

# Fundamentals: Issues and Texts

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## Program of Study

The Fundamentals program enables students to concentrate on fundamental questions by reading classic texts that articulate and speak to these questions. It seeks to foster precise and thoughtful pursuit of basic questions by means of (1) rigorous training in the interpretation of important texts, supported by (2) extensive training in at least one foreign language, and by (3) the acquisition of the knowledge, approaches, and skills of conventional disciplines: historical, religious, literary, scientific, political, and philosophical.

**Rationale.** A richly informed question or concern formulated by each student guides the reading of texts. Classic texts are also informed by such questions; for example, Socrates asks: What is virtue? What is the good? What is justice? Aristotle and Cicero explore the relation of civic friendship to society. Freud asks: What is happiness? Can humans be happy? Milton investigates how poetic vocation may be related to political responsibility. Students who are engaged by these questions and others like them, and who find them both basic and urgent, may wish to continue to explore them more thoroughly and deeply within the structure of the program which provides the wherewithal to address them on a high level.

That wherewithal is to be found in the fundamental or classic *texts* (literary, philosophic, religious, historical, and scientific) in which the great writers articulate and examine questions in different and competing ways. These books illuminate the persisting questions and speak to contemporary concerns because they are both the originators and the most exacting critics of our current opinions. Accordingly, these texts serve best not as authorities but as colleagues who challenge us to think that “something else might actually be the case” than what we already think. The most important questions may, at bottom, be the most contested, and those most susceptible to, and most requiring, sustained, probing engagement.

This program emphasizes the firsthand experience and knowledge of major texts, read and reread and reread again. Because they are difficult and complex, only a small number of such works can be studied. Yet the program proposes that intensively studying a profound work and incorporating it into one’s thought and imagination prepares one for reading any important book or reflecting on any important issue. Read rapidly, such books are merely assimilated into

preexisting experience and opinions; read intensively, they can transform and deepen experience and thought.

Studying fundamental texts is, by itself, not enough. Even to understand the texts themselves, *supporting studies and training* are necessary: a solid foundation in at least one foreign language and in disciplines and subject matters pertinent to the main questions of students are essential parts of the major. Students benefit from knowledge of the historical contexts out of which certain problems emerged or in which authors wrote; knowledge of specific subject matters and methods; knowledge of the language in which a text was originally written, as well as an understanding of the shape a given language imparts to a given author; fundamental skills of analysis, gathering evidence, reasoning, and criticism; different approaches and perspectives of conventional disciplines. All these are integral parts of the educational task.

**Individual Program Design.** Genuine questions cannot be assigned to a student; they must arise from within. For this reason, a set curriculum is not imposed upon students. Each student's course of study must answer to his or her interests and concerns, and must begin from a distinctive concern. One student may be exercised about questions of science and religion; another about freedom and determinism; another about friendship and conversation; another by prudence, romance, and marriage; a fifth about distributive justice. Through close work with a suitably chosen faculty adviser, a student determines texts, text and author courses, and supporting courses as appropriate to address the student's Fundamentals question. Beginning with a student's questions and interests does not, however, imply an absence of standards or rigor; this program is most demanding.

**Application to the Program.** Students should apply in Spring Quarter of their first year to enter the program in their second year; the goals and requirements of the program are best met if students spend three years in the major. Students are interviewed and counseled in order to discover whether or not their interests and intellectual commitments would be best served by this program. Students are admitted on the basis of the application statement, interviews, and previous academic performance.

## Program Requirements

### A. Course Requirements

1. *Required Introductory Sequence (2).* A two-quarter sequence, open to second- and third-year students, serves as the introduction to the major. It sets a standard and a tone for the program as a whole by showing how texts can be read to illuminate fundamental questions. Each course in the sequence is taught by a different faculty member; each course is devoted to the close reading of one or two texts, chosen because they raise challenging questions and present important and competing answers. Students should learn a

variety of ways in which a text can respond to their concerns and can compel consideration of its own questions.

