Jacques Barzun: From Dawn to Decadence Study Guide

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PART ONE: FROM LUTHER’S NINETY-FIVE THeses TO BOYLE’S “INVISIBLE COLLEGE”

THE WEST TORN APART

A. PROTESTANT REFORMATION AS A REVOLUTION (3-4)
   1. Its Features
   2. Four Revolutions [cf. Rosenstock-Huessy, Out of Revolution]: Religious [Germany], Monarchical [R-H offers, instead, the Puritan Revolution in England]. Liberal [France], and Social and Collectivist [Russia]
   3. Trigger Incidents: 1517, 1642, 1789, 1917
   4. The West
   5. Effects of the First [Secular] Revolution: Issue of diversity of opinion, feelings of nationhood, elevated status of vernacular languages, work attitudes, broken unity

B. LUTHER AND EARLIER REFORMERS (4-7)
   1. 95 Theses
   2. Scholarly Debate
   3. Printing Press: Role of Techne [Technics]
   4. Pamphlets or Tracts
      a. Woodcuts
      b. Propaganda
      c. Vernacular
      d. Popularization of Ideas through Mass Media
   5. Book Publishing
      a. Incunabula [Books before 1501]
      b. First Underground Press [but Wycliff’s followers issued earlier tracts]
   6. Luther’s Aim: Truth about Penance
   7. Devotio Moderna
      a. Fruits of Earlier Reformers
   8. Wycliff and Huss
   9. Albigensians
10. Archbishop of Mainz
11. Luther’s Character
      a. Conversion
      b. Healing of Divided Self
12. Sensitive Souls
13. Priesthood of Believers
      a. Christian Liberty
      b. Dutiful Servant
14. Anti-Clerical Role
15. Burning of the Papal Bull

C. STAGES OF THE REVOLUTION (7-9)
   1. Precipitating Cause (Luther’s Challenge): Atmosphere Becomes Electric
   2. Agitation and Turbulence Leading to Self-Assertion
   3. Manners Flouted [cf. Marx on Financial Panics: “All that is solid melts”]
   4. Leveling and the Emergence of Opinion Leaders
5. Shrill Partisanship
6. Seizure of Church Property
7. Mixed Motives and Caprice
8. New Church

D. CONTEXT (9-11)
1. Frederick, Elector of Saxony [Officer of Holy Roman Empire]
2. (German) National Pride
3. Charles V and the Diet of Worms
4. Protection: Luther Kidnapped to Wartburg
5. Evangelicals
6. Lutheran Propaganda
7. Fundamentalism
   a. Primitivism [Reaction]: Back to the Basics
   b. Christian Liberty as Emancipation
8. Objects of Reform
   a. Corrupt Practices
   b. Decadence [Loss of Object or Meaning]
   c. A Decadent Culture Offers Opportunities Chiefly to the Satirist

E. ERASMUS (11-13)
1. Portraits
2. His Courage
3. Monk as Humanist
4. His Prestige
5. His Influence
6. Generation Difference with Luther
7. Luther’s Concept of Grace and Predestination
8. Erasmus’s Colloquies
9. The Good Life
10. The Praise of Folly

THE “ARTIST” IS BORN

A. EAGERNESS FOR NOVELTY (65-57)
1. Treatises: Increasing Use of the Vernacular
2. Individualism Supplants Medieval Artisanism
3. Ghiberti
4. Alberti
5. Vasari’s Lives
6. Cellini and Others
7. Attention Given to Faith and Morals [in contrast to later “bohemianism”]

B. NATURE OF A CULTURAL MOVEMENT (67-71)
1. Large Crowd of Gifted People
2. Prerequisite: Clustering of Eager Minds
3. Practice Precedes Theory: Imitation of Nature
4. Horace’s Ideal
5. Fresh Insight: Original Use of Classical Features
6. Change in Painting
   a. Cimabue
   b. Giotto
   c. Realistic or Naturalistic Style
7. Artistic Conviction
8. Imitation of Other Artists: Venetians, Flemings, Germans
9. Kinds of Paint
   a. Illusion
b. Emphasis

