

HISTORY 740 (Spring 2007): Emotions and Power in the Middle Ages

Course Information:

History 740-01 (CRN 13514), Spring 2007
Time: Wednesday, 3:30-6:20 PM
Room: 1210 Moore HRA

Instructor Information:

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Course Description:

The historical analysis of emotions - anger, hatred, love, fear, envy and so forth - has blossomed in the past ten years. Historians have been interested both in analyzing specific emotions through processes of thick cultural description and in examining the place of emotions as a category in a given socio/cultural system. This course offers an opportunity for students to engage in either sort of historical analysis through close examination of primary and secondary sources produced in Western Europe between 500 and 1300. We will begin with the assumption that emotions are at least partially defined culturally (that is, they are not universal biological reactions) and will proceed to read other historians' (and some psychologists' and anthropologists') attempts to grapple historically with emotion before turning to close readings of primary sources produced during the Middle Ages. Among the readings will be works by Barbara Rosenwein, William Reddy, Daniel Smail, and others; we will also read (in translation) a variety of primary sources, including chronicles (Gregory of Tours, Orderic Vitalis, Wace); documentary and epistolary sources; representative miracle collections (e.g. the miracles of Saint-Foy); some theology (Thomas Aquinas); and a series of vernacular epics (including *Raoul of Cambrai*, *Ami et Amile*, and others). In the course of our reading we will attempt to define what medieval people (and authors) meant by various emotions; to identify and evaluate broader systems of emotional value offered explicitly or implicitly in such texts; to explore the symbiosis between systems of honor and the experience of certain emotions; and, in particular, to evaluate how emotions participated in the construction and maintenance of power relations. No prior knowledge of medieval history is necessary for this course.

Student Learning Outcomes

A student successfully completing this course should be able to

1. Distinguish several theories and methods by which historians analyze emotions in the past
2. Evaluate the utility of at least two different methodologies for interpreting emotions

3. Analyze patterns of emotion-word usage in a variety of medieval texts
4. Perform functionalist analyses of authors' use of particular emotion words
5. Communicate effectively to peers and to instructor in an oral discussion format
6. Communicate analyses of medieval texts effectively in writing

REQUIRED BOOKS (available for sale in the UNCG bookstore):

1. Barbara Rosenwein, *Emotional Communities in the Early Middle Ages* (Ithaca, 2006) 0-8014-4478-0 (\$39.95)
2. William Reddy, *The Navigation of Feeling: A Framework for the History of Emotions* (Cambridge, 2001), (26.00). 0521004721
3. Barbara Rosenwein, ed., *Anger's Past: the Social History of an Emotion* (Ithaca, 1998). 0801483433; \$20.95
4. Michael Newth, ed. and trans., *Heroes of the French Epic: A Selection of Chansons de Geste* (Boydell, 2005), 1843831473; \$31.65
5. *The Book of Sainte Foy*, ed. Pamela Sheingorn (Philadelphia, 1995), 0812215125; \$28.30
6. Gregory of Tours, *A History of the Franks* (Penguin, 1976), 0140442952. \$12.80
7. *The History of the Norman People: Wace's Roman de Rou*, trans. Glyn Burgess (Boydell, 2004): 1843830078. \$35.00

Additional readings will be available in the Reserve Room of Jackson Library and on the course's Blackboard site. Some of these may appear as electronic reserves, but many will not (they are too long to scan). All of the required books will also be on reserve in Jackson Library. A few readings will be provided as handouts or email attachments.

COURSE REQUIREMENTS:

Discussion:	25%
First Short Essay:	15%
Second Short Essay:	15%
Third Short Essay:	15%
Final Paper	30%

1. Discussion (25%)

The basic point of this class is the reading and discussion of an admittedly large quantity of material. Discussion is therefore an absolutely essential requirement for successful completion of the class. Discussion means more than mere attendance; it requires that students actively engage with the readings, come to class armed with questions and comments about those readings, and be willing to spar in a friendly manner both with fellow students and with me. Let it be known that I am not grading the answer or question you pose in class; I recognize that some of this material will be foreign and occasionally difficult. You should not be hesitant to speak merely because you are afraid to be wrong. Thus I am looking for a combination of frequent and thoughtful participation, not merely for a recitation of 'correct' facts. Students who attend every class and never open their mouths are considered to be earning a C- for the discussion grade; participation from this point on can only raise your grade.

2. First Short Essay: Methodology (due in Week 6, on February 14) (15%)

Compare and contrast the various methodologies for studying emotions presented by the secondary sources (and/or classroom discussion) we have read through week 5. You might pay special attention to Reddy and Rosenwein, but your essay does not need to dwell on them alone. The key questions to answer are these: How ought historians to approach the study of emotions in past societies? What methods ought they to employ? I expect 5-6 pages in response.