2. *Elected Text and Author Courses (6).* The central activity of the program is the study of *six* classic texts. Late in the second year, each student, with the help of a faculty adviser, begins to develop a list of six texts. The list grows gradually during the following year; a final list of six should be established early in the student's fourth year. This list should contain works in the area of the student's primary interest that look at that interest from diverse perspectives. The texts selected are usually studied in seminar courses offered by the faculty of the program or in courses cross-listed or approved for these purposes. Some books may, however, be prepared in reading courses or tutorials (independent study), if appropriate. Students write term papers in each of their text and author courses. These are carefully and thoroughly criticized by the responsible faculty members. The books taught come from a variety of times and places, East and West, and the selections reflect both the judgments and preferences of the faculty and the different interests and concerns of the students. Typically, six text and author courses are required for the degree (in addition to the introductory sequence). At the end of their fourth year, students take a Fundamentals examination on the books they have selected (consult following section on Fundamentals Examination).
  3. *Foreign Language (1).* Students in the program are expected to achieve a level of competence in a foreign language sufficient to enable them to study in the original language (other than English) one of the texts on their examination list. Achieving the necessary competence ordinarily requires two years of formal language instruction (with an average grade of *B-* or better) or its equivalent. The third quarter of the second year of the language (or the equivalent as determined by petition) is counted toward the major. In addition, students must demonstrate their language abilities by taking a course or independent study in which one of their texts is read in the original language, or by writing a paper that analyzes the text in its original language and shows the student's comprehension of that language.
  4. *Elected Supporting Courses (4).* Appropriate courses in relevant disciplines and subject matters are selected with the help of the advisers. Students must receive quality grades in these courses.
  5. *Independent Studies (2).* Independent Studies courses allow time for attending the Junior Paper Colloquium, writing the junior paper, and studying for the Fundamentals examination.
- B. The Junior Paper.** The junior paper provides the opportunity for students to *originate and formulate* a serious inquiry into an important issue arising out of their work and to pursue the inquiry extensively and in depth in a paper of about twenty to twenty-five pages. At every stage in the preparation of the paper, students are expected to work closely with their Fundamentals faculty adviser. Students register for one course of independent study (FN DL

29901) in the quarter in which they write and rewrite the paper. They also participate in the Junior Paper Colloquium. Acceptance of a successful junior paper is a prerequisite for admission to the senior year of the program.

- C. Fundamentals Examination.** Sometime in Spring Quarter of their senior year, students are examined on the six fundamental texts they have chosen. Preparation for this examination allows students to review and integrate their full course of study. During a three-day period, students write two substantial essays on questions designed for them by the associated faculty. The examination has a pedagogical intention, more than a qualifying one. Its purpose is to allow students to demonstrate how they have related and integrated their questions, texts, and disciplinary studies. Students register for one independent study (FNDL 29902) in Winter or Spring Quarter.

### Summary of Requirements

1	third quarter of second-year foreign language*
2	introductory courses
6	elected text and author courses
4	elected supporting courses
1	junior paper (FNDL 29901)
1	Fundamentals examination (FNDL 29902)
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\* Or credit for the equivalent as determined by petition.

**Grading, Transcripts, and Recommendations.** The independent study leading to the junior paper (FNDL 29901) and senior examination (FNDL 29902) are best evaluated in faculty statements on the nature and the quality of the work. In support of the independent study grade of *Pass*, the Fundamentals faculty supervisor, the second reader of the paper, and the readers of the examination are asked to submit such statements to student files maintained in the Office of the New Collegiate Division. Other independent study courses (NCDV 29700) may be taken for a quality grade; students must write a term paper for any independent study courses taken for a quality grade. Students should request statements of reference from faculty with whom they have worked in all their independent study courses.

**Honors.** Honors are awarded by the Fundamentals faculty to students who have performed with distinction in the program. Special attention is paid to both the junior paper and the senior examination.

**Advising.** Students have faculty advisers who are chosen from members of the program with whom the student works most closely. The adviser closely monitors the student's choice of texts, courses, and language studies, allowing for the gradual development of a fitting and coherent program. The faculty adviser advises the writing of the junior paper and is responsible for approving the final list of texts

for the Fundamentals examination. The program coordinator is available for advice and consultation on all aspects of every student's program.

**Sample Programs.** The following sample programs show, first, a plan of a four-year curriculum, locating the Fundamentals program in the context of Collegiate requirements, and, second, illustrative courses of study *within* the major itself, indicating possible ways of connecting fundamental questions and interests to both basic texts and standard courses. *These programs are merely for the purpose of illustration*; many, many other variations would be possible.

