

01 / 08 / 08

Tuesday, January 08, 2008  
7:58 AM

- [www.collegebrain.net](http://www.collegebrain.net) cl30b for grades, discussion, syllabus, assignments, etc

- European literature from Renaissance to 1800
- Imaginary Voyages / Voyages of the Imagination
- Dante, Shakespeare, Moliere, Calderon, Swift....

- 4 Homework Assignments = 20%
- 4 Quizzes = 20%
- Attendance = 10%
- Midterm = 15%
- Final Exam = 15%
- Final Paper = 20%

- ★ For Thursday, read Inferno Canto's 1-9

- Why Imagination?

- 3 stages in the history of the imagination
  - 1) Greek and Roman imagination
  - 2) Early Christian Imagination
  - 3) Renaissance imagination
- Greco-Roman imagination
  - Greek: Phantasia Latin: imaginatio, phantasia
  - For Plato, phantasia has to do with visualization and representation
  - Sense perception and memory
  - Phantasia has two important functions for Plato
    - To connect sensory data and produce them at a later time
    - Phantasia is positioned between sensory impressions and our understanding
  - Aristotle largely agrees with Plato, Phantasia is an imaginary placing before the eyes, distinguishes us from animals on the basis of imagination
  - Aristotle says that the soul cannot think without phantasmata, or images, and can only think about these, not reality; the memory of phantasmata, facilitates the Phantasia (de anima)
  - Aristotle "as sight is the most highly developed sense..."
- IMPORTANT POINTS
  - Imagination is largely a physical problem
  - Closely related to sense impressions and our memory of them
  - Already the act of imagining is thought to have the potential to lead us in a bad direction
  - In states of dreaming or sleeping, it is possible for our imagination to take control
- Christian Imagination
  - Imagination is located in the material world
  - This is a problem for the early Christian church
  - The material world is transient, corruptible, non-permanent, only thing permanent is God
  - Still: the motif of the imaginary is fundamental to Christian thought
  - Early Christianity introduced a mode of thinking which can be characterized through the phrase "as if"
  - Thinking as if is not supposed to lead one away from a real life to a fictive, unburdened existence but rather display the seriousness of human suffering
  - Awareness of the imaginary realm of the "as if" should determine our life on earth today
  - Augustine: the imagination can alter what has been communicated to the mind by sight
- Renaissance Imagination
  - Libre de imaginatione = first book dedicated to the imagination
    - Wrote by gianfresco pico della mirandola, 1500
    - Still in line with the Christian tradition
    - Human dignity shown by those who keep their imagination in check and turn to God
    - Refers frequently to Aristotle's de anima
    - All arguments have already been mentioned before
  - Imagination, Gender, Illness
    - Pico della mirandola: "the contaminating influence" of the imagination
    - Paracelsus (1493-1541): imagination responsible for spreading the plague

- Imagination was considered to be a localizable physiological principle
- For men, sicknesses of the fantasy or imagination were thought to be located in the spleen
- For women, imagination is located in the uterus
- Debates whether women could become pregnant through imagination
- Responsibility for deformed fetuses or children who did not resemble their fathers rests in women alone

Think about the imaginary landscape that unfolds before us as we read

What are its dominant characteristics? How does the narrator orient himself physically and psychologically?

How would you describe the state of mind of the narrator? How are states of sleep and dreaming important?

How do we, as readers, orient yourself? With whom do we sympathize? What is our relationship to those condemned in Hell?

01 / 10 / 08

Thursday, January 10, 2008

4:55 PM

- Topics
  - Dante and Florence, 1300
  - Commedia
  - Virgil
  - Allegory
  - The reader's situation
    - Example Canto V
  - Visualizing the space of hell
- "Midway in the journey of our life, I came to myself in a dark wood, for the straight way was lost"  
Why our life?
  - Biblical connotation for the "middle of my days" in Isaiah and Psalms
  - 35 year old Dante is not yet in exile
  - Dante's life before exile
    - Promised in marriage at the age of 12 to Gemma di Manetto Donati
    - His muse: Beatrice Portinari (died 1290) appears frequently in his writing
    - Prominent Florentine family
    - Political leaning: Guelph faction - white Guelph
  - Prehistory
    - Guelph: belief in religious authority and political power of the pope
    - White Guelph: wanted more separation between pope and politics
  - Papal troops and black Guelph take over Florence
  - Dante: exiled in 1302
  - The comedy: begun in 1308 and continued until 1321 when he died
  - Dante never returned to Florence
- Comedy?
  - Around 1300, a "comedy" could refer to any narrative poem with an agreeable ending
  - Dante calls his poem "La Commedia" because "in the conclusion it is prosperous, pleasant, and desirable" and in its style "lax and unpretending... written in the vulgar tongue, in which women and children speak".
- Narrative Setup: the first person
  - We infer that the narrator is "Dante" given certain historical details
  - But the time of writing is not the same as the time of the narrated event
  - Dante writes from a perspective of having completed his journeys through Hell, Purgatory, and Paradise
- The act of narrating
  - "how hard it is to tell the nature of that wood, savage, dense, and harsh - the very thought of it renews my fear! It is so bitter death is hardly more so. But to set forth the good I found I will recount the other things I saw." (canto 1)
- Narrative Tension
  - On the one hand: "Dante puts us back into the moment: we experience his fear, witness the same horrors, smell the same stench that he did
  - On the other hand: he will remind us from
  - Knowledge withheld:
    - Canto IV: it was fitting to express them
    - Canto VI: with much more talk than I repeat
- Virgil
  - Our perspective of Virgil will change as we read further into the poem
  - Keep in mind: Virgil's dates 70 bce - 19 bce
    - He is a pre-Christian poet
    - Aeneid begun in 30 bce
- One of Dante's Commentators
  - The conception of the commedia is based upon a spiritual meeting with Virgil. In the realm of European literature there is little which may be compared with this phenomenon. The awakening to Aristotle in the thirteenth century was the work of generations and took place in the cool light of intellectual research. The awakening of Virgil by Dante is an arc of flame which leaps from one great soul to another. The tradition of the European spirit knows no situation of such affecting loftiness, tenderness, fruitfulness.

- Commedia as allegory
  - Questions:
    - How do we interpret the poem?
    - How does the poem convey meaning to us?
    - What does it mean for a poem to be an allegory?
  - Definition
    - Allegory is "other speech" for it occurs when one thing is said
  - Dante's Definition
    - Allegory of the poets
      - The narrative is a fiction
      - Relies on a continued metaphor
      - Individual who makes the journey stands in for mankind
      - Use of personification
    - Allegory of the theologians
      - Theologians would read the bible as a historical text where the literal sense is true
      - Adam and eve were expelled from paradise. Moses did lead the israelites out of Egypt
      - For the theologians, these true, historical events in the Bible also had an additional allegory meaning
      - Adam and eve's fall from grade also says something more general about mankind
  - Recap
    - Poets:
      - Literal level fiction
      - Allegorical level true
    - Theologians
      - Literal level true
      - Allegorical level true
  - Allegory or not?
    - Dante asks us to read this poetic allegory as if it were a religious allegory where the literal level is historical
    - The fiction of the divine comedy is that it is not fiction
- The Reader
  - Are all those who suffer punishment in Hell really deserving of such treatment?
  - Do some deserve more punishment than they are receiving from our present day POV?
- Compassion
  - Minus is the monster with the tail on the second circle of hell... remember this
- Remember sleeping, dreaming, states of mind where imagination takes over...
- Dante provides compassion, rather than just critical distance
- Virgil's Role
  - To moderate Dante's responses
  - To help Dante control his emotion
  - Also: the inferno gives us examples of similar indifference to punishment
  - Beatrice: "I am made such by God's grace that your affliction does not touch, nor can these fire's assail me..."
- Our Point of view
  - Dante forces us to make our own interpretations
  - Recall that Francesca does not admit guilt
  - "Love... seized me so strongly"
  - "love" personified her almost as Cupid would be with his arrows
- Francesca stuff
  - Francesca and Paolo had been married for 10 years before adultery
  - Paolo was the handsome brother of her crippled husband Giovanni
  - Had children prior to the adultery
  - Historical Gloss
- Comparison to Augustine's Confessions
  - A textual gloss
  - Converted to Christianity while reading a passage from St. Paul
  - Textual background against lusts of the flesh
  - Francesca da Rimini
    - An anti-conversion moment (opposite of Augustine's)
    - Occurs in the company of another Paul
    - See page 110 Of the commentary

- Her last words: that day we read no further
- Augustine: and I did not wish to read any further
- Interesting parallel between reading a book and reading the Letter of Paul

Read through Canto 17

# 01 / 11 / 08 - Discussion Section

Friday, January 11, 2008  
12:58 PM

- Christina Cheng - ccheng775@hotmail.com
- OH: Fri: 3-4 @ Phelps 6329

Homework 1: Due next Tuesday  
Read cantos 10-30

- Imagination
  - Greco-Roman Period
    - Plato: Visualization (sensory) and Representation (memory - recall at later time)
    - Aristotle: distinguishes humans from animals,
      - ? □ Animals have imagination? Aristotle believed imagination to be the work of the soul... not that animals had souls...
  - Christian
    - Imagination follows physical vices, temptations, desires, etc.
    - Stand in god
    - Temporary vs. forever
    - "as if"
    - Augustine: cannot focus on God through metaphor
  - Renaissance:
    - Pico de ... wrote the first book of imagination
    - Imagination thought responsible for disease, plague, deformed babies, etc.
- Dante's Inferno
  - 1st person narrative
  - Dante
    - Background
      - Comes from rich, Florentine Family
      - Was exiled
      - White Guelph allegiance
      - 1300's Gibelines (emperor) and Guelphs (pope) at war
  - Called a Comedy because it has a pleasurable ending - goes to heaven, sees Beatrice
  - Poem written in Italian
  - Written in vulgar tongue - used by common people
  - Latin was the other language used by intellectuals
  - Narrative Tension
    - Has wisdom because he already went through it
    - Omits some things based on superiority
    - Recalling the story again - sets up authority (ethos - credibility) as an author
    - Tells story as if it is happening right now - see now what he saw
- Virgil - there to moderate Dante's responses / emotions / act as a guide
  - Relationship to Dante
    - Dante admires Virgil in real life - inspired him in real life
  - Pg. 155 - Canto 8 - Line 115
  - Virgil is a protector figure
- Allegory of poets vs. theology
  - Theologians
    - Narrative is true
    - Allegory is true
  - Poets
    - Narrative is not true
    - Allegory is true

01 / 15 / 08

Tuesday, January 15, 2008

5:05 PM

- 1) Topography of the hellscape
  - 2) Does the landscape change
  - 3) Landscape as victim
  - 4) Moral orientation: mount ida (canto 14)
  - 5) Next class: Dante's metaphors
- Hell as a bounded space
    - Virgil to Beatrice, Canto II: Why do you not hesitate to descend into the center of the earth from the unbounded space you long for?
    - Unlike the unbounded space of heaven, the space of hell is one of increasing confinement
    - Dante and Virgil travel both down and into increasingly smaller concentric circles
    - Hollander and other commentators: Was the entire hellscape completely mapped out by Dante?
  - Distinctive features: rivers
    - Cantos 1 - 17
      - River Acheron
        - Outermost periphery of hell
        - "river of woe" in Greek mythology, where the recently dead souls are brought by Charon's ferry into the underworld
        - Exists in modern day Greece
        - River of water
      - River Styx
        - Also a river of the underworld in Greek mythology
        - Name means "hateful"
        - Canto VII: Dante and Virgil witness how it springs, "darker than the deepest purple" from a rock and then spreads out to become a swamp
        - Important Acheron was just a border
        - The Styx is a circle #5 where the wrathful are punished
        - Patrolling the Styx: Phlegyas in his speedboat, much faster than Charon's ferry
        - Why is the Styx the river of "fleshy sins"?
        - Connects to a broader question about the distinctions between the circles.
        - Styx seems to mark a transitional moment between sins which committed for self pleasure (lust, consumption, wasting / hoarding money) and those committed against other people (flesh is ambiguous)
        - We are not yet in the realm of violent crimes, we are in the realm of anger
        - 3 Kinds of Anger (Aristotle)
          - ◆ Choleric (quick to come and go)
          - ◆ Bitter (passive-aggressive) punished underneath the river
          - ◆ Difficult (results in injury toward an enemy) closest to violence
      - River Phlegethon
        - Also of the 5 rivers of the underworld in Greek mythology
        - Name means flaming
        - Plato: stream of fire which coils around...
        - River guarded by Centaurs
        - In the river: those humans who committed violent crimes of anger against other humans
        - Dante: "I saw a broad moat curving in its arc that seemed to circle all the plain just as my guide had said. "
        - This river crossing is done on 'horseback'
        - 'here was our place to cross the moat'
        - Hollander and others:
          - ◆ Centaurs are like mercenary soldiers who are commissioned to fight
          - ◆ Dante had been an officer of the cavalry in the famous 1289 battle of Capadino where the Guelphs conquered the Ghibellines
          - ◆ One interpretation: by keeping the details of this ride remote from the reader, Dante distances himself from the memory of warfare and those who engaged in it for money or for love of combat.
      - General comments on the rivers
        - They can mark the difference between circles or be the circle