c. Perspective

10. Subjects

11. Secularization

C. ROOTS OF AUTONOMY (71-73)

1. The Critic
2. Knowing ["Cognoscenti"] vs. Ignorant: Dictation of Fashion and Taste
   a. Hierarchy of Genres
3. New Technique: Oil Painting
   a. [Contrast with Fresco and Tempera]
   b. Oil’s Merit: Domestication
4. Book Illustration and Tapestry
5. Study of Anatomy
6. Beauty as a Goal
   a. Platonists
   b. Aristotelians
   c. Stoics and Epicureans
   d. Ideas about Nature
7. Laws of Perspective
   a. Vanishing Point
8. Three Parts of Painting: Drawing, Measurement, Color
   a. Aerial Perspective
   b. Illusion of Seeing in Depth

D. NEW USES AND IDEAS (73-76)

1. Technical Power
   a. Autonomy
   b. Danger of Frigidity in Close Study of Antique
2. Mannerism
3. Idea of Progress: Presuppositions
   a. More Human, Hence Better
   b. Advanced Techniques
   c. Sense of Refinement in Manners and Religion Purified
4. Individual Gains in Value
   a. Renaissance Enthusiasm
   b. Artisan Rises in Status if He Works in One of the Fine Arts
5. Marks of the New Type
   a. End of Anonymity
   b. Patronage
6. Artist as Critic

E. ARTISTS’ SOCIAL MILIEU (76-78)

1. Censorship: Veronese’s Last Supper [afterward, Christ in the House of Levi]
2. Artists Did Not Cease to Be Artisans
3. Apprenticeship System
   a. Artisan
   b. Artist
   c. Ars Nova
4. Independent Contractor
   a. Emancipation
   b. Art Dealer
   c. Patronage of Art

F. RENAISSANCE MAN (78-82)

1. Contrary to Specialism
2. Uomo Universale [universal man]
3. Luther and Other Examples
4. Proficient Amateur
5. Generalist
G. DIGRESSION ON THE WORD "MAN" (82-85)
1. Literary Tradition
2. Etymology
3. Convenience
4. Incompleteness of “Men” and “Women”
   a. Teenagers
   b. Children
   c. Boys’ Choirs
   d. Teenagers’ Cultural Contributions

H. STATUS OF WOMEN (85-89)
1. Castiglione’s The Courtier: Vindication of Women
2. Court Intrigue
3. Rulers and Governors
   a. Isabella of Castile
   b. Margaret of Parma
4. Louise of Savoy
5. Elizabeth
6. Catherine de’ Medici
7. Marguerite of Navarre
8. Marie de Gournay, adoptive daughter of Montaigne
9. Louise Labé: Salon
10. Lady Pembroke and Philip Sidney
11. Cultural Possibilities
12. Status of Men: Strictures of the Renaissance
13. Emergence of the Artist
14. Cultural Absolutes Do Not Exist
15. Free Play of the Self: Emancipation, Individualism, Self-Consciousness

