SLE FACULTY

Suzanne Greenberg
Coordinator of SLE, Ph.D. in History of Education. Research interests in modern Jewish history and history of Victorian England. 725-0102 (office); 326-5548 (home)

Mark Mancall
Professor of History, Director of SLE. Interests in Jewish and Israeli history, South and Southeast Asian history, Marxism, and socialism. 723-4800 (office); 327-1275 (home)

Jonathan Reider
Associate Director of Undergraduate Admissions. Intellectual interests in the French Revolution, the history of political and social thought, anti-Semitism, the history of Stanford, and baseball. 723-2091 (office); 326-3465 (home)

Mollie Schwartz Rosenhan
Lecturer in SLE, Ph.D. in Modern European History. Research interests in Judaism and feminism, utopias, and gender issues in the Holocaust. 326-1313 (home)

Gita van Heerden
Ph.D. in Philosophy. Research interests in aesthetics, German philosophy, social thought, and psychoanalytic theory. 852-9330 (home)

Greg Watkins
Lecturer in SLE, MFA in Film Production. Currently studying clinical psychology at the Institute of Transpersonal Psychology while also writing a screen play. 328-3933 (home)
REQUIRED TEXTS

Balzac, Père Goriot (Signet Classics)

Cervantes, Don Quixote, trans. Starkie (Signet Classics)

Dante, Inferno, trans. Musa (Penguin)

Descartes, Meditations on First Philosophy, trans. Rubin (Arete)


Locke, The Second Treatise of Government (Hackett)


Molière, Tartuffe (HBJ)

More, Utopia (Cambridge)

New Oxford Annotated Bible (Oxford)

Rousseau Basic Political Writings (Hackett)

Shakespeare, Henry IV, Part I (Signet Classics)

Shelley, Frankenstein (Signet Classics)

SLE Course Reader (to be sold after the first Plenary)

Virgil, The Aeneid, trans. Fitzgerald (Random House)
The SLE Players

Because of the overwhelming success of *Lysistrata* in the Fall, SLE will undertake the second of its three productions planned for this year. As in the Fall, the scope of this production will depend entirely upon student interest and enthusiasm. We have not chosen a play for this quarter and instead will rely on thespian students to select the work which will best display their talents as well as illuminate some facet of this quarter's intellectual project. If you would like to be a part of this production in any way, whether on stage or behind the scenes, contact Suzanne Greenberg as soon as possible. The organizational meeting for this quarter's production will be held soon after the beginning of the quarter. We encourage ALL students to participate. The performance date is set for Thursday, March 3rd, 1994.
# WEEK 1

## Rome: Foundation Myths and Empire

**Tuesday, January 4th**
- 3:15pm Plenary: Introduction to Tradition and its Dismantling
  - Mark Mancall, SLE
- 6:30pm Lecture: The *Aeneid* and the Founding of Rome
  - Ed Frueh, SLE

**Wednesday, January 5th**
- 3:15pm Discussion Sections
- 6:30pm Lecture: Rome
  - Prof. Susan Treggiari, Classics

**Thursday, January 6th**
- 3:15pm Discussion Sections
- 6:00pm Film: *Satyricon*

## Reading:
Virgil, *The Aeneid*

### Study Questions

1. *Pietas* is the word for filial duty and patriotism. It is the "patriarchal" virtue of Roman culture. Contrast Aeneas' *pietas* with the character of Homer's heroes.
2. Virgil's poetry shows us "lacrimae rerum," the tears of things. Describe this tragic vision in your own terms.
3. Is the *Aeneid* an apology for imperialism, an ancient example of political propaganda? Do you find any factors in the poem which would seem to go against this claim?
4. From the standpoint of the mythical, the *Aeneid* would seem to be a family struggle between Jupiter and Juno. How would you interpret this statement in modern terms?
5. Analyze the entire episode with Dido. What does it tell us about the character of Aeneas? What does it tell us about his quest? What ultimately does it tell us about the Roman Empire?
6. Analyze the concept of furor in the poem. Why is it important? How does it shape characters such as Dido, Turnus, and Mezentius?
7. What is the price of conquest? How is it exacted from Aeneas? From the Romans?
8. What does Virgil see as the particularly Roman contribution to the world? Does Rome in some sense have a destiny?
WEEK 2
Christianity

Tuesday, January 11th
3:15pm Plenary: Christianity
   Prof. Robert McAfee Brown
6:30pm Lecture: The Growth of Christianity
   Prof. Van Harvey, Religious Studies