- Are made of different substances : water, mud, boiling blood
    - More online notes
- Another landscape feature: The city Dis
  - Virgil: now my son, we approach the city known as Dis, with its vast army and burdened cities
  - Dante: master, I can clearly see its mosques within the ramparts, glowing red as if they'd just been taken from the fire"
  - 8th - 12th century: Muslim attack and occupation of Sicily and southern Italy
  - Entrance: high tower "at its top two flaming lights are displayed up there"
  - Moats dug deep around it
  - Walls seemed made of iron
  - Threshold: more than a thousand fallen angels
  - The angels refuse admittance into the city
  - Also guarding the cities: 3 Furies
    - Why did Virgil cover Dante's eyes
      - Medusa would appear shortly after them
      - Medusa would turn Dante into stone
  - The attack on the city gates
    - Dante and Virgil approach but are denied entry by the angels
    - The furies rise up and their not so secret weapon medusa
    - Dante and Virgil receive help from their secret weapon, the angel Michael
    - Michael literally waves his magic wand
  - Landscape as Gravescape
    - Mass graves burning with uneven amounts of heat
    - Virgil must chart "a hidden path between the city's ramparts and torments"
      - Ramparts = physical structure      torments = sites of suffering
  - Fantastic city:
    - Contours of this city are not possible to visualize
    - A new space with an important moral distinction
      - Sins of appetite to sins of will and malice
- The Changing Landscape
  - Little details the fill this landscape: bubbles boiling in the river of blood, harpies flying, etc.
    - These do not constitute any kind of qualitative change
    - They are all part of ongoing punishments that occur continuously
  - There is at least one example in the Cantos we have read so far, however, of a change that has taken place in the landscape in Canto 12
  - Circle of Violence (Circle 7)
    - The very angry Minotaur
    - Christ's crucifixion caused a rockslide in hell
    - Christ came down and took Adam, Abel, Noah, and Moses' souls back up to heaven
  - Empedocles: the elements of the universe (fire, air, water, earth) formerly held apart by discord and hatred were fused together (recreating the original Chaos)
  - Matthew - talked much about the same
  - Main Points
    - "Local" = no qualitative change
    - "Global" = a radical shift in the metaphysical laws or conditions governing the entire infrastructure
    - The global event still has a local sign: the earthquake / landslide
- Landscape as Victim
  - Canto 13: Realm of the suicides
    - Central figure Pier delle Vigne, poet and courtier
    - Known for flowery poetic language
    - The canto imitates this language and contrasts it against the harshness of his new physical condition
  - Contrasts:
    - Flowery language vs. shriveled vegetation
    - Contrived, cultivated speech s. falling at random after hearing their sentence from Minos
    - The suicides will not be allowed to re-inhabit their bodies on Judgment day but will drag the corpses through hell and hang them on the boughs
    - Only a broken leaf or branch can release a voice accompanied by tears of blood
    - In other words:" the suicides have lost control of their self-expression and their bodies
  - Ovid vs. Dante

- Ovid's Metamorphoses: humans become plants, it is a continuous process
  - Example: Daphne
  - In Ovid, the plant is still the body of the human and still encapsulates the soul
  - Dante: the plant is not the entire person
  - The soul lands on the barren ground and grows a replacement body
  - There is no development that occurs
  - Also:
    - Ovid: human beings become plants but then are physiologically plants
    - Dante: Pier has a "vegetable body which is capable of physiological manifestations and in which human consciousness survives unabated"
    - This is "more monstrously hybrid" than in Ovid
- Dante's metamorphosis and Christianity
  - Hybridism is not part of Christianity
  - Christian system of life does not recognize the evolution of species. Species are defined by god according to hierarchy
  - Hybrid creation: outside the plan of god
  - Fitting punishment for the sin of suicide is a crime against nature
  - Plant-man
    - Not emblematic of happy union between natural man and animated nature
    - Tragic captivity of the soul
    - A monster which combines the human and non-human
- Main Points
  - Ovid: metamorphosis happens naturally
  - Dante: Christianity has broken the link between nature and man
  - Ovid: interest in the spirit of organic nature
  - Dante: interest in inorganic, hybrid, sinful, tragic, not redemptive
  - Dante's metamorphosis is more real
  - Ovid recalls distant legends

01 / 17 / 08

Thursday, January 17, 2008

4:55 PM

- Dante, Lecture 3: Memory and Deceit, Cantos 14 - 22
- Second Image: the island of Crete
  - Its golden age
  - A child
  - Statue of an old man
  - The child: Jupiter, protected from his father Saturn according to Greek and Roman myth
  - Sources: Ovid, Metamorphoses, gold, silver, bronze, iron...
  - Bible: Nebuchadnezzar's Dream
- Or memory:
  - Statue = map of man's sins
  - The statue is the state of man, corrupted by original sin
  - Golden head: man's free will, good judgment
  - Silver limbs: indicate the "corruption" of man's reason
  - The bronze: man's sins of malice
  - The Iron: man's sins of anger
  - This statue is also a map of the inferno as we have passed through it so far
  - It serves as a mnemonic (memory-aiding) device
- Deceit: Canto 17
  - Monsters and strange forms we have already seen: minotaur, centaurs, harpies, suicides
  - Geryon: culmination of monstrosity
  - Embodiment of fraud and deception
  - Warning: the malebolge are dangerous
  - Geryon's Hybridity
    - Physical: man, mammal, serpent, paintings: creature of artifice
- The venomous tail
- 10 ditches = 10 bridges to cross
  - Slowing of progress
  - Intensification, growing complexity or density of space
  - "mise en abyme" the part mirrors the whole
  - Circles 8 and 9 are half of the Inferno
  - Spatial density = textual density
- Comic interlude?
  - The crime being discussed is Baratteria (embezzlement, graft, abuse of power / money)
  - A petty crime, anyone is capable of it
  - Cantos 21 - 22: both the sinners and the guardians are cheaters
  - Neither group has the moral "high ground"
- A farce?
  - No character rises above mediocrity here
  - No divine intervention
  - Grotesqueness
  - Act 1: Virgil's 2 Mistakes
    - 1st mistake: believing Malacoda!
    - 2nd mistake: Virgil to Dante (arrogance)
- What's wrong with Virgil?
  - Because Virgil lacks direct knowledge of God, he lacks full knowledge of the depth of evil (the refusal of God)
  - Conclusion: there is something about the nature of evil Virgil does not understand, and he did not learn his lesson from the time before.
- Next Tuesday:
  - Changes in Dante and Virgil
  - Does Dante become more educated?
  - Does Virgil become more "flawed"

# 01 / 18 / 08 - Discussion Section

Friday, January 18, 2008  
12:33 PM

Circle	Features	Weather	Topography	Monster / Guardians	Punishments	Befitting?
5	Circle of wrath		Stinky bog	Boatman: angry and disappointed that there aren't more to punish - (human form)	Rolling around in the mud	Humbling for the arrogant people - like lying like swine
6	Heresy		Cemetery - foul stench eerie, dark		Forever held in their tomb condemned for not accepting Christ	Sealed off on judgment day - irony in that not accepting afterlife they are stuck in a semblance
7	Violence	Hot and humid from river	River of boiling blood of anger, landslide from Jesus	Minotaur is very angry - guardian of circle, centaur guard	Burn in boiling lake	

## Circle 8: Full of people who knew they were guilty of committing evil crimes Malebolge (evil pockets)

1	Panderers/seducers	Whipped by demons
2	Flatterers	Stuck in human excrement
3	Simony	Upside down with feet burning
4	Sorcerer's false prophets	Placed backward so they can only see past / not future
5	Corrupt politicians	Stuck in lake of boiling pitch
6	Hypocrites	Punished by other liars, given bad directions
7	Thieves guarded by centaur	Bitten by snakes
8	Bad advisors (Ulysses)	Encased in flames
9	People who cause discord	Demon swinging at them with sword
10	Falsifiers (alchemists, liars, etc.)	Plagued by diseases

## Rivers in the Inferno:

Name	Source	Characteristics	Color
Styx	Rock		Deep purple
Acheron		Boiling blood	

### Ovid's tree people

Hybridity is considered natural

### Dante:

Hybridity is degrading / monstrous  
Christianity doesn't believe in evolution

### Page 245:

- o Dante asking tree people two questions
  - How are souls bound
  - Are you ever set free
- o Tree-people answers
  - Thrown by minotaur
  - Never freed from woods

### Canto 13 - line 41

Dante recognizes people he has seen before and points them out  
Dante becomes more authoritative parts - TA probably wants to hear this

01 / 22 / 08

Tuesday, January 22, 2008

4:55 PM

- Coconut - password for ERES website
- Dante, Inferno (final lecture)
  - Topic: limits of narration / the need for imagination
  - 1) An increasingly difficult task
  - 2) Cantos 32-33: the case of Ugolino
  - 3) Canto 34: description of Satan
  - 4) Your Dante Checklist
- Limits of narration
  - Cases of withholding information
    - Example: "thus we went onward to the light, speaking of things that here are best unsaid, just as there it was fitting to express them"
  - Authorial command
  - Narrative Economy
- The Narrator's Limits (3 examples)
  - Canto 25 if reader, you are slot to credit, what I'm about to tell you, its no wonder, I saw it, and I myself can scarce believe it. (what follows: mutation of Cianfa and Agnello into a single creature)
    - Note: narrator gains our trust by asserting that he too found the event "incredible"
  - After the mutation of Cuoso (into a serpent) and Francesco (into a man)
    - Thus I saw the seventh rabble change and change again, and let the newness of it be my excuse if my pen has gone astray. And though my eyes were dazed and my mind somewhat bewildered these sinners could not flee so stealthily
      - (note: report of mental condition and lack of comparison)
  - 2nd Example
    - Who even in words, not bound by meter and having told the tale many times over, could tell the blood and wounds that I saw now? Surely every tongue would fail, for neither thought nor speech has the capacity to hold so much.
      - Note: constraints of poetic meter, benefits of repetition, inhuman demands of narration, limits of concept and spoken language.
    - Muhammad splitting up, schism
  - 3rd example
    - Nor for a tongue that cries "mommy and daddy"
    - Note: mimetic (imaginative) langue
    - Concept vs. expression
    - Innocent language and the expression of evil
- Background information
  - Ugolino Della Gherardesca (1220-1289)
  - Pisa (recently defeated by Guelphs)
  - Judge Nino Visconti (grandson / Guelph)
  - Ruggeri degli Ubaldini (co-conspirator / Ghibellines)
  - 1288: Ugolino imprisoned in the "Tower of Hunger" with his two sons
- Framing the Narrative
  - He raised his mouth from his atrocious meal, that sinner, and wiped it on the hair of the very head he had been ravaging.
- Visual Metaphors
  - What Dante sees is shaped by Virgil's words
  - Satan's punishment is a parody of the Crucifixion
- Virgil's description is ironic because Satan is immobile - the movement is an illusion
- Note symmetry between Virgil and Satan
  - The first and last characters of the inferno
  - Note: writing and existence go hand in hand
  - No longer a question of credibility
- Body of Satan
  - 3 faces (red, yellow, black)
  - Beneath each face; two wings
  - Seraphim
  - 2000 feet tall
  - Motionless

- At the center of the universe, geocentric
- Interpreting the details
  - Movement of jaw and wings are mechanical
  - Sin for Dante is a denial of the self, the immobilizing of personality
  - At its worst, it denies the divine love which moves the spirit
  - Satan is lodged in the earth from the force of his own fall from heaven
  - Judas: betrayer of Jesus (religious order)
  - Brutus and Cassius: betrayer of Caesar (secular order)
- Inversions
  - Negation moral, spatial, and visual
  - Satan as parody of crucifixion
  - Satan is the non-word (non-speech)
  - Dante and Virgil switch their spatial and temporal orientation upon crossing middle earth and entering...
- Dante Checklist
  - At least one careful reading of the Inferno with reading notes
  - Re-reading of at least one circle / vice
  - Review lecture notes
  - Familiarity with lecture topics + examples
  - Homework topics = good midterm essay questions

01 / 24 / 08

Thursday, January 24, 2008

5:03 PM

- Essential Background Information
  - Plague in Italy, 1348 (bacterial, carried by animals)
    - Europe: 1/3 of population killed
    - China: 1/2 of population
    - Africa 1/8 of population
    - Change in world pop= 450-350mil
    - Florence 60.000 - 75,000 of 100000 killed
  - Structure
    - 10 Days = Decameron
    - 10 stories per day = 100 stories
    - Frame narrative / embedded stories
    - Sources: French fabliaux (short, humorous), Latin authors (Ovid, Apuleius), Pachatantra (the five heads, Sanskrit)
  - The Decameron, otherwise known as Prince Galahalt
    - Galahalt is another version of Galeotto
    - Dante inferno, canto 5, Again
    - A Galeotto is a pimp
    - What does it mean for a book to act as a pimp to its readers
  - Prologue
    - a personal story
    - Love beyond measure vs. friendship
    - The power of conversation
    - Result:
      - The author has been cured
      - Pain has become pleasure
      - The author wishes to help others suffering from the same disease
  - Gender Differences
    - Men: travel, business, diversions
    - Women: gloomy meditations
    - Boccaccio's Proposal:
      - I intend to provide succor and diversion for the ladies but only for those who are in love, since the others can make do with their needles, reels, and their spindles,
      - The Decameron will provide both positive and negative role models
  - Introduction
    - Apology
    - Rugged hill and delectable plain
    - Struggles analogs to Dante's Comedy
  - Boccaccio's Inferno: The Plague
    - Provides a spatial-temporal coordinate for the frame narrative, Florence 1348
    - Causes of the plague: celestial bodies, God's Anger?
    - Rationality is ineffectual
  - Narrating the physicality of the plague
    - Swellings in the groin or armpit, apple or egg shaped
    - Dark blotches on the skin or thighs
    - Dehumanizes the human victims
  - Social Impact of the plague
    - Fears of contagion extreme reactions
    - Reckless partying
    - Extreme isolation
    - Indecency
    - Family and neighborly relations abandoned
    - Mass burials
  - First Gathering Place
    - Santa Maria Novella
    - "chance" meeting of seven wealthy young ladies (18-27 years old)
    - Names withheld for their own protection
  - Second Gathering Place

- Just two miles outside of Florence
- A society outside of society
- New rules apply
- No parental supervision
- Chosen king or queen on each day
- Patterns of play and storytelling
- Each day a new theme
- Day 7:
  - Get this online
- Once upon a time...
  - Setting of the novella
  - Typically a city in Italy (or Europe)
  - Recent / contemporary history with one notable exception
  - Realistic details vs. the idyllic setting of the frame narrative
- Note the common emphasis of Day 7 stories: women's transition from contemplation to action
  - Love is the motivator: it teaches wisdom, insight, subterfuge
  - Usually these women are not senseless from love, but calculating and determined
  - They express themselves through their love and their own power to carry out their wishes
- Reversals:
  - Usual scenario: valiant young man, beautiful princess, etc.
  - Here: Pyrrhus's three conditions for Lydia
    - Kill nicostratos's favorite sparrow hawk before his very eyes
    - Send Pyrrhus a tuft of nicostratos' beard
    - Send Pyrrhus one of nicostatos's best teeth
    - Hawk, beard, teeth: symbols of masculinity and power
  - Another reversal: Lydia promises Pyrrhus that she will make love with him in Nicostratos' presence, but persuade N. that he suffers from hallucinations...
- Religious Subtext / another reversal
  - Augustine, Confessions
  - Stealing pears from the pear tree as a symbol of ...