THE EUTOPIANS

A. THOMAS MORE, TOMASSO CAMPANELLA, FRANCIS BACON (117-22)
1. Utopia = No Place
   a. Discussions of Social Justice: Plato, Marx, Rawls
   b. Eutopia = Good Place
2. Tomasso Campanella
3. More’s Diplomatic Mission to Antwerp
4. Part I of Utopia
5. Thesis: Conspiracy of the Rich
   a. Communism as a Commonwealth
6. Intensely Religious Communities
7. Marriage and Communism
   a. Campanella: eugenic breeding
   b. Effects of Enclosures
   c. Household Size
   d. Selection of Mates: More, Bacon, Campanella
8. Cultural Norms and Authors’ Quirks
9. Women and War
a. Autarky
10. Laws
11. Education of Young
12. Science and Technology
   a. Aristotle: machines replacing slave labor
13. Moral Education
   a. Pomp and Patriotism
14. Music
15. Health and Hard Work
16. Spectre of Plague
17. Assumption of Ready Compliance with Rational Demands
   a. Recognition of Merit
   b. Pettiness Ignored
B. ODDITIES AND QUIRKS (122)
1. Fools
   a. Jesters
2. More’s Reputation
   a. Martyrdom and canonization
   b. More’s Big Lie about Richard III
   c. Walpole’s Doubts about the Received Version
C. REASONS FOR DISAFFECTION (123-25)
1. Theme of Emancipation
2. New Literary Form: Explorers’ Voyages
3. Self-Consciousness Derived from New Knowledge about Alien Customs
   a. Idea of Deliberate Change
4. Other Eutopian Genres
   a. Castiglione’s living-room debate
   b. Rabelais’s prose epic
   c. Montaigne’s Essays
5. Don Quixote
   a. His follies do not contaminate his principles
   b. Double meaning of “quixotic”
6. Shakespeare’s Tempest
   a. Gonzalo
7. Paradox: Common Good Achieved by Enforcing Uniformity of Behavior
   a. Anticipation of the Enlightened Despot
8. Precept: “Live according to Nature”
   a. Appeal to natural law
9. Motives behind this Literature of Complaint
   a. Individualism through Self-Consciousness
   b. Longing for Unity [perhaps Kuehnelt-Leddihn’s “identitarianism”]
   c. Plans and Proposals: Futurism
D. COUNTER-RENAISSANCE (125-26)
1. Reversal of the Original Renaissance Creed
   a. Battle of the Ancients and the Moderns
2. Authority of the “Natural” [idea of authenticity as opposed to artificiality]
3. The Natural Man
   a. Montaigne’s “Of Cannibals”
   b. The Noble Savage
F. RABELAIS (128-33)
1. Reputation for Coarseness
2. Background
   a. Leader in the Medical Profession
   b. Scholarship
3. Literary Motif: Voyage
4. Pantagruel’s Search for the Holy Bottle
5. Physical Basis of Human Life
   a. Attack on the Ascetic Ideal of the Monk
6. Pedagogy of Things, Not Words
   a. Object Lessons of Nature
7. Pantagruelism
   a. Giver of All Good Things
   b. Free Choice
8. Exuberance of Life
   a. Sir Gaster
9. Library of St. Victor
   a. Abundance
10. Abbey of Thélème
    a. Purity of the Life of the Senses
11. Deep Feeling
    a. Factual Basis
12. Rabelais's Influence Abroad
    a. Contrast with James Joyce
    b. Modern Problem of Sexuality
    c. Excess Ideas of Old Civilizations
13. Comedy of the Physical
14. Dignity of Man

G. MONTAIGNE (133-36)
1. Mountain Motif
   a. Assay
2. Portrait of the Writer
3. Big Subjects and Topicality
4. Rooted Convictions
5. Skepticism
6. Evolution of a Mind
   a. Stoics
   b. Learning to Live
7. Self-Consciousness
   a. Discovery of Character
8. Psychology of Humors
9. “Of the Inconsistency of Our Actions”: Type vs. Character
   a. Character Is Many-Sided
10. Inconsistency in a Varying World [cf. Aesop’s The Man and the Satyr]
11. Character and History
    a. Becoming
    b. Human Condition
    c. Étienne de La Boëtie

H. A MAN IN FULL (136-40)
1. Childhood
2. Mayor of Bordeaux [Jacques Ellul served as deputy mayor after WWII]
   a. Worldly Competence
   b. Politique [like Jean Bodin]
3. Balance and Truthfulness
4. Nature of the Double Mind
   a. Multilinearity
5. “Apology for Raymond Sebond”
   a. Natural Religion
6. Knowledge Does Not Necessarily Imply Happiness
7. Education of Children
8. Habit [Habituation through Severe Gentleness]
9. The Cannibals
10. Conformity to Custom
11. Pragmatism
12. Readability

I. SHAKESPEARE (140-41)
1. The Tempest
2. Caliban = Cannibal
3. Montaigne’s and Shakespeare’s Independent Invention of Character
   a. Rival to the Physiology of the Humors
4. Persons in Earlier Dramas
5. Creating the Roundness of Character

J. CHANGING FORTUNES (141-43)
1. Two Shakespeares
2. Friendship of Ben Jonson
3. Jonson’s Higher Reputation
4. Shakespeare’s Bad Lines
5. Whirligig of Taste

