The Pilgrim Spirit: Medieval Literature and Philosophy
(English 320 and Philosophy 312)
Spring 2010
Tuesday-Thursday, 1:30-4:20
Hoover 205

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> The glory of Him who moves all things rays forth
> through all the universe, and is reflected
> from each thing in proportion to its worth . . .
>
> As in a wheel whose motion nothing jars--
> by the Love that moves the Sun and the other stars.[*]

These lines, the first and last of Dante's *Paradiso*, suggest the poles of vision that give medieval Europe its unique and paradoxical character. On the one hand, the millennium of European history from 500 to 1500 is one of incredible diversity--not to mention upheaval and violence. On the other hand, by about the year 1300, medieval architects, philosophers, painters, and writers managed to bring all of history, indeed the entire cosmos, into a hard-won but comprehensive system of thought. In this system--as in a gigantic intellectual Gothic cathedral--every creature (from spinning seraph to grimacing gargoyle; from martyr-mystic to Chaucer's corrupt pardoner; from lord to retainer; from knight to churl; from unicorn to dragon; from Dante's beloved Beatrice to Chaucer's earthy Wife of Bath) and every artistic and literary form (from Romanesque to Gothic; from epic to romance; from hymn to fabliau) had its perfect and necessary place. For a privileged moment--in philosophy and the arts--unity and diversity, faith and reason, center and circumference come together, as Dante puts it, into a "single volume bound by love" (*Paradiso* XXXIII, l. 86).

Although medieval literature and philosophy can be profitably be studied on their own, each disciplinary perspective is vastly enriched by the other. So we are trying something new this semester. Having taught a conventional pair for a number of years, we are now integrating what *were* two courses into "a single volume"--a kind of *team-taught mega-course.* We hope to deepen our own experience and yours, as we explore a unique philosophical and artistic moment-

[*] Dante Alighieri, *Paradiso,* in *The Divine Comedy*, trans. John Ciardi (New York: New American Library, 2003), Canto I, ll. 1-3; Canto XXXIII, ll.145-46.

-a moment of extraordinary synthesis. Over the semester we will read some exciting European texts (where the line between philosophy and literature will occasionally be hard to draw), and place their development in the matrix of a complex and tumultuous period in European history.

The mega-course will be arranged chronologically, which means that it will be heavy on philosophy at the beginning, heavier on literature (which we can often think of as *applied* philosophy) toward the end. As it happens, the course has a kind of narrative that falls into four, somewhat unequal, parts, or movements--generally known as late antiquity, then the early, high, and late middle ages. (The term "Dark Ages" refers only to the period following the "fall" of the Roman Empire and lasting until around 1100--lifting at different times in different parts of Europe.)

First we will explore the roots of medieval thought in Plato's *Timaeus* (ca. 350 B.C.E.), and in the works of the first great medieval philosopher, St. Augustine of Hippo (354-430). At the same time, we will look at the very beginnings of medieval European literature: Latin lyrics written by the last Roman pagans and earliest Christian poets--then move on to the great classic of early medieval philosophy *and* literature: Boethius's *Consolation of Philosophy* (524 C.E.). Having read these works, we will be ready to read England's first epic, *Beowulf* (ca. 750), through a whole new lens--and to discover a text as rich in philosophy as it is in adventure. Boethius and Augustine, moreover, will continue to influence literary writers right through the end of the course, and on into the early modern period. (Geoffrey Chaucer wrote "The Miller's Tale"--as bawdy a story as you're likely to read--but he also lavished years on his translation of the *Consolation*.)

The second movement of our mega-course will bring us into the High Middle Ages and the great age of Scholasticism, represented by St. Thomas Aquinas (1225-1274) and Dante Alighieri (1265-1321). But to understand these writers we must begin with the pre-scholastics John Scotus Erigena (ca. 815-877) and St. Anselm, Archbishop of Canterbury (1033-1109). This earlier, Romanesque, period will also be represented in literature--by an early *French* epic, the wildly popular *chanson de geste* called *Chanson de Roland* (*Song of Roland*--late eleventh century). Be prepared to consider our post-9/11 world in the light of a "war of civilizations" between Christians and Muslims a full millennium before our own.