01 / 29 / 08

Tuesday, January 29, 2008

5:07 PM

- Pedro Calderon de la Barca 1600-1681
  - Spanish theatre's golden age
  - Zarzuelas / entremeses (one-act musical theatre)
- La Vida es Sueno
  - Written 1635
  - Epitome of Golden agedrama
  - Source text:
    - Story of Barlaam and Josaphat 3rd-4th century
    - King abenner of India
    - Josephat his son
    - Barlaam (converts Josaphat to Christianity)
  - Josaphat, Iodasaph, Yudasaf, Bodisav, Buddha??
- Plot structure
  - Act 1: Sigismund is in prison and awake
  - Act 2: Sigismund is free from prison and dreams
  - Act 3: where is the prison, what is the dream?
  - Out theme, imagination / imaginary voyages
  - Connection between life and the dream
  - Question of the truth, knowledge, seeing
  - Today: thinking of these questions in terms of Hybridity and transgressions
- Opening Lines
  - Lope de Vega: "hippogriff" is a pretentious word
  - Hippogriff = doubly hybrid monster (horse + griffin)
  - Griffin: body of a lion, head and wings of an eagle
  - Calderon's version: all elements (air, earth, fire, water)
- Minotaur / Maze
  - Minotaur: body of a man, head of a bull
  - Imprisoned in the middle of a labyrinth
  - Theseus, with the help of Ariane, was able to navigate the labyrinth using a thread and slay the minotaur.
  - Here: the maze signifies the beginning of a twisted narrative
- Sigismund
  - Imprisoned in a cave
  - Rosaura: yes, even standing here I spy unlighted hollows that appear to be dark prison cells/ the rank tomb where some live cadaver dwells
  - Sigismund is both living and dead and man and animal
  - Rosaura: observer / narrator, a role she will also repeat throughout the day
  - Also: she is the measure of Sigismund's bestiality.
- Sigismund's 1st Soliloquy
  - His crime is his existence
  - I've struggled, heavens, night and morn  
To comprehend what horrid crime  
Was perpetrated at the time  
When I, offending you was born.
- Still: Weren't all the others born as well?
- Second Soliloquy
  - The body as a living cadaver "a living skeleton stripped of life"
  - Human and animal: "I'm a man of a beast and a beast of a man you'll see"
- Clotaldo
  - If for Sigismund, Rosaura is a monster, for Clotaldo, she is also a puzzle
  - Her sword: clotaldo recognizes it as his own
  - Her too, her secret is her femininity
- Conflict between two allegiances, king and kinship
  - He's not my son, his is my son, he shares my blood
- Clotaldo's two promises
  - Promise to the king to kill all who discover Sigismund
  - Promise to his lover Violante, to protect their child

- Clarion
  - Clown
  - A clarion is a trumpet
  - The name means clear
  - Is morally ambivalent
  - Performs commentary on the play
  
- King Basil
  - Hybridity is a problem of knowledge
  - Rationality / superstition
  - Enlightened / despotic
  - For the law / against the law
  - Prophecy warns the father of the son
  
- Basil's defiance of time
  
- Dreams of Pregnant Women
  - Two points of view
    - How very clear it is that a pregnant woman's desire impresses the mark of the object of her desire upon the tender fetus
    - The body of the pregnant woman is under the influence of forces beyond her control

01 / 31 / 08

Thursday, January 31, 2008  
5:05 PM

- Recap from Tuesday
- Forms of Hybridity
  - Animal (hippogriff: real/fantastic)
  - Human animal
  - Living
  - Dead
  - Conflict of allegiance
- King Basil's Three problems
  - His basic wish has been to keep the people of Poland free of tyrant kings
  - No "codex" code of law would approve of his actions keeping the rightful king away from the throne
  - The question of free will: to what degree can we rely on astrological predictions
- The test
  - Sigismund will have the chance to prove his predictions wrong
  - If he does misbehave Basil's behavior will be justified
  - in the case of Sigismund's departure, a king and queen stand waiting to ascend
  - (Astolfo and Stella, Basil's niece and nephew)
- Segismund: from cave to court
  - Clotaldo's monologue (act 2, scene i) important points
  - The potion makes Segismund a "living corpse"
  - Sleeping is compared to death
  - The eagle
  - Segismund rejects submission "to any mortal's law"
  - Beginning ACT 2, scenes iii-iv
  - Clotaldo: sentenced to death
  - Servants: both obedient and critical of Segismund's behavior
  - Astolfo: offended by Segismund's rough manner
  - Stella: admired for her "radiance" and beauty
  - Segismund to Clarion; "in this strange realm, I've yet to greet a man who's pleased me more"
- Dreaming or Waking?
  - MIDTERM QUESTION WILL BE PULLED FROM THIS
  - Segismund: "Fair heavens! won't you disabuse my fancy's flight and make it clear what wondrous circumstances might have troubled it thus in the night to leave me so convinced I'm here?"
  - Clotaldo: tells Segismund all is truth and dream
  - "Oblivious dunce, to manifest such reckless pride not conscious you've dreamt all you spied (2.iii)"
- A Savage, Homicidal Act
  - Dialogue between Basil and Segismund (2.vi)
  - Main points:
  - Basil's outrage at the murder
  - Denial of his "fatherly embrace"
  - Segismund accurse Basil: You robbed me of humanity
  - Basil interprets Segismund's wild behavior as fulfillment of the prophecy
  - Suggestion that this is all a dream
- Interpretation
  - Irony: basil is not innocent of homicidal acts
  - Question of dream vs. reality
  - Basil: be humble, man, and less extreme, for all you see might be a dream, though you may think that you're wide awake

- Segismund: still confused, but certain that "no man can ever strip away the prince and heir apparent's crown.
- In other words: his royalty transcends the states of waking and dreaming
- Turning Point:
  - Act 2, scene xviii: bridges the worlds of dream and waking
  - Dreaming --> Awake
  - Attempt to make him believe that he was only dreaming
  - Always act justly that way you can't transgress even if you are only sleeping
  - A shift in his personal ideology - has been fundamentally changed by being introduced into the king's court
- Act 3: Release from the tower?
  - Political motivation: Poland's refusal of a Russian king (Astolfo)
  - Segismund: "awake" but confused and skeptical: "So let this vain pretending cease; I'm disabused of all I thought and know now life is but a dream."
  - Logic of the 2nd soldier: "great events are oft preceded, good my lord, by portents, which is what occurred when you did dream these things before"
  - Note: the soldier describes Segismund's first visit to the court as a dream foretelling his return to power
- Important Points
  - And man's life sadly, is so short, then let us dream, my soul, let's dream again! But his time we will face full recognition of the fact that we may waken from this sleep at any hour and be brought back (3.iii)
  - Segismund embraces a dream state
  - The alternative to the dream state seems to be a living death
  - This dream state is supported by an ethical claim: the repetition of the "as if" motif
- Repetition of first motif:
  - Beginning of the play: the hippogriff
  - Basil: Good Astolfo, who can stop a bolting horse and still its rage into serenity (3.v)
  - Clarion: look there a winged horse, I'm sorry but my stories pack more force when I hyperbolize-- for elements incarnate in its guise: its body mass the earth, its soul the fire ablaze beneath its girl, its froth the water and its breath the air
  - This description is just chaos and confusion
  - In fact: a horse "dapple-grey of hue, and patchy" ridden by a woman- Rosaura
- Rosaura's Monologue
  - Segismund: "the heavens have restored this sight to me"
  - Visions of Rosaura link Segismund's waking and dreaming moments: three time already have you looked on me with wonder, blind to facts about my life, as all three times my clothes displayed a different self
  - 1 - at Segismund's cell, dressed in man's clothing
  - 2 - at the court, dressed as a woman
  - 3 - not a monstrous and unnatural freak attired in female finery yet bravely bearing manly arms
  - Rosaura dressed in a loose-fitting skirt with a dagger and sword
- Main points of the monologue
  - Rosaura describes her three appearances
  - Explains her heritage dishonored daughter of a disgraced mother
  - "I then dishonored and deceived, remained forlorn, remained half-crazed..."
  - Rosaura describes her plans for revenge against Astolfo
  - Her desire is to fight with Segismund because their purposes are aligned
  - Rosaura: "So that the man I call my husband takes no other wife"
- Interpretation of Rosaura's monologue
  - Rosaura's monologue forces Segismund to rethink the border of dream and reality
  - Transition from living a dream "as if" it were reality to understanding the existence of dreams will always cause us to question that truthfulness of the real world
- End of Play:
  - Segismund is reborn to his father (3.xiv)

- Rosaura united with her "husband" Astolf
- Stella united with Segismund
- Clotaldo is spared
- Clarion, who belongs nowhere, dies
  
- Midterm Checklist
  - Your Calderon checklist
  - Good familiarity with the plot details
  - Focus on the theme's from lecture
    - Hybridity
    - Comparison of dream states and "reality"
    - Segismund's strategy for moving between the world of dream and reality
    - The question of how we know what is real and what is not: what constitutes our knowledge
  
- Components of the Midterm
  - MAJOR PLOT DETAILS - Fill in the blank
  - Short answers (4-5 sentences) on a topical lecture (look for stuff in the notes 2-3 times)
  - Essay about 4-5 PAGES
  - **SAMPLES WILL BE AVAILABLE ONLINE**

## 02 / 01 / 08 - Discussion Section

Friday, February 01, 2008  
12:59 PM

- Brief Review of Inferno
  - Limits of narration: had to be selective
    - Positions himself above the reader, knows what the reader should and shouldn't know
    - Must make comparisons to what the reader could understand (limits of language)
    - Authorial Authority: establishes his credibility as an author
  - Ugolino: suspicion of cannibalism
    - Was in the circle of political betrayal, his uncle (in family)
    - Unclear of whether or not was guilty of cannibalism
    - Ambiguity to his position - gnawed on his hands
  - Satan
    - Chewing on 3 sinners (Brutus, Cassius, Judas)
    - Judas: betrayed Christ, Brutus and Cassius betrayed Caesar (religious and secular)
- Bird
  - Kills the bird in front of the party
  - Tries to peer-pressure him
- Pull hair from his beard
  - Sympathy
  - Emascularity
- Pull Gold Tooth
  - Convinces him that he has bad breath (playing on his insecurities)
  - Surgeon is Barbaric
  - Got two young boys to turn their heads away to feign bad breath
  - Gets the teeth switched to make him think it really was rotten
- Pear tree
  - Tries to deceive him
  - Phyrus yells at them from the tree
  - They have sex in the tree and convinces him that it is his imagination

02 / 07 / 08

Thursday, February 07, 2008  
5:01 PM

- Tempest Lecture 2: Wonder and Spectacle
  - Spectacles
    - Something that can be seen, even felt, but is still not real
    - Imitation of life, sometimes just for artistic pleasure, sometimes for another purpose
    - Today:
      - Opening storm
      - Vanishing banquet
      - Wedding entertainment for Ferdinand and Miranda
      - ==The Music, nymphs, turning invisible, illusions, etc.
  - Spectacles in the Tempest
    - Each spectacle is thought to be real by those who observe it
    - Each spectacle is met with an expression of wonder regardless of the individual's morality
    - Each spectacle therefore also has the power to transform the observer: inspiring the virtuous and improving the corrupt
    - Question of plot vs. spectacle
  - The storm created by Ariel
    - Opening of the play, we are in the storm
    - First stage direction is for acoustic effects: "a tempestuous noise of thunder and lightning heard. Enter a shipmaster and a boatswain"
  - Ariel's first person account
    - "boarded the king's ship, now on the beam, Now in the waist, the deck, in every cabin, I flamed amazement, sometimes I'd divide and burn in many places. ..."
    - Note
    - Ariel working for Prospero, "colonizes" the ship
    - Ariel's description defies our imagination
  - Sympathy
    - Miranda, observing, cannot separate herself from the events - their fate is her fate
    - "O, I have suffered with those that I saw suffer... o the cry did knock against my very heart"
    - An important part of Miranda's amazement and her active looking is her openness to experience
  - Error of perception
    - Prospero: "the direful spectacle of the wreck, which touched the very virtue of compassion in the, I have with such provision in my art so safely ordered that there is no soul.... Which thou heard'st cry, which thou saw'st sink".
    - Collapse of frame between spectacle (storm) and spectator (Miranda)
    - Reversal of a literary precedent where the sight of a shipwreck gives one comfort for being on safe ground (Lucretius, Petrarch)
    - Miranda is a relentless "gazer"
    - (Not a good listener)
  - Political goal of the spectacles
    - Affirm the power / control of their author
    - Miranda "had I been any god of power, I would have sunk the sea within the earth or ere it should the good ship so have swallow'd"
    - Implication; creator of the storm is divine
    - Ferdinand: "Let me live here ever; so rare a wondered father and a wise makes this place Paradise."
  - Recap: Two modes of Representation
    - Material - sound effects, wet sailors, etc.
    - Descriptive - talking about the storm
    - Ariel - First person
    - Miranda - third person
      - "the sky, it seems, would pour down stinking pitch, but that the sea mounting to th' welkin's cheek, dashes the fire out

