

Medieval Visions

DAVID WILSON-OKAMURA ENGLISH 52-01 SPRING 2002 MACALESTER COLLEGE

This course will trace the visionary tradition in medieval poetry and fiction from the *Quest of the Holy Grail* and the *Divine Comedy* to the *Vision of Piers Plowman* and the *Shewings of Julian of Norwich*. The final weeks of the course will consider what happened to the visionary tradition in English poetry after the Middle Ages.

Jan. 28	M	Introduction: eros and mystical experience
30	W	NO CLASS; read McGinn, "Apostolic Renewal and the New Mysticism" (e-reserve)
Feb. 1	F	<i>The Quest of the Holy Grail</i> , introduction, chs. 1–5 (pp. 9–94)
4	M	NO CLASS
6	W	<i>Quest</i> , chs. 6–9 (pp. 94–207)
8	F	<i>Quest</i> , chs. 10–15 (pp. 207–284)
11	M	Dante, <i>Inferno</i> 1–8
13	W	<i>Inf.</i> 9–16
15	F	<i>Inf.</i> 17–24
18	M	<i>Inf.</i> 25–34
20	W	Dante, <i>Purgatorio</i> 1–8
22	F	<i>Purg.</i> 9–16
25	M	<i>Purg.</i> 17–24
27	W	<i>Purg.</i> 25–33
Mar. 1	F	Dante, <i>Paradiso</i> 1–8
4	M	<i>Par.</i> 9–16
6	W	<i>Par.</i> 17–24
8	F	<i>Par.</i> 25–33
11	M	Julian of Norwich, <i>Shewings</i> chs. 1–29; also read Crampton's intro, pp. 1–19
13	W	<i>Shewings</i> chs. 30–54
15	F	<i>Shewings</i> chs. 55–86
18	M	<u>First paper due</u> ; Langland, <i>Piers Plowman</i> , prologue (concentrate on language)
20	W	<i>Piers Plowman</i> vision 1 (passus 1–4)
22	F	<i>Piers Plowman</i> vision 2 (passus 5–7)
23–31		Spring Break
Apr. 1	M	<i>Piers Plowman</i> vision 3 (passus 8–12)
3	W	<i>Piers Plowman</i> vision 4 (passus 13–14)
5	F	<i>Piers Plowman</i> vision 5 (passus 15–17)
8	M	<i>Piers Plowman</i> vision 6 (passus 18)
10	W	<i>Piers Plowman</i> vision 7 (passus 19)
12	F	<i>Piers Plowman</i> vision 8 (passus 20)
15	M	Spenser, letter to Raleigh and <i>Faerie Queene</i> (<i>FQ</i>) 1.1–2 (= book one, cantos 1 through 2); see also plot outline (WEB)
17	W	<i>FQ</i> 1.3–4. <i>RC wounds Sans-joy, but Duessa cures him with black magic!</i> Continue: <i>FQ</i> 1.5.45–53
19	F	<i>FQ</i> 1.6–8
22	M	<i>FQ</i> 1.9–12
24	W	Herbert, "Jordan (I)," "The H. Scriptures (I and II)," "The Quiddity," "Jordan

		(II), "The British Church," "The Collar"
26	F	Herbert, "The Altar," "The Agony," "Good Friday," "Redemption," "Prayer (I)," "The H. Communion," "Life," "Love (III)"
29	M	Crashaw, "To the Infant Martyrs," "Upon the Infant Martyrs," "On the Water of Our Lord's Baptism," "Upon Lazarus His Tears," "On Mr. G. Herbert's Book,"
May 1	W	Crashaw, "The Tear" (handout), "Saint Mary Magdalene," "A Hymn to the Name and Honor of the Admirable Saint Teresa"
3	F	Vaughan, "The Retreat," "The World," "They are all gone into the world of light," "Cock-Crowing," "The Waterfall," "The Book"
6	M	Concluding discussion
13	M	<u>Second paper due</u>

REQUIRED TEXTS

Alighieri, Dante. *Inferno*. Tr. Allen Mandelbaum. New York: Bantam, 1981.

----- *Paradiso*. Tr. Allen Mandelbaum. New York: Bantam, 1986.

----- *Purgatorio*. Tr. Allen Mandelbaum. New York: Bantam, 1983.

Di Cesare, Mario, ed. *George Herbert and the Seventeenth-Century Religious Poets*. New York: Norton, 1990.

Julian of Norwich. *The Shewings of Julian of Norwich*. Ed. Georgia Ronan Crampton. Kalamazoo: Medieval Institute Publications, 1994.

Langland, William. *The Vision of Piers Plowman*. Ed. A. V. C. Schmidt. 2nd ed. London: Everyman-Dent, 1995.

Matarasso, P. M., tr. *The Quest of the Holy Grail*. London: Penguin, 1969.

Spenser, Edmund. *Edmund Spenser's Poetry*. Ed. Hugh Maclean and Anne Lake Prescott, 3rd ed. New York: Norton, 1993.

REQUIREMENTS

Hard copies of all assignments are due at the beginning of the class period. Assignments delivered after that will receive a lower grade. (For instance, an A- essay that is delivered up to 24 hours late will receive a B+, an A- essay that is delivered between 24 and 48 hours late will receive a B, and so on.)

Essays (50%). Submit two essays of 3,000–3,500 words on course readings of your choice. (It may, in some cases, be possible to write on a text that does not appear on the syllabus, but you will need to clear this with me first.)