The rise of Scholasticism presages a surprising literary corollary: the rise of what came (in the nineteenth century) to be known as "courtly love." It is thus perhaps appropriate that our first true Scholastic philosopher is the ill-fated Peter Abelard (1079-1142), whose tragic romance with his beloved Heloise may have led, in part, to his intellectual influence--as he took up the problem of universals that would intrigue both philosophers and literary writers to come. In any case, we will witness the application of the scholastic method to romantic love in *The Art of Courtly Love* (ca. 1175) by Andreas Capellanus (chaplain to the Countess Marie, daughter of Eleanor of Aquitaine). And, in turn, we will see the literary "praxis" based on that "theory" by the Troubadours--a group of Southern French poets (both men and women!)--and by Gottfried von Strassburg in his redaction of *Tristan and Isolt* (ca. 1210), arguably the saddest and most beloved romance ever written.

Scholasticism reached its apogee in the work of St. Thomas Aquinas (1225-1274) and in his poetic disciple Dante Alighieri (1265-1321)--as well as in the great Gothic cathedrals going up in

cities and towns all over France, Germany, Italy, and England. Aquinas, in fact, will serve as the master of ceremonies for Dante's celebration of unity in diversity that is the essence of his Paradise--a paradise defined by Beatrice as "Light of the intellect, which is love unending" (*Paradiso* XXX,
l. 40). During this section of the course, we will also look at the work of an influential "anti-philosopher," St. Francis of Assisi (1182-1226), and the profound effect of Franciscan piety (and the rise of the vernacular) on the art and literature of Dante's time and on into the late middle ages.

The unique moment of synthesis reflected in Aquinas's *Summa*, in Dante's *Commedia*, and in Gothic art and architecture gave way in the later thirteenth and fourteenth centuries to a reassertion of the diversity pole--and gave rise to works in philosophy and literature that may seem to you, for the first time ever, somewhat "modern" (if only by comparison with what has gone before). This period of *relative* doubt and skepticism--not of the truths of Christianity but of human beings' capacity to grasp them intellectually--is represented first by the late scholastic philosophers Duns Scotus (1265?-1308) and William of Ockham (1285?-1349), then by three literary writers who signal the pivot from the middle ages to the dawn of the Renaissance: the Italians Francesco Petrarch (1304-1375) and Giovanni Boccaccio (1313-1375), and the Englishman Geoffrey Chaucer (1340?-1400).

The title of this course, "the pilgrim spirit," comes from the end of Dante's *Vita Nuova* (*The New Life*). Reflecting upon the death and eternal meaning of his beloved Beatrice, the young Dante writes: "I call [my thought] a 'pilgrim spirit' because it makes the journey upward spiritually and, once there, is like a pilgrim far from home. . . . [F]or our minds function in relation to those blessed souls as the weak eye does in relation to the sun, and this the Philosopher [by whom Dante means Aristotle] tells us in the second book of the *Metaphysics*" (*Vita Nuova* LXI).

Virtually every text we'll read this semester, both philosophical and literary, will be about pilgrimage on some level; and indeed our reading itself will *be* a pilgrimage to a place as foreign to much post-modern thought as the heavens seemed to Dante. From Augustine's *Confessions* (the first true autobiography in European literature) as well as from his *Christian Doctrine* (the first post-classical work of literary theory), philosophers and other writers took the idea that life is an allegorical journey from this world (the literal "husk") to a better one (the "kernel" of divine reality at the center of all being)--a journey fraught with peril and difficulty, but also one ending in beatitude, wisdom, and love past all expression.

In a famous essay on Dante's *Paradiso*, T.S. Eliot wrote that we "moderns" tend to suffer from "a prejudice against beatitude as a subject for poetry." The grim realities of medieval history suggest that this prejudice is not a new one. But it is a prejudice that can make the appreciation of medieval texts especially difficult. By no means all the works we read will *represent* beatitude directly (some are quite violent, some frankly erotic, some hilarious, most quite earthy even by our standards). But virtually all share St. Paul's vision of "beatitude past utterance" as the goal of existence and the worthiest end of human thought and endeavor.