- Miranda as observer
  - Of Caliban: aversion to looking
  - Of Ferdinand
    - Why does Miranda assume a creature with a human form to be a spirit?
    - She observes not only its form, but also the fact that it too observes the world.
    - She sees herself in a completely closed and impenetrable world
  - Miranda must transpose the spectacle of the shipwreck into her reality
  - She keeps the description of divinity as a metaphor
  - Prospero will weave this metaphor into the marriage spectacle
- The False banquet
  - A fest served by "strange shapes" to the accompaniment of music
  - Observed by Prospero from the top
  - Effects: thunder and lightning, Ariel as the harpy, magical disappearance of the food, mocking dance of the servants
  - Purpose: to remind Alonso, Antonio, and Sebastian of their guilt, only Gonzalo is exempt
  - The "moral" is delivered by Ariel
  - Quid pro quo
  - Time to repent
  - Symbolic destruction of the colonialist ambitions of Sebastian, Antonio, Gonzalo, and Alonso
  - The banquet scene can be read as the answer to Gonzalo's fantasy of the island utopia
  - Note: attack by harpies also an episode of the Aeneid
- Marriage Spectacle
  - Designed as a distraction for Miranda and Ferdinand (esp. the latter)
  - Transfer of desire from the beloved to the spectacle
  - Ceres; goddess of fertility
  - Isis: messenger of the gods
  - Theme: queen of the gods has summoned Ceres to attend a marriage
- Boundary between performance and spectator
  - The goddesses do not specify which "marriage" they are to attend
  - Juno and Ceres sing their blessings "on you" which breaks the frame of the spectacle
  - Ferdinand replies
- End of the spectacle
  - Prospero has been captivated by his own performance
  - Abrupt ending of the spectacles: signals the rude "awakening" to danger, the plot against him, etc.
  - Ferdinand "your father's in some passion that works him strongly"
  - Miranda: "never till this day saw I him touched with anger, so distempered"
  - Recall: Prospero / Caliban relationship
- Life is a dream: "we are such stuff as dreams are made on, and our little life is rounded with a sleep" -
  - Being absorbed in the spectacle
  - Inferno: essay topic
  - Inferno: in and out of states of consciousness
- Prospero's power
  - Robe = lend thy hand and pluck my magic garment from me, so lie there my art
  - Book and staff = this rough magic I here abjure, and when I have required some heavenly music... to work mine end upon their senses
  - Implication: from this moment onward, Prospero will have the powers of a normal man
- Epilogue
  - Question of staging
  - Prospero assigns Ariel one final task and then releases him
  - Final line before the epilogue
  - "Please you, draw near"
  - Final stage direction: "they all exit"

- Question: who is the "you"? The other members of the group, or the audience?
- Sample questions
  - Prospero's tempest is created by Ariel
  - The wild hippogriff is indeed a horse
  - According to both the author and the narrators, the storytelling in Boccaccio's Decameron takes place for several reasons. Name a few and consider whether they might be connected in any way.
    - To prevent or cure suffering
    - Escape the plague
    - Amusement / entertainment
    - To provide instruction
    - Breakdown in society / changes in social order
  - Essay question:
    - Representations of women, each of the readings we have looked at so far describe female characters who are placed in conventional situations and face unusual obstacles to achieve their goals. With reference to at least two of the readings, discuss two or more of these characters to identify what they might have in common. Be sure to give specific examples and include
    - Method:
      - ◆ Don't start with the thesis
      - ◆ Make a list of those characters who are the freshest in your mind

02 / 05 / 08

Tuesday, February 05, 2008  
5:02 PM

### All About Caliban Acts 1-3

- From the First Folio
  - The scene- an uninhabited island
  - Caliban, a savage, deformed slave
  - What is a savage slave, or a deformed one
    - Perhaps a slave that rejects the colonizing culture while being reshaped by it
    - What's in a name? Caliban, Cannibal
- The Tempest / Colonialism
  - One interpretation: a commentary on the colonizing of the new world
  - Evidence: Shakespeare read pamphlets on the new colonies in the Bahamas
  - Problem: not enough information to help us explain the play
- Can't get away from Virgil
  - Second interpretation: focus on the Aeneid as a source text
  - 1492: new world divided between Spain and Portugal by decree of the pope
  - At the same time, writers Sebastian Brant and Jean Gruninger collaborated on a new edition of Virgil's works
  - Illustrations of the Aeneid in their edition: the boats are not Trojan or Roman, but Spanish
- 2 scenes of colonization in the Aeneid:
  - North Africa (Carthage)
  - Italy (Latium)
  - Tempest: 3 scenes of colonizing
    - Sycorax, pregnant with Caliban (from Algiers)
    - Arrival of Prospero and Miranda (from Italy)
    - Shipwreck of Italian royalty traveling from Tunis (modern Carthage) to Italy
- Who is Caliban?
  - Son of a blue-eyed witch who was banished to the island
  - The only "native" of the island
  - The story was told to Prospero by Ariel
  - Prospero's claim that Caliban is a bastard (born of a witch and Satan) cannot be verified
  - We have only a biased account of his life.
  - Caliban is a unique species
  - Born "in" and "out of" nature
  - Tests the limits of credibility
  - Look online for two interpretations between scholars
  - May have been formed on imagination
  - May also have been formed on tradition, history, and observation
  - Caliban is all earth, all condensed and gross in feelings and images; he has the dawning of understanding without reason or the moral sense, and in him, as in some brute animals, this advance to the intellectual faculties, with the moral sense, is marked by the appearance of vice
  - Caliban is pure potential
  - A projection surface for humanity
- Seeing Caliban
  - Miranda: tis a villain , sir, I don't love to look on.
  - Miranda's name from the Latin verb miro mirare, be amazed at, look in wonder or admiration at
  - Gerund Miranda = looking at
  - Miranda gazes at everything: why not Caliban?
    - Caliban attempted to rape her
  - Monsters do not fit into normal taxonomies or animal kingdom
  - Monster is physical, moral, and also intellectual

- Caliban's Species
  - Tortuous
  - Poisonous slave
  - Man or fish, dead or alive?
  - Puppy-headed monster
  - Monster-servant
  - Man-beast
  - Mooncalf
  - How do we distinguish between the literal and metaphorical descriptions
- Caliban as an Island
  - Earth and water are Caliban's elements
  - He is a creature of the ground
  - Is Caliban an image of nature without culture?
- Caliban's Language
  - Exchange of natural knowledge for language
  - Can you exist in nature without language?
  - When thou cam'st first, teach me how to name the bigger light and how the less, that burn by day and night, etc.
- Miranda as Pedagogue:
  - I pitied thee, took pains to make thee speak, taught thee each hour, one thought or other. I endowed thy purposes with words that made them known.
- Two different versions of the acquisition of language
  - Prospero teaches Caliban the names of objects, in turn Caliban brings him to objects
  - Miranda teaches Caliban to name intangible things, supplementing his animal qualities
  - Prospero teaches Caliban the world, but Miranda teaches him to express his own desires
  - Is it a surprise that he desires her, is his desire merely animal?
- Cursing and power:
  - Caliban uses his language to curse creatively, invoking his mother, her powers, and his own wishes
  - Why does Prospero punish Caliban so severely when his slave's words are just empty threats?
  - Caliban achieves for an instant an absolute if intolerably bitter, moral victory
  - The tempest still acknowledges Caliban's pain, as well as his master's discomfort
  - The gift of language is destructive and creative
    - The ability to curse
    - The ability to create poetry
    - The following two examples will contrast them
  - The drive to curse
    - Honest language: Caliban is speaking to no-one but himself
    - He is not trying to persuade anyone of his bad treatment for personal gain
    - The spirits are also a part of Caliban's conscious (the early, mythical developments of a conscience?)
- Caliban's Poetic Gift
  - Reveals itself as the ability to respond to music with poetry
  - Note: beauty in the dream of the enslaved monster
  - Compare his facility for language -- the language of choice rather than "need" to the harsh cursing
- Utopia
  - No occupation,
  - Strong contrast
  - Excelling the golden age
  - Caliban accepts the island as a piece of natural beauty
  - The colonizer is always exceptional in this play, whether Gonzalo, Caliban, Prospero, etc
  - No Caliban's yet no Prospero's in Gonzalo's vision
- Part 3: two sides of a tragedy

- Choosing the wrong gods
- Every man a Caliban
- Trinculo's discovery of Caliban
  - New hybrid
  - Trinculo: climbs under Caliban's gabardine "a loose upper garment"
  - Stephano: this is some monster of the isle with 4 legs... he's a present for any emperor

## 02 / 08 / 08 - Discussion Section

Friday, February 08, 2008  
12:58 PM

- 1) Fill in the blanks - 20Q - 20%
- 2) Short Answers - 5Q - pick 4Q, 40%, 4-5 sentences max
- 3) Essay 3Q - pick 1, 40%, 6pg max

- Page 35

### Group A:

**Ariel is a nymph controlled by Prospero**  
nymph

### **How did the Christian's view the imagination during Dante's time?**

Imagination is located in the material world  
This is a problem for the early Christian church  
The material world is transient, corruptible, non-permanent, only thing permanent is God  
Still: the motif of the imaginary is fundamental to Christian thought  
Early Christianity introduced a mode of thinking which can be characterized through the phrase "as if"  
Thinking as if is not supposed to lead one away from a real life to a fictive, unburdened existence but rather display the seriousness of human suffering  
Awareness of the imaginary realm of the "as if" should determine our life on earth today  
Augustine: the imagination can alter what has been communicated to the mind by sight

### **Which character in the tempest would you say changed the most throughout the play and why?**

Prospero relies on power and then relinquishes  
Miranda goes from ignorant to self-determining

### **In his prologue, what does Giovanni Boccaccio say is the purpose of the Decameron?**

For the lovers, plague is going on, give people entertainment/distraction  
To prevent or cure suffering  
Escape the plague  
Amusement / entertainment  
To provide instruction  
Breakdown in society / changes in social order

### **Of the ten novellas, which wife would you consider the most deceitful and why?**

Lydia.

### **Where is the idea of Hybridity seen in both the life is a dream and the tempest?**

Man/animal, living/dead, sleeping/awake, real/fantastic, animal/man

**Essay: Discuss some of the ethical issues brought up in Life is a dream. Is Segismund responsible for his actions if he thinks he's dreaming? Is murder still a crime if you're dreaming, why or why not?**

### **Give a brief description of Satan**

3 color heads, motionless, half stuck in ice, wings freezing lake, Judas, Cassius, Brutus, chewing on heads, massive

### **What are the three rivers of hell and in what order are they encountered?**

Acheron, Styx, Phlegathon

### **Why does Dante's inferno considered a comedy and a vulgar one at that?**

Comedy = has a happy ending    vulgar = common tongue

### **Briefly describe the relationship between Dante and Virgil.**

Virgil = guide, breaking down, wrong sometimes, before Christ, static  
Dante = afraid, in and out of mental states, Christian,

Group B:

**Explain the tempest that Prospero has created in the novel and its function in the play?**

Ariel and its magic, Ariel doing everything, always provoking, always antagonizing  
How would the play have been different without the tempest - it got the play started and drives the plot forward

**In the tempest, many characters express desires of wanting to be lord of the island. Explain two of them.**

Prospero: brother sent him there, stuck there, living there, can do whatever he wants  
Stephano: Caliban sees him, pledges allegiance, take Miranda

**Describe in your opinion if Caliban is a beast or a minority subjected to an outside influence.**

Has more earthy and bestial qualities, but hasn't ever associated. Isn't essentially different despite his appearance

How does Lydia from story 9 in Decameron, how does she justify it and go on pursuing her lover

Justifies = he's old

Causes illusion to permit it, make it seem like it didn't happen

**The 10 young people who flee to the countryside each agree to tell 10 stories**

10 stories per day for 10 days, total of 100 stories

Upon entering the gates of hell, the gates are inscribed with

Abandon all hope yee who enter here

Group C:

**In act 5 what are Miranda and Ferdinand doing when Prospero draws the curtains on them... what is the significance**

Playing chess, a high class game, requires prestige, Miranda is like a commodity, power exchange

**Discuss Ferdinand's character and the nature of his love for Miranda**

His character isn't very developed, she's attractive, comes of as a naïve character both

**The tempest can be perceived as a commentary on**

Colonization

**What is Boccaccio's attitude on female characters**

Women are equal to men and have all the same qualities

**In Decameron, the women commit many sins, what circle would they be placed in the inferno**

Lydia's character would be put in the lustful circle

***What is the meaning behind the Calderon's life is a dream symbolism of the hybrid animal at the beginning and end?***

Make the entire story more ambiguous, do we as the readers even know what is going on, the whole story is a hybrid, this idea of a lot of Hybridity, dreaming vs. awakening.