3. Second Short Essay: Emotional Communities (due in Week 10, on March 21) (15%)

Evaluate Barbara Rosenwein's concept of 'emotional communities'. You should focus on a single primary source which we have read to this point (other than *the Deeds of the Bishops of Le Mans*), and should investigate whether or not the concept of emotional communities is useful and/or desirable to efforts to explain the presence of emotions in that text. I expect an essay of 5-6 pages in length.

4. Third Short Essay: Analysis of a Vernacular Epic (due in Week 15, on April 25) (15%)

For this essay, students will choose one of the vernacular epics in Newth's collection, *Heroes of French Epic*, and will write a close analysis of that epic's treatment of emotions. You are free to adopt either of the following strategies: 1) Functionalist: analyze how a single emotion or a related set of emotions functions in the society constructed by the author of the epic. That is, how does, say, fear, 'work' in the society created by the author? What is the purpose, or function, of fear (or whatever emotion[s] you have chosen) in the narrative?; 2) Lexical: analyze the frequency with which specific emotions appear in the text, and make an argument concerning that pattern. For instance, if you find that anger and hatred are the dominant emotions in the epic, or that love never appears, or whatever, what does this mean? If you adopt this approach, you should include a frequency table with your paper. This should be a 5-6 page paper.

5. Final Paper (30%)

Due-dates: 1. Written notification of plan for paper (with sources): April 11

2. Final paper: in final-exam week, specific date TBA

The final paper ought to be 8-12 pages in length. You have two choices of what to write for a final paper:

A. Analysis of One Emotion Across Several Genres: Analyze a single emotion across at least three genres. The text you select for at least one of the genres must come from a source not previously used in the class; in other words, you can use two texts we have already discussed in class, but you must find at least one new text for the purposes of comparison. This new text (or texts) should be substantial (over 100 pages). The purpose of this essay is to investigate potential genre differences (or, potentially, similarities) in the interpretation of a single emotion. That is, after investigating how sorrow, for instance, is presented in a historical narrative, an epic, and a selection of miracle stories, you might find that sorrow is interpreted uniformly or, to the contrary, that genre affects the meaning and/or function assigned to your emotion. The following are useful genres for this analysis: histories/chronicles, letter collections, miracle collections, epics, romances, theological treatises, etc. Your essay should also be temporally bounded in meaningful ways; that is, the texts you compare should all come from roughly the

same period: Frankish (500-700), Carolingian (700-900), Tenth-Eleventh Centuries, Twelfth Century, or Thirteenth Century.

B. Analyze the Frequency and Meaning of Emotions in a Single Narrative Text. This text cannot be one already discussed in class, should be substantial in length (over 150 pages), and cannot be an epic or romance. Still, this leaves you with a very wide field: you could analyze a chronicle or narrative, a letter collection (say, the letters of Thomas Becket), a collection of miracle stories, a major saint's life, or so forth. I will post a list with some suggested narratives (organized by genre and period); this list is only suggestive, so if you have something else in mind, I would be happy to consider it. In this option, you will perform a deeper analysis of a single text. You ought first to perform a lexical analysis; that is, you should first analyze the frequency with which basic emotions appear and note which are most commonly used, and in what situations. Then you need to look at the specific cases in which the major emotions are used and make some sort of argument either about how those emotions reflect the emotional lives of the individuals involved, or about how those emotions reflect a normalizing discourse of the author's creation (whether conscious or not). You have a lot of latitude about what you argue, and about how you organize this paper.

Attendance Policy

As a graduate reading seminar, attendance is mandatory. I will allow one missed class without penalty, but will penalize subsequent unexcused absences by reducing your final grade by 1/3 of a letter grade per missed class.

SEQUENCE OF CLASSES:

Week 1 (January 10): Introduction: Talking about Emotions

Emotion Words - counting and analyzing

What is emotion?

How is emotion connected to power?

Emotional descriptions, versus emotional experiences

Reality versus construction of emotions

Construct a list of emotions

Week 2 (January 17): Interpreting Emotions across the disciplines

Required Reading:

Reserve Room: Lila Abu-Lughod and Catherine Lutz, "Introduction: Emotion, Discourse and the Politics of Everyday Life," in Lutz and Abu-Lughod, eds., *Language and the Politics of Emotion* (Cambridge, 1990), 1-23.

