

**ENGL 5208
Winter Term, 2011**

**Middle English Studies:
Imagining Identities:
Depicting Christians and Muslims in Late Medieval England**

**Wednesdays 10:05am-12:55noon
Dunton Tower 1816**

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Office Hours: Wednesdays 1:30-3:30pm, or by appointment

Course Description:

When medieval Christian English writers depicted religious conflict and confrontation, one of the most popular figures for consideration was that of the Muslim, who was termed a Saracen in the medieval West. Saracens play significant roles alongside Christians in Middle English romance tales of love, war, conversion, and conquest. Saracens turn up in these texts as beautiful princesses, fearsome warriors, terrifying giants and, occasionally, model knights. Saracens also appear in English saints' lives as persecutors of Christians or converts to Christianity, while Saracen warriors figure often in English historical chronicles detailing the acts of Christian rulers and warriors. This course will study the depiction of Saracens and Christians in late medieval England and examine the ways in which religious difference becomes a site for exploring not only religious identity, but also political, gender, and racial identity.

Some specific questions we will consider include: How are Christians and Saracens imagined during the late Middle Ages? What is the role of religion in heroic endeavor? Why do Saracens turn up so frequently in narratives about a Christian England and explicitly English knights, rulers, or saints? Why is the figure of the Saracen princess so popular in the later Middle Ages, and in what ways might this literary character engage concerns about historical foreign consorts? In what ways were the crusades essential in imagining an English national identity, and why does crusading rhetoric appear so often in historical records of English political and military endeavors? How do depictions of Saracens and Christians differ in different genres? In short, we will study the ways in which various cultural identities are imagined in late medieval England, and the role religion plays in such imaginings.

Course Objectives:

Students in this course will:

- Read a variety of texts and genres from medieval England (romances, saints' lives, chronicle excerpts)
- Read a range of secondary scholarship on the texts studied
- Develop an appreciation and understanding of the Middle English language as well as a facility with reading and quoting it
- Explore some of the ways in which medieval English texts engage questions of religion, race, gender, violence, history, otherness, and community formation
- Develop a historical and historicized understanding of the depictions of Christians and Muslims in late medieval England and some of the ends to which these representations were put
- Become familiar with current critical discussions about medieval western depictions of religious alterity
- Familiarize themselves with the characteristics of texts produced in a manuscript culture, and with the different ways in which such texts are presented today

Required Texts:

The French text, the *Song of Roland*, will be read in modern English translation, as will the Latin and Arabic chronicles of the Third Crusade. All other texts will be read in Middle English. Assistance with reading Middle English will be provided as needed.

- *Song of Roland*, trans. Glyn Burgess (London: Penguin, 1990)
- *Three Middle English Charlemagne Romances*, ed. Alan Lupack (Kalamazoo: Western Michigan University Medieval Institute Publications, 1990) TEAMS Series
- *Middle English Legends of Women Saints*, ed. Sherry L. Reames (Kalamazoo: Western Michigan University Medieval Institute Publications, 2003) TEAMS Series

- *Four Romances of England*, ed. Ronald B. Herzman, Graham Drake, and Eve Salisbury (Kalamazoo: Western Michigan University Medieval Institute Publications, 1999) TEAMS Series
- *King Arthur's Death*, ed. Larry Benson (Kalamazoo: Western Michigan University Medieval Institute Publications, 1994) TEAMS Series
- Course Packet (see Table of Contents therein)

***Texts available at Octopus Books, 116 Third Avenue, just off Bank Street (233-2589) / www.octopusbooks.ca**

Please Note: There are also a number of supplementary readings on reserve at the library for this course. See the Course Calendar for titles.

Evaluation (see Course Calendar for due dates):

Manuscript Assignment	10%
<i>An assignment to transcribe and edit 10-15 lines of Middle English poetry from a manuscript reproduction. You will be expected to provide the edited lines, a description of the hand, and a brief rationale for your edition. Instruction in editing medieval texts will be provided.</i>	
Short Article Summary	5%
<i>A brief (one-page single-spaced maximum) written summary of one scholarly article listed as a Supplementary Reading for this course. The summary is due at the start of class one week before the class for which that Reading is listed.</i>	
Seminar Presentation	35%
<i>A 60-minute seminar presentation on issues related to the text(s) assigned for the day of your presentation. You should present information for 30 of those minutes and lead class discussion for the other 30 minutes. Secondary research is required, as are a one-page outline of the presentation and a list of the sources used.</i>	
Term Paper	40%
15-20 page paper (double-spaced) <i>MLA or Chicago Style is required.</i>	
Attendance and Participation	10%
<i>See distributed list of expectations</i>	

Plagiarism:

The University Senate defines **plagiarism** as **presenting, whether intentionally or not, the ideas, expression of ideas, or the work of others as one's own.**

This can include:

- reproducing or paraphrasing portions of someone else's published or unpublished material, regardless of the source, and presenting these as one's own without proper citation or reference to the original source
- submitting a take-home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else
- using ideas, quotations, or paraphrased material, concepts or ideas without appropriate acknowledgement in an essay or assignment
- failing to acknowledge sources through the use of proper citations when using another's works, and/or failing to use quotation marks
- handing in substantially the same piece of work for academic credit more than once without prior written permission of the course instructor in which the submission occurs

Plagiarism is a form of intellectual theft, and constitutes an Instructional Offence at Carleton. See the statement on Instructional Offences.

Please Note: Standing in a course is determined by the course instructor subject to the approval of the Faculty Dean. This means that grades submitted by the instructor may be subject to revision. No grades are final until they have been approved by the Dean.

Please Note as well: If one of your assignments is lost, misplaced, or not received by the instructor, you are responsible for having a backup copy that can be submitted immediately upon request.

Requests for Academic Accommodations:

You may need special arrangements to meet your academic obligations during the term because of disability, pregnancy or religious obligations. Please review the course outline promptly and write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist.

Students with disabilities requiring academic accommodations in this course must register with the Paul Menton Centre for Students with Disabilities (PMC) for a formal evaluation of disability-related needs. Documented disabilities could include but are not limited to mobility/physical impairments, specific Learning Disabilities (LD), psychiatric/psychological disabilities, sensory disabilities, Attention Deficit Hyperactivity Disorder (ADHD), and chronic medical conditions. Registered PMC students are required to contact the PMC, 613-520-6608, every term to ensure that your Instructor receives your Letter of Accommodation, no later than two weeks before the first

assignment is due or the first in-class test/midterm requiring accommodations. If you only require accommodations for your formally scheduled exam(s), please submit your request for accommodations to PMC by the last official day to withdraw from classes in each term.

You can visit the Equity Services website to view the policies and to obtain more detailed information on academic accommodation at <http://carleton.ca/equity/accommodation>.

Calendar of Classes and Readings:

Class meets in **Room 1816 of Dunton Tower**. Readings are to be completed for class by the date under which they are listed. Please note that I reserve the right to adjust this syllabus to meet the needs of the class; however, major changes will be announced in advance.

Please Note: (R) means On Reserve at the Library

W. Jan. 5 Introduction to Course
 Historical contexts, key terms, and issues

W. Jan. 12 *Song of Roland*
 Sharon Kinoshita, “‘Pagans are wrong and Christians are right’: From *parias* to crusade in the *Chanson de Roland*,” Chapter 1 of *Medieval Boundaries: Rethinking Difference in Old French Literature* (Philadelphia, 2006) **(R)**

Supplementary Readings:

Peter Haidu, *The Subject of Violence: The Song of Roland and the Birth of the State* (Bloomington, 1993) Introduction, Chapter 2, Chapter 3, or Chapter 9 **(R)**

W. Jan. 19 *Sultan of Babylon* (in *Three Middle English Charlemagne Romances*)
 Carole Hillenbrand, “How the Muslims Saw the Franks: Ethnic and Religious Stereotypes,” Chapter