Wednesday, January 12th
3:15pm Discussion Sections
6:30pm Lecture: From Empire to Church
   Prof. Maud Gleason, Classics

Thursday, January 13th
3:15pm Discussion Sections
6:00pm Film: The Seventh Seal followed by a Surprise Film

Reading:
A Gnostic Gospel (copied selection)

Study Questions

1. 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?
4. Does it make sense to talk of a "Judeo-Christian" heritage? In what ways is the New Testament continuous with the Hebrew Bible? In what ways is it discontinuous?
5. Are the ideas of justice and order in the gospels and in Revelation compatible?
6. What function does the vivid imagery and symbolism serve in Revelation? What effect did its author intend the pictorial language to have on the reader?
7. "When the Lamb opened the seventh seal, there was silence in heaven for about half an hour." What of Revelation does Bergman draw upon and respond to in The Seventh Seal? Why does he choose a title from Revelation, a prophetic vision, for a story which takes place in medieval Europe, and what commentary is he making about the modern world?
WEEK 3
Islam

Tuesday, January 18th
3:15pm Plenary: The Rise of Islam
   Prof. Joel Beinin, History
6:30pm Lecture: The Koran
   Prof. William Brinner, University of California at Berkeley

Wednesday, January 19th
12:00 pm PAPER #1 DUE
3:15pm Discussion Sections
6:30pm Lecture: The Spread of Islam
   Khaled Abou El Fadl, Princeton University

Thursday, January 20th
3:15pm Discussion Sections
6:00pm Lecture: Sufi Stories
   Prof. Robert Frager, Institute of Transpersonal Psychology

Reading:
McNeill and Waldman, The Islamic World (copied selections)

Study Questions
1. What is the nature of revelation?
2. How is the relationship between God and people mediated by prophets?
3. How is Muhammad's relationship to other prophets conceived in the Koran?
4. What are the social roles of the prophets?
5. How do the stories of Joseph and Mary in the Koran compare to the biblical versions?

THE CALIPHATE at Its Greatest Extent (about A. D. 750)
WEEK 4
The Medieval World View

Monday, January 24th
5:00pm PAPER #2 DUE

Tuesday, January 25th
3:15pm Plenary: The World of Dante's Inferno
   Prof. Jeffrey Schnapp, French and Italian
6:30pm Lecture: Medieval Architecture
   Prof. Barry Katz, California College of Arts and Crafts

Wednesday, January 26th
3:15pm Discussion Sections
6:30pm Lecture: Chivalry, Courtly Love, and Profane Love
   Prof. Brigitte Cazelles, French and Italian

Thursday, January 27th
3:15pm Discussion Sections
6:00pm Film: Brother Sun, Sister Moon

Reading:
Dante Alighieri, The Inferno

Study Questions

1. 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?

2. 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? In what order of severity would you rank sins? Why order them at all?

3. 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?

4. 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?

5. 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 whom he encounters in the Inferno?
WEEK 5
The Secularization of the State

Tuesday, February 1st
3:15pm Plenary: Machiavelli and Political Theory
   Prof. Judith Brown, History
6:30pm Lecture: Reformation
   Prof. Van Harvey, Religious Studies

Wednesday, February 2nd
3:15pm Discussion Sections

Thursday, February 3rd
3:15pm Discussion Sections
6:00pm Film: Henry V

Reading:
Machiavelli, The Prince
Shakespeare, Henry IV, Part I

Study Questions

1. Is politics a moral, amoral, or an immoral activity? Is politics about the public good or about power? Is it possible to be an effective politician and a morally good person at the same time?
2. 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?
3. Does Machiavelli's idea of justice go beyond "might makes right?" What would he think of Thrasymachus (Plato)? Which speech from Thucydides most resembles his thought (Cleon, Diodotus, or the Athenian generals at Melos)?
4. What would it mean to study politics scientifically? Is this what Machiavelli does? How do his methods compare with those of other political writers such as Aristotle?
5. What is Machiavelli's view of human nature? How might Machiavelli's personal experience in an environment of severe political disorder have influenced his thought?
6. What does Machiavelli mean by "civic virtue?" Is it more or less important to a nation than the concrete institutions of government? What causes the corruption of civic virtue, and what can be done to reverse this corruption?
7. Critics of Henry IV, Part I often call Henry a Machiavellian king. In what ways, if any, is he Machiavellian?
8. Henry IV, Part I is a sequel to Richard II. For members of the audience who had not seen Richard II, Shakespeare has Hotspur narrate the action of that play in IV.i as part of the Percy family's justification for the civil war about to be launched against Henry IV. What role did the Percy family (Worcester, Northumberland, Hotspur) have in Henry Bolingbroke's forcing Richard to abdicate? Does Henry have a right to the throne?
9. What is the real motive for the crusade Henry discusses in the opening speech of the play?
10. In his speech at the end of I.ii, Prince Hal states his attitude toward the inhabitants of the tavern world and his reasons for participating in it. Does Hal have any affection for the tavern world? Is he simply using it as a "Machiavellian" mask to hide his real character until his coronation?
11. Henry is Hal's real father, but Falstaff acts as a surrogate father to Hal. What values do each of them represent for Hal? What kind of king do they want their "son" to become? What do they fear he will be like as king?
12. What are Hotspur's motives for participating in the rebellion against Henry? What does he mean by "honor"?
13. There are no women in the court of Henry. How is the presence of Lady Percy and Lady Mortimer in the "court" of the rebels meant to affect the audience's attitude toward the rebels?