- Essays should be typed and should follow the citation format specified in the *MLA Handbook* (in the reference section, LB2369.G53.1999) or *Turabian Manual for Writers* (reference LB2369.T8.1996).
- When you're done, do a word count and write the result on the first page of your paper.
- Pages should be (a) stapled and (b) numbered by computer. Ask someone at the computer lab if you don't know how to do this already.
- First impressions count; so do spelling, punctuation, and grammar.
- Use 12 point Times Roman (or a similar font of the same size).
- Double-space.

Weekly Analysis (50%). Each week, you will submit a written analysis of the previous week's discussion (800 words, or about two and half pages). Your analysis of week one will be due at the first class meeting of week two and so on. A good analysis will summarize the content of the previous week's discussion, but it will also evaluate that discussion: what, for instance, got left out of the conversation last week, and why does it matter? In general, I think one part evaluation to two parts analytical summary is a good balance. Spelling, grammar, and punctuation count, as do style and content.

One final note. Each written analysis will be submitted in two forms: to me, on paper, and to the other members of the class, by email (medieval-visions@virgil.org).

Midterm and Final Exams. There will be no midterm or final exams in this course.

Attendance and Reading. There is one more requirement for this course: you have to come to class and you have to do the reading. If you don't, you'll get a NO CREDIT (NC) for the semester, even if you hand in all of the graded assignments. Not coming to class = missing nine or more class meetings.

Email. Announcements and changes to the syllabus will be delivered by email.

EXTENSIONS

Everyone gets a two-day extension on one paper over the course of the semester. You choose which one. You don't need to ask me ahead of time: just hand in a sheet of paper with the date and your name on it that says "I'm taking my extension on this paper." In the interest of fairness, however, no one will be granted a second extension.

PLAGIARISM

Plagiarism is using someone else's words or ideas in such a way that a reader cannot distinguish them from your own work. As such, it is a form of cheating. If you have questions about plagiarism, please ask me about it before your paper is due; after a paper is handed in it's too late to claim ignorance. This is important: the standard penalty for a first cheating offense at Macalester College is an F on the assignment.

IMPORTANT TIMES, PHONE NUMBERS, ADDRESSES

Office: Old Main 205 (phone 651.696.6643)

Email: wilson-okamura@virgil.org

Office hours: M 4:30–5:00, WF 2:20–3:20. Extra hours as needed and by appointment. If you'd like to schedule an appointment—and I encourage you to do so if these hours don't work for you—just grab me after class or give me a phone call and we'll set up a time. If you call my office and I'm not there, do try me at home, though not after 9:00 PM, please; the phone number there is 651.699.3577.

Email discussion address for this course: medieval-visions@virgil.org

Course materials on the web: <http://virgil.org/dswo/courses/medieval-visions>

R E F E R E N C E These items can be found online or in the reference section on the first floor of the library.

Bell, Robert E. *Dictionary of Classical Mythology: Symbols, Attributes, and Associations*. Oxford: Clio, 1982.
BL715.B44.1982.

Cambridge History of English and American Literature, The. 18 vols. New York: Putnam, 1907–1921. Online:
<http://www.bartleby.com/cambridge/>

Catholic Encyclopedia, The. 15 vols. New York: Encyclopedia Press, 1913. Online:
<http://www.newadvent.org/cathen/>

Cross, F. L., and E. A. Livingstone, eds. *The Oxford Dictionary of the Christian Church*. 2nd ed. London:
Oxford UP, 1974. BR95.O8.1974.

Dictionary of Literary Biography [abbreviated as *DLB*]. Detroit: Bruccoli Clark-Gale Research, 1978—.
PS221.D5. For 16C poets, see vols. 132, 136, 167, and 172. For 17C poets, see vols. 121,
126, and 131. For Elizabethan dramatists, see vol. 62. For 17C dramatists, see vols. 58, 80,
84, and 89.

Grendler, Paul F., ed. *Encyclopedia of the Renaissance*. 6 vols. New York, Scribner's, 1999.
CB361.E52.1999.

Grimal, Pierre. *The Dictionary of Classical Mythology*. Tr. A. R. Maxwell-Hyslop. Oxford: Blackwell, 1986.
BL715.G713.1986.

Hamilton, A. C., gen. ed. *The Spenser Encyclopedia*. Toronto: U of Toronto P, 1990. PR2362.S65.1990.

Honderich, Ted. *The Cambridge Companion to Philosophy*. Oxford: Oxford UP, 1995. B51.094.1995.

Langer, William L. *An Encyclopedia of World History*. 5th ed. Boston: Houghton Mifflin, 1972.
D21.L27.1972.

MLA International Bibliography. New York: Modern Language Association, 1967—.
Online: <http://spweb.silverplatter.com/c117140?>

Oxford English Dictionary, The [abbreviated as *OED*]. 2nd ed. Oxford: Clarendon, 1989.
PE1625.O87.1989.
Online: <http://dictionary.oed.com/entrance.dtl>

Preminger, Alex, and T. V. F. Brogan, eds. *The New Princeton Encyclopedia of Poetry and Poetics*. Princeton:
Princeton UP, 1993. PNI021.N39.1993.

Stephen, Sir Leslie, and Sir Sidney Lee, eds. *The Dictionary of National Biography* [abbreviated as *DNB*].
24 vols. plus supplements. London: Oxford UP, 1921—. DA28.D48.