In so doing they challenge us to undertake, at least vicariously, a journey "beyond the sphere that makes the widest round" (*VN* XLI). And for us--as post-modern, not medieval, pilgrims--the journey *is* a vicarious one. But the great value of an allegorical world view is that it allows the

appreciation of truths (even ancient ones) on a variety of levels. A major goal of Whittier's liberal education program is to liberate us from imprisonment in our own time and place--our own, inevitably limited, "cultural perspectives." This mega-course should certainly help us to achieve that liberation.

Required Texts:

Dante Alighieri. *The Divine Comedy*, trans. John Ciardi. New York: New American Library, 2003.

Thomas Aquinas. *A Summa of the Summa*, ed. Peter Kreeft. Fort Collins, CO: Ignatius Press, 1990.

Augustine. *Confessions*, trans. F. J. Sheed. Second Revised Edition. Indianapolis: Hackett, 2006

_______. *On the Free Choice of the Will*, trans. Thomas Williams. Indianapolis: Hackett, 1993.

Boethius. *The Consolation of Philosophy*, trans. Richard Green. Indianapolis: Bobbs-Merrill, 1962.

Geoffrey Chaucer. *The Canterbury Tales*, ed. Kent and Constance Hieatt. New York: Bantam, 1964.

W.T. Jones. *A History of Western Philosophy*, Volume II: *The Medieval Mind*. New York: Wadsworth, 1980.

Charles W. Kennedy, trans. *Beowulf: The Oldest English Epic*. New York: Oxford UP, 1940; 1968.

Roger and Laura Hibbard Loomis. *Medieval Romances*. New York: Modern Library, 1957.

Dorothy L. Sayers, trans. *The Song of Roland.* New York: Penguin, 1957.

You will also be responsible for a volume of shorter readings and hand-outs (*Readings*; price t.b.a.), and a dedicated notebook, in which you take notes on course readings and discussion.

Required Work:

1. Prompt and regular attendance at all class sessions (including one evening film on Feb. 23 or 25). If you *must* miss a class, you should get class notes from another student and include them in your course notebook with proper acknowledgment.

2. Reading assignments to be completed *before* the dates for which they are assigned (i.e. in time for class discussion).

3. A total of twenty quizzes on course readings, to be given, *without warning*, at either 1:30 or 3:00. Anyone who has completed the reading with care should have no difficulty passing these quizzes; but the lowest grade, whether due to poor preparation or to absence on a quiz day, will be dropped when final grades are assigned.

4. Three shorter papers on issues of interest to you in the readings we cover in the first two thirds of the course. *One* of these papers (6-8 pages) will draw on philosophical readings; *two* (3-4 pages) will draw on literary readings (although *all three* will encourage you to integrate the disciplines as appropriate).

5. One longer, synthetic paper (10-12 pages), which will explore a topic that brings the two disciplines together with more or less equal emphasis.

6. Two comprehensive in-class final exams, one mainly on philosophy, one mainly on literature.

Factors in English 320 Grade:

1. Regular, intelligent, informed class participation and reading quizzes (roughly ten)	25
2. Two shorter papers	25
3. Longer paper	25
4. Final exam mainly on literature	25
	100%

Factors in Philosophy 312 Grade:

1. Regular, intelligent, informed class participation and reading quizzes (roughly ten)	25
2. Shorter paper	25
3. Longer paper	25
4. Final exam mainly on philosophy	25
	100%

Grading Options:

1. A - F
2. Credit/No Credit

Note: *All work must be turned in*, and of a passing quality (even if it is turned in so late as to have fallen--theoretically--to an F), *in order to result in a passing grade in the course*. Work will be regarded as "on time" if it is handed in to the professors in class or appears in their mailbox[es] by 5:00 on the day it is due. *Late work will be accepted*, but will be *marked down one third of a grade* (e.g. from a B to a B-) for each *school* day (not class day) after the due date.