PART TWO: FROM THE BOG AND SAND OF VERSAILLES TO THE TENNIS COURT

THE MONARCHS’ REVOLUTION

A. MONARCH AND NATION (239-41)
1. Restoration of Order
2. Monarch
   a. Strong nobles would enlist aid of foreign kings
   b. Idea of a Nation
3. Realm into Nation [from personal allegiance to territorial patriotism]
4. 200 Year Revolution
5. Union of Spain
6. Tudor England [following the Wars of the Roses]
   a. No line of English kings since 1066
   b. Shifts and turns enabled Parliament to retain independent powers
7. Sweden: Vasa Family
8. Poland: Elective Monarch
10. Germany and Italy: Two Indefinite Regions
B. ABSOLUTE MONARCHY (241-43)
1. France: Centralization
2. Cardinal Richelieu
3. Dueling
4. Point of Honor
5. Honors
C. BOURGEOISIE (243-45)
1. Consent of Artisans and Merchants
2. Nobility: Their Natural Enemies
3. Rise of the Bourgeoisie
   a. Revival of Towns
   b. Trade
4. Upward Mobility: Nobility of the Robe
5. Distinguished Service
6. Emancipation
D. CULTURAL ORIGINS (245-47)
1. Abstractions
   a. Noble
   b. Native
   c. Citizenship
2. Code of Civilized Manners
3. Beginnings of Monarchical Theory
4. Jean Bodin
   a. Comparative History
   b. Sovereignty
   c. Estates General
   d. Historical Method
   e. Comparative Study of Texts
   f. Secularization
5. François Baudouin
6. François Hotman
7. Racial Theory

E. RELIGION (247-49)
1. Laymen Replaced Clerics in Government
   a. Pragmatic Solutions: Henry of Navarre, James VI, Richelieu
2. Support of the Church
3. Church’s Social Services
4. Reassertion of Divine Right
   a. Protection against Local Tyranny
   b. Legitimacy
5. Terms of the Theory
   a. Monarchy and Monotheism
6. Conviction Produces Its Evidence

F. THEORIES OF GOVERNMENT (250-51)
1. Principles and Self-Consciousness
   a. Hypothesis: a projection of what might be
2. Popular Sovereignty
3. Absolute Does Not Mean Arbitrary
4. The King’s Two Bodies
5. Permanence
   a. Primogeniture

G. RITUAL
1. Coronation Ceremony: Louis XVI, 1774
2. Le Sacré [The Consecration]
   a. Clovis at Reims
3. Procession
4. Blessing
5. Oath and Seven Unctions
6. Investiture
7. Coronation: The Crown of Charlemagne
8. Collective Emotion

H. DRAMATIC TENSION
1. Shakespeare on Kingship
2. Hamlet
   a. Fortinbras
   b. Shakespeare’s Game
3. Honor Resents and Resists Monarchy
   a. Central Authority vs. Local Power
   b. Struggle of Interests
   c. Bureaucracy Works with Abstractions
4. Social Cohesion vs. Individualism [One vs. Many]
   a. Natural or Human Rights
5. Ethical Duality
   a. *raison d’état*

H. MACHIAVELLI
1. *The Prince*
2. Picture of a Monarch
3. Means for Achieving Princehood and for Staying in Power
4. Historical Context
5. Machiavelli’s Program
6. Fortune and *Virtù*
7. Criticisms
   a. Uses of Bad Faith
   b. Italy Lacked a Legitimate Line of Kings
8. Ambiguous Moral Character [the King Has Two Bodies]
9. Frederick the Great

J. MACHIAVELLI’S LEGACY
1. The Amoral State
2. *Discourses on Livy*
3. Mandragola [The Mandrake Root]
4. True Humanist

K. ALTERNATIVE
1. Republic of Venice
2. England’s Drama in Three Acts

**PURITANS AS DEMOCRATS**

A. HISTORY OF IDEAS (261-63)
1. History of Ideas Is a String of Nicknames
   a. Reputation of the Puritans
   b. Malvolio
2. Legacy of Puritan Defeat
3. Moralism
4. Primitivism
5. Pleasure Was Not Outlawed
6. *The Puritans and Music*
   a. English School of Madrigalists
7. John Milton
   a. *Areopagitica* [Pertaining to Mars Hill]
   b. Censorship
   c. Milton as an Embodiment of the Battle of Ideas