**Four-Year Sample Curriculum.** Courses that meet College general education requirements are labeled (GE). Courses that are underlined fulfill requirements of the Fundamentals major. The Fundamentals program is comprised of fifteen courses. The two-quarter introductory sequence is strictly required and prescribed for students who are in the first year of the program; a second year of foreign language study (in a language chosen by the students) is also prescribed; and text and supporting courses, which are truly elective, are freely chosen by students with advice from their faculty advisers. Students interested in Fundamentals are well advised to take Humanities and a language in the first year.

<i>First Year</i>	Humanities (GE)	3
	Social Sciences (GE)	3
	Physical Sciences or Biological Sciences or Mathematics (GE)	3
	Foreign Language I	<u>3</u>
	Subtotal	12
<i>Second Year</i>	<u>Introductory Fundamentals Sequence</u>	2
	Physical Sciences or Biological Sciences or Mathematics (GE)	3
	<u>Foreign Language II</u>	3
	Civilization Sequence (GE)	3
	<u>Text or Author Course</u>	<u>1</u>
	Subtotal	12
<i>Third Year</i>	<u>Text and Author Courses</u>	3
	<u>Supporting Courses</u>	2
	Musical, Visual, or Dramatic Arts (GE)	1
	Junior Paper (FNDL 29901)	1
	Electives	<u>2</u>
	Subtotal	9
<i>Fourth Year</i>	<u>Text and Author Courses</u>	2
	<u>Supporting Courses</u>	2
	Senior Examination (FNDL 29902)	1
	Electives	<u>4</u>
	Subtotal	9
	<b>Total</b>	<b>42</b>

**Questions, Texts, and Supporting Courses.** All Fundamentals students, working with their advisers, develop their own program of study. Because students come to Fundamentals with diverse questions, they naturally have diverse programs. Examples of programs completed by Fundamentals students are listed below.

One student asked the question, “How does telling a story shape a life?” She studied Homer’s *Odyssey*, Augustine’s *Confessions*, Shakespeare’s *The Winter’s Tale*, Goethe’s *Autobiography*, Saint Teresa’s *Life*, and the *Bhagavad-Gita*, and studied in supporting courses, Reading and Writing Poetry (Fundamentals), Myth and Literature (German), Autobiography and Confession (Divinity School), and Comparative Approaches to Psychotherapy (Psychology).

A second student asked a question about the ethics of violence, “Is there a just war?” He read Thucydides’ *Peloponnesian War*, Aristotle’s *Ethics*, the Sermon on the Mount from the Gospel of Matthew, the *Bhagavad-Gita*, Machiavelli’s *The Prince*, and Weber’s “Politics as a Vocation,” and studied in supporting courses World War II (History), The Military and Militarism (Sociology), Introduction to Indian Philosophical Thought (South Asian Languages and Civilizations), and Introduction to the New Testament (Early Christian Literature).

A third Fundamentals student investigated the question, “Is the family a natural or a cultural institution?” The texts studied were Genesis, Homer’s *Odyssey*, Aristotle’s *Politics*, Aristophanes’ *Clouds*, Sophocles’ *Antigone*, and Rousseau’s *Emile*. The supporting courses included The Family (Sociology), Men and Women: A Literary Perspective (Fundamentals), Political Philosophy of Locke (Political Science), and Sophocles (Greek).

A fourth student, interested in natural right and natural law, read Genesis, Plato’s *Republic*, Aristotle’s *Ethics*, Rousseau’s *Second Discourse*, Montesquieu’s *Spirit of the Laws*, and the *Federalist Papers*. In supporting courses, this student studied Machiavelli to Locke, Rousseau to Weber, and the Political Philosophy of Plato (all Political Science).

A fifth asked the question, “What is marriage?” and concentrated on these texts: Genesis, Homer’s *Odyssey*, Sophocles’ *Antigone*, Shakespeare’s *Antony and Cleopatra*, Austen’s *Pride and Prejudice*, and Goethe’s *Elective Affinities*, and took, as supporting courses, Contemporary Ethical Theory (Philosophy), History of American Women (History), The Family (Sociology), and Sex Roles and Society (Psychology).

These programs indicate the diversity of issues and books Fundamentals represents. They are intended to suggest the cohesion of the individual program’s texts and supporting courses within the context of a broad question. Obviously, many, many other programs could be devised.