Extensions without penalty are occasionally considered--provided (1) that the professors are consulted *in advance* and (2) that the circumstances seem serious enough to warrant such an extension. (A documented illness or three papers due on the same day are examples of such circumstances.) No penalty-free extensions will be granted after the fact or even at the last minute (e.g. by e-mail the night before). The point is to anticipate difficulties and make plans in advance to address them. This includes seeking help on papers (which we strongly encourage!) near the beginning of each assignment period.

Manuscript Style:

Papers are to be typed double-space in a 12-point font (this syllabus is typed in 12-point Times), and printed on a laser-quality printer. They should be handed in on separate sheets of 8 1/2 X 11 paper, *stapled* in the upper left-hand corner. *Margins* should be one inch; *paragraphs* are to be indented five spaces. Spaces should not be skipped between paragraphs. Any notes or bibliography must follow MLA Style, details of which are available in the library--as well as on its Web page. (The style is also described in most standard handbooks, such as the one you were required to purchase for your college writing seminar.)

Note: Hard copies are required. *No electronic submissions will be accepted* except under special circumstances--and then only with prior permission from the professors.

Always keep hard-copies of all your work. Documents can get lost--both from our desks and from your disk. Should this occur, we will expect you to be able to produce a copy *immediately*; otherwise, we will be forced to count the paper as late beginning with the day it was due. (See above for general policy on late papers.)

Academic Honesty:

Plagiarism occurs whenever the true author of a piece of prose, of an idea, or of a line of thought is not the person who claims to be the author. Plagiarism can occur in varying degrees, and will be penalized--in this class as in all others at the College--in proportion to its severity. *Papers in which plagiarism is sufficiently serious will receive an F*, and student's name will be turned in to the Dean of Students. *A repeated act of plagiarism will result in an automatic F in the entire course, in addition to any action taken by the Office of Student Life (which can include suspension from the College)*. A number of such serious sanctions have been imposed in recent years.

Please be aware that faculty have the tools to identify any work unfairly borrowed from the Web, as well as other sources.

If you are in doubt about the need for documentation of borrowed material, please feel free to consult us or any other professor on campus. Also be sure that you have mastered the material in the 2009-2011 *College Catalog*, 28-30. Ignorance of this material will not be regarded as an excuse.

Classroom Policies and Etiquette:

Preparation and Participation: Our class meetings are only as good as your preparation and your willingness to engage in mature, enthusiastic, and intelligent discussions about these challenging texts. You are expected to read all the materials for class, *to have your annotated text with you*, to have your own questions prepared, and to use class discussion as an opportunity to deepen your own understanding and that of others. While it is sometimes valuable to express personal insights and opinions, those insights and opinions, in order to be of genuine use, *must be grounded in a close and careful reading of the text at hand*. If you have not done the reading, and done so carefully, you will serve the community better with your silence than with your speech.

Punctuality and Maturity: It is also essential to arrive to class *on time* and *to remain in the classroom until established break times*. Nothing is less conducive to concentration than people wandering in and out of class to check text messages, grab a bite, use the restroom, etc. Adults are generally capable of sitting in one place for ninety minutes. If this is not possible for you (barring a sudden case of food poisoning or something else of that magnitude and rarity), please speak to the professors in advance.

Food and Drink: Feel free to bring water or another non-alcoholic beverage to class; if bringing food is the only way you can both have lunch and attend class, please sit near the back and keep chewing and paper crumpling as quiet as possible.

Electronic Devices: *The use of laptops, cell phones, and other electronic equipment will not be tolerated*. Leave these items at home or turn them off and stow them entirely out of sight in the classroom. With the help of Disability Services, exceptions can be negotiated for students who require technology for help with learning or other disabilities. But these negotiations need to take place in advance of any classroom use.