B. ISSUE OF SOVEREIGNTY (263-68)
1. Monarch
   a. Parliament’s Demand
      1) Control over Appointments [cf. Investiture Contest]
   b. Simon de Montfort’s Failed Program and Civil War, 1264-65
2. English Civil War, 1642-49
3. Commonwealth: Protectorate of Cromwell
4. Deficiency of an Economic Interpretation
5. Sects and Leaders: Social and Political Reformers Who Used Religious Language
6. Common Appeal to an Accepted Standard: Equality
   a. Anabaptists = Communists
   b. Ranters = Anarchists
   c. Diggers = Collectivists
   d. Fifth Monarchy Men = Utopians
e. Friends: George Fox
f. Millenarians
g. Familists

7. Drive toward Democracy
   a. Muggletonians and Brownists [which included the Pilgrims of Scrooby]

8. Emancipation
9. Clergy Supported Royal Authority
   a. James I: No Bishops, No King
   b. Rift within Parliament
10. Pamphlet Literature
    a. Appeals to Reason and Nature
11. Puritan Appeal to Reason
    a. Custom
    b. Edward Coke
       1) Appeal to Magna Carta
12. Nature as Reason’s Twin
13. Thomas Hobbes’s Leviathan
    a. Hobbes’s Uncertain Sympathies [but he tutored the future Charles II]
    b. Treatise on Psychology
       1) Man Is a Wolf to Man [homo homini lupus]
    c. Character of Civil War
       1) Sieges of Towns: Leicester, Naseby
    d. Sovereign State: Fruit of an Unchangeable Contract
    e. Historical Result: an Absolute Parliament
14. James Harrington’s Commonwealth of Oceana
    a. Harrington’s Background
    b. Design of Oceana
       1) Aristotle and the Role of the Middle Class
    c. Harrington’s Imprisonment

C. JOHN LILBURNE (268-71)
1. William Haller’s The Rise of Puritanism: The Way to the New Jerusalem
2. Lilburne’s Background
   a. Youthful Rebellion and Mature Dissent
3. Prosecution before Court of the Star Chamber for Importing Subversive Tracts
4. Capture by Royalists, Release, and Subsequent Service as Lieutenant Colonel
5. Levellers
7. Argument from Scripture against Monopolies and Chartered Companies
8. Quaker Conversion
9. Historians’ Prejudice against Biblical Arguments
   a. Rationalist Objective to Scripture-Based Argument
   b. Failure of Understanding and Sympathy
10. Reactionaries
    a. John Taylor

D. TOLERATION (271-74)
1. Conscience: Self-Consciousness about Morals
   a. Individualism: Threat of Perpetual Dissent
   b. Logic of Persecution: Dostoevsky’s Grand Inquisitor
2. The Reasoning behind Exclusion and Persecution [cf. Girard on Scapegoating]
   a. Deviations from Orthodoxy
   b. Example of Immanuel Velikovsky, Biblicist Author of Worlds in Collision
   c. Whistle-Blowers
   d. Fear That Others Will Be Infected: Persecution as a Health Measure
3. Crusades of Religious and Political Fundamentalisms
   a. Fundamentalists Over-Intellectualize
4. Opposition to Freedom of Thought (Pluralism) Demands Toleration for Groups That Seek to Impose Some Absolute Such as Moral or National Unity
   a. Result: General Lack of Direction That a Dictator Will Supply

5. Fear of the Slightest Murmur of Dissent: Any Form of Persecution Implies an Amazing Belief in the Power of Ideas
   a. The Collective Zeal That Helped Monarchs Forge the Ultimately Pluralist Nation-State Seems Dormant in the New Nations Born of Anti-Colonial Emancipation

6. Monarch's Nation-State Required Unity, Not Unanimity, Except in Time of War
   a. Duty to Promote Religious Consensus: Discrimination against Dissenters
   b. Dissenters' Plea for Tolerance

7. Effectiveness of Repression
   a. Lollards, Albigenses, Hussites, [Iranian Liberals]
   b. Secularists' Exclusion of “Religious Bigots” from Schools by Law

