18093, HUMANITIES 401, THE MEDIEVAL HERITAGE

_Credo ut intellegam—I believe that I may understand._

—Anselm of Bec

Professor. Dr. E. N. Genovese, Professor Emeritus of Classics and Humanities, AH-4231, 594-5186, fax 594-1004, genovese@mail.sdsu.edu, www-rohan.sdsu.edu/~genovese/pagina. Office hours: 9:00–10:50 MTTh and by appointment, but call or drop by any time, if only to leave a message. I’m here to help.

Class. 12:30–1:45 TTh, PSFA-300, three units, GE credit in Humanities Explorations. Lecture-discussion on assigned readings. Perhaps some brief written assignments. Brief formal paper. Midterm and final exams.

Course. The Two Cities: European civilization from Augustine and the last of the Romans to through the Romanesque and Gothic ages to the stirrings of the Renaissance. The great arts and letters of the medieval church and state: Christian chivalry, Gothic Romance, Scholasticism. Prerequisites: GE Humanities Foundations.

Objectives. To appreciate the unique importance of medieval arts and letters to cultural and intellectual history and to discover the principles and ideals that nurtured European spirituality, romance, and nationhood.

Texts. All texts are required for assignments. Please acquire the first two immediately. _Use only these editions and translations:_


A recent edition college English dictionary


Dante, _The Divine Comedy of Dante Alighieri: Inferno_, trans. Mandelbaum (Bantam, 1982)

_Expectations._ This is a university course, not merely an exam or a grade: _Your classmates and I rely on you to complete every assignment when due and to attend every class, ready to participate._ Absences will affect your knowledge and likely your course grade. Take notes in class and annotate your texts. Type submitted assignments according to required format with standard English grammar and correct American spelling and punctuation (see _Supp., “Literacy”_ and “Paper”).

_Exams._ The midterm and final exams will consist of brief identifications and short essay items from the readings and lectures. I will expect you at least: 1) to recognize principal characters, relationships, places, themes, and events; and 2) to locate principal writers, artists, and works in historical and cultural contexts.

_Paper._ “Wolfram’s _Parzival_ and the Medieval Ideal”—a brief but formal analysis of the _Parzival_ romance as it represents or illustrates medieval ideology. Follow the title with your own specific, explanatory subtitle. Write _at least 1,000 words but no more than six pages_, and _type it exactly according to the required format_ (see _Supp., “Paper”).

Because this is not a research paper, do not resort to secondary sources, including our translators’ introductions, but present _your own ideas_ based on the content of this course; exclude gratuitous history or biography. Properly cite passages (see _Supp., “Paper”) to generate or support your ideas, but quote no more than essential phrases and short sentences. Do not use footnotes or endnotes.

_If you submit your paper two weeks before the deadline_ (see Schedule below), it will be graded and returned one week later in order for you to revise and resubmit your paper for a grade one letter higher.
Organize your paper as follows: 1) a heading with the assigned title and your explanatory subtitle, 2) an introductory paragraph containing your thesis or theme and generally how the Parzival illustrates or convey this thesis or theme, 3) discussion with citation of sources, 4) a concluding paragraph, and 5) Work(s) Cited. Your preliminary or final draft will not be accepted without: 1) a properly formatted heading, 2) double spacing throughout, 3) exact 1¼-inch margins, 4) a properly formatted Work(s) Cited.

Privacy, Ownership, Courtesy. I reserve the right to retain all written work. Graded work will be returned publicly; if you wish to claim work privately in my office, please so indicate on the work. Work not claimed by the end of the subsequent semester's first week of classes will be destroyed. You may record lectures but only with my permission. Guests are welcome but only with my permission. Please arrive for class punctually; if you're late, be unobtrusive. If you should take offense or annoyance with any remarks or conduct by me or others, please call my attention to it promptly.

Grading. All work will be graded by letter, with a grade of X (~1 on the 4-point scale) for a missed exam or unsubmitted work. Your grade will be an average of your two exams (¼ each), your paper (¼), and your general class preparation and participation (¼).

How to Succeed. Choose a reliable study partner. Schedule three hours to prepare for and review each class. Read your assignments without hurry or distraction. I suggest this procedure:

1. At home, read with a view to understanding, not memorizing. Pronounce aloud and write each new name or term with an identification or definition, and accumulate subsequent information about that name or term. Consult the “Map of Europe,” “Chronology,” “Popes, Emperors, Monarchs,” and “Glossary,” in Supplement. You might read the introductions to the translations, even when they are not assigned, or you might search the Internet (but always be cautious about scholarly authenticity). Write as you read: In the margins annotate each paragraph with a heading or key point, or at the top of each page write a heading for reference. At the end of each chapter or excerpt write a sentence summarizing the theme. Mark passages that raise difficulties, and write out your questions.