VERY VERY IMPORTANT QUESTION

02 / 19 / 08

Tuesday, February 19, 2008

5:01 PM



Information about final exam and paper is online

- Don Juan (Moliere): THREATS AND PROMISES
- Early History of Don Juan
  - First version in Spanish by Tirso de Molina
  - Action is set in the 14th century
  - Moliere's Don Juan: 1665 (action is contemporary)
  - Mozart, Don Giovanni: 1787
  - Moliere: transitions from the Renaissance to the modern Don Juan
- Moliere: 1622-1673 (Jean-Baptiste Poquelin)
  - His play Tartuffe had been forced out of the theatres by religious militants in 1664 (it attacked the hypocrisy of the church)
  - Don Juan: gives him the chance to tell the story of a sinful man's divine punishment
  - 1665: don Juan opens in Paris at the beginning of February
  - By February 15th: banned from the theatre
  - The text of the play was never published during his lifetime - first performance was in 1847
- Tirso de Molina's vs. Moliere's Don Juan
  - El Burlador de Sevilla: the spectator witnesses Don Juan's acts of seduction, betrayal, and murder
  - Moliere's Don Juan: desire, seduction, and violence take place either before the play or off stage. These acts are left to the imagination
  - Critical distinction to keep in mind between the two versions
- The figure of "the libertine"
  - Don Juan is a "libertine"
  - Libertinism: a philosophy and social trend which developed in the 17th and 18th century
  - Libertines rejected moral (including sexual) and religious conventions of society
  - Famous libertine: Marquis de Sade
  - Famous libertine novel: Dangerous Liaisons
- Don Juan as a Libertine Play
  - How does it depict Don Juan's libertine lifestyle?
  - Answer: indirectly
  - Moliere's spectators and readers perceive the actions associated with Don Juan's libertinage at a distance
  - Violence in this play is veiled through acts of language
  - Remember: language is also the privileged medium of seduction
- Language as action
  - Central question for this text?
  - If language takes the place of violent actions, how does this change our understanding of how language functions in this play?
  - What kind of action is language?
  - The opening dialogue raises precisely this question
  - "Whatever Aristotle and the other old philosophers might say, there's nothing so fine as snuff. All the best people are devoted to it, and anyone who lives without snuff doesn't deserve to live. Not only does it purge and stimulate the brain."
  - Parody of wisdom and established philosophy
  - Gestures, mannerisms w/o moral content
- Sganarelle / Gusman
  - Gusman argues with the understanding that language is inherently truthful
  - Sganarelle: argues that we are dealing here with someone who cannot be held accountable for the usual (reasonable) expectations of language
  - No authority is sacred

- How is Don Juan's "monstrosity" characterized here?
- Don Juan's Self Defense
  - It's absurd to bury oneself forever in a single passion
  - All fair women have the right to enchant us, and the fact that we've just met one of them first shouldn't deprive all the rest of their just claim to our hearts
  - I'm ravished by beauty wherever I find it and I yield at once to the sweet violence with which it takes us captive
  - I still have eyes for the merits of them all, and I render to each one the tribute that Nature exacts of us...
  - An inexpressible charm in the first stirrings of a new passion, and the whole pleasure of love lies in change
  - Sganarelle: "You talk just like a book"
- Compare Sganarelle's and Don Juan's Arguments
  - Sganarelle: makes reference to standard authorities, both in seriousness, and in jest (philosophy, religion, moral law)
  - Don Juan: obeys the power of the individual pleasure, not beholden to any sacred or secular authority, both democratic and a dictator
- Another Distinction: the use of language
  - Sganarelle: language still can have a referential value, obeys a higher law / authority / system
  - Don Juan: language is only used for self-pleasure
  - Another way to think of this distinction: by considering the function of the "speech act" in Don Juan
- What is a speech act?
  - A speech act is language that both says something and does something at the same time
  - Example: I now pronounce you man and wife
  - These words both say that a marriage is taking place and officially perform the marriage
  - ★ ○ Will be expected to know how a speech act applies to the text
  - Prior to the 20th century people thought that language was a way to make factual assertions
  - Other functions of language were largely ignored
  - A special category of speech act: **performatives**
    - "I nominate you as captain of the soccer team"
    - "I promise to be faithful"
    - WE are going to focus on the performatives of **promises and threats** in Don Juan
- Promises and Threats
  - What is a promise?
  - A promise creates a contract between two people (or between humans and God)
  - A threat is just the inverse of a promise
  - Promises allow you to go forward in time toward its fulfillment
- Don Juan's Speech Acts
  - The type of speech acts that Don Juan makes above all are the acts of promising on the one hand and threats or warnings on the other
  - Example: the endless sequence of promises made to the women he seduces
  - Promises to pay his debtors
- Don Juan's promises: two views of language
  - Cognitive view:
    - Held by everyone except Don Juan
    - Language is an instrument for transmitting truth, an instrument of knowledge, a means of knowing reality
    - [truth = perfect agreement between utterance and its referent]
    - All characters in the play are concerned with determining the degree of truth or falsity in Don Juan's statements
  - Sub referential view
    - Held by Don Juan
    - Language always points back to the speaker
    - There is no "truth" external to his desires

- In other words
  - The dialogue between Don Juan and the others is a dialogue between two orders that do not communicate:
    - 1) The order of the act / register of pleasure
    - 2) The order of meaning / register of knowledge
  - The trap of seduction thus consists in producing a referential illusion through an utterance that is by its very nature self-referential (Felman)
- Don Juan's language:
  - Saying for him is in no case tantamount to knowing, but rather to doing: acting on the interlocutor, modifying the situation and the interplay of forces within it. Language, for Don Juan, is performative and not informative; it is a field of enjoyment, not of knowledge. As such, it cannot be qualified as true or false
  - Monsters do not fit into taxonomy.
  - Don Juan is neither wrong nor right, making him a monster because he doesn't fit into normal notions of human language
- Second Example: "success"
  - Consider the play in terms of success or failure
  - Don Juan's erotic success is accomplished by linguistic means alone.
- Don Juan and atheism
  - Remember; for Don Juan, **language** and its **pleasure** is a fundamentally **self-referential** field
  - For the others: language is part of a field of knowledge: it acknowledges a higher authority
  - Don Juan's "atheistic" and "self-referential" concept of language is opposed to a theological referential concept
  - **Like eroticism, theology**
- Intersection of eroticism and theology: marriage
  - Marriage is Don Juan's most heretical act
  - He repeatedly violates this sacrament
  - Felman: the Don Juan myth underscores the necessary link between the notion of the promise and that of marriage
- Final question:
  - Autonomy of the speech act - where do we locate Don Juan's individuality
  - It is linguistically marked
  - Also culturally marked in the immoral figure of the libertine who transgresses society norms
  - Question/L: where is the person if there is a psychologically or interiority to someone who seems to exist only through and for spoken language
  - Is there a sense of interior pleasure, fulfillment, sensual satisfaction, it seems to be something more.

02 / 21 / 08

Thursday, February 21, 2008  
5:00 PM

- Don Juan: Second Lecture - promises collected
- Recap from Tuesday
  - Speech acts / performatives
  - Language that both says and does something
  - Don Juan's preferred speech act: the promise
  - Two kinds of language in Don Juan
    - Don Juan's operates in terms of success or failure (=erotic success)
    - Everyone else's: operates in terms of truth or falsehood
  - Language = desire
    - Speaking: Don Juan always succeeds
    - Letting others act for him: Don Juan's plans fail (shipwreck)
  - Don Juan's self referential language
    - For don Juan, language - and its pleasure is fundamentally self-referential
    - Don Juan believes that he is only accountable to himself, not to a higher authority
    - For others: language is a field of knowledge. It has truth and value
    - Don Juan's atheistic and self-referential concept of language is opposed to a theological referential concept
    - Like eroticism, theology in Don Juan is played out exclusively on the stage of language
  - Don Juan and the promise
    - The promise is where eroticism meets theology: the promise of marriage, of being faithful to a single individual
    - A type of blasphemy where he repeatedly refutes the power of God
  - Structure of the promise
    - The promise of marriage is usually thought of as singular
    - In Don Juan, the promise is multiplied
    - Don Juan's promises are connected to his mobility, he is constantly fleeing one contract and hurrying towards the next
    - Influence on the structure of the play: a series of interruptions
    - Causes the play to be episodic
  - Implications for Don Juan's sense of self / individuality:
    - Multiplication of promises = division of the self into multiple selves
    - Result: there is no sense of a contained "I" to Don Juan - he has no interiority, just a fractured identity
    - No emotions, no feelings to his eroticism
    - WE can also think of his monstrosity in these terms: he is not a single person
  - Breaking Promises
    - Don Juan's dishonestly is infectious: he not only breaks promises, he teaches others to do the same
    - Dona Elvira (breaks promise to the convent)
    - Charlotte (break promise to Pierrot)
  - Other kinds of promises
    - Promises of marriage are not the only ones made by Don Juan
    - Also: the promise of filial obedience towards his father
    - The promise of hospitality
  - The End of the Story
    - Constructs a change in Don Juan's path
    - AT the beginning: it is linear, forward moving
    - The turning point: when Don Juan intersects his own past
    - Example:
      - Returning to the tomb of the Commander
      - Rescuing Dona Elvira's brother, who has been following him
      - The change from the endless sequence to a pattern of repetition predicts Don Juan's downfall
  - Promise of hospitality: the tomb of the commander
    - Note: the first visit is forced. Don Juan enters the "house" of the commander without permission
    - In exchange of hospitality: Don Juan instructs Sganarelle to invite the statue to dinner

- The statue nods its head in agreement (twice)
- Rational explanation: "most likely we were deceived by the dim light, or by some momentary dizziness which blurred our vision.."
- Sganarelle prefers the religious interpretation: "I'm convinced that heaven, shocked by your behavior, wrought that miracle so as to make you see the light, and pull you back from the brink of..,"
- Series of Guests
  - After Don Juan issues the invitation to the statue, he is visited by a series of guests
  - Each represents one aspect of his "debt" to society
  - Monsieur Dimanche (tailor / creditor)
  - Don Juan's father (filial duty)
  - Dona Elvira (promise of marriage)
- Monsieur Dimanche
  - In this case the promise is to pay
  - We learn that Don Juan is living on credit
  - In other words: there is also a monetary economy underlying his deferred promises
  - One day, Don Juan will need to "pay up"
  - Note the moment when Dimanche refuses Don Juan's hospitality that the tables are turned
- Don Juan's father (Don Carlos)
  - Conforms to the saying "be careful what you wish for"
  - The miraculous son does not fit into human society
  - It is also proper that the miraculous child dies a supernatural death
  - Kind of ironic that he should die unnaturally
  - Biblical tradition of late birth
  - The child born late is consecrated to God
  - Late child of Sarah is Isaac, whom Abraham sacrifices to God
  - Don Juan refuses to belong to this lineage of children chosen by God
  - He does not hold himself accountable to God
- Dona Elvira
  - "I am no longer tied to you by any earthly bond"
  - For once, after their contact, Don Juan is speechless
  - When he does offer his hospitality to her, she refuses
  - How are we to understand that.
- 4th Guest: the statue
  - The statue: "Don Juan that will do. I invite you to come and dine with me tomorrow. Have you the courage to accept?"
  - Don Juan: "Yes, I shall come, accompanied only by Sganarelle."
  - The statue is the only one of the visitors to be invited , and the only one to offer a reciprocal gesture of hospitality
  - Compare reciprocal structure of hospitality to the linearity of Do Juan's earlier path
  - Why does Don Juan keep this promise and not others?
- Multiple Endings in Don Juan
  - Reconciliation with the father (hypocritical)
  - False conversion to religion (also hypocritical)
  - Death of Don Juan by the statue
  - Sganarelle's final words
  - Promises of marriage are not supposed to repeat themselves
  - Endings aren't either
  - Just as there is no priority of "first" there is also no priority of "last" the final speech is about economy and the inability to settle debts

02 / 26 / 08

Tuesday, February 26, 2008  
4:53 PM

Gulliver's Travels (1726)

**PART 1: Voyage to Lilliput: May 1699 - 1702**

- How to Read Gulliver's Travels
  - Political Allegory
  - Fantastic Literature
  - Third Way?
- British Politics, Circa 1700
  - Whigs and Tories
  - Tensions between France and Britain
  - Treaty of Utrecht
- Whigs and Tories
  - Reminder: around 1700
  - Whigs favored constitutional monarchism
  - They were opposed to an absolute rule
  - Tories Favored divine right
  - Kings succession as a ruler of the country
  - Tories: absolute monarchy
  - Whigs: limited monarchy
  - The novel: the conservative "high heels" and the progressive "low heels"
  - Note: Emperor of Lilliput wears uneven heels
- Lilliput / Blefuscu
  - Britain = Lilliput
  - Blefuscu = France
  - Rivals in this place
- Treaty of Utrecht
  - Limited French expansion in Europe
  - Prevented Spanish-French hegemony
  - Balanced power in Europe
  - Treaty of Utrecht: series of peace treaties signed in the Dutch city of Utrecht in March and April of 1713
  - Ended the War of the Spanish Succession (1701-1714)
- Political Allegory
  - Recent development in Gulliver scholarship (since the 20th century)
  - The allegory: reading the events during Gulliver's visit in Lilliput = veiled narrative of English political history
  - Every individual / group in Lilliput has a specific counterpart in historical individuals and groups
  - Relationship among the Lilliputians as well as the events provide a political history of England between 1708 and the early 1720s
  - People around the time of its writing weren't looking at the allegory - because they were living it
- Problem with an allegorical reading:
  - Ex. Lilliput = England; Blefuscu = France
  - Problem: no complete consistency
  - Political allusions and references in one book don't always match the text
- Early readers of Gulliver:
  - Readers in the 18th and 19th century did not read Book 1 as a political allegory
  - The saw: allusions to contemporary England, enmity between Britain and France; low heels and high heels as Whigs and Tories
  - They did not see a direct mapping of Gulliver's adventures into the political history of early