8. Toleration Has No Logical Limits
   a. L-Words

9. Common Trait of Innovators: Rude, Noisy, Rambunctious

E. OLIVER CROMWELL (274-77)
1. Analogy with Julius Caesar
2. Clemency
3. Studies at Cambridge
4. Marriage, Farm, and Election to Parliament
   a. Quarrel over “Ship Money”
   b. Petition of Right
5. Resistance to Royal Authority
6. Desire to Emigrate and Subsequent Conversion
   a. Depression
7. Self-Consciousness and the Sense of Providence
8. Toleration
9. Limits of Toleration
   a. Anti-Popery and Anti-Communism
10. Verdict on Cromwell
   a. Founder of the British Empire
   b. Robert Blake and the Dutch Wars
12. Failure to Form a League of Protestant States
   a. Cromwell’s Death by Malaria Contracted in Ireland
13. Cromwell’s Dictatorship Due to Disagreement of the Army and Parliament
14. Charles II

F. AMERICAN COUNTERPARTS (277-80)
1. Radical Reformers in America
   a. Social Contract
2. Pilgrim Fathers
3. American Beginnings
4. Need for Strict Rules on the Frontier
5. Heresies: Anne Hutchinson and Roger Williams
6. John Winthrop
7. Puritan Ambivalence about Freedom and Democracy
   a. Difference between Emancipation and Freedom
   b. Roger Williams
8. Mores: Christmas, Civil Marriage, Indians, Bundling
9. Will of Robert Keayne
   a. Inquisition by the General Court [cf. Martha Stewart]
   b. Appeal
   c. Bicameralism
d. Concerning the Date “6:1:1653 Commonly Called August:” August Was the Sixth Month of the Julian Calendar; Each Year Began on March 25; the 1752 Switch to the Gregorian Calendar Required a Skip of Eleven Days in September and a Shift to January 1 as New Year’s Day
e. Will’s Recital of Grievances and Bequests to Public Institutions

G. PURITAN MORES (280-81)
1. Thomas Morton of Merrymount
2. Bundling

H. SCIENCE AND WITCHCRAFT (281-83)
1. Witch Trials at Salem
   a. Science
   b. Geo-, Hydro-, and Other -Mancies
2. Joseph Glanvill
3. His Defense of Deep Research
4. His Study of Witches
5. Repentance by the Witch Persecutors
6. Mixed Puritan Legacy

CROSS SECTION: THE VIEW FROM LONDON AROUND 1715

A. NEW ERA (307-09)
1. Death of Louis XIV
2. Anti-French Coalition
3. First Two World Wars
   a. British Slave Trade in the Caribbean [the Asiento]
   b. European System of Sovereign Nation-States
4. Regency under the Duke of Orleans
   a. Bastille Emptied
5. Debauchery
6. Masked Ball
7. Manners Degenerated
8. Cartouche, the Criminal Mastermind
9. Executions of Cartouche and His Disciples
10. Bolingbroke’s Bagatelle

B. JOURNALISM AND ENGINEERING (309-13)
1. Glorious Revolution
   a. Coup d’État against James II
2. Orangemen
3. The ’15: Attempted Stuart Restoration
4. Protestant Split: Anglicans vs. Dissenters
   b. Defoe: “The True Born Englishman”
   c. Political Journalism
5. Journalist as a Social Type
6. Addison and Steele
7. Forming Public Opinion
   a. Striking Facts
8. Poltergeist at Epworth
   a. The Wesley Family
9. Orffyreus Wheel
   a. Johann Bessler
10. Rebirth of Civil Engineering
THE OPULENT EYE

A. ORIGIN OF THE BAROQUE (333)
   1. Monarchical Pomp: Profusion Dignifying a Central Purpose
      a. Rubens: Maria de’ Medici Cycle
   2. Henry IV and Caravaggio
   3. Barocco: Pearl of Irregular Shape

B. PETER PAUL RUBENS (334-35)
   1. Antwerp School
   2. Page and Courtier
      a. Duke of Mantua
   3. Mission to Spain
   4. Studio in Antwerp
   5. Roving Negotiator
   6. Journeys
   7. Retirement from Foreign Service