Office Hours and E-mail: Whittier faculty set aside a remarkable number of hours per week to meet with students in their offices--and most of us much prefer such face-to-face interaction. Such interaction is not only more in keeping with our Quaker values, but is more efficient as well.
We offer office hours by appointment in addition to our scheduled hours, in order to make this interaction possible for students, and it is one of the "values added" of a Whittier education.

Nonetheless, a trend has developed lately toward e-mail as many students' preferred method of interaction with faculty, and sometimes work schedules, etc., make such interaction necessary. If you must use e-mail (preferably in addition to personal contact), *please consider your audience* and *treat your e-mails as the professional correspondence they actually are*. You can help your case immensely by addressing us as "Dear Professor Hunt" or "Dear Dr. Furman-Adams." (Either "Dr." or "Professor" is appropriate: one indicates rank, the other degree.) But "Hey there!" is simply not the way to address a professor. We will do our best to respond promptly to your requests, questions, and concerns. But we cannot guarantee a response over the week-end or after the end of the regular school day (about 5:00 p.m.). And, with the volume of e-mail we receive each day, we cannot be expected to download and respond to drafts of a paper. *Drafts need to be brought in person during office hours*.

ADA Policy:

If you have any disabling condition that may require some special arrangements in order to meet course requirements, please begin by contacting the **Office of Disability Services**, now located on the ground floor of the Library (extension 4825). We will be happy to provide any accommodations regarded by the Director as appropriate, but are not in a position to offer such accommodations independently. Short of actual accommodations, however, please feel welcome to talk with us about anything we can do to help you succeed in the course.

Final Exams:

The two final examinations for this course will be given only at the published times (*Thursday, May 20, 3:30-5:30 p.m. and Friday, May 21, 1:00-3:00 p.m.*.), so plan your departure for the summer accordingly. Plane tickets purchased by students not consulting the schedule (or not informing their families of the schedule) will not be accepted as an excuse for missing (or rescheduling) the exam. If you should find yourself scheduled for three final exams on a single day, you are (as the *Catalog* notes) entitled to request an adjustment from your professors.

The Schedule (subject to change as necessary):

Late Antiquity, 200-500: Backgrounds to Medieval Philosophy and Art

February

11 Introduction to the course and to the Middle Ages: Early, Middle, and Late; Romanesque and Gothic; Epic and Romance; the rise of Scholasticism; late classical philosophy: Platonic and neo-Platonic, Stoic, and Epicurean. Images of the period.

16 Backgrounds to Medieval Philosophy: Plato's *Timaeus* (ca. 350 B.C.E.).

The Early Middle Ages in Latin poetry: late pagan and early Christian lyrics (17-600 C.E. [A.D.]), *Readings*, 5-29. **Questions to consider:** How much, if at all, do late pagan lyrics reflect Platonic ideas, as you've seen them expressed in the *Timaeus*? What other ideas do you find? How do early Christian lyrics subvert the imagery and values implicit in the pagan works? (Note especially the conscious poetic conversation between two good friends during the era of transition: Ausonius and Paulinus of Nola. What matters to Ausonius? What matters to Paulinus?)

18 Neo-Platonism, Hellenized Hebrew scriptures, and the New Testament. Read Plotinus (205?-270 C.E.); Jones, 1-18; selections from Sirach (ca. 180 B.C.E.) and Wisdom (turn of the first century); New Testament selections (ca. 75 C.E.); and Jones, 19-54. **Note:** From this point forward, all dates are C.E. (A.D.--*anno Domine*). **Question to consider:** How do Neo-Platonism and Hebrew tradition combine to produce the late Jewish and early Christian (New Testament) understanding of the Godhead?

23 The early church and the Church Fathers (100-450 C.E.). Read Jones, 54-71, Tertullian (ca. 160-230), and St. Pelagia of Antioch (died ca. 311). Introduction to St. Augustine of Hippo

(354-430): *De doctrina christiana* [*On Christian Doctrine*, ca. 396/ 427] and the birth of Christian literary culture.