## England

- Advantages on focus on fantasy
  - Emphasizes the transformation / political education of the main character
  - Makes the claims more universal
  - Voyage to Lilliput is a devastating picture of human politics
  - Each book of Gulliver's Travels has something to say about racism and colonialism
- Third Way (our way!)
  - Keep in mind likely historical reference points
  - Recognize that there are multiple objects of satire, including and going beyond the political
  - Ex. Gulliver's own pretensions and pride, male fantasy, female lechery, political and marital intrigue, human customs, the pettiness of ambition, jealousy, envy, lust, pride
  - Swift's satire works through oppositions: between fact and fiction, the commonplace and the fantastic, etc.
  - Gulliver represents the average
- Who is Jonathan Swift?
  - 1667 Dublin - 1745
  - Writer of satire, political pamphlets, essays, poetry
  - Gulliver's Travels published in 1726 under the pseudonym of Lemuel Gulliver
  - Swift's political beliefs: a mixed state
  - The best government balances monarchical aristocratic and democratic elements
- Lemuel Gulliver as narrator
  - G's early account of himself when he comes ashore in Lilliput is difficult to believe, he carries:
    - A sword, a set of pistols, a snuffbox, a diary, a comb, a razor, a set of eating utensils, pouch of gunpowder,
  - Note: is natural to feel irritated with Gulliver as a narrator. He exaggerates, says the obvious, misses the point, and defends strange positions
  - Can't have full confidence in him
- Focuses: The body as a spectacle, politics
- Bodies of the Lilliputians:
  - 6 inches tall, Austrian lip, complexion olive
  - Contradiction between seriousness and majesty of the object and the respective size
  - Question: where is the irony in this description?
  - Note: because of perspective, Gulliver cannot see any flaws in the Lilliputians (esp. the women!)
- Gulliver's Sexualized Body
  - Gulliver's marriage to "alter his condition"
  - Employed by Mr. Bates (narcissism)
  - Question: to what degree do we consider Gulliver a narcissistic character
  - Accused for having a sexual relationship with Flimnap's wife
  - Gulliver doesn't state the obvious, its not possible for a man 1,728 times larger
  - Gulliver does not see that the accusation of "adulterer" is as ridiculous as the positive title of "Nardac" he has earned
  - How is this a new kind of monstrosity? (the hyper-sexual body or the narcissist)
- Gulliver as spectacle:
  - "man mountain"
  - Treated alternately as part of the landscape, as servant, as courtier, as freak show
  - The downside of being a spectacle: emphasized more strongly in book 2
- Gulliver's Body as Threat
  - Urination
  - Defecation
  - Sneezing
  - Food consumption
  - Gulliver's Carcass = a public health concern

- Gulliver's Private Pocket
  - "wherein there was a pair of Spectacles and a pocket perspective, and several other little conveniences
  - Gulliver's eyes and optical devices will prove very important
  
- Theatricality / Spectacle
  - Customs of the Lilliputians
    - Symbolic dress
    - Gulliver witnesses countless performances, entertainments, diversions, ceremonies
    - Political prowess is also compared to a performance art
    - Rope dancing: only practiced by candidates for higher employment in government
  - Another diversion
    - Awarding of blue, red, or green threads as a sign of the Emperor's favor
    - Comparable to the orders of the carter, thistle, etc.
    - To earn their reward, candidates display their agility in "leaping" over or "creeping" under a stick
  
- Gulliver's perspective
  - For the Lilliputians: Gulliver is a monstrosity
  - For Gulliver: the Lilliputians are a theatrical entertainment
  - The town's size makes it appear artificial
  
- Political Intrigue
  - Gulliver promises to the Lilliputians
  - He must swear to the performance of the promises in such a manner which was to hold my right foot in his left hands and place the middle finger of my right hand, etc.
  - Ludicrous - side effect makes us examine what we do when promising (hand on heart)
  
- Requirements
  - First four: logical and reasonable for public safety
    - Remain on location
    - Not enter the Metropolis except with prior notice
    - Only walk on the roads
    - Not trample "our loving subjects, their horses, or Carriages"
  - Last four:
    - Act as a courier when necessary
    - Destroy the fleet of the Blefuscu, enemies of the Lilliputians
    - Assist in the building projects
    - Measure the circumference of the island
  
- Gulliver's Services
  - Gulliver is not freed on the basis of moral principles
  - He is to be a tool for the Lilliputians: to defend them against the Blefuscuans
  - Problem: Gulliver refuses to "be an Instrument of bringing a free and brave people into slavery"
  - **First service:**
    - He captures the ships of the Blefuscuans but refuses to harm the people
    - In Lilliput, Gulliver's actions are turned against him
    - The positive service is reinterpreted as a move against the emperor, even though it brokers peace with the B's.
    - Exaggerations / Fuzzy math
      - Pulling 50 of the Blefuscu ships into the harbor (each is 9 feet long)
      - Putting 24 horses on his handkerchief
  - Second Service
    - Dousing the fire in the royal apartments
    - Puts out the fire with urine
    - Public law states that you can't relieve yourself on royal property
    - Legalese
    - Quinbus Flestrin = man mountain
  
- Gulliver's Downfall
  - Making water within the precincts of the royal palace = high treason
  - Refusal to harm the people of Blefuscu

- Consulting with the Blefuscu ambassadors during the peace process
- Plan to visit the Blefuscu people "for which he had received only verbal license"
- Proposed Punishments
  - Setting fire to his house at night
  - Shooting poison arrows in the face
  - Putting poison on his shirt (death of Achilles)
  - Having both eyes poked out
  - Slow starvation
  - Gulliver's naivete: "I must confess having never been designated for a Courtier..."
- Final Thoughts:
  - We can read this novel as the political education of a somewhat dimwitted and clumsy narrator (can compare him to our Dante, or Segismund, struggling to make sense of things)
  - First stage: Lilliput and rebirth
  - He remains in Lilliput "about 9 months" and refers to his departure as the "issue of this great adventure"
  - What does he learn in Lilliput? What will he learn in Book 2?

02 / 28 / 08

Thursday, February 28, 2008  
5:00 PM

- Gulliver's Travels, Part 2, The Brobdingnagians
- Frame Narrative
  - Focus on family and domestic life
  - At the beginning and end of each part, Gulliver is at "home"
  - First book: children were young / infants
  - Book two: Gulliver's son is in grammar school and his daughter is learning needle work
  - Growth / education of children parallel to the father
- Motivations for Travel
  - Part one: money
  - Part two: condemned by Nature and Fortune to an active and restless life"
  - Not for the family, but for himself
- "Our Gulliver"
  - Reader's expectations about Gulliver as a traveler and narrator
  - Civility towards foreign cultures
  - Average intelligence
  - Able to make moral choices when necessary
  - Tendency towards narcissism
  - Events in part Two: read them both against the frame and against Lilliput
- Entrance to Brobdingnag
  - First description of the storm quoted directly from Samuel Sturmy, The Mariner's Magazine
  - "The sea broke strange and dangerous. We hauled of upon the lanyard of the Whip staff... we set Foresail..."
  - Confused, exaggerated description
  - Only sailors would understand this language!
  - After the storm, the monster in the waters huge creature walking after the sailors
  - Storm sounds exaggerated but is real
- Connections to Lilliput (1)
  - Narrating the giant at a distance: the realism of this description is untouched by the narrator's fear
  - He is not yet "small" in this description because of his distance from the events
  - Fear will make him feel small
- Connections to Lilliput (2)
  - Moment of being hunted in the fields: reminds him of Lilliput
  - I could not forbear thinking of Lilliput whose inhabitants looked upon me as the greatest prodigy
  - One of the few moments of direct connection between part one and two
- Brobdingnag / The Society
  - Farmers
  - No standing army, just a militia of farmers
  - The only improvements allowed: beneficial to agriculture and the mechanical arts
  - Laws: must be formulated into 22 words or less, and to write a comment upon any law is a crime
  - Compare this to what you know about Lilliput
- Little Emperor vs. Big King
  - Emperor of Lilliput: shows no interest in Gulliver's origins (Lilliputians are myopic)
  - King of Brobdingnag: questions Gulliver closely about British society
  - Comments on corruption in society and weakness of political system
  - King is not interested in the difference between political realities and political ideals
  - Instead: he critiques the structure of the ideal itself

- Recap:
  - Part 1: Gulliver was active - an instrument for manual labor
  - Part 2: divided between physical spectacle and the discussion
  - Brobdingnag is peaceful
  - There is no enemy to distract the people's attention
  - i.e. the focus can be placed on the conversations between Gulliver and the King
- Do these discussions change our feelings toward Gulliver?
  - Part one: we admire his care and benevolence towards the Lilliputians and sympathize with the real (if diminutive) danger he is in
  - Part two: aren't we also encouraged to take the King's point of view?
  - The king is the stronger satirical or reasonable voice in this part of the story
- Reasoning
  - It is easy for Gulliver to be generous in Lilliput than in B. where he is constantly humiliated
  - In Lilliput, Gulliver is instrumentalized
  - In Brobdingnag, Gulliver must explain his political points of view and finds his ideas challenged
- Gulliver's response: gunpowder
  - Gulliver offers the king the gift of Gunpowder
  - How to make this gunpowder
  - Gulliver essentially offers the King the phallus, which Gulliver is lacking, one which would make the King absolute master of the lives
  - The King "in keeping with the laws of his land" has no use for gunpowder and rejects this kind of power
  - Gulliver is humiliated by this refusal
  - Gulliver: the defect that causes the king to refuse gunpowder: the fact that the B's have not reduced Politics to Science
- The Kings verdict on Europeans:
  - The natives are the most pernicious race of little odious vermin that nature
  - Is Gulliver an exception here?
  - Gulliver is frequently compared in size to a spacknuck but we never learn what a spacknuck is
  - Gulliver first becomes an animal to us thorough his defecation in Lilliput (forces of nature)
  - Now his people are compared to another kind of animal (small vermin, pests)
- Lecture: part 2: Spectacle
  - What does it mean to stare?
  - What do we stare at? (objects in museums, zoos, performances)
  - Usually not at people (unless they give us a special reason)
  - There must be something which seems to legitimize our staring
- First perspectives of Gulliver from the Brobdingnag point of view
  - Shape of a human
  - Imitates human actions
  - Speak a language
  - Walks on two legs
  - Can be tamed
  - Gulliver will be exhibited like an animal
- Observations of Gulliver's existence
  - Mechanical object?
  - Capacity for survival?
  - An embryo or "abortive birth"
  - A dwarf? (But his littleness was beyond all degrees of comparison)
  - A Lusus Naturae (sport or freak of nature)
- Gulliver's Reciprocal Gaze
  - The physical world is also subjected to Gulliver's gaze
  - This gaze is microscopic
  - He sees the B's as if through a microscope.

- As a result: their bodies are more grotesque
- Example: the woman with a cancer in her breast swelled to a monstrous size, full of holes, lice, etc.
- The microscope
  - Available for purchase by Swifts time
  - Letter to from Jonathan swift to Stella: shall I buy it or no?
  - Compare: Glumdalclitch box in which Gulliver travels.
- Effect of Gullver's microscopic gaze
  - Imbalance in the harmony of "body" and "soul"
  - Bodies are grotesque to Gulliver because he can only focus on the disfigurement of the parts without recognizing the beauty of the whole
  - Frequently these bodies are women's bodies
- Gulliver and the ladies in waiting
  - "far from being a tempting sight..."
  - Emotions of "horror and disgust" unpleasant odors
- Question on Swift and women
  - Does he satirize male perceptions of females?
  - Is he misogynistic towards women?
- Vision and Disorientation
  - Shifting tones, moods, descriptions is part of the process of disorientation in this book
  - Horror at the bodies of women
  - Gulliver observes a decapitation, veins and arteries spouting blood
  - Pleasure boat fanned by the ladies
- Function of dream
  - Dream / nightmare
  - Reality is a dream: Gulliver dreams of his family at home
  - The dream state
- Restoration of Size
  - Instead of feeling humble or humiliated with regard to the Brobdingnagians, he refers to people in England as Pygmies while he is a "giant" among them
  - I was afraid of trampling on every Traveler I met, and often called aloud to have them stand out of the way

03 / 04 / 08

Tuesday, March 04, 2008  
5:07 PM

- Part 3: the weak link in the chain
  - Criticisms
    - Lack of focus
    - Disjointed narrative
  - The third part of Gulliver's travels is at once the longest and the worst... the least interesting of all
- Possible Responses
  - Shifts in topic and tone common in satire
  - Santura lanx = mixed dish of fruits
  - Part 3 reflects on **progress** and **modernity** - a complicated topic that **can't** be limited to a single theme
  - The discussion of **science** is for Swift also a discussion of **morality**
- More about part 3:
  - Swift wrote it after completing part 4
  - Gulliver has a different role as narrator, more of a neutral observer than in parts 1 and 2
  - He is neither a captive (like part 2) nor an instrument (like part 1)
- Big theme (1): Science
  - "Scientific revolution" 17th century onward
  - Changing perspectives on
    - The earth in the solar system
    - The human body (blood circulation)
    - Forces of nature (magnetism, electricity)
    - The topography of the earth (navigation)
    - The macroscopic / microscopic (scale)
    - The importance of experimentation
- Swift and Science
  - Swift: an ordained priest in the Church of Ireland
  - Critical of Royal society
  - Full name: The Royal Society of London for the Improvement of Natural Knowledge
  - Motto: "nullius in verba" ("on the words of no one"): reflects commitment to experimentation rather than relying on old authorities
  - The president in Swift's day: Isaac Newton
- Why was Swift critical of scientific research?
  - He was not against scientific truths
  - Is all experimentation good?
  - Is it better to spend money for research or against poverty
- Science and morality
  - Remember: "morality" in Swift's time was Christian morality
  - What is the place for God in a mechanical universe?
  - What happens when people believe more in human abilities than divine power
  - Recap: Swift is not anti-knowledge, just concerned about its effect on social (Christian) values
- Big Theme (2): Historical progress
  - 18th century = the enlightenment
  - Idea of human perfection
  - Modernity = progress
  - Debate about the "ancients" and the "moderns": comparison between the heroes and philosophers of antiquity and recent history
- The dark side of the enlightenment:
  - Increased technologies of observation also surveillance, control