C. THE BAROQUE’S TWO STYLES (336-39)
   1. Exuberance by Design vs. the Sober Classical
      a. Vermeer and Lorrain
      b. Bernini and Tiepolo
      c. Poussin
   2. Bernini’s Energy
      a. Theatricality
      b. Magnificent Exaggeration
   3. Architecture
   4. Versailles
      a. Top of a Plateau
      b. Vast Scale
      c. Park
      d. Terrace
      e. Interior
      f. Classicism
5. Patronage
6. Collections of Louis XIV
7. Police Force
8. Uneasiness of the Patron-Artist Relationship
   a. Nicholas Poussin
   b. Giovanni Bernini
9. Patronage of Art Is an Unsolvable Problem

D. LITERATURE (339-44)
1. Heroic Romances
   a. Madeleine de Scudéry
2. Linked Tales
3. Contemporaneity
4. Masterpieces
5. Baroque Characteristics
   a. Monarchism
   b. Echoes of Versailles
6. French Tragedy
   a. Costumes
   b. **Analysis**
   c. Focus on Types, Not Characters
7. Excruciating Rules
   a. Veto of the Précieuses
   b. Neo-Classical Literary Straitjacket
   c. Pierre Corneille’s *Le Cid*
   d. Richelieu’s Opposition
8. Jean Racine
   a. Baroque Substance
   b. *Phèdre*
   c. Coffee
   d. Social Criticism
   e. Jansenism [Pascal was the best-known adherent]
9. Tragedy as the Chosen Genre
10. Comedy

E. MOLIERE (344-47)
1. Background
2. King’s Support
3. *Les Précieuses Ridicules*
4. *Bourgeois Gentilhomme*
5. *The Misanthrope*
6. *Tartuffe*
7. Jean de La Fontaine’s *Fables*
   a. His Fecklessness
8. Shift from Christian Stoicism to Epicureanism
   a. Liberines
   b. Pierre Gassendi

F. SAINT-EVREMOND (347-48)
1. Support of Fouquet and Banishment
2. Essays
3. Preaching Pleasure
4. Representative Man [Emerson wrote the essay *Representative Men*]

G. WAR BETWEEN THE ANCIENTS AND THE MODERNS (348-49)
1. Saint-Evremond: Middle of the Roader
2. Charles Perrault
3. Progress
4. Perfectibility of Man and Society
   a. Program of Reform
H. ANALYSIS OF HUMAN MOTIVES (349-53)
1. Table Talk
2. La Rochefoucauld
3. His Alleged Cynicism
4. Moral Skepticism
5. His Character
6. Honnête Homme
7. Influence of Women: Salons and Manners
8. La Bruyère’s Characters
   a. Theophrastus
   b. Attack on the Nobility
9. The Princess of Cleves

I. PROSE (353-55)
1. Speech
2. Obstacles to a Fluid Prose
3. Blaise Pascal and John Dryden
   a. German Failed to Become Analytic
4. Authorized Version of the Bible
5. Thomas Cranmer’s Book of Common Prayer
6. Ornate Type
   a. Prose Oratio
7. French Prose
8. Achieving Lucidity
   a. Self-Consciousness
   b. Exception: Duke of Saint-Simon

J. RESTORATION (355-57)
1. French Models
2. Dryden’s Tragedies
   a. Low Point in Shakespeare’s Reputation
3. Dryden Dominated the Scene

K. JOHN BUNYAN (357-58)
1. Pilgrim’s Progress
2. Allegory
   a. Popularity
3. Grace Abounding to the Chief of Sinners
4. Individualism
5. Restoration Ridicule of Puritan Ethos
   a. Samuel Butler’s Hudibras

CROSS SECTION: THE VIEW FROM WEIMAR AROUND 1790

COURT OF SAXE-WEIMAR
JOHANN WOLFGANG VON GOETHE
AMERICA
BEAUMARCHAIS
AMERICAN CULTURE
LITERATURE
ENGLAND AND SCOTLAND
THEATER
CHRISTOPH WILLIBALD GLUCK
CROSS SECTION: THE VIEW FROM PARIS AROUND 1830

A. ROMANTICISM (491-94)
   1. Individual Self
      a. Enthusiasm
      b. Heroes
   2. Paris
      a. Mud and Dirt Roads
      b. Bridges and Walls
      c. John McAdam
      d. Omnibus
      e. Apartment House with Garret
   3. Battle of Hernani
   4. July Revolution

