SLE FACULTY

Mark Mancall - 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)

John Coheen - Professor Emeritus of Philosophy, University Ombudsman. Research interests in the pre-Socratic philosophers, Plato, Aquinas, Alfred Whitehead. 497-3682

Larry Ryan - Professor of English, Director of Humanities Special Programs. Research interests in Dante, Castiglione, Chaucer, Shakespeare. 497-3413

Amy Sims - 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

Peter Lyman - Lecturer in SLE, Faculty Resident Florence Moore Hall. Ph.D. in Political Science. Research interests in Modern Political Theory, Anger and Aggression.

George Cattermole - Assistant Professor, Philosophy. Research interests in Marxism and alienation, political philosophy and the philosophy of education. 497-2472

Jonathan Veitch - Teaching Assistant in SLE, M.A. candidate in English, Vagabond Extraordinaire. Research interests include William Faulkner and the literary, philosophical, and historical phenomenon of "Modernism".

cover: "Saint John Devours the Book" by Albrecht Dürer, 1498
From the series "Die heimlich offendarung iohnis" (The Revelation of Saint John).
Albert: La: Ra On Painting
Aug: Confessions
Aug: On the Two Cities
Ca: Don Quixote
Da: Divine Comedy-Inferno
**Dn: Robinson Crusoe
Cr: Ed Meditations of First Philosophy
Gal: Discoveries and Opinions of Galileo
Ga: We Modern Europe to 1815, (Harper)
Locke: Second Treatise on Government
the: On Christian Liberty
Ma: The Prince and The Discourses
Ma: Dr. Faustus
Mo: Utopia
*The New Testament
S: Gargantua and Pantagruel
Ra: Phedre
Rousse: The Essential Rousseau
Sh: King Lear
Sh: The Tempest
Re: ak
Re: ng
COURSE REQUIREMENTS

In addition to participation in scheduled SLE activities, the formal requirements of the program this quarter include three written papers and a final examination.

All papers should be 5 pages in length.

Paper #1 -- Due Monday, January 24 at 5:00 P.M. (Week IV)

Dante uses a variety of poetic means to give imaginative form to his vision of the world of lost souls. Discuss Dante's use of imagery to convey substantive (philosophical, religious, or political) meaning

Paper #2 -- Due Monday, February 7 at 5:00 P.M. (Week VI)

In an age before mass printing, Renaissance art fulfilled many of the functions that the printed word does today. Analyze the assigned picture with reference to these functions and to the way in which they would contribute to a Renaissance person's appreciation of the picture.

Paper #3 -- Due Monday, February 21 at 5:00 P.M. (Week VIII)

Would Plato's philosopher king find Machiavelli's advice to the Prince a useful guide in ruling the city? Explain. Pay special attention to questions of religion, myth and strategies of control in The Prince.

Papers are due at the assigned time on each of the above dates: lateness will be penalized. Make three copies of each paper: One should be delivered to Jonathan Veitch's box in the main lounge. Two copies should be given to your tutor, who will keep one and return the other to you with comments. Always keep the original or one copy for yourself in case of loss or other catastrophe.
SLE STYLE SHEET

1. Papers should be typed, double-spaced, with 1-1/2 inch margins on all sides to allow for readers' comments.

2. Papers should be stapled together, not paper-clipped. Do not use plastic folders.

3. Papers should have a title page which includes the following information: (1) title; (2) in the lower right-hand corner, list in order: your name, your tutor's name, your discussion leader(s), the date, the number of the paper assignment.

4. Correct spelling, punctuation, and typing are essential and will be taken into account in grading. On questions of grammar, punctuation and usage, Nancy Packer's Writing, Writing or Strunk and White's Elements of Style are recommended.

5. We want you to spend your time thinking and writing not worrying about footnote format. Therefore, when dealing with sources, you may use this simple shortcut: If you are using a primary source such as Descartes or Shakespeare, put the work and the standard line number immediately after the quotation, in parentheses. For example: As Prospero says, "do not infest your mind with beating on the strangeness of this business" (The Tempest, V.i, 245-6). If you are citing a secondary source, give the author and the page number. For example: "Art remains, quite literally, the most visible achievement of the Renaissance". (Gay & Webb, p. 70).