14. At V.i.94 Hal says he has been a truant to chivalry. What does he mean by chivalry?

15. If you think of Hal as the "mean" between the two "extremes" of Hotspur and Falstaff on the issues of honor and courage, how does the play define true honor and courage?

16. Which of the three main characters — Hal, Hotspur, and Falstaff — does the play lead you to admire the most? For which of the characters does the play lead you to have the greatest affection?
WEEK 6
The Secularization of Popular Culture

Tuesday, February 8th
3:15pm Plenary: Don Quixote
Prof. Lawrence Ryan, English
6:30pm Lecture: Utopias: Ancient, Middle, and Modern
Jon Reider, SLE

Wednesday, February 9th
3:15pm Discussion Sections
6:30pm The Rise of Capitalism
Mark Mancall, SLE

Thursday, February 10th
3:15pm Discussion Sections
6:00pm Film: Beckett

Reading:
Cervantes, Don Quixote: Part 1: Prologue, Chs. 1-8, 18-22, 52, pp. 515
Part 2: Prologue, Chs. 1-4, 22, 23, 26, 30-33, 41, 74
More, Utopia

Study Questions

1. What causes Don Quixote to leave his home and embark upon his quest? What is it about his manner of life 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 knighthly status?
4. What roles do the various secondary characters 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 his view of it pessimistic? Is his treatment of it in Don Quixote a rejection of the pastoral world?
6. 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 love for Dulcinea essential to his quest for the knightly ideal?
8. Does Don Quixote really renounce the Chivalric Code on his deathbed?
9. It has been said that what separates a classic work of art from ordinary works is its ability to "live" and continue to grow long after its creation. Is Don Quixote a classic work of art? Does it live for you today?
10. In what ways is Thomas More a "Renaissance" thinker? What aspects of his thought are more medieval in emphasis?
11. 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?
12. What is the purpose of creating a Utopia that, by definition, may never be realized? What does he borrow, and not borrow, from Plato?
13. 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? Is More a forerunner of modern socialism, as Engels argued?
14. Why does More, a devout Catholic, create a utopia without Christianity?
WEEK 7
The French Connection

Tuesday, February 15th
3:15 pm  Plenary: Descartes
Prof John Perry, Philosophy
6:30 pm  Lecture: The Scientific Revolution
Prof. Denis Phillips, Philosophy and Education

Wednesday, February 16th
12:00 pm  PAPER #3 DUE
3:15 pm  Discussion Sections
6:30 pm  Lecture: Tartuffe
Prof. Jean-Marie Apostolidès, French and Drama

Thursday, February 17th
3:15 pm  Discussion Sections
6:00 pm  Film: The Return of Martin Guerre

Reading:
Molière, Tartuffe
Descartes, The Meditations Concerning First Philosophy: I, II, III, VI (ca 1641)

Study Questions

1. Would "I doubt, therefore I am" be as indubitable as "I think, therefore I am"? Why is the latter question so crucial to Descartes?
2. Why does Descartes find it difficult to know that physical objects exist?
3. How does Descartes know that the mind and the body are two distinct "substances"?
4. Why does Descartes find the "geometrical method" so attractive?
5. Suppose you are asleep; does the "I" no longer exist?
6. Is Descartes' doctrine of innate ideas the same as Plato's "theory of ideas"?
7. Who is Tartuffe? Under what circumstances does Orgon meet Tartuffe?
8. Why do Orgon and his mother act as Tartuffe's sponsors?
9. How would you characterize Elmire's attitude toward Tartuffe? Why doesn't she want to reveal to her husband Tartuffe's sexual advances?
How do you understand the last scene of the fifth act? Why is Orgon spared by the king's personal forgiveness?
Why do you think this play was so shocking in 17th century France?
WEEK 8
The Dual Revolution I