- Police state
- Ethics and morality of progress: does gain for one person = loss for another ?
- Propaganda of "reason" and "rationality"
- Who defines what is right?
- What's in a name?
  - "true etymology" of **Laputa**?
  - "lap in the old obsolete language signifieth high and untuh a governor, from which they say by corruption was derived from Laputa from Laputntuh"
  - What is your conjecture? Hint: think Spanish...
- Laputa and the body
  - Must be entered "through the bottom"
  - The women of laputa
    - An abundance of Vivacity
    - Are very focused on the body (not the intellectual)
    - Find their husbands ridiculous
    - Can do what they want because their husbands are lost I thought
    - Contrast to Boccaccio's Lydia and nicostratus!
    - Lydia: persuades her husband what he sees if false
    - Women of laputa: their husbands don't see what is in front of their faces
    - Downside: the women are prisoners on the island
    - Can only leave the island with special permission
    - Those who leave the island do not want to return
- Laputa and the female body
  - A circular island with a round chasm in its center
  - In this chasm: the "astronomer's cave"
  - Inside: a load-stone magnet of a prodigious size, in shape resembling a weaver's shuttle
  - The magnet is used to control the direction of the island
  - Description: resembles early 17th century descriptions of the female = thought to be mostly floating
- The Laputian "intellectuals"
  - Strange appearance of the men:
  - Heads reclined to the right or left
  - One eye turned inward, the other upwards
  - Clothing with astrological and musical figures
  - Necessary presence of the flappers
- Satire: against the "intellectuals"
  - Laputians are theorists - they disdain practical arts
  - "clumsy and bad reasoners"
  - "imagination, fancy, invention, they are wholly strangers to, nor have they any words in their language by which those ideas can be expressed"
  - No peace of mind - constant awareness of Celestial bodies
  - Irrational fears (colliding with the sun, etc.)
- Laputian King / Government
  - Dominions are "below" (literally and metaphorically)
  - Methods of Punishment
    - Infliction of punishment
    - Pelting with stones: first aerial warfare
    - Crushing people from above
  - Exception: **lindalino** outwitted the King by building large towers with magnets
- Close-up: Balnibarbi
  - Balnibarbi = the continent beneath Laputa
  - Main city = Lagado (comparable to Dublin)
  - Description of the city: the houses are very strangely built, and most of them out of repair..."
  - Fields are barren
  - Something's rotten in Lagado...

- Projects, 18th century
  - Bad projectors: in it for the money
  - Good projects: have ideas for social and economic improvement
  - Projector = an entrepreneur who established a company and accepted subscriptions for stocks
  - Denfoe: bad projects are framed by subtle heads to bring people to run needless and unusual hazards.
  - Economics and experimentation: two projects patented in 1720 = 1720 "night machine" and "flying machines"
  
- Projects at the Academy in Gulliver's Travels
  - Extracting sunlight from cucumbers
  - Reducing human waste to its original food
  - A cure for colic
  - A method of detecting colors by touch
  - Note: all of these projects actually relate to real projects in the Royal society of London
  
- The language project
  - Reducing syllables
  - Doing away with words
  - Solution: carrying objects instead
  - Also: the "project for improving speculative knowledge by practical and mechanical operations
  - "the mot ignorant person at a reasonable charge, and with a little bodily labor, may write books in philosophy, poetry, politics, law, mathematics, and theology, without the least assistance from genius and study
  - Swifts description of the academy of projectors = "an attack on modernism"
  - Glubbudbrib: will focus on the past
  - Debate between the ancients and the moderns
  - Misplaced energy, ideas without reason
  
- Close-up: Glubbudbrib
  - Island of sorcerers or magicians
  - The guards, armed and dressed in antic manner, something about them makes Gulliver's flesh creek with horror
  - The attendants are ghosts raised from the dead
  
- Summoning the dead
  - Attacks notion of historical progress
  - Heroes need to be summoned from the dead because there are none among the living
  - History
    - Alexander the great
    - Hannibal (military commander)
    - Julius Caesar
    - Brutus
    - Homer and Aristotle
    - = political figures; also poets and philosophers
  
- Battle of the books
  - Title of a satire by swift
  - Another name for the debate between the and ancient and modern culture
  - Quarrel of the ancients and the moderns
  - Swift's position
    - Much to the praise of the ancient world
    - Marcus Brutus: upheld republican liberty against Julius Caesar
    - Remember: Caesar had just been appointed dictator for life
    - Little praise in the modern world
  
- Close-up: Luggnagg
  - Invitation: it would be the king's gracious pleasure that I might have the honour to lick the dust before his footstool.
  - Gulliver finds this is more than metaphor
  - Emphasizes tyranny and pettiness of the modern court

- Struldbruggs: the immortals of Luggnagg
  - If you remember ONE thing about Luggnagg, it should be the Struldbruggs!
  - Born with a red spot over the left eyebrow
  - Immortal
  - "happiest beyond comparison are those excellent struldbruggs, who being born exempt from the universal calamity of human nature, have their minds free and disengaged, without weight and depression of spirits caused by the continual apprehension of death."

03 / 06 / 08

Thursday, March 06, 2008  
5:00 PM

- Gulliver 4:
  - Topics:
    - Conclusion from Tuesday
    - Frame narrative: hardships
    - Houyhnhnms and their utopia
    - Yahoos!
    - Gulliver's Hybridity
    - Trouble in Utopia
    - Expulsion and end-frame
  
- The one thing to remember from Luggnagg:
  - Struldbruggs!
  - Physical Characteristics
    - Born with a red spot over the left eyebrow
    - Spot becomes bigger and changes color over time
    - Struldbruggs are immortal but their bodies age
  - Debate about immortality
    - Gulliver first views it as positive
      - "happiest beyond all comparison are those excellent Struldbruggs who being born exempt from the universal calamity of human nature,... no worry of death"
    - What would Gulliver do?
      - Become rich
      - Study arts and sciences
      - Record events
      - Become a living "treasury of knowledge"
      - Direct the minds of young men
      - Create an "immortal brotherhood" with 12 companions (like Christ's apostles)
  
- The real life of the Struldbrugg:
  - Depressed after 30 years old
  - Legally dead after 80
  - After 90: no teeth and hair
  - After 200: can no longer talk and are completely senile
  - Marriage between two Struldbruggs will be dissolved because of the women
  - Gulliver: "they were the most mortifying sight I ever beheld and the Women more horrible than the men"
  - **Note:** no mention of personal achievement in this description
  - = another critique of Enlightenment "progress"
  
- Your Laputa, Balnibari, Glubbudrib and Luggnagg checklist --- PART 3
  - **Laputa:**
    - Floating island
    - Funny name
    - Society of intellectuals
    - Feminine imagery
    - Strange science: (completely theoretical)
  - **Balnibari (Capital city = Lagoda, "Dublin")**
    - Poverty
    - Academy of the projectors (know one project)
    - Contrast between old vs. new
  - **Glubbudrib:**
    - Island of the magicians and Ghosts
    - Question of ancient vs. modern people
    - Historical progress is questioned
  - **Luggnagg:**
    - Struldbruggs / Mortals
    - Debate on individual human progress

- Part 4: The land of the Houyhnhnms: pronounce "Winnim"
- Beginning Frame: hardships
  - Part 1: shipwreck
  - Part 2: deserted
  - Part 3: Abandoned in an open boat by pirates
  - Part 4: mutiny, imprisonment, abandoned
  - At the end of each part, Gulliver takes longer to re-integrate
  - Hardships of the beginning voyage mirror hardships of assimilation
- Houyhnhnms
  - Collective / built on mutual respect
  - Qualities: moderation, hard work, cleanliness
  - Equal education for both sexes
  - Peaceful, low tech
  - Inferior caste of servant-horses
  - Beneath them, the Yahoos
  - Question: is this a vision of an ideal society?
- Relationships
  - Marriages determined by strength and beauty
  - Childbearing is limited, Children can be exchanged
  - The Houyhnhnms do not know love or lust
  - Marriage is just for population purposes
- Houyhnhnms and Utopia
  - Written by Thomas More
  - Remember: Thomas More was one of the only good moderns in part 3
  - In Utopia:
    - Main character = Raphael Hythloday
    - (archangel Raphael + "speaker of nonsense")
    - Describes the government on an imaginary island nation of Utopia
- Aspects of More's Utopia
  - Utopia: private property does not exist
  - Religious tolerance is practiced
  - Order and discipline: more important than liberty
  - Plus side: things are stable
  - Down side: who wants to sacrifice liberty for discipline
- Utopia vs. Houyhnhnms
  - Utopians
    - Virtue = living according to nature
    - By reason, you obey nature
  - Houyhnhnms:
    - Endowed by nature with a general disposition to all Virtues
    - Nature and reason = sufficient guides for a reasonable animal
  - Summary
    - Common use of nature and reason
    - Nature is an ideal to live up to
    - Reason harmonizes with nature
- One interpretation of the Houyhnhnms:
  - Innate superiority of animals to humans
  - GRE word: theriophily
  - What this implies:
    - Human culture has declined over time
    - Civilization weakens mankind and causes corruption
    - The ideal human is a **noble savage** living in natural simplicity
- Incorruptibility of the Houyhnhnms:
  - As these noble Houyhnhnms are endowed by nature with a general disposition to all virtues

- and have no conception or ideas of what evil is in a rational creature; so their grand Maxim is, to cultivate Reason and to be wholly governed by it
- Swift satirizes "just war"
- Yahoo!
    - Physical description
      - "their heads and breasts were covered with a thick hair.. Climb trees, walk on all fours, prodigious agility"
      - Upon the whole, I never beheld in all my travels so disagreeable an Animal, nor one against which I naturally conceived so strong an Antipathy.
    - Creation myths
      - "many ages ago, two of these brutes appeared together upon a mountain"
      - "whether produced by the heat of the sun upon corrupted mud and slime" - Biblical
      - "or from the Ooze and Froth of the sea" - Aphrodite version
      - Or were they castaways like Gulliver?
      - See page 249.
    - Yahoo herds controlled by a ruling Yahoo and his favorite "whose employment was to lick his master's feet and posteriors, and drive the female Yahoos into his Kennel" (241)
    - Female yahoos are known to be lusty (a familiar theme by now...)
    - Clearly: Swift uses the Yahoos as satire of human behavior... but are they human?
  - Is Gulliver a Yahoo?
    - An encounter with the female Yahoo proves Gulliver's connection to them
    - For now I could no longer deny, that I was a human..."
    - The Yahoos as animals: defined by passions, instinct, and gross physicality
    - Opposed to the clean, entirely rational Houyhnhnms
    - What is their relationship to humans?
    - Why is Gulliver disgusted by the Yahoos?
    - Swift leaves us to speculate...
  - Yahoo-- second definition
    - Yahoo is a linguistic category
    - Used to define anything that is deformed, corrupt, or evil
  - Yahoo -- Third possibility
    - Are the Yahoo's victims of oppression?
    - Are the descriptions of them fair?
    - Do we view them more as animals or enslaved humans?
    - Possible points of comparison:
      - Caliban? (The Tempest)
      - Segismund? (Life is a Dream)
  - Gulliver and the Yahoos
    - Houyhnhnms perspective:
      - Positive side:
        - Gulliver is cleaner and less ugly than other Yahoos
        - Demonstrates some rational behavior
        - Less driven by "appetite"
      - Negative Side
        - He lacks their advantages
        - His nails are useless
        - Walking on two feet he is wobbly
        - He has a flat face
        - His body needs extra covering, etc. (238)
    - Problems of categorization
      - Limits of the Houyhnhnms thinking: they can only view the world through the categories of the horses
      - We also are reminded of how humans impose their norms on the rest of the world
      - Problem: what is Gulliver to the Houyhnhnms?
      - Suggestion: Gulliver can only have hybrid status at best
  - Gulliver's Hybridity
    - **His clothing**
      - Important in each part of Gulliver's travels

- Lilliput: a seamstress makes Gulliver new shirts
    - Brogdingnag: Glumdalclitch makes Gulliver rough shirts
    - Laputa: clothing made with the wrong instruments
    - In part 4: very important
    - Distinguishes Gulliver from the other Yahoos
    - He is reluctant to remove his clothing in front of the Houyhnhnms
    - Houyhnhnms cannot differentiate between clothing and body between "disguise" and "truth"
  - **His status as a pet**
    - Accepts his Master's superiority
    - Exhibits domesticity and dependence
    - Is a good companion animal
    - "petting" defines Gulliver's new role
    - The Houyhnhnms will not let him pet them.
    - Gulliver is "petted" by the Houyhnhnms: "My master stroked my body very gently and looked me around sever times"
  - **His status as an "exceptional Yahoo!"**
    - Gulliver's hybridity is also that of the exception
    - He is the "wonderful Yahoo"
    - Cultural context: freaks and hybrids of great interest (both for scientists and the public)
    - These strange cases questioned the established hierarchy between man and animals
    - "Great chain of being"
- Hybridity - the end of narcissism
  - Gulliver's status as a "wonderful Yahoo" is ambiguous:
  - He can claim exceptionality among the Houyhnhnms
  - The truth is that he is still a Yahoo
- The problem with this "utopia"
  - The thing which was not = a lie
  - The Houyhnhnms do not understand what is lying, doubting, not believing
  - The weak spot in the utopia
    - How can the Houyhnhnms understand honesty and truth if they have no concept of deception and lying?
    - How can you be valued as virtuous if you have no concept of vice?
- Tough questions
  - Without love, can their be values?
  - Christian point of view: evil is the absence of God's love, truth, etc.
  - Death means nothing the Houyhnhnms
  - They have no concept of loss
  - Absences are immediately replaced
  - They exist in a completely ideal (inhumane!) state
  - Would you want to live in the Houyhnhnms land?
- Expulsion and end-frame
  - Gulliver's hybridity leads to his expulsion
  - He is voted out of the community
  - The return
    - Difficulties in assimilation
    - Theme of maddness emphasized
    - Clash of the real vs. ideal
    - Connction to the present moment of narration