**Activities of Graduates.** The Fundamentals program serves the purposes of liberal education, regarded as an end in itself, and offers no specific pre-professional training; yet Fundamentals graduates have successfully prepared for careers in the professions and in scholarship. Some are now pursuing work

in law, medicine, journalism, ministry, government service, business, veterinary medicine, and secondary school teaching. Others have gone on to graduate schools in numerous fields, including classics, English, comparative literature, Slavic, history, philosophy, social thought, theology, religious studies, clinical psychology, political science, development economics, mathematics, film studies, and education.

## Faculty

The faculty of the Fundamentals program comprises humanists and social scientists, representing interests and competencies in both the East and the West and scholarship in matters ancient and modern. This diversity and pluralism exists within a common agreement about the primacy of fundamental questions and the centrality of important books and reading them well. The intention is for the students to see a variety of serious men and women presenting their approach to and understanding of books that they love, that they know well, and that are central to their ongoing concerns. The members of the Fundamentals faculty are:

E. Asmis, R. Bird, B. Cohler, W. Doniger, C. Fasolt, D. Hutchinson, J. Lear, P. Markell, S. Meredith, W. Olmsted, M. Payne, J. Redfield, W. Schweiker, M. Sternstein, R. Strier, N. Tarcov, C. von Nolcken, D. Wray

## Courses: Fundamentals: Issues and Texts (FNDL)

*Courses preceded by an asterisk (\*) will be part of the required introductory sequence in 2010–11.*

**21103. Marsilio Ficino’s *On Love*.** (=CMLT 26701/36701, ITAL 23900/33900) This course is first of all a close reading of Marsilio Ficino’s seminal book *On Love* (first Latin edition, *De amore*, 1484; Ficino’s own Italian translation, 1544). Ficino’s philosophical masterpiece is the foundation of the Renaissance view of love from a Neo-Platonic perspective. It is impossible to overemphasize its influence on European culture. *On Love* is not just a radically new interpretation of Plato’s *Symposium*. It is the book through which sixteenth- and seventeenth-century Europe read the love experience. This course analyzes its multiple classical sources and its spiritual connotations. During our close reading of Ficino’s text, we show how European writers and philosophers appropriated specific parts of this Renaissance masterpiece. In particular, we read extensive excerpts from some important love treatises (e.g., Castiglione’s *The Courtier* [*Il cortigiano*], Leone Ebreo’s *Dialogues on Love*, Tullia d’Aragona’s *On the Infinity of Love*), but we also read selections from a variety of European poets (e.g., Michelangelo’s *canzoniere*, Maurice Scève’s *Délie*, Fray Luis de León’s *Poesía*). Classes conducted in English. A. Maggi. Winter.

**21300. James Joyce’s *Ulysses*.** This course considers themes that include the problems of exile, homelessness, and nationality; the mysteries of paternity and maternity; the meaning of the Return; Joyce’s epistemology and his use of dream,



fantasy, and hallucination; and Joyce's experimentation and use of language. *S. Meredith. Autumn.*

**21403. Shakespeare I: Histories and Comedies.** (=ENGL 16500, TAPS 28405) This course is an exploration of Shakespeare's major plays in the genres of history plays and romantic comedy, from the first half (roughly speaking) of his professional career: *Richard III*, *Henry IV* (Parts 1 and 2), *Henry V*, *A Midsummer Night's Dream*, *Much Ado about Nothing*, *Twelfth Night*, and *Troilus and Cressida*. *D. Bevington. Winter.*

**21404. Shakespeare II. Tragedies and Romances.** (=ENGL 16600, TAPS 28405) This course studies the second half of Shakespeare's career, from 1600 to 1611, when the major genres that he worked in were tragedy and "romance" or tragicomedy. Plays read include *Hamlet*, *Measure for Measure*, *Othello*, *King Lear* (quarto and folio versions), *Macbeth*, *Coriolanus*, *Antony and Cleopatra*, *Pericles*, *The Winter's Tale*, and *The Tempest*. *R. Strier. Spring.*

**21406. Shelley's "Defence of Poetry."** (=ENGL 18908) This course is a close reading of Percy Bysshe Shelley's "Defence," a central romantic text that was written to respond to contemporary and ancient attacks upon the role of the poet and the poetic imagination. Some of those attacks, and some contemporary allies and would-be allies (poets and otherwise) in this controversy, are addressed in our readings and conversations. *T. O'Neill. Autumn.*

