Ch. 1-9, 16-23, 32-34.


Study Questions

(1) What does the phrase "Renaissance Man" mean to historians and humanists today? What does it mean to you? Can a person live a Renaissance life in our modern world?

(2) Consider Gargantua's early education and the letter he later writes to Pantagruel in Paris and try to derive from the difference (even though Rabelais is often humorously exaggerating) what Rabelais' notions about a truly humanistic education are.

(3) Study carefully the physical plan and adornments of the Abbey of Theleme and try to relate these features to the ideals and functions of Rabelais' utopian "convent".

(4) Do Rabelais' characters have any morality? Is "Do what you will" a viable moral code? Is the rest of the book consistent in its assumptions with the ideals of the abbey of Theleme?

(5) What is Rabelais' attitude toward religion? Why is he so critical of monks?

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What is the structure of Rabelais' work? Why the short, unconnected series of episodes? How does this affect the meaning? Is there a thread that links it all together? What is the effect of alternating humorous scenes with relatively serious ones?

Would Dante have any objections to Pico's glorification of man?

What does Pico mean by saying that "man is the messenger between creatures"?

How can man compete with the angels in dignity and glory? Why is Plato so important in Pico's conception of man's ability to compete with angels?

Are there no limits to what man can become? If so, does this repudiate the doctrine of original sin? The need for grace?
WEEK IV — Jan. 30 — Feb. 3

Theme: New Worlds

30 Tue 3:15 Plenary: Cervantes (Prof. Alban Forcione, Spanish and Portuguese)

7:00 Plenary: European Expansionism and the Treatment of the Indians (Prof. Jose Carlos, Universidad de Sao Paolo)

31 Wed 3:15 Discussion Sections

7:00 Film: Man of La Mancha

Feb. 1 Thu 3:15 Lecture: The "Renaissance" in Art (Prof. Leopold Ettlinger, UC Berkeley) Art Building, Annenberg Auditorium

Reading

Cervantes (1547-1616), Don Quixote, Part I: Prologue, Ch. 1-25, 46-52; Part II, Ch. 1-10, 22-23, 60-74.

Las Casas (1474-1560), In Defense of the Indians (Copied selections)


Study Questions:

What causes Don Quixote to leave his home and embark upon his quest? What is it about his material life—the way he lives—that causes him to leave?

(2) What clues does Quixote's physical appearance provide about his character?

(3) Why is it important that Don Quixote receive the knighthood from somebody else? Why does he need social recognition of his knightly status?

(4) What roles do the various secondary players play? In what ways do they encourage Don Quixote in his quest? In what ways do they try to stop him?

(5) In chapters 11-14, Cervantes presents the pastoral world. What characterizes it? What makes it a pessimistic view? Is it a rejection of the pastoral world?
What is Cervantes' attitude toward Books of Chivalry? What forms the basis for his opinion? Is it possible to view Don Quixote as just another Book of Chivalry?

(7) In what way is Don Quixote's life for Dulcinea similar to his quest for the knightly ideal?

Does Don Quixote really renounce the Chivalric Code on his deathbed?

It has been said that what separates a work of art from other works is its ability to "live" and continue to grow long after its creation. Is Don Quixote a work of art? Does it live for you today?

What is the meaning of the adventure with the galley slaves?

How does the adventure in cave of Montesinos reflect the influence of Dante?

(12) Why was the existence of the American Indians a problem for the Spanish? Why was Aristotle even relevant to its solutions?

How would you apply other philosophers we have read: e.g., Plato, St. Augustine, Pico, to this issue? Could you use Aristotle differently than Las Casas did?

What is the hypothetical problem in our own era which is equivalent to the Indian problem for the Spanish, and how should we as a civilization confront it? What authors would you use to understand it?

Do you think Las Casas has a good argument? How would you support his reasoning but on other grounds?
## WEEK V — Feb. 6-10

**Theme:** Renaissance Art and Society

### February 7
**Tue** 3:15 Plenary: The Development of Capitalism (Prof. Mark Mancall)

**Plenary:** The Development of Capitalism as Seen Through the History of Art (Prof. Mark Mancall)

### February 8
**Wed** 3:15 Lecture: Raphael in the Stanze, or the Art that stayed at the Vatican (Helen Ettlinger, UC Berkeley) Art Building, Room 2.

