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and by appointment

History 430/830 Early European History Through Biography

Monday and Wednesday 12:30-1:45

Teacher’s College 247

Were Emma and Eleanor of Aquitaine really "whore instead of queen," as some monkish chronicles maintained? Should we call Joan of Arc a saint or a witch? Did Martin Guerre return to his wife Bertrande after years of wandering or was it an impostor? These are some of the questions to be addressed in this course on European history through biography focusing on the medieval/early modern period. We will examine how history can be used to serve social, cultural, and political needs, and the difficulties of determining the historic "truth" about a person or event.

As well as the goal of learning more about the content matter, I hope that all students in the course increase their understanding of all the different ways that historical figures can be understood and represented, using contemporary accounts, modern scholarly accounts, and literary / dramatic representations. I also hope that students gain more appreciation of the various modes of writing, both formal and informal, the importance of revision as a means to clearer and more thoughtful writing, and how the process of writing can enhance the process of learning.

"Biography is the only true history."

Thomas Carlyle

"All history becomes subjective; in other words there is properly no history, only biography."

Ralph Waldo Emerson

"You don't change the course of history by turning the faces of portraits to the wall."

Jawaharlal Nehru

"History being the record of human action is a richly variegated material, and it is not easy to give a true impression of the stuff by snipping off an inch or two for a pattern."

Cicely Wedgwood

"Biography should be written by an acute enemy."

A. J. Balfour

"Many heroes lived before Agamemnon; but all are unknown and unwept, extinguished in everlasting night, because they had no spirited chronicler."

Horace

"There was never yet an uninteresting life. Such a thing is an impossibility."

Mark Twain

"Almost any biographer, if he respects facts, can give us much more than another fact to add to our collection. He can give us the creative fact; the fertile fact; the fact that suggests and engenders."

Virginia Woolf

"The great person is the miracle of history."

Anonymous

"The past as we know it is partly a product of the present; we continually reshape memory, rewrite history, refashion relics."

David Lowenthal, *The Past is a Foreign Country*

Assigned Texts:

Harriet O’Brien, *Queen Emma and the Vikings* [buy on amazon used]

William Shakespeare, *King John/Henry VIII*

Nancy Goldstone, *The Maid and the Queen: The Secret History of Joan of Arc*

George Bernard Shaw, *St. Joan*

Carolyn Gage, *The Second Coming of Joan of Arc*

William Shakespeare, *Henry VI*

Natalie Davis, *The Return of Martin Guerre*

Janet Lewis, *The Wife of Martin Guerre*

Other readings on Blackboard

 From Encomium Emmae Reginae

 Moira Buffini, Silence

 From Sarah Roche-Mahdi, ed. *Silence: a thirteenth-century French romance*,

 Queen Eleanor’s Confession

 From Christine de Pizan’s poem about Joan of Arc

 From the Trial of Joan of Arc

 Translation of the main text of Coras, *Arrest Memorable*

Requirements for the Course:

In class Midterm Examination 20%

Additional reading on one of the people we study and presentation of material to class with written essay [3-5 pp] 20%

Term essay: (Prospectus, first draft, final draft),

and presentation 30%

First draft: 5%; critique of colleague's essay: 5%;

final draft and presentations: 20 %

Take home final 20%

Attendance, participation, and free writing 10%

Free writing: for each unit we will take some time in class to write on the subject. These will be graded credit, no credit and if missed cannot be made up.

1. The course is graded according to the following scale:

A+ 97 points and above

A at least 93 points

A- at least 90 points

B+ at least 87 points

B at least 83 points

B- at least 80 points

C+ at least 77 points

C at least 73 points

C- at least 70 points

D+ at least 67 points

D at least 63 points

D- at least 60 points

F below 60 points

There will also be opportunities to earn up to 7 bonus points:

You may earn up to 5 points for attending lectures, plays, and other enriching and interesting events in some measure related to the course. For each event you must write a 1-2 page double spaced report describing and evaluating the event.

Class attendance and participation are an integral part of the course and are taken very seriously. There will be 2 bonus points for anyone who has a perfect attendance record for the semester.