**21409. Wordsworth's *The Prelude*.** This course is a reading of William Wordsworth's poem *The Prelude, or, Growth of a Poet's Mind*, with special attention to the role of place in the poem. We look at the ways in which locality is actively involved in the formation of the human subject in childhood and at the ways in which the experience of place threatens this subject with decreation in adulthood: positively in the experience of the natural sublime and negatively in the experience of the infinite metropolis. We also study the roles of time, memory, and poetic expression in the formation and decreation of the subject. *W. Olmsted, M. Payne. Winter.*

**21503. Wolfhart Pannenberg: God and History.** (=RLST 23801) This course makes a close reading of Pannenberg's work the occasion for careful consideration of twentieth-century debates about the historicity of biblical narrative, the limits consequent to our human finitude for theological language about God, characterizations of human freedom and human destiny, the theological significance of matters of political justice, and the relevance of nontheological scientific knowledge for Christian dogmatics. We also examine significant portions of *Revelation as History* and *The Idea of God and Human Freedom*. In addition, we look at writing by thinkers from whom Pannenberg is careful to distinguish himself, including Karl Barth, Rudolf Bultmann, and Alfred North Whitehead. *C. King. Autumn.*

**21603. Machiavelli and Machiavellism.** (=CMLT 25801, ITAL 23000) This course is a comprehensive introduction to Machiavelli's *The Prince* in light of

his vast and varied literary corpus and European reception. The course includes discussion of Machiavelli as playwright (*The Mandrake*); fiction writer (*Belfagor*, *The Golden Ass*); and historian (*Discourses*, *Florentine Histories*). We also closely investigate the emergence of myths surrounding Machiavelli (Machiavellism and anti-Machiavellism) in Italy (Guicciardini, Botero, Boccalini); France (Bodin and Gentillet); Spain (Ribadeneyra); and Northern Europe (Hobbes, Grotius, Spinoza) during the Counter Reformation and beyond. Classes conducted in English. Students who are taking the course for credit toward the Italian major or minor do all work in Italian. *R. Rubini. Spring.*

**21712. Austen's *Pride and Prejudice* and *Sense and Sensibility*.** (=GNDR 21712) This course considers novels by Jane Austen in terms of how they treat gender, class, socioeconomic circumstances, family structure, and geographical places as constraining and facilitating the agency of characters. In responding to change, Austen's characters bridge differences of class, gender, family history, and geographical place to form friendships and marriages that change their self-understandings and capacities for productive social and personal activities. We discuss Austen's representations of evolving selves and how they develop or fail to develop growing powers of agency as they respond to historical and socioeconomic circumstances. *W. Olmsted. Autumn.*

**21713. Plato's *Theaetetus*.** (=PHIL 20110) *Knowledge of Greek not required.* Plato's *Theaetetus* is the first systematic treatment of the question: what is it to know anything at all? This class is a close reading of the dialogue; and an exploration of the nature of human knowledge. Examples of questions we think about are: What is it to define something? What is the relationship between knowledge and perception? What would it mean for a belief to be justified, over and above its being true? How is false belief possible—and why would anyone think there is a problem about its being possible? *A. Callard. Winter.*

**21804. Dante's *Divine Comedy 3: Paradiso*.** (=ITAL 22101/32101) *PQ: Prior courses not required; prior reading of the Inferno and the Purgatorio required.* This course is an in-depth study of the third cantica of Dante's masterpiece, considered the most difficult but in many ways also the most innovative. We also read his scientific treatise, the *Convivio*; and his political manifesto, the *Monarchia*. All work in English. *J. Steinberg. Spring.*

**\*21901. Homer's *Odyssey*.** (=CLCV 25510) *PQ: Required of new Fundamentals majors; open to others with consent of instructor.* This course is a close reading of the *Odyssey*. Discussion topics include identity, maturation, hospitality and friendship, gender, travel, and fantasies about other cultures. Texts in English. *W. Olmsted. Autumn.*

**22000. Reinhold Niebuhr, *The Nature and Destiny of Man*.** (=RETH 46100, THEO 46900) *F. Gamwell. Autumn.*

**22212. Hannah Arendt's *The Human Condition*.** (=PLSC 24500/34500) *PQ: Consent of instructor. Enrollment limited.* This seminar is a reading of Hannah