### February 9
**Thu** 3:15 Discussion Sections

**Lecture:** Looking at Art (Prof. Elliot Eisner, School of Education)

### February 11
**Sat.** 7:15 Vatican Collection Museum Trip. Bus leaves at 7:15 a.m. Tour scheduled at 8:15 a.m.

**Reading:**

- Baxandall, *Painting and Experience in Fifteenth-Century Italy*
- Taylor, "Learning to Look" (Copied selections)
- Gay & Webb, pp 70-81, 109-121, 201-214

**Study Questions:**

1. How is the "Idea of the Renaissance" developed through the art and sculpture we have seen this quarter?

2. Who are the heroes and heroines in Renaissance art? What qualities are they imbued with? What do those qualities tell us about the values of Renaissance society?

3. How does Renaissance art use classical models? Why are these so important? What is "humanistic" about this?

4. Is Renaissance art any more or less Christian than Medieval art?

5. What is Cellini's motivation for becoming an artist? What does art mean to him?
What is his picture of Renaissance politics in Italy and France? How does this reflect social changes of the times? Why does he admire the French King?

What is different about Cellini's autobiography, compared to Augustine's or Dante's? What kind of character is he? How does he compare to Don Quixote?

What is Cellini's attitude toward the temptations of the world: money, sex, power? How does he reconcile them with being an artist? A Christian?

How is Cellini a "Renaissance Man?"
WEEK VI — Feb. 13-17

Theme: Politics and Society

Feb. 14 Tue 3:15 Plenary: Machiavelli and Political Realism (Jon Reider)
7:00 Film: Mandragola (based on a play by Machiavelli

Feb. 15 Wed 3:15 Discussion Sections
7:00 Lecture: Thomas More's England and Utopia (Prof. Paul Seaver, History)

Feb. 16 Thu 3:15 Discussion Sections
7:00 Film: A Man for All Seasons

Feb. 17 Fri 5:00 PAPER #2 DUE

Reading

Machiavelli (1469-1527), The Prince, The Discourses, Book I: Introduction, Ch. 1-6, 9-21; Book III: Ch. 1-4.

More (1478-1535), Utopia

Gay & Webb, pp. 87-121 (review)

Study Questions:

(1) Is it possible to study politics scientifically? How would you go about it? What are some of the ways to minimize personal bias?

(2) Is politics an amoral or immoral activity? Is it possible to be an effective politician and a morally good person at the same time? Does politics contribute to the general welfare, or is it just a struggle for power?

(3) What is the role of violence in politics? Is it always bad? Can evil means be used to achieve good ends? Do governments have a right to use violence when citizens do not?

(4) Is there any difference between politics within a state and politics between states? Are the rules for survival the same?

(5) Has Machiavelli broken with the political thought of Dante? What would he think of Thrasymachus' arguments in the Republic, Book I? Of Thucydides?
Does Machiavelli have any idea of justice? How does he decide what is right and wrong? Is success or failure all that matters to him?

How is Machiavelli a Renaissance man? Why is he more influenced by Roman history than by Greek philosophy? Does he derive his classification of the types of states from Aristotle?

In what ways is Thomas More a "Renaissance" thinker? What aspects of his thought are more medieval in emphasis?

Why would a close advisor of the King of England write a book that was by implication so critical of the society of his own day?

What is the purpose of creating a Utopia that, by definition, may never be realized?

What arguments does More make for the elimination of private property? What potential does More see for the individual without the burden of private property? Do you agree?

Why does More, a devout Catholic, create a utopia without Christianity?
WEEK VII -- Feb. 20-24

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<td><strong>Feb. 22 Wed 3:15</strong></td>
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<td><strong>Feb. 23 Thu 3:15</strong></td>
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**Reading:**

Luther (1483-1546), *On Christian Liberty*

Galileo (1564-1642), *Discoveries and Opinions*, pp. 1-58, 145-215

Marlowe (1564-1593), *Doctor Faustus*

Gay & Webb, pp. 123-160, 228-244

**Study Questions:**

(1) It has been said that the Renaissance humanists laid the egg that Luther hatched. What do you think is the relationship between the Renaissance and the Reformation?

(2) While the Catholic Church insists that it loves all its saints, there nevertheless often has been an ambivalent feeling toward St. Augustine who is seen as lying at the root of most heresies. What was the Augustinian influence on Martin Luther?

(3) In response to the medieval theology of such thinkers as St. Thomas Aquinas, Luther once snarled that "Aristotle was a pagan pig". How does the theology of Luther differ from that of Aquinas' Aristotelian inheritance?
Despite its doctrinal uncertainty at the time of the Reformation, 
the church was generally receptive to what Luther called the semi-
Pelagian argument that men can achieve salvation partly through 
good works. Why does Luther believe that good works cannot be 
considered in the attainment of salvation?