2. In class, please ask those questions. During the lecture and discussion, take judicious notes, not dictation. Think about what's being said. At the end of class, ask yourself, What was the main point?

3. At home, before starting the next assignment, compare your class notes and text annotations. If you can't recall what they indicate, reread the passages. Write a sentence summing up the main point(s). Write an additional sentence relating the chapter, book, or excerpt to the work and to the course.

In general: Refer constantly to your indexes, glossary, and chronology, but don't memorize lists; try to understand concepts and themes by categorizing and comparing. If you get lost, if you fall behind, or if you're spending more than six hours a week preparing for class, see me at once.

Schedule

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<td>The “Middle Age”: Christians and Barbarians; East and West</td>
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<td>Augustine's Two Cities and Humanity's Fall + Latin; Augustine of Hippo, City of God, pref., bk.1, ch.1; 11.1,16; 12.1; 13.1; 14.1, 3, 15 (Genovese, Supplement 28, 43–48)</td>
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<td>Th 9/8</td>
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<td>Th 9/15</td>
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Th 9/22 Roland the Medieval Hero in Old French; Song of Roland, laisses 1–69 = lines 1–873 (Supp. 29–30; trans. Burgess 29–57)

T 9/27 Ambush and the Oliphant in Rol. 975–1260, 1370–78, 1671–2629 (Burgess 60–69, 71–73, 82–112)

Th 9/29 Justice in Rol. 2845–985, 3560–4052 (Burgess 119–24, 142–56)

T 10/4 The Liturgy of the Mass in Mass of St. Anthony of Padua (Supp. 84–85)


T 10/11 Byzantine and Romanesque Architecture in Sant’Apollinare in Classe and San Vitale, Ravenna <web.kyoto-u.ac.jp/~orion/eng/hsb/romesq.html>; San Miniato al Monte, Florence; Duomo, Pisa <web.kyoto-u.ac.jp/~orion/eng/hsb/romesq.html>; St.-Sernin, Toulouse; La Madeleine, Vézelay; St.-Lazare, Autun; Notre-Dame-la-Grande, Poitiers <www.bc.edu/bc_org/avp/cas/fnart/arch/romanesque_arch.html>; Ste.-Foy, Conques <www.conques.com/visit3.htm>

Th 10/13 Clark, "The Great Thaw" in Supp. 41

T 10/18 Midterm Exam: Late Antiquity to High Middle Ages

Part 2, High Middle Ages to Proto-Renaissance

Th 10/20 Parzival’s Youth in Middle High German; Wolfram von Eschenbach, Parzival, bk. 3 = lines 1–1898 (Supp. 30–31, 59–60; trans. Hatto 70–99)

T 10/25 Conduriramurs in Parz. 4 (Hatto 100–19)

Th 10/27 The Grail in Parz. 5 (Hatto 120–46)

T 11/1 Arthur’s Court in Parz. 6 (Hatto 147–75)

Th 11/3 Treviszent in Parz. 9 (Hatto 222–53)

T 11/8 From Astrology to Philosophy in Supp. 33–37

Th 11/10 ‘Whether God Exists’ in Thomas Aquinas, Summa theologicae 1.2.3 (Supp. 62–63)

T 11/15 Descent in a Dark Wood in Tuscan; Dante Alighieri, Inferno, cantos 1–6 (trans. Mandelbaum 3–57; Supp. 28–29, 64–65)

Th 11/17 From Mud to Flames in Inf. 7–10, 15, 18–19 (Mandelbaum 59–93, 133–39, 161–175)


T 11/28 Gothic Architecture in St.-Denis, Paris; Notre-Dame, Paris; Notre-Dame, Laon; St.-Etienne, Bourges; Notre-Dame, Chartres; Notre-Dame, Rheims; Ste.-Chapelle, Paris; Sta. Croce, Florence <web.kyoto-u.ac.jp/~orion/eng/hsb/gothic.html>; Salisbury <jesuit.lmu.edu/albertson/english_cathedrals03.html>; Canterbury <jesuit.lmu.edu/albertson/english_cathedrals/01.html>


Th 12/8 Medievals in Middle English; Geoffrey Chaucer, Canterbury Tales, proI. (trans. Morrison, Supp. 31, 75–83)

T 12/13 Romance and Reality in Papers due (Supp. 5–11, 41–42)

Th 12/15 (1:00–2:00) Final Exam: High Middle Ages to Proto-Renaissance. Papers returned. Bring to the exam a stamped, self-addressed 4 × 9½ in. business letter envelope for your exam to be returned with your course grade. Your exam will not be accepted without it.