Arendt's *The Human Condition* (1958), one of the most influential works of political theory written in the twentieth century. Through careful study of the meaning and function of Arendt's often-puzzling distinctions among "public," "private," and "social" and among "labor," "work," and "action," we try to understand her account of the significance and prospects of human activity, including especially political activity, in modernity. Topics may include the relation between philosophy and politics, Arendt's relationship to Marx and to the Marxist critique of capitalism, the meanings of work and leisure in the twentieth century and beyond, the nature and basis of political power and freedom, the relations between art and politics, the significance of city life for politics. The main text is supplemented and framed by other material, including essays on related subjects by Arendt; excerpts from some of the other thinkers with whom Arendt was in conversation; and material by later writers that help us situate Arendt in the larger contexts of twentieth-century intellectual life, and which also give us different angles on some of the key issues in Arendt's book. *P. Markell. Spring.*

**22911. Many Ramayanas.** (=HREL 42501, SALC 42501, SCTH 40701) This course is a close reading of the great Hindu epic, the story of Rama's recovery of his wife, Sita, from the demon Ravana on the island of Lanka, with special attention to the changes in the telling of the story throughout Indian history. Readings are in Paula Richman, *Many Ramayanas* and *Questioning Ramayanas*; the *Ramayanas* of Valmiki, Kampan, Tulsi, and Aubrey Menen; and the *Ramajataka*, translations including Dutt, Buck, and R. K. Narayan; the *Yogavasistha-Maharamayana*; and contemporary comic books and films. *W. Doniger. Winter.*

**23113. Calvin's Institutes.** (=HCHR 41700, RLST 20702, THEO 41300) This course examines the key concepts of Calvin's theology through his major work: the definitive 1559 edition of the *Institutes of the Christian Religion*. *S. Schreiner. Winter.*

**24011. Virginia Woolf.** (=ENGL 23400) Readings include *The Voyage Out*, *Jacob's Room*, *Mrs. Dalloway*, *To the Lighthouse*, *The Waves*, *Between the Acts*, and *selected essays*. *L. Ruddick. Winter.*

**25606. Lucretius and Karl Marx.** (=CLAS 35606, CLCV 25606) Lucretius was a follower of Epicurus, whom Marx called "the greatest representative of Green enlightenment." In his poem *On the Nature of Things*, Lucretius seeks to convert his fellow Romans to an Epicurean way of life. He explains in detail what the world is made of (atoms) and that there is no reason to fear the gods or death. Marx wrote his doctoral dissertation on Epicurus and Lucretius. He was especially enthusiastic about the idea, which was developed by Lucretius, that humans are free to share their own lives. *E. Asmis. Winter.*

**24401. American Originals, Franklin/Lincoln.** (=LLSO 27401, NCDV 27401) *PQ: Third-or fourth-year standing, and consent of instructor.* We study readings from two American originals, Benjamin Franklin and Abraham Lincoln, with attention to their distinctive understandings of the worlds they inhabited,

prudence and statesmanship, moral virtues and vices, the power and limits of language, and wit. *D. Hutchinson, R. Lerner. Autumn.*

**24411. Lincoln: Slavery, War, and the Constitution.** (=LLSO 24711, HIST 27102) *PQ: Consent of instructor.* This course is a study of Abraham Lincoln's view of the Constitution, based on close readings of his writings, plus comparisons to judicial responses to Lincoln's policies. *D. Hutchinson. Not offered 2010–11; will be offered 2011–12.*

**24901. Tolkien: Medieval and Modern.** (=HIST 29900, RLST 22400) *PQ: Prior reading of text.* J. R. R. Tolkien's *The Lord of the Rings* is one of the most popular works of imaginative literature of the twentieth century. This course seeks to understand its appeal by situating Tolkien's creation within the context of Tolkien's larger work as both artist and scholar. Themes include the problem of genre and the uses of tradition; the nature of history and its relationship to place; the activity of creation and its relationship to language, beauty, evil, and power; the role of monsters in imagination and criticism; the twinned challenges of death and immortality, fate and free will; and the interaction between the world of "faerie" and religious belief. *R. Fulton. Spring.*

**25201. Vergil.** (=LATN 21300/31300) Extensive readings in the Aeneid are integrated with extensive selections from the newer secondary literature to provide a thorough survey of recent trends in Vergilian criticism of Latin poetry more generally. *E. Asmis. Spring.*