03 / 11 / 08

Tuesday, March 11, 2008  
5:01 PM

- Paul and Virginia
- Topics:
  - Genre
  - Mauritius and France
  - Slavery
  - Landscape
  - Focus: storms
  - End of Class: review for exam
  - Thursday: the difficulty of "doing good" and more review for the final
  - Question: do we need an extra review session
- Genre
  - Romantic fiction
  - Children's book
  - Sentimental novel (meditation on love, feelings, sentimentality)
  - Pastoral (contrast between idealized nature and corruption of society)
  - History
- Paul and Virginia in popular culture
  - Literary imitations
  - Blue Lagoon
  - Celine Dion song
  - Photography
- Mauritius:
  - 1715: annexed by the French
  - Renamed the île de France
  - 1722: first large groups of settlers arrived
  - Mahe de La Bourdonnais: governor (1735-46)
  - Slaves imported from Portuguese East Africa, Madagascar and the African mainland
  - 1726: Monsieur de la Tour arrives on the island in Paul and Virginia
  - 1810: island passes from French to British control
  - Childhood of colony is compared to the childhood of the characters Paul and Virginia
- Historical Context
  - Author, Saint-Pierre, visited the island in 1768 and recorded his observations
  - Historical details: Governor Bourdonnais's mediates between France and the Colony.
  - In the novel:
    - He facilitates Virginia's departure for Paris
    - He lectures Paul on the nature of political corruption
  - The sinking of the Saint Geran
    - Effect: the pastoral narrative acquires historical contours
    - This changes how we read the story
- Abolitionism in France
  - 1788: date of publication
  - Peak of France's abolitionist movement
  - 1789: French revolution
  - In France: vocal opposition to the trading and ownership of slaves
  - Combined abolitionist pressure of French and British
  - 1791: slave uprising in Saint Domingue
  - 1794: French assembly outlaws slavery
- Slavery in Paul and Virginia
  - Saint-Pierre is a vocal abolitionist
  - Question: why is the slavery debate almost completely ignored?
  - Except for the family circle, slaves have little place in this novel

- As family members: they share the emotions of the rest of the family
- Their emotional life is European
- The names slaves are part of the household economy
- They perform labor out of love / pleasure
- Example: Domingo, the slave of Marguerite
- Slaves and Europeans
  - On the one hand:
    - The dream of perfect integration in the family circle
  - On the other hand:
    - Europeans imitate (and then "improve") the habits of the islanders
    - Example: making fire, cultivating land, and performing pantomime
- Pantomime:
  - The first language of man is pantomime, "speaking with gestures"
  - Performed "after the manner of negroes"
  - Virginia: transposes Biblical stories into the "natural language" of the pantomime
  - The slaves become characters in this adaptation
- Topics of the pantomime
  - They signal one possible destiny of the children
  - The shepherds of Midian
  - Paul = Moses, Virginia = Zephora, Neighbor = father of Zephora, Slaves = shepherds who won't let Zephora draw water from the fountain
  - Important details: father figure (but no mothers), marriage of Moses and Zephora
  - Second story: Ruth
  - Also a story of "patriarchs"
  - Leads to the marriages of Ruth and Boaz
- Ambiguity of the pantomime: REVIEW OF CONCEPT
  - Takes a natural language and projects a cultural tradition onto it
  - Relies upon the protection and intervention of fathers and patriarchs where none exist
  - Causes both pleasure (in Virginia's performance) and unhappiness (reminder of what is missing) - men to help care for the children, reinforces fragility of this society
- Myths and legends
  - Biblical:
    - Paul and Virginia are like Adam and Eve before the Fall
    - "still in the morning of life, they had all its blooming freshness: and surely such into the garden of Eden appeared our first parents, when coming from the hands of God, they first saw and approached each other and conversed together, like brother and sister." (57)
  - Garden of Eden
    - Peal "embellishes" Domingo's labor
    - Profusion of natural names: lemon, orange, tamarind, Persian lilac, pappaw tree, etc.
    - Beauty of design:
      - Whole could be seen at a single glance
      - From lowest in the middle to highest around the sides
      - In arranging these vegetable productions to his own taste he wandered not to far from the designs of nature (45)
- Place names
  - Personal (Virginia's resting place, discovery of Friendship)
  - Inscription of the self on the island
  - Extension of the living space from home to nature
  - Colonial implications
  - Implies a whitening-out of original names
  - The youth of Paul and Virginia coincides with the "infancy" of the colony
- Inscriptions in the garden
  - Narrator, voice of "humanity": "I never in the course of my travels, experienced anything like the pleasure in seeing a statue or other monument of ancient art, as in reading a well-written inscription. It seems to me as if a human voice issued from the stone, and making

itself heard after the laps of ages, addressed man in the midst of a desert to tell him that he is not alone, and that other men, on that very spot, had felt, and thought, and suffered, like himself" (47)

- On the reed where they raise the signal flag: may the brothers of helen, bright stars like you and the father of the winds, guide you, and may you feel only the breath of the zephyr (Horace)
  - Brothers of helen: the twins Castor and Pollux
  - Paul and Virginia are frequently compared to these twins
  - Two bodies with a single soul / mind
  - Where Paul sits and watches storms: Happy are thou, my son, in knowing only the pastoral divinities" (Virgil) fortells the fact that Paul will never leave
- Landscape descriptions
    - The biblical / classical allusions give hints about the fate of children
    - So do the descriptions of nature
    - Saint-Pierre uses contrasts, oppositions
    - These might be clearly valued as positive and negative, or more ambiguous
    - Examples: land/water light/darkness nature / culture

# FINAL REVIEW

Tuesday, March 11, 2008  
5:52 PM

- Guidelines for Studying
  - Review big themes from all the lectures
  - Emphasize second half of the quarter
  - Make a list of titles and main characters
  - Documents with past homework topics
  - Sample questions and answers
  - No bluebook
  - Limited emphasis on Paul and Virginia, more on Don Juan and Gulliver
  
- Brobdingnag = land of the giants
- Laputa = cool floating island place
- Tricky name = horses hoyhnyhms or something like that
  
- Exam categories:
  - Fill in the blank (10 questions)
    - The group of storytellers in Boccaccio's Decameron leave Florence because of the Plague
    - One of the visitors who enters Don Juan's house at the end of the play is Statue, Dona Elvira, etc.
  - Quotes - supply information (about 5 questions):
    - Don Juan and Don Luis
    - "it means nothing, therefore, that you are descended..."
    - Rosaura = deceptive clothes
  - Definitions (about 5 questions)
    - Write a brief description which includes an example from a text in which the concept either appears or is applicable
    - 2 points each: one point for the definition, and one for the reference
    - Ex: Guide
      - A guide is someone who leads us on a journey and shares his or her wisdom with us. We see this in the way Virgil leads Dante through the circles of the inferno
  - Captions
    - A few words describing what's in the picture
    - "Paul carrying Virginia across a river"
  - Analysis:
    - Agree or disagree with the statement with examples
    - Sganarelle is mostly just a mouthpiece for his master and has no real opinions to express
      - Because Don Juan frequently threatens Sganarelle with physical abuse and he is financially dependent on him, Sganarelle cannot speak his own mind
      - Or, although he is physically intimidated by him, he does criticize his masters behavior to Charlotte when he is not present
  - Short Answer
    - Given a choice of 2 or 3 topics you will answer 1 within the space provided.

## FINAL REVIEW 2

Thursday, March 13, 2008  
4:59 PM

- Paul and Virginia:
  - Biblical stories:
    - Pantomimes: predict a happy ending (marriage)
    - Adam Eve, Garden of Eden (described by narrator)
    - Predicts expulsion from the garden
  - Greek myths: warn of punishment and hardship
  - Castor and Pollux (twins)
    - Inequality; one mortal, one immortal
    - Paul is tragic, Virginia is a noble
  - Children of Niobe
    - Killed as punishment for Niobe's pride
    - Compare Madame de la Tour
  - Focus on storms
    - Disruptive episodes in the domestic life described as passing storms
    - Example: the first letter from the aunt which slanders Madame de la Tour
    - "all that had passed was but a storm in the midst of fine weather, which disturbs the serenity of the atmosphere but for a short time, and then passes away" (37)
  - Storms as stories:
    - Evening entertainment: "Madame de la Tour or Margaret... told a dismal tale of some shipwrecked vessel, thrown by the tempest upon the rocks of a desert island... sometimes [the 2 families] were lulled"
    - Compare: Miranda watching the "spectacle" of the shipwreck
  - Storms and sexuality
    - Context: transformation of Virginia's feelings for Paul from friendship to passionate love
    - During a "sultry season" Virginia bathes at night in a pool, but the cool waters become "hotter than the tropical sunbeam" (59-60)
    - Soon after: the heat breaks through a storm (61)
  - After the first storm
    - "one remaining possession: image of the self as saint"
    - Paul: why cannot I give you something that belongs to Heaven? But I have nothing of my own even upon the earth (61)
    - Belief in the force of the maternal imagination
  - Further consequences of the Storm
    - Paradise is corrupted by questions of money
    - Paul is seen as a commodity but rejects plans to leave the island
    - Virginia is shipped to France to claim her inheritance
    - She goes because the priest tells her to (at the Governor's request)
    - It is a "trial" set for her by God
    - Note: this is a false use of religion
  - Virginia's Morality
    - The happiness of doing good
    - Feeding the poor, nursing the sick
    - The hardship of doing work
    - Episode with the runaway slave
    - Virginia returns the slave to its master to receive a pardon, but learns that the slave receives further mistreatment
    - Message: the strict application of virtue can have unintentionally painful results
  - Recap: Virtue in Paul and Virginia
    - Virginia = model of perfect morality
    - Morally "correct" decisions don't guarantee happiness
  - Virginia in France
    - Sent to France to inherit the family fortune
    - Tricked by her wicked great aunt
    - Her virtue is tested
      - Refusal to marry
      - Refusal to act immorally
    - Her punishment

- Return to Mauritius during hurricane season
  - Virginia's Arrival
    - Her ship (Saint-Geran) is in the harbor
    - She wanted to get back on the island as quick as possible
    - Virginia chooses morality over life / love
    - She embodies an inflexible moral law
    - The image of Paul (St. Paul) is in her hand
  - Saint-Geran: history vs. fiction
    - Saint-Pierre: Virginia is refused admittance into the captain's boat and is the last to sink with the Saint-Geran
    - History: the captain was the one to sink with the ship
    - Saint-Pierre changes the story from masculine honor to feminine virtue
- Final Exam Review:
  - Voyages (real and imaginary)
    - General questions: which path is taken?, is there a guide?, which events are the most formative?, does the traveler change?, what does it mean to end a voyage?
    - Readings with: Dante (inferno), Boccaccio (plague to paradise), Calderon (Rosaura: a journey for revenge, Segismund from exile to kingship), Shakespeare (short and long voyages), Moliere (does don Juan really travel?), Swift (many but with what purpose)
  - Landscapes / topographies
    - Hell, paradise, utopia, islands, land vs. sea
    - What do landscape descriptions signify: moral condition of mankind, colonial fantasies
  - Hybrids
    - What is a hybrid?
    - What kinds have we seen?
      - Literal: animal-animal (hippogriff) human-animal: (centaur)
      - Metaphorical: Rosaura and Segismund (living corpse, man beast, man women clothing)
  - Monsters:
    - Both tend to be unique and difficult to classify
    - Monster: a creature which does not fit into any established taxonomy
    - Which monsters are most important to our readings: Don Juan, Caliban
  - Narrative Point of View
    - Purpose: entertainment?, satire?, morality?
    - Boccaccio, Gulliver, Paul and Virginia
    - Perspective: shaped by race, gender, size, species, class...
    - Satire: plays with literal / metaphorical perspectives
- Sample Questions
  - Analysis: In Shakespeare's Tempest, Miranda is just an instrument of her father and does not express a will of her own.
    - Yes: controls whether she is awake or asleep, engineers her destiny, etc.
    - No: proposes marriage on her own terms
  - Caption: Paul and Virginia return the slave.
- Final Exam
  - 1 - Fill in the Blanks
  - 2 - Captions: character, text, event
  - 3 - Quotes - identify speaker, listener (4/5 +1 Bonus)
  - 4 - Terms - 1) definition, 2) refer to incident in the text (4/5 +1 Bonus)
  - 5 - Short Answer (1/3)
    - + Bonus Point for a survey at the end
- Part 1
  - Liliputians are Menial
  - Traditions (eggs)
  - Perfect G --> L, Grotesque L --> G
  - Gulliver is used as a tool
- Part 2
  - Gulliver is a mental spectacle
  - Over simplistic 22 words or less
  - Women are viewed as grotesque

- Pragmatic in their laws
- Part 3
  - Commentary on the academy in London
  - Not learning
  - Women very restricted in everything in terms of math
  - King has no interest in Gulliver
  - Absent minded scientists
  - La Puta
- Part 4
  - Gulliver is an exceptional yahoo
  - Commentary on slavery
  - Learns a language
  - No love or lust
  - Head horse = shocked that yahoos can rule the world
  - Yahoo = monstrous
  - HAS GULLIVER LEARNED ANYTHING?