23 7:00 p.m. First showing of *Breaking the Waves*, a postmodern saint's life by Danish filmmaker Lars von Trier. Deihl 118. **Questions to consider:** How does the film draw on the generic qualities of a medieval saint's life? To what extent does von Trier subvert the genre? To what extent does he validate it in a postmodern context? (**Note:** You will receive a film work-sheet with questions to be answered and turned in on February 25.)

24 (Wednesday) 7:00 p.m. Alternate showing of *Breaking the Waves*, Deihl 118.

25 Discussion of *Breaking the Waves*. Augustine: *Confessions* (ca. 400). Read Books I-V, and Jones, 72-78.

March

2 Augustine, *Confessions*, Books VI-IX, and Jones, 78-83.

4 Augustine, *Confessions*, Book XI, Jones, 83-94, and *On the Free Choice of the Will* (388/395), Books I-II.

9 Augustine, *On the Free Choice of the Will*, Book III, and Jones 94-138.

The Early Middle Ages, 500-1150: Moral Philosophy and Romanesque Epic

11 Boethius (480?-524), *The Consolation of Philosophy* (524), Books I, II, and III, and *Readings*,
30-31. **Questions to consider:** What is Philosophy's "diagnosis" of Boethius' problem? What are the "goods" of Fortune, and what is problematic about them? What is the relationship between Fortune and Love? **:** What is happiness, according to Philosophy, and why do most people fail to find it?

16 *The Consolation of Philosophy*, Books IV-V. **Questions to consider:** What should be our view of evil people? Why? What is the relationship between Providence, fate, and free will? What, finally, does Philosophy say people can do to resolve their dilemma?

Old English poetry of consolation: "The Wanderer," "The Seafarer," and "A Dream of the Rood" (seventh and eighth centuries), *Readings*, 33-37. **Questions to consider:** How do the first two poems combine Old Norse pagan wisdom with Christian allegory? How does this allegory reflect the theory of reading expressed by Augustine in the *De Doctrina*? How does it reflect the philosophical ideas we have encountered in Boethius's *Consolation*? How is Christ represented in "A Dream of the Rood" ["Cross"]? Were you surprised by this representation? Why or why not? Why do you think he might be represented this way in a Germanic culture?

18 Old English Epic: *Beowulf* (early eighth century) and *Readings*, 38. **Questions to consider:** What "pagan" elements do you find in the story? What elements indicate that the author was a Christian? (Find actual passages to support your view.) Come prepared to consider Beowulf's three battles on all four levels of allegory. Also look at the roles of women in the poem. What is their function in the society the poem (quite accurately) represents? To what extent has the Beowulf poet managed to reconcile his heroic story with the "new heroism" embodied in Christianity? To what extent has he managed to allegorize it? To what extent is he forced to call it into question? What, finally, does the poet suggest about the ultimate value of heroic action and material culture? How do you account for his ambivalence? Take a look at Matthew 6.19-21; Revelation 20.1-3, 7-10; and Matthew 26.52. What insights, if any, do these biblical passages give you into the poet's purpose at the end of the poem? What about your reading of Boethius?

23 Philosophy in the "Dark Ages": John Scotus Erigena (815-877). Read Jones, 139-84.

Medieval Civilization and Anselm, Archbishop of Canterbury (1033-1109). Read Jones, 142-72, and selections from the *Proslogion*. **Paper # 1 due (6-8 pages on a topic having to do with St. Augustine).**

25 Anselm continued. Read Jones, 196-207.

Romanesque *Chanson de Gestes*: *The Song of Roland* (late eleventh century) and *Readings*, 39-44. **Questions to consider:** How is the world of *The Song* different from that of *Beowulf*? How does it reflect medieval civilization as defined by Jones? How is "the good" defined in the two poems? How is evil defined? How does this poet's view of heroic warfare differ from that of the *Beowulf* poet? How do account for that difference? Do you see any parallels to the attitudes embodied in this poem in our own, post-9/11 world? What light, if any, does this old text shed on our own global situation?

The High Middle Ages, 1150-1325

(1) France, Twelfth Century: Early Scholasticism and the Rise of *l'amour courtoise*.