Is there a necessary conflict between science and religion?

What traditional views were at stake in the controversy over the 
position of the earth in the solar system? Why is Galileo so hostile 
to Aristotle?

Does the lay public have any role to play in science? What is the 
relation of science to other institutions of society?

Does the trial of Galileo have elements reminiscent of Socrates?

What is the importance of Galileo's distinction between objective 
and subjective qualities?

What is the significance of the Church's warning that it is permissible 
to teach the Copernican system as a convenient computational device but 
not as fact?

What did Galileo mean by "interrogating nature"?

Why might Dr. Faustus be called the tragedy of Renaissance man as 
overreacher, as an aspirer of goals that exceed the capacity of human 
nature?

How would Pico, as author of the famous "Oration", have regarded 
Faustus' aspirations and his career in Marlowe's play?

What is the difference between the kind of error made by Dr. Faustus 
in his tragedy and hamartia in the Greek tragic hero (Oedipus, for 
example).

15) Why might Dr. Faustus, as well as King Lear, be regarded as tragedies 
which reflect the crisis of consciousness of the later Renaissance?

(16) Why do you think the Faustian legend came to have such a continuing 
powerful effect on the imagination of western mankind from the 
Renaissance to the present?

(17) What is unusual, when one compares Marlowe's play with Greek tragedy, 
about the manner in which the dramatist portrays his protagonist's 
initial wrong choice and ultimate tragedy?

(18) What clues do you find in the language of the opening scene (Act I, 
Scene I) to suggest that Faustus' aspirations are already wrongly 
directed even before he makes his compact with Mephistopheles?

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(19) Why does Mephistopheles' present Faustus--symbol for the renaissance--with Helen of Troy as his final distraction?

(20) In Faustus' long last soliloquy (as his death approaches in the final scene) what ironies do you find in the words of this man who has aspired to become like a god in the opening of the play?
THEME: Renaissance Drama: English & French Variations

28 Tue 3:15 Plenary: Shakespeare and Elizabethan England (Prof. Ron Rebholz, English)

7:00 Plenary: King Lear and The Tempest (Prof. Ron Rebholz)

Feb. 29 Wed 3:15 Discussion Sections

7:00 Film: King Lear (Directed by Peter Brook)

1 Thu 3:15 Discussion Sections

7:00 Lecture: Racine (Prof. Rene Girard, French & Italian)

Reading

Shakespeare (1564-1616), King Lear and The Tempest

Racine (1639-1699), Phedre

Gay & Webb, pp. 216-228.

Study Questions

(1) What aspects of Aristotle's conception of tragedy are applicable to King Lear? Can Oedipus and Lear be included under the rubric of tragedy? How would we have to alter Aristotle's definition to do so?

(2) How does Shakespeare reflect the disintegration of the harmonious worldview of the Middle Ages and the Renaissance?

(3) Is there a Greek sense of fate in Shakespeare's play? Are there also Christian elements? Why is it set in non-Christian society?

(4) How would Shakespeare have us respond to the suffering and weakness of mankind?

(5) What is the contribution of the sub-plots involving Gloucester, Edmund, and Edgar to the total effect of Lear?

(6) How are conditions in the world, in the state, and in the individual related to one another in the course of the play? How is Lear a microcosm of society and the world at large?

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What evidence is there that action in the play violates Shakespeare's understanding of natural law? Consider the relations of people to each other, to the state, and to the gods. What is the role of the fool in this presentation of the upsetting of order?

Could Machiavelli have used any of the content of Lear in his assumptions concerning human nature and political power? Do you suppose that the general effects of the Copernican revolution would attach or defend the vision in Lear? Why?

In Act I, Sc. I of The Tempest, how are the relationships among the characters defined? Who professes power? Who is in visible control? Which authority appears to be more "rational"?

What is Caliban's attitude toward nourishment, work and sexual promiscuity? What is Ariel's attitude? How do they describe pleasure and freedom? How would their utopian dreams differ from that on Gonzalo?

In his actions and in his advice, how does Gonzalo display considerate behavior in act I, Sc. I; and Act II, Sc. I? Is this behavior political, too?

What relative value does Prospero attach to his learning at the beginning of the play? How does he feel at the end? What has effected the change?