**25311. Pale Fire.** (=RUSS 29600/39600) This course is an intensive reading of *Pale Fire* by Nabokov. *M. Sternstein. Winter.*

**25700. Chaucer: The Canterbury Tales.** (=ENGL 15500) This course is an examination of Chaucer's art as revealed in selections from *The Canterbury Tales*. Our primary emphasis is on a close reading of individual tales, but we also pay attention to Chaucer's sources and to other medieval works that provide relevant background. *M. Miller. Spring.*

**25901. Philip K. Dick: Out of Joint.** (=ENGL 25934) *B. Brown. Winter.*

**26102. The Book of Kings: Ferdowsi's Shahnameh as World Literature.** (=CMLT 21901/31901, NEHC 20752/30752) Ferdowsi completed his verse rendition of the tragic history of the Iranian nation a millennium ago, in 1010. Through close reading, lecture, and discussion, this course analyzes the *Shahnameh* both as world literature and a foundational text for Persian ethnicity and Iranian national feeling. We consider the *Shahnameh* as epic genre, as comparative Indo-Iranian mythology, as political commentary, as reflective of ideals of masculinity and femininity, and as an illustrated text. All work in English. Optional Persian discussions sessions offered. *F. Lewis. Autumn.*

**26203. Coetzee.** (=CMLT 26900/469000, ENGL 28605) This course is not simply about contemporary South Africa, and the novels of Coetzee but also about the manner in which the public confession of past sins was and continues to be a

critical point of reference for the ways in which political transition and justice are imagined. We read Coetzee's *Waiting for the Barbarians*, *Foe*, *The Life and Times of Michael K*, and *Disgrace*, and the volume of essays, *Giving Offence*. We also read Dostoyevsky's *Notes from Underground*, Yvette Christiaan's novel, *Unconfessed*, and Hannah Arendt's *Eichmann in Jerusalem*. We consider the playtext *Malora* by Yael Farber. The two films we study are Alain Resnais's groundbreaking *Hiroshima Mon Amour* and Christopher Nolan's recent psychological thriller, *Memento*. Theoretical readings include works from Freud, Derrida, and Foucault. *D. Bunn, J. Taylor. Autumn.*

**26904. Milton's Epics.** (=ENGL 17507) This seminar is a close reading of *Paradise Lost* and *Paradise Regained* in light of major topics in Milton criticism in the last century. Examples might include issues like style, which came under attack by T. S. Eliot and the academic group that was then called the New Criticism; theology and/or philosophy, a lively topic in the days of Patrides and recently revived; the debate among feminists over *Paradise Lost*; politics, the current academic concern; and finally the interventions of creative writers like Ronald Johnson and Philip Pullman. *M. Murrin. Winter.*

**27102. Anna Karenina.** (=RUSS 22401) Tolstoy's most famous novel has been the subject of critical controversy ever since its first serialized publication in the 1870s. This course is dedicated to a slow and close reading and careful interpretation of Tolstoy's masterpiece. The course also includes several additional short works by Tolstoy on love. All work in English. Students majoring in Russian may read the text in the original and discuss it in a Russian intensive section. *L. Steiner. Spring.*

**27200. Dante's Divine Comedy 1: Inferno.** (=ITAL 21900/31900) This is the first part of a yearlong course focusing on Dante's masterpiece. We examine Dante's *Inferno* in its cultural (i.e., historical, artistic, philosophical, sociopolitical) context. In particular, we study Dante's poem alongside other crucial Latin and vernacular texts of his age. They include selections from the Bible, Virgil's *Aeneid*, Augustine's *Confessions*, Ovid's *Metamorphoses*, and the stilnovist and Siculo-Tuscan poets. Political turmoil, economic transformation, changing philosophical and theological paradigms, and social and religious conflict all converge in the making of the *Inferno*; they form a crucial part of our discussions. All work in English. *J. Steinberg. Autumn.*

**27202. Dante's Divine Comedy 2: Purgatorio.** (=ITAL 22000/32000) *PQ: Prior reading of the Inferno.* This course is an intense study of the middle *cantica* of the Divine Comedy and its relationship with Dante's early masterpiece, the *Vita Nuova*. The very middle-ness of the *Purgatorio* provides Dante the opportunity to explore a variety of problems dealing with our life here, now, on earth: contemporary politics, the relationship between body and soul, poetry and the literary canon, art and imagination, the nature of dreams, and, of course, love and desire. The *Purgatorio* is also Dante's most original contribution to the imagination of the underworld, equally influenced by new conceptualizations of "merchant time" and by contemporary travel writing and fantastic voyages.