30 Peter Abelard (1079-1142), and the problem of universals. Read Jones, 185-96.

Andreas Capellanus, *The Art of Courtly Love* (ca. 1175)--Selections (to be handed out in class) and *Readings*, 46-49. **Questions to consider:** What is new here that has been almost totally lacking in the previous works we have read? How do you account for the change? Were there any hints of this development in *Roland*? Where? How does Andreas use (or perhaps spoof) the academic method of the Scholastics?

April

1 The Art of Courtly Lyric: the Troubadours and Trouvères, *Readings*, 50-67. **Questions to consider:** How are the men and women poets similar? How different? What are the circumstances within which women are empowered; those within which they are dis-

empowered? How do these poets express the social environment represented in *The Art of Courtly Love*? What is the range of representation of romantic love in their work? (Compare, for instance, the attitudes of and style of Duke William and Marcabrun with Bernart de Ventadorn.) **Paper # 2 due (3-4 pages on a topic having to do with any literary text through *The Song of Roland*).**

Spring Break--April 3-11.

13 Gothic *chanson d' amour*: Gottfried von Strassburg's *Tristan and Isolt* (ca. 1210). Read Loomis and Loomis, 88-232 and *Readings*, 68. **Consider** the structure of the poem, as opposed to that of *Beowulf* and *Roland*. Why has Gottfried structured it so differently? Notice what occurs at the exact center of the story (158-168). What is Gottfried suggesting here about the nature and origins of romantic passion? To what extent are human beings free to choose whether and whom to love? What happens to the characters of Tristan, Isolt, and King Mark after their arrival on shore in Cornwall? What, ultimately, seems to be Gottfried's view of the lovers? (Find and record some passages to back up your view.) How does the *New Yorker* cartoon shed light on differences between Gottfried's value system and our own? (In other words, why is it funny?)

(2) Italy, Thirteenth Century: Bonaventure, Thomas Aquinas, and *La dolce stil nuova*.

15 Thomas Aquinas (1225-1274). *Summa*. Read *Summa of the Summa*, 35-37, 53-70, 113-22, 123-29, 144-47, 180-84; and Jones, Chapter 6.

20 Thomas Aquinas (1225-1274), *Summa of the Summa*, 208-18, 222-25, 229-30, 243-50, 252-55, 289-96, 392-99, 410-13, 439-44; and Jones, Chapter 7.

22 Bonaventure (ca. 1217-1274) and Franciscan Theology: Read selections from *The Mind's Road to God*.

Love sacred and profane--Italian vernacular poetry: St. Francis of Assisi (1182-1226); Jacopone da Todi (1236-1306); Jacopo Lentino (fl. 1230-1245); Guido Guinizelli (c. 1230-1296); Guido Cavalcanti (c. 1255-1300); and Dante Alighieri (1265-1321): *La Vita Nuova* (ca. 1300). *Readings*, 70-88. **Questions to consider** as we follow the history of a whole new chapter in the history of love in European culture: How do Francis and Jacopone counterbalance the emphasis of Aquinas and the Dominicans? How do they draw on the aesthetic legacy of the Troubadours? What do they do with that poetic legacy? What, in turn, do Jacopo and the two Guidos do to develop it? How is their representation of romantic love different than that of the Troubadours, both men and women? What, in turn, does Dante do with their legacy? (You are reading only an excerpt of this [self]-portrait of the artist as a young man. But from the little you have read, what seems to be Dante's purpose in the work? How does he both draw on and reject the work of his predecessors?)

27 Gothic Synthesis: Dante's *Commedia*. Read *The Inferno*, cantos I, II, III, IV, V, IX-XIII, XV, XXXII-XXXIV, and *Readings*, 89-93. **Questions to consider:** How does Dante represent the

Limbo of the virtuous pagans? Why, in view of that, do you think he chooses Virgil as his guide? What light does the tragic (true) story of Paolo and Francesca cast on the tradition of courtly love? How can you relate Dante's purpose here with Andreas's? With Gottfried's? How is it similar? How different? How might Guido Guinizelli and Gottfried von Strassburg respond to the lovers' fate in Canto V? What about the young Dante? What is the difference between the souls in upper hell and those in Lake Cocytus? What is the principle that ties all the souls together?