Does Phedre fit Aristotle's formula for tragedy? Does Racine evoke pity and fear? If so, how?

How does Racine use plot construction to ascribe wrongdoing to a morally worthy person?

Why does Racine rely upon the deus ex machina for Hippolytus' death?

What function does the secondary plot involving Aricia and Hippolytus serve?

Phedre breaks her silence by confessing to Oenone. Why?

Is Phedre guilty? If so, of what?

Overall, how has Racine adapted the original story to his own purposes? How does this version differ from Euripides'? Is the play more or less successful in this version?
WEEK IX -- Mar. 5-9

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<td>5:00 PAPER #3 DUE</td>
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<td>6 Tue</td>
<td>3:15 Plenary: Descartes (Prof. John Goheen)</td>
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<td>7:00 Plenary: Locke (George Cattermole)</td>
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<td>7 Wed</td>
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<td>7:00 Lecture: Renaissance Music (Prof. Bill Ramsey, Music)</td>
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<td>8 Thu</td>
<td>3:15 Discussion Sections</td>
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<td>7:00 Dramatic Reading: The Tempest</td>
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Reading

Descartes (1596-1650), Meditations

Locke (1632-1704), Second Treatise on Government, Ch. 1-9.

Gay & Webb, 239-244 (review), 247-316 (recommended), 334-347

Study Questions

Would "I doubt, therefore I am" be as indubitable as "I think, therefore I am"?

Why does Descartes find it difficult to know that physical objects exist?

How does Descartes know that the mind and the body are two distinct "substances"?

Suppose you are asleep, does the "I" no longer exist?

Why is the statement, "I think, therefore I exist" so important in Descartes' response to skepticism?

Why does Descartes have so much trouble proving that the material world exists?

(7) Why does Descartes find the "geometrical method" so attractive?

(8) Is Descartes doctrine of innate ideas the same as Plato's "theory of ideas"?

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Does Locke define "human nature"? What are the basic psychological principles of Locke's view of human nature? How do his political principles grow out of his psychology?

What is the difference between "liberty" and "license" in Locke?

Why does Locke argue we have a private right to property in nature? How does the invention of money affect the right to property? Do you agree that the poorest wage laborer in England is better off than the richest Indian Chief in America?

What is Locke's critique of slavery? of suicide?

Locke speaks of the ways we are equal. In what respects does he assume we are not equal? What kinds of inequality are legitimate?

What are the traditional elements in Locke's thought? What is radically new?

What did the American Founding Fathers borrow from Locke? What did they leave behind?

What does the statement, "All American are unconscious Lockeians. mean? Do you think it is true? Is it a good thing?
Theme: Enlightenment Philosophy & Political Thought

Mar. 13 Tue 3:15 Plenary: Rousseau and the Critique of Civilization (Jon Reider)
7:00 Plenary: Kant and the Enlightenment (George Cattermole)

Mar. 14 Wed 3:15 Discussion Sections
7:00 Film: The Wild Child (Directed by Francois Truffaut)

Mar. 15 Thu 3:15 Discussion Sections
5:00 Take-Home Final to be handed out

Reading

Rousseau (1712-1778), Second Discourse: On the Origin of Inequality,
Kant (1724-1804), What is Enlightenment? Idea for a Universal History, Perpetual Peace.

Study Questions

1. How does Rousseau's method of investigating nature differ from Locke's? Which is more scientific or objective?

2. How do Locke and Rousseau differ in their description of the state of nature? human nature? What are the political implications of these differences?

3. What is the origin of inequality according to Rousseau? Why does Rousseau disagree with Locke about the origin of inequality?

4. Is private property legitimate or illegitimate? Contrast the answers of Locke and Rousseau? What is your own opinion?

5. Locke's position has been called a defense of "possessive individualism", since it focuses on the individual as a naturally competitive and self-interested being. How does Rousseau look at the individual? Do you think Locke is correct in his assessment of the individual's "inherent" nature?

6. What are Rousseau's stages in the history of inequality? What is the role of history in Locke? in Rousseau?

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Why does Kant think it is impossible "to discover a purpose in nature behind the senseless course of human events"?

"We are civilized to the point of excess in all kinds of courtesies and proprieties but we are still a long way from the point where we could consider ourselves morally mature". Do you agree?

(9) Why does Kant believe that no generally valid legislation can be based on happiness?

Can Kant's belief in natural social incompatibility be reconciled with his belief that it is important to aim at a perfect civil union of mankind? How? or Why not?

sm: 12/16/83