6. If you do not use sources other than assigned readings, you do not need a bibliography. However, if you do use additional sources, you should list them at the end of your paper in proper form, including the date and place of publication. You should not need to use any additional sources this quarter. We are more interested at this stage in your own thinking, not your ability to do library research or summarize the work of other scholars. Of course, you are free to consult any materials you choose.

7. If you learn to use the text editing features of LOTS (the computer), you may have the computer print out the copies of your paper. Some students have found that this saves time and energy in the long run. However, the computer is often crowded and frequently breaks down when you need to use it. Overcrowding and breakdowns are not acceptable excuses for late papers. Similarly, the unavailability of copy machines, or an inadequate supply of change at 4:45 P.M. on any given Monday, are unacceptable excuses.
Week I - Jan. 4-6

Theme: Christianity

Jan. 4 Tue 3:15 Plenary: The Conversion of Christianity (Ted Good, Religious Studies)
7:00 Lecture: Augustine (John Freccero, French & Italian)

Jan. 5 Wed 3:15 Discussion Sections
7:00 Lecture: Byzantium (Sabine McCormack, History & Classics)

Jan. 6 Thu 3:15 Discussion Sections
7:00 Film: "The Seventh Seal"

Tutorials to be arranged.

Reading

Augustine (354 - 430), Confessions, Books I - IV, VII, and VIII

City of God Books I, IV, V, VIII, XI, XIV, XX

Recommended

Gay & Webb, Europe to 1815, p. 14-45

Study Questions

(1) Compare the four gospels. Do they describe the same Jesus? The same events? How do they differ? Does each book have a distinct tone, emphasis, or style? What do Matthew and Luke borrow from Mark - what do they exclude?


(3) Read about the doctrinal disputes within the early church (Acts) and the theology of Paul (Romans). Do you find these issues consistent with the teachings of Jesus in the gospels?

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In what way 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?

(7) 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. 11-13

Theme: Dante

Jan. 11 Tue 3:15   Plenary: Dante (Larry Ryan)
          7:00   Lecture: Dante (John Freccero, French & Italian)
Jan. 12 Wed 3:15   Lecture/Discussion: Aquinas (John Goheen)
          7:00   Lecture: The Rise of Capitalism (Mark Mancall)
Jan. 13 Thu 3:15   Discussion Sections
          7:00   Lecture: The Rise of Capitalism as Seen Through Art (Mark Mancall)

Tutorials to be arranged

Reading
Aquinas (1225?–1274), Copied Selections
Dante (1265–1321), Inferno.
Panofsky, Copied Selections.

Study Questions

(1) Following Aristotle, Aquinas distinguishes between intellectual and moral virtue. Do you find any difference in Aquinas’ account as distinct from Aristotle’s?

(2) Could Aristotle be a Christian on the basis of his ethical theory? Why not?

(3) How does Aquinas distinguish between "spiritual" and "carnal" sins?

(4) What is the difference between "venial" and "mortal" sin according to Aquinas?

(5) In Aquinas’ account of sin which is the function of reason? of will? And which is the primary cause?

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

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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 of 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 degrees?

Dante makes use of a number of ancient myths and figures from classical mythology in his *Comedy*, but what differences do you find in the way he uses them in the *Inferno* from the way they are treated in *Homer*?

(11) 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?

(12) 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?
Week III - Jan. 18 - 20

Theme: The Renaissance

Jan. 18 Tue 3:15 Plenary: The Idea of the Renaissance (Larry Ryan)
7:00 Lecture: Urbino and the Renaissance Court (Larry Ryan)

Jan. 19 Wed 3:15 Discussion Sections
7:00 Film: "Decameron"

Jan. 20 Thu 3:15 Discussion Sections
7:00 Lecture: Peasant Culture (Peter Lyman)

Tutorials to be arranged.

Reading

Pico (1463-1494), Copied Selections
Picino, Copied Selections

Rabelais, Gargantua & Pantagrel Book I "Advice to Readers" & "Prologue"
Ch. 1-7, 13-17, 21-29, 48-58. Book II "Author's Prologue", Ch. 1-4
7-9, 23-31.

Court Poets: Wyatt, Sidney, Ralegh and Petrarch (Copied Selections)

Recommended

Gay & Webb, Europe to 1815, p. 49-69

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) What was a "court"? How did life at court differ from life in modern governmental seats of power (Washington, D.C., or Moscow for example)? In what ways would life at court have resembled our own lives at Stanford University?