29 *The Paradiso*, Cantos I, III, VIII-XII; XXIII-XXXIII and the apotheosis of love. **Questions to consider:** How do cantos I and III change Dante's perspective on the fate of the souls in the Inferno? How does Dante represent Beatrice? How does he represent the Doctors of the Church? Why does Thomas Aquinas serve as the master of ceremonies? What, for Dante, is finally the significance of human love? What, in other words, is "the essence of [Beatrice's] meaning"? How does her meaning reflect the meanings expressed by Bonaventure and Aquinas? (Also see *Readings*, 94-95.) **Paper # 3 due (3-4 pages on a topic having to do with any literary text between Andreas Capellanus and Dante).**

The Late Middle Ages, 1325-1500: Philosophical Nominalism and Literary Realism.

May

4 Roger Bacon ca. 1220-1292), Duns Scotus (1265?-1308), and William of Ockham (1285?-1349). Read Jones, 287-327. Also read the English lyric, "I Singe of a Maiden," *Readings*, 128.

6 Francesco Petrarch (1304-1375) and Giovanni Boccaccio (1313-1375), *Readings,* 96-126. **Questions to consider:** What is different in Petrarch's construction of Laura from Dante's construction of Beatrice? What has happened here to "courtly love," as defined by the Troubadours? What's new in Boccaccio's framed fiction? What is the setting and the situation within which the stories are told? What is Boccaccio's stated purpose in writing the work? What do the stories represent and how? Compare and contrast this representation to the literature we have read from both the early and high middle ages. What is Boccaccio's purpose, and how is it different from everything we have read before? Do you see anything at all "modern" in these writers, as well as in the late Scholastic philosophers? If so, what?

11 Geoffrey Chaucer (1340?-1400), *The Canterbury Tales*. Read the General Prologue, 2-41. Pay attention to the Middle English text and see how much you can understand. Notice that we're returning here, full circle, to the theme of pilgrimage, so important to Augustine, Boethius, Bonaventure, and Dante (as well as many others). **Questions to consider:** How is Chaucer's narrative frame both like and unlike Boccaccio's? How is his representation of this twenty-nine pilgrims different from anything we have seen represented before? Be sure to notice both clergy and laity--the ethical as well as the social scale. Of whom does Chaucer the narrator seem to approve? What about Chaucer the poet? Is there a difference? How would you say Chaucer's purpose and worldview compare to Boccaccio's? to Dante's?

13 Chaucerian Comic Romance: "The Franklin's Tale," 296-337. Also read "I Have a Yong Syster," *Readings*, 128. **Questions to consider:** How does Chaucer rewrite romance in this story

(a "Breton lay")? What's familiar? What's new? How is the work "modern" as well as traditional? Also, note that distance (France and Italy to England) and social class can make as much difference as literary development over time. How is love in this English lyric (from folk tradition) represented similarly to, and differently from, the way it is represented in the poetry of the Troubadours and earlier Italian lyricists? What do the differences suggest about England's uniqueness as an island--and perhaps about the roles of English writers in their society?

18 Chaucerian Fabliau: "The Miller's Tale," 146-81. Also read "I Have a Gentil Cock," *Readings*, 128. **Questions to consider:** How does the fabliau comment upon courtly love and the romance genre--not just in "The Franklin's Tale," but as we have seen it all semester? How does that comment reflect (albeit in a somewhat cracked lens) the changes we have seen in philosophy? Conversely, how does it perhaps represent continuity with earlier medieval traditions? Does the poem strike you as revolutionary in the way that the fabliau does, or is it different in some way, besides being lyric rather than narrative?

Last day of class. Discussion and review. **Final synthetic paper (paper # 4) due.** Please make two copies, one for each professor.

May 20 (Thursday)--Final exam for English 320, 3:30-5:30 p.m.

May 21 (Friday)--Final exam for Philosophy 312, 1:00-3:00 p.m.