

Comparative Literature 9699A: Fall 2016
 Professor James Miller

Reading between the Lines: Hermeneutics and Historicism

Fall Term 2016 Tuesdays, 9:30am-12:20pm Weldon Library 107	Professor James Miller The Pride Library, #miller \$ u%o&'a (19-661-2111, extension +(+2+
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%f t"e design for t" is source should be mapped onto a visible one. It would be the (elgian installation)
)Reading between the Lines) *see a over+ designed , ar\$ite\$ts Pieterlan - i&s and Arnout .an
 .aeren erg" for a rural site along a \$, \$le route outside t"e to ! n of (orgloon in Lim urg/ Constru\$ted
 out of steel and son\$rete in 2011' t" is ! eig"t, stru\$ture loo0s parado1i\$all, lig"t and air, 2 as if it
 ! ere a line dra ! ing of t"e solidl, son\$tru\$ted C"ur\$" of 3aint 4enis in - otem pointing s0, ! ard
 e"ind it/ .isi le t"roug" t"e permea le ! alls of t"e installation is its immediate environment: t"e
 solid ri\$0 uildings on t"e outs0irts of to ! n' t"e parallel \$"ur\$" ! it" its anagogi\$ steeple' t"e trees
 and fen\$es and fields of t"e surrounding \$ountr, side/

The metaphorical title of the installation establishes an obvious parallel between the architectural ground of postmodern historicism and the textual domain of hermeneutics. The vertical, stained steel bars of the fantastical object correspond to the lines of an imaginary, allegorical text that on a literal level revealing a host of referents, and in the process glimpsed through the ecclesiastical simulacrum provide the otherworldly enigmatic character that a reader of historical content a certain preexisting solid reality, to which its structural outlines evidently refer and in which its cultural meaning may be determined. The diverse expansive meanings of this postmodern artwork, which looks for one meaning for another, are not easy to pin down. As an empty, deconstructed form of a structure that outlines an ecclesiastical functions or furnishings, the substantial artwork is strange.

reading: first 't'roug' t'e \$umulative interpretation of a single set te1t read in multiple \$onte1ts ,
ever, one in t'e group9 and se\$ond' t'roug' \$riti\$al glossing of optional te1ts *from an, era+ relevant to
ea\$' student's emergent field of resear\$' or prospe\$tive t'esis topi\$/

2. Assignments / Grade Breakdown

1. Critical Essay .20-2(pa/es0 60 1

2. Oral Presentation in class .30 minu*es0 30 1
To be s'cheduled in %ee3s 4-13

3. Responden*s 5emar3s .10 minu*es0 10 1
5o e s'cheduled in ! ee0s @61>

3. Schedule of Readings

W - - 7 2 8 - : 9ep*ember: T"e Prolifera*ion of -) *ra-*e)*ual 5eferen*s
5eadin/s: Inferno 10 : "andou*;

Problem # ! "he #nrul\$ %&'ansi (eness of) igurati (e Signification

W - - 7 TW2: 9ep*ember: T"e Li*eralis* < =lle/oris* >eba*e
5eadin/s: =u/us*ine, De doctrina christiana

W - - 7 T? 5 - - : 9ep*ember: ?ierar' "ies of ! eanin/
5eadin/s: =@uinas, Summa theologiae :Auaes*io 1, 9-10;

; AAB F7CR: 2 '*ober: =lle/oresis as Poesis
5eadin/s: >an*e, Convivio BB, Epistola C

W - - 7 FBD - : 2 '*ober: B'as*i' and P"an*as*i' Bmi*a*ion
5eadin/s: ! aEEoni, Della difesa della Comedia

Part #2! "he Per'le&ing *ircularit\$ of +ermeneutics

W - - 7 9BC: 2 '*ober: >efinin/ *"e ?ermeneu*i' , ir'le
5eadin/s: 9'"eierma'"er, Outline of the 1819 Lectures [Hermeneutics]

W - - 7 9-D-8: 2 '*ober:
5eadin/ Wee3

W - - 7 -BF ?T: 2 '*ober: Trans'endin/ *"e ?ermeneu*i' , ir'le
5eadin/s: ?eide//er, !he Origin of the "or# of \$rt

W - - 7 8B8 -: 8oGember: -)pandin/ *"e ?ermeneu*i' , ir'le
5eadin/s: Fadamer, !ruth and %ethod

W - - 7 T-8: 8oGember: Hrea3in/ *"e ?ermeneu*i' , ir'le
5eadin/s: de !an, IForm and Bn*en* in *"e =meri'an 8e% , ri*i'ismI

Part #3! "he +aunting Persistence of Anagog\$

W - - 7 -L-D-8: 8oGember: !e*a*e)*uali*y
5eadin/s: Frye, \$natom& of Criticism

W - - 7 TW-LD-: 8oGember: Bn*er*e)*uali*y
5eadin/s: ulia 7 ris*eGa, Desire in Language

W - - 7 T?B5T- - 8: >e'ember: Trans*e)*uali*y
5eadin/s: FJrard Fene**e, !he \$rchite't(an Introduction.