Classes include mini-lectures and student-led discussions. All work in English. *J. Steinberg. Winter.*

**\*27503. The Clinical Freud: From Case History to Psychological Theory.** (=CHDV 21502/31502, PSYC 21504/31504) *Required of new Fundamentals majors; open to others with consent of instructor. Prior knowledge of Freud welcomed but not required.* This course is a close reading of Freud's case studies with a focus on: (1) Freud's mode of reasoning regarding life-history and the origin and course of personal distress, and (2) the implications for psychoanalytic understanding of the human condition that arise from his work with these cases that were written across the years 1900 to 1918, the period of work in which he developed the "theory" of the unconscious, including both wish or desire and the manner in which this wish appears as a "symptom" in consciousness. *B. Cohler. Winter.*

**27905. Love in Late Medieval Spanish Letters: The Libro de buen amor and Celestina.** (=SPAN 28100/38100) This course is a close reading of two "masterworks of Spanish literature," with an emphasis on their place in the evolution of late medieval ideas about love as the basis for inter-subjectivity and community. We pay special attention to the emerging tensions within Christian discourses about love, the effect of mass conversions from Judaism on Castilian literature, and the place of the *Celestina* in accounts of the rise of "secularism." *R. Giles, D. Nirenberg. Spring.*

**28100. Beowulf.** (=ENGL 15200) *PQ: Prior course in Old English.* The aim of this course is to help students read *Beowulf* and to familiarize them with some of the scholarly discussion that has accumulated around the poem. For details on texts, send email to [mcv4@uchicago.edu](mailto:mcv4@uchicago.edu). *C. von Nolcken. Winter.*

**28470. Molière.** (=FREN 25000/35000, TAPS 28470) *PQ: FREN 21703 or consent of instructor.* Molière crafted a new form of satirical comedy that revolutionized European theater, though it encountered strong opposition from powerful institutions. We read the plays in the context of the literary and dramatic traditions that Molière reworked (farce, commedia dell'arte, Latin comedy, Spanish Golden Age theater, satiric poetry, the novel), while considering the relationship of laughter to social norms, as well as the performance practices and life of theater in Molière's day. Classes conducted in French. *L. Norman. Autumn.*

**29301. Machiavelli's The Prince and Discourses.** (=PLSC 20800/32100, SCTH 31710) This course is a reading of Machiavelli's *Prince* and *Discourses on Livy* supplemented by selections from Livy's history of Rome. Themes include princes, peoples, and elites; republics and principalities; pagan and Christian religion and morality; war and empire; founding and reform; virtue, corruption, and fortune; ancient history and modern experience; reading and writing; and theory and practice. *N. Tarcov. Spring.*

**29502. Political Philosophy of Al-Farabi.** (=PLSC 25701/35701, SCTH 39121) *PQ: Consent of instructor.* This seminar is a reading and discussion of a

number of works by al-Farabi, the founder of political philosophy in the Islamic world, dealing with the relations between politics, philosophy, and religion. Topics include the philosophies of Plato and Aristotle; theory and practice; actions and opinions; the different kinds of political regimes; cities, nations, and multinational societies; war and conquest; and the difficulties involved in presenting philosophic arguments to a mixed audience of believers and potential philosophers. Texts in English. *R. Lerner, N. Tarcov. Winter.*

**29901. Independent Study: Junior Paper.** *PQ: Open only to Fundamentals students with consent of faculty supervisor and program chairman. Students who are on campus will be required to attend a series of colloquium meetings in Winter Quarter, but should enroll in the quarter that they will write the Junior Paper. Students are required to submit the College Reading and Research Course Form. Must be taken for P/F grading. Autumn, Winter, Spring.*

**29902. Independent Study: Senior Examination.** *PQ: Open only to Fundamentals students with consent of faculty supervisor and program chairman. Students are required to submit the College Reading and Research Course Form. Must be taken for P/F grading. Autumn, Winter, Spring.*