William Reddy, *The Navigation of Feeling*, pp. ix-xiv, 1-137, 315-333

Blackboard: Barbara Rosenwein, "Worrying About Emotions in History," *American Historical Review* 107:3 (2002): 821-845.

Blackboard: Carolyn Larrington, "The Psychology of Emotion and the Study of the Medieval Period," *Early Medieval Europe* 10 (2001): 251-256.

Rosenwein, *Emotional Communities*, 1-31

Of additional interest:

Peter N. Stearns and Carol Z. Stearns, "Emotionology: Clarifying the History of Emotions," *American Historical Review*, 90 (1985), 813-836

Catherine Lutz and Geoffrey White, "The Anthropology of Emotions," *Annual Review of Anthropology* 15 (1986): 405-436

Week 3 (January 24): Roman and Christian Views

Rosenwein, *Emotional Communities*, 32-56

Reserve Room: Cicero, *Tusculan Disputations*, book 4, in *Cicero and the Emotions*, trans. Margaret Graver (Chicago, 2002), 39-70 [PA6308.T7 G7313 2002 c.1]

Reserve Room: Seneca, *De Ira*, in Seneca, *Moral and Political Essays*, ed. J.M. Cooper and J.F. Procopé (Cambridge, 1995), 1.1-1.21, 3.1-3.13, 3.39-3.42 [pp. 17-41, 76-90, 112-116]

Reserve Room: Prudentius, *Psychomachia*, ed. and trans. H.J. Thomson, in *Prudentius*, Loeb Classical Library 387, (Cambridge, MA, 1949), 273-343 [note: this edition has Latin-English facing pages, so you only read every other page].

Reserve Room: Augustine, *The City of God Against the Pagans*, ed. R.W. Dyson (Cambridge, 1998), 9.4-9.6, 14.5-14.20 [pp. 361-367, 588-620] [BR65.A64 E5 1998 c.1]

Blackboard: Hincmar of Rheims, excerpt on anger from his treatise on the virtues and vices. Translated by Richard Barton.

Week 4 (January 31): the Franks

Gregory of Tours, *History of the Franks*, p. 63 and pp. 383-604 (Books VII to X)

Blackboard: Barbara Rosenwein, "Writing and Emotions in Gregory of Tours," in *Vom Nutzen des Schreibens: Soziales Gedächtnis, Herrschaft und Besitz*, ed. Walter Pohl and Paul Herold, *Forschungen zur Geschichte des Mittelalters* 5 (Österreichischen Akademie der Wissenschaften, 2002), 23-32.

Week 5: (February 7): Emotional Communities in the Early Middle Ages

Rosenwein, *Emotional Communities*, 56-203

Blackboard: "The Deeds of the Bishops of Le Mans, c. 1070-1125," translated by Richard Barton.

Blackboard: Richard Barton, "Emotional Communities in the Deeds of the Bishops of Le Mans?", draft paper.

Week 6: (February 14): Anglo-Norman Historical Writers: Latin Histories

DUE: First Short Essay, in class

Reserve Room: Orderic Vitalis, *Ecclesiastical History*, books 10 and 11 [id est, Orderic Vitalis, *Ecclesiastical History*, 6 vols., ed. and trans. Marjorie Chibnall (Oxford, 1969-1980), volume 5, pp. 192-380, and volume 6, pp. 8-182. Note that this edition has facing Latin and English pages, so you will only be reading every other page; this comes to a total of 192 pages in English]

Reserve Room: William of Poitiers, *The Gesta Guillelmi of William of Poitiers*, ed. and

trans. R.H.C. Davis and Marjorie Chibnall (Oxford, 1998), pp. 100-187. [Note: this is also a Latin-English facing page edition]

Blackboard: Richard Barton, "Emotions and Power in Orderic Vitalis," Draft paper.

Week 7 (February 21): Anglo-Norman Historical Writers: Vernacular History

The History of the Norman People: Wace's Roman de Rou, trans. Glyn Burgess (Boydell, 2004), xi-xlvi, 3-231.

Week 8 (February 28): Emotions in Other Kinds of Eleventh- and Twelfth-Century Texts

Blackboard: Barbara Rosenwein, "The Places and Spaces of Emotion," *Settimane di studio del Centro Italiano di Studi Sull'alto Medioevo* 50 (2003): 503-536

Charters, translated by Richard Barton, selections TBD

Pipe Rolls, selections TBD

Peter of Blois, "Dialogue between Henry II and an Abbot," translation by Richard

Barton.