Tuesday, February 22nd
12:00pm PAPER #4 DUE
3:15pm Plenary: The French Revolution
Prof. Lou Roberts, History
6:30pm Lecture: Locke and Rousseau
Jon Reider, SLE

Wednesday, February 23rd
3:15pm Discussion Sections

Thursday, February 24th
3:15pm Discussion Sections
6:00pm Film: Marat-Sade

Reading:
Locke, The Second Treatise of Government: Chs. 1-5, 7-9
Rousseau, The Social Contract

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Study Questions
1. The French Revolution is often characterized as a bourgeois revolution. Explain.
2. What is the bourgeoisie? How is it different from earlier "middle-classes"?
3. How does the concept of "nation" ("patrie") become defined by the ideology and events of the French Revolution?
4. How do you interpret Rousseau's statement: "Man is born free, and everywhere he is in chains"? Why would he want to render those chains "legitimate"?
5. How important is the social contract in the Social Contract?
6. What is the relationship of the individual to the community in the Social Contract? What is the "general will?" What is "the will of all?" Which corresponds with our contemporary views of pluralism? What trenchant criticisms of our society is implied by Rousseau's analysis?
7. What is the role of the legislator? Do you read Rousseau as a totalitarian, a democrat, or something else? What are the similarities and differences between Rousseau and other political thinkers such as Plato and More?
8. What is "popular sovereignty?" Describe a Rousseauian democracy. What would Rousseau think of representation, of "checks and balances," of federalism, of republicanism?
9. According to Rousseau, is private property legitimate or illegitimate? What is your opinion?
10. 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?
11. What is the difference between "liberty" and "license" in Locke?
12. 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?
13. What is Locke's critique of slavery? of suicide?
14. Locke speaks of the ways we are equal. In what respects does he assume we are not equal? What kinds of inequality are legitimate?
15. What are the traditional elements of Locke's thought? What is radically new?
16. What does the statement, "All Americans are unconscious Lockeians," mean? Do you think it is true? Is it a good thing?
WEEK 9
The Dual Revolution II

Tuesday, March 1st
3:15pm Plenary: Mary, Mary, Quite Contrary
Mollie Schwartz Rosenhan, SLE
6:30pm Lecture: The Industrial Revolution
Prof. Joseph Corn, History

Wednesday, March 2nd
3:15pm Discussion Sections
6:30pm Lecture: Frankenstein
Prof. Barry Katz, California College of Arts and Sciences

Thursday, March 3rd
3:15pm Discussion Sections
6:00pm SLE Play

Reading:
Wollstonecraft (copied selections)
Shelley, Frankenstein

study questions
1. According to historian Eric Hobsbawm, the end of the 18th century ushers in the "dual revolution." Explain. What is the dual revolution revolutionize? Were these two "revolutions" mutually exclusive or inextricably bound to one another?
2. Why does Mary Wollstonecraft feel compelled to write a Declaration of the Rights of Women? What is her agenda?
3. Actions traditionally labeled as "feminine" include conception, birth, mothering, nurturing, providing. In what characters and at what times is the feminine manifested in Frankenstein? Does Mary Shelley imply that some activities/beliefs are "masculine"?
4. Is there a monster in Shelley's novel?
5. What is the view of science and technology communicated by this novel? In what sense is Victor Frankenstein a typical "creation" of the modern age? In what sense is Victor an embodiment of Romanticism and Romantic ideals? Is the monster a creature of the future or the past?
6. How is Frankenstein structured? What does each narrator's style of speaking indicate about his own value system? How does the changing point-of-view affect the reader's evaluation of the characters' morality?
WEEK 10
Post Revolution

Tuesday, March 8th
3:15pm Plenary: Père Goriot
   Prof. Linda Paulson, English
6:30pm Lecture: Bourgeois Culture
   Mark Mancall, SLE

Wednesday, March 9th
3:15pm Discussion Sections

Reading:
Balzac, Père Goriot

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Study Questions
1. Is hypocrisy essential to the bourgeois world? Do Balzac and Machiavelli depict the same sort of hypocrisy?
2. How does the relatively new form of literature known as the "novel" reflect the new age? What are the essential characteristics of a novel? Why is the novel called "the characteristic bourgeois art form"?
3. How does the city of Paris represent the new social order? How does Balzac's view of Paris differ from earlier cities such as classical Athens or Renaissance Florence?

FINAL EXAMS DUE MONDAY, MARCH 14th, 12:00 NOON