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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.

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 "covent".

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?

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

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 complete 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?

Does Ficino find in Plato's Symposium a basis similar to Pico's for the dignity of man?

Are the two Venuses in Ficino's interpretation of the Symposium necessarily in conflict?

What is Ficino's conception of the human soul in his interpretation of the Symposium? Is it Plato's? Is it Christian?

Both Ficino and Pico emphasize the power of will to attain the good and active life as opposed to an emphasis of the contemplative. What might be the appeal of this emphasis to the Florentines?

What attitudes toward the court and courtly love do we find in the poetry of Wyatt, Sidney and Raleigh? How does their technique contribute to the aesthetic impact of the poem?
Week IV - Jan. 24-27

Theme: New Worlds

Jan. 24 Mon 5:00 First Paper Due*

Jan. 25 Tue 3:15 Plenary: Cervantes (Carmen Sigler, Spanish)

Jan. 26 Wed 3:15 Discussion Sections
7:00 Lecture: European Expansionism (John Pomfret)

Jan. 27 Thu 3:15 Discussion Sections
7:00 Film: "Man of LaMancha"

Tutorials to be arranged

Reading

Las Casas (1474-1560)/Sepulveda (1490-1574) debate: Copied Selections

Cervantes (1547-1616), Don Quixote Book I, Ch. 1-38, 48-50.
Book II, Ch. 7-10, 22-23, 71-74

Recommended

Gay & Webb, Europe to 1815, Chapter IV

Study Questions

(1) 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?

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?
Week V: Feb 1-3

Theme: Renaissance Art

Feb 1 Tue 3:15 Plenary: Renaissance Art (Albert Elsen, Art)
7:00 Lecture: Looking at Art (Elliot Eisner, Education & Art)

Feb 2 Wed 3:15 Discussion Sections
7:00 Lecture: Poetry and Poetic Form (James Liu, Asian Languages)

Feb 3 Thu 3:15 Discussion Sections
Lecture: Michaelangelo's Poetry (Larry Ryan)

Reading
Leon Alberti, (1404-1472) On Painting
Benvenuto Cellini (1500-1571) Autobiography (Copied selections)
Frederick Antal, Florentine Painting and Its Social Background (Copied Selections)
Josh Taylor, Learning to Look: (Copied selections)
Chinese Poems (Copied selections)

Recommended
Gay & Webb, Europe to 1815, pp. 70-81

Study Questions
(1) What relationships do you see between Michaelangelo's sculpture and painting? Between his poetry and his art?

(2) How is the "Idea of the Renaissance" developed through the art and sculpture we have seen this quarter?

(3) 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?

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The Renaissance artist is engaged in the process of "winning the visual world for art". Why did the Renaissance artist find it necessary to engage in this painstaking process? How is this "winning of the visual world" accomplished?

Poetry and painting are lumped under the rubric of art. Yet the way we approach each of them and what we take from them is often very different. What is it that paint can express that words can't and vice-versa? How do the different techniques and processes in each contribute to their peculiar aesthetic impact?
Week VI - Feb. 7-10

Theme: Politics and Society

7 Mon  5:00  Second Paper Due*

8 Tue  3:15  Plenary: Machiavelli and Renaissance Politics (Peter Lyman)

           7:00  Film: "A Man For All Seasons"

9 Wed  3:15  Discussion Sections

           7:00  Lecture: Florentine Social Structure (Morris Zelditch, Sociology)

Thu  3:15  Discussion Sections

Tutorials to be arranged

Reading

Machiavelli (1469-1527), The Prince
The Discourses, Book I Intro, Ch. 1-6, 9-21.
Book III, Ch. 1-4, 16, 25, 39.

More (1478-1535), Utopia

Recommended

Gay & Webb, Europe to 1815, pp. 97-121

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?
Has Machiavelli broken with the political thought of St. Thomas? of Plato? of Aristotle? What would he think of Thrasymachus' arguments in the *Republic*, Book I?

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? Are there any similarities?

(8) 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?

(10) What is the purpose of creating a Utopia that may never be realized?