B. HECTOR BERLIOZ (494-97)
   1. Early Music Studies
      a. Gluck
   2. Rome Prize
   3. Symphonie Fantastique
   4. Model for the Symphonic Poem
   5. Program Notes
   6. E. T. A. Hoffmann
   7. Berlioz Style
   8. Conditions of Artistic Creation
   9. Early Masterpieces
   10. Music Criticism
   11. Aesthetics of Music

C. SOCIETY AND CULTURE (497-501)
   1. Political Turmoil
      a. England’s Reform Bill
      b. Conquest of Algeria
      c. Strikes in Lyon
   2. Cholera
   3. Anglomania
      a. Brighton and Other Seaside Resorts
      b. Bath
   4. The Dandy
      a. Bryan Brummel
   5. Ideal of the Gentleman
      a. Bulwer-Lytton
   6. Dress
   7. Italian Operas
   8. Daniel Auber
   9. Giacomo Meyerbeer
   10. Stage Accessories
      a. Ballet
      b. Scale of Concerts
   11. Soloists
   12. New Dances
13. Waltz and Sexuality
14. Chamber Music

D. EVOLUTION (501-02)
1. Scientific Controversy
2. Lamarck’s Hypothesis
3. Goethe
4. Biology
   a. Charles Darwin
   b. Alexander von Humboldt
5. Organicism
   a. Study of Development
   b. Genetic Fallacy

E. ETHNOGRAPHY (502-03)
1. History of Languages
   a. Philology
2. Deduction of Whole Peoples
   a. Aryas = Aryan
3. Idea of Race
   a. Tacitus
   b. Caesar
   c. Germanic Type
4. Racism
   a. Phrenology

F. TRANSCENDENTALISM (503-07)
1. East as a Magnet
   a. Travelers
   b. Scholars
2. New England Transcendentalists
3. European Visitors to America
4. American Germanists: George Ticknor and George Bancroft
5. Ralph Waldo Emerson
   a. Emerson’s Circle
   b. Essays
   c. “Oversoul”
7. Henry David Thoreau
   a. Imperial Self
   b. Walden
   c. “Essay on Civil Disobedience”
   d. Prose Poems
8. Dim Historical Sense
9. Washington Irving
10. Edgar Allan Poe
    a. Detective and Horror Stories
11. Alexis de Tocqueville’s Democracy in America

G. PHILOSOPHY (507-10)
1. German Idealism
   a. David Hume’s Empiricism
2. Immanuel Kant’s Critique of Pure Reason
3. Hume vs. Kant
4. G. W. F. Hegel: Real vs. Ideal
   a. Historical Dialectic
   b. Karl Marx
   c. Strong State
5. F. W. J. von Schelling
6. Auguste Comte
a. Positivism
b. Sociology

7. Adherents of Positivism
   a. John Stuart Mill
   b. Harriet Martineau
   c. South America [especially Brazil]

8. Clotilde de Vaux
   a. Comte’s Religion [Religion of Humanity]

H. WILLIAM HAZLITT (510-12)
1. Greatest Literary and Political Critic
2. Multiple Talents
   a. Napoleon
3. Critical Essays
4. Close Reading
5. Subjects
6. Spirit of the Times
   a. Lord Eldon
   b. Edmund Burke
7. Liber Amoris
8. Conversations with Northcote

I. FINE ARTS (512-16)
1. J. M. W. Turner
   a. Violent Contrast
2. Eugene Delacroix
3. Plethora of Masterpieces
4. Power of Gothic
   a. A. W. N. Pugin’s Gothic Revival
5. New Image of Greece
   a. Pan-Hellenic Societies
   b. Lord Elgin
6. German Longing for the Southland
   a. Goethe
   b. Faust II
   c. Deficiency as Stageable Drama
7. Georg Büchner
8. Ballet
   a. La Sylphide
   b. Giselle

J. SHAKESPEARE (516-18)
1. Maurice Morgann
2. German Revival
3. Elevation of His Reputation
4. Bardolatry
   a. Charles and Mary lamb
   b. Thomas Bowdler
   c. Jeunes-France
5. Characters