Letters of Thomas Becket, TBD

St Bernard, on Love, TBD

[March 7: no class, Spring Break]

Week 9 (March 14): Thinking About Anger

Barbara Rosenwein, *Anger's Past*, 1-35, 59-91, 127-188, 233-247

Blackboard: Richard Barton, "Gendering Anger: *Ira*, *Furor* and Discourses of Power and Masculinity in the Eleventh and Twelfth Centuries," in Richard Newhauser, ed., *In the Garden of Evil: the Vices and Culture in the Middle Ages* (Toronto, 2005), 271-292.

Week 10 (March 21): Emotions in Miracle Stories

DUE: Second Short Essay, in class

The Book of Sainte Foy, ed. Pamela Sheingorn (Philadelphia, 1995), 1-31, 33-142, 275-284. Note that all students are expected to read the first two books of the miracles (33-142) written by Bernard of Angers, as well as the Song of Ste Foy (275-284). In addition, I will divide the class in thirds and assign one of the following to each third: 1. book 3 (142-176) and the Translatio (263-274); 2. Book 4 (176-221); 3. 'Other miracles' (221-261). Each third should do an emotion-word analysis of that text; if desired, the group can divide the assigned text up among its members for ease of counting, so long as the group compiles a full list of the words before class. The group with the Translatio should distinguish the word-count for Book 3 and the Translatio.

Week 11 (March 28): St Thomas Aquinas on the Passions (co-led by guest instructor Dr. Eugene Rogers of the Department of Religious Studies)

Thomas Aquinas, *Summa Theologica*, First Part of the Second Part, Question 22 article 1 ("Whether any passion is in the soul"); and Questions 46-48; also, the Second Part of the Second Part, Questions 157 and 158 (on temperance and its vices,

including anger). Access this at: <http://www.newadvent.org/summa/>

One or two secondary sources will be assigned at a later date, for which the following may well suffice (but I will get back to you on this): P. King, "Aquinas on the Passions," in S. Macdonald and E. Stump, eds., *Aquinas's Moral Theory: Essays in Honor of Norman Kretzmann* (Ithaca, 1998), 101-132; and/or Mark D. Jordan, "Aquinas' Construction of a Moral Account of the Passions," *Freiburger Zeitschrift für Philosophie und Theologie* 33 (1986), 71-97.

Week 12: (April 4): Love and Friendship in Vernacular Romance

Reserve Room: David Konstan, *Friendship in the Classical World* (Cambridge, 1997), 122-173

Reserve Room: *Ami and Amile: a Medieval Tale of Friendship*, trans. Samuel N. Rosenberg and Samuel Danon (Ann Arbor, 1996), 31-130
Gormont and Isembert, in Newth, 1-28.

Week 13 (April 11): Hatred, Anger and Violence in Vernacular Epic

DUE: Notification of Final Paper topic, with sources

Blackboard: Daniel Lord Smail, "Emotions and Somatic Gestures: the Case of Raoul of Cambrai," *Zeitschrift für Literaturwissenschaft und Linguistik* 138 (2005): 34-48.
Raoul of Cambrai, in Newth, 177-280

Week 14 (April 18): Vernacular Epic, part, II:

Girart de Vienne, in Newth, 281-472

Week 15 (April 25): Conclusion: Emotions in the Middle Ages

DUE: Third Short Essay

Song of William, in Newth, 29-142

Finals Week: Final Paper due at date TBD

THE 'LEGAL' STUFF

1. In case later consultation should prove necessary, students are asked to keep copies of all graded assignments until at least the end of the semester.
2. All course requirements must be completed to receive a grade for the class.
3. Assignments are due on the date and at the time listed on the syllabus; if a crisis (such as illness) arises, it is **your responsibility** to contact me. If you do not contact me, the work (when eventually received) will be substantially penalized. Contact may be made by phone, email, or a note left in my mailbox in the History Department (2118A MHRA). And while I provide my home phone number at the top of the syllabus, I will be annoyed if you call me at home after 9 PM.
4. **PLAGIARISM:** Plagiarism is a type of cheating, and occurs when a person passes off (whether intentionally or un-intentionally) someone else's words or ideas as their own. Plagiarism is a serious academic offense, which, in its most overt forms, can result in formal disciplinary action by the university. This is a notoriously thorny area for students. Many

students unintentionally commit plagiarism by 'borrowing' ideas, interpretations, and/or actual words from other authors. Make sure that your words are your own, and that your interpretations are also your own. If you find yourself using someone else's words or ideas, make sure you have given him/her credit by using a footnote, endnote, or parenthetical citation. When in doubt, cite the source; or, preferably, contact me.

5. Students are expected to abide by the UNCG Academic Integrity Policy (<http://academicintegrity.uncg.edu/complete/>)