(11) 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?
Week VII - Feb. 1-17

Theme: Reformation and Counter-Reformation

15 Tue 3:15 Plenary: The Reformation (Ted Good, Religious Studies)
4:10 Lecture: Packs with the Devil: Marlowe & Faustus (Larry Ryan)
7:00 Film: "Luther"

16 Wed 3:15 Discussion Sections
7:00 Film: "Galileo"

22 Tue 3:15 Discussion Sections
7:00 Lecture: The Counter-Reformation (Amy Sims)

Tutorials to be arranged

Reading
Luther (1483-1546), On Christian Liberty
Galileo (1564-1617), Discoveries and Opinions, 1-58, 145-215
Marlowe (1564-1593), Doctor Faustus

Recommended
Gay & Webb, Europe to 1815, Chapter III

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 any 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?

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"?

(12) 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?

(13) 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 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?
Why does Mephistopheles present Faustus—symbol for the renaissance—with Helen of Troy as his final distraction?

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 had aspired to become like a god in the opening of the play?
VIII Feb. 21-24

Theme: English and French Dramatic Traditions

Feb. 21 Mon 5:00  Paper #3 Due
Feb. 22 Tue 3:15  Plenary: Shakespeare and Elizabethan England
                (Ron Rebholz, English)
                7:00  Film: "King Lear" (Introduction: Enid Van Hoven)
Feb. 23 Wed 3:15  Discussion Sections
                7:00  Lecture: Racine (Marc Bertrand, French & Italian)
Feb. 24 Thu 3:15  Discussion Sections
                7:00  Lecture: Witches (Judith Brown, History)

Tutorials to be arranged

Reading
Shakespeare, (1564-1616), King Lear, The Tempest
Racine (1639-1699), Phaedra

Recommended
Gay & Webb, Europe to 1815, p. 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?

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

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?

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 attack 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 of Gonzalo?

(11) 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?

(12) 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?

(13) Does Phaedre fit Aristotle's formula for tragedy? Does Racine evoke pity and fear? If so, how?

(14) How does Racine use plot construction to ascribe wrong doing to a morally worthy person?

(15) Why does Racine rely upon the deus ex machina for Hippolytus death?

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

(17) Phedre breaks her silence by confessing to Oenone. Why does she do it?

(18) Is Phaedre guilty? If so, of what?
Week IX: Mar. 1-Mar.3

Theme: Starting Over: Solipsism and the Individual

28 Mon. 5:00 Third Paper Due*

Mar. 1 Tue 3:15 Plenary: John Locke (Peter Lyman)
7:00 Lecture: Descartes (John Goheen)

2 Wed 3:15 Discussion Sections
7:00 Lecture: Robinson Crusoe and the Rise of the Novel (Ian Watt, Director, Humanities Center)

3 Thu 3:15 Discussion Sections

Reading

Descartes (1596-1650), Meditations
Locke (1632-1704), Second Treatise, Ch. 1-5
Defoe (1660-1737), Robinson Crusoe

Recommended

Gay & Webb, Europe to 1815, p.230-244


Study Questions

(1) Would "I doubt, therefore I am " be as indoubtable as "I think, therefore I am"?

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

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

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

Why does Descartes find the "geometrical method" so attractive?

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

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?

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

(14) Robinson Crusoe was marooned on an island which was half desert and half a lush tropical paradise; he chose to build a fort in the desert. Why did he make this choice? What does it reflect about his psychology? Is this psychology consistent with that of Locke?

(15) Is Robinson Crusoe a perfect representation of a Lockean "possessive individual"? Analyze Robinson Crusoe's actions in the light of John Locke's doctrine of individualism and his justification of private property.

(16) What is Robinson Crusoe's attitude towards slavery? Is his view consistent with that of Locke? Is his view consistent with that of Aristotle?
Week X: Mar. 8-10

Theme: The Enlightenment and Liberalism

Mar. 8 Tue 3:15 Plenary: Kant and The Enlightenment (George Cattermole)

7:00 Lecture: Rousseau Jane Flax, Political Science

Mar. 9 Wed 3:15 Discussion Sections

Mar. 10 Thu 3:15 Discussion Sections

7:00 Plenary Discussion: Children of the Enlightenment: Saints and Monsters (Goheen, Mancall, Lyman)

Tutorials to be arranged.

Reading

Rousseau, (1712-1778), Second Discourse: On the Origin of Inequality, Parts I and II.

Kant, (1724-1778), Copied Selections

Recommended

Gay & Webb, Europe to 1815, Chapter VIII.

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?

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

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?

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

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?

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

(10) 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?