Since students have the opportunity to earn bonus points, we do not round up to the next point; thus to receive, for example, an A you need at least 93 points. 92.9 is still an A-.

Graduate students taking 830 should meet with the professor at the end of the class hour to discuss their assignments

All written work and oral reports must be completed on time. Late work will be penalized.

All students’ work must be their own. If anyone has any questions about how to cite sources or what constitutes plagiarism, please consult with the professor.

Students with special needs should identify themselves to the professor so that accommodations can be made.

Monday August 21 Introduction to the course: the value of biography as a means to studying history

Wednesday August 23 library day with Kathy Johnson

Monday August 28, Wednesday August 30, Wednesday September 6, Monday September 11

The Anglo-Saxon world of Emma, twice England’s queen

For these classes please read, O’Brien, *Queen Emma and the Vikings*

From Blackboard: From Encomium Emmae Reginae; Moira Buffini, Silence;

From Sarah Roche-Mahdi, ed. *Silence: a thirteenth-century French romance*.

Wednesday September 13 panel on Emma

ADDITIONAL READINGS:

Pauline Stafford, *Queen Emma and Queen Edith : queenship and women's power in eleventh-century England*, selections.

Pauline Stafford, *Queens, Concubines, and Dowagers: The King’s Wife in the Early Middle Ages*, selections.

Isabella Strachan, *Emma: The Twice-Crown Queen: England in the Viking Age*, selections

Miles W. Campbell, “Queen Emma and Ælfgifu of Northampton: Canute the Great's women,” *Mediaeval Scandinavia*, vol. 4 (1971), pp. 66-79.

Gale R. Owen-Crocker , “Pomp, piety, and keeping the women in her place: the dress of Cnut and Aelfgifu-Emma.”

T. A. Heslop, “The production of de luxe manuscripts and the patronage of King Cnut and Queen Emma,” Anglo-Saxon England, vol. 19 (1990), pp. 151-96.

Sarah Roche-Mahdi, ed. *Silence: a thirteenth-century French romance*, selections.

Monday September 18, Wednesday September 20, Monday September 25, Wednesday September 27

The World of Eleanor of Aquitaine

For these classes please read,

William Shakespeare, *King John*

From Blackboard: ODNB entries on Eleanor of Aquitaine, Henry II, Henry, the Young King. Richard I, Geoffrey, Duke of Brittany, King John, Rosamond Clifford, Queen Eleanor’s Confession, Look About You, Maud and Ellie Play Chess

Wednesday September 20 Prospectus is due

Wednesday September 27 panel on Eleanor

ADDITIONAL READINGS:

Owen, *Eleanor Aquitaine: Queen and Legend*, selections.

Warren, *Henry II*, selections.

RaGena DeAragon, “ Wife, widow, and mother,” in Bonnie Wheeler and John Carmi Parsons, eds. *Eleanor of Aquitaine: lord and lady*.

Lois Huneycutt, “Alianoa regina Anglorum,” in Bonnie Wheeler and John Carmi Parsons, eds. *Eleanor of Aquitaine: lord and lady*.

Miriam Shadis, “A taste of the feast: reconsidering Eleanor of Aquitaine’s female descendants,” in Bonnie Wheeler and John Carmi Parsons, eds. *Eleanor of Aquitaine: lord and lady*.

Peggy McCracken, “Scandalizing Desire: Eleanor of Aquitaine and the chroniclers,” in Bonnie Wheeler and John Carmi Parsons, eds. *Eleanor of Aquitaine: lord and lady*.

Jane Martindale, “Eleanor of Aquitaine: the last years,” in *King John: new interpretations.*

Conor Kostick, “Eleanor of Aquitaine and the women of the second crusade,” in *Medieval Italy, medieval and early modern women: essays in honour of Christine Meek*.

Elizabeth A.R. Brown, "Eleanor of Aquitaine: Parent, Queen, and Duchess," in William Kibler, ed., *Eleanor of Aquitaine*.

Carole Levin, “’I Trust I May Not Trust Thee’: Women’s Visions of the World in Shakespeare’s King John,” in Carole Levin and Jeanie Watson, eds. *Ambiguous Realities*.

E. L. Konigsburg, *A Proud Taste for Scarlet and Miniver*.

Christopher Fry, *Curtmantle*, a play.

Monday October 2, Wednesday October 4, Monday October 9, Wednesday October 11,

The world of Joan of Arc

For these classes please read, Nancy Goldstone, *The Maid and the Queen: The Secret History of Joan of Arc*; William Shakespeare, *Henry VI, Part I*; George Bernard Shaw, *St. Joan*; Carolyn Gage, *The Second Coming of Joan of Arc*

From Blackboard: From Christine de Pizan’s poem about Joan of Arc; From the Trial of Joan of Arc

Wednesday October 18 panel on Joan

ADDITIONAL READINGS:

Warner, *Joan of Arc*, selections.

Jean Anouilh, *The Lark*.

D. Ranklin and C. Quintal, *The First Biography of Joan of Arc.*

F. Schiller, The Maiden of Orleans (a play) in W. T. Jewkes, Joan of Arc; fact, legend, and literature.

Voltaire, *The Virgin of Orleans; or Joan of Arc*, trans. Howard Nelson.

Wheeler and Wood, ed. *Fresh Verdicts on Joan of Arc*, selected essays.

Weintrub, *St Joan: Fifty Years After, 1923-24-1973-74.*

Monday October 23 MIDTERM

Wednesday October 25,Monday October 30, Wednesday November 1, Monday November 6, Wednesday November 8, Monday November 13

The world of Martin Guerre and Bertrand de Rols

For these classes please read: Natalie Davis, *The Return of Martin Guerre*; Janet Lewis, *The Wife of Martin Guerre*

From Blackboard: Translation of the main text of Coras, *Arrest Memorable*

Wednesday November 1 draft of essay is due. You must bring two copies.

Wednesday November 8 response to your colleague’s essay is due: one copy for the professor and one for your colleague.

Monday November 13 panel on Martin Guerre 1 class

ADDITIONAL READINGS:

Robert Finley, "AHR Forum: The Return of Martin Guerre: The Refashioning of Martin Guerre," AHR Vol 93, 3 (June, 1988), 553-71.

Natalie Davis, "AHR Forum: The Return of Martin Guerre: 'On the Lame,'" AHR Vol 93, 3 (June, 1988), 572-603.

Stephen Greenblatt, "Psychoanalysis and Renaissance Culture," in Patricia Parker and David Quint, eds. *Literary Theory/Renaissance Texts*, pp. 210-224.

Anthony Guneratne, "Cinehistory and the Puzzling Case of Martin Guerre," *Film History*, 1991, Vol. 21 Issue 1, p2-19.

Linda Bradley Salamon, “Vagabond Veterans: The Roguish Company of Martin Guerre and Henry V,” in Craig Dionne and Steve Mentz, eds.,

*Rogues and Early Modern English Culture.*

Elizabeth Guild, “Adultery on Trial: Martin Guerre and His Wife, from Judge’s Tale to the Screen,” in Nicholas White and Naomi Segal, eds. *Scarlet Letters: Fictions of Adultery from Antiquity to the 1990s*.

Carlo Ginzburg, “Proofs and Possibilities: In the Margins of Natalie Zemon Davis’ The Return of Martin Guerre,” *Yearbook of Comparative and General Literature*, 1988; 37: 113-127.

Alexander Dumas, *Martin Guerre*

Dena Goodman, “The Martin Guerre Story: A Non-Persian Source for Persian Letter CXLI (in Notes)” *Journal of the History of Ideas* , Vol. 51, No. 2. (Apr. - Jun., 1990), pp. 311-316.

Wednesday November 15, Monday November 20, and Monday November 27,

Presentation of term projects

Monday November 20 t-shirt day

Wednesday November 29 final version of paper due

And discussion of the value of study biography

Monday December 4 and Wednesday Dec 6

Further discussion of the value of studying biography and presentations of creative finals

If doing a creative final due December 4 or 6

If doing essay take home final due 7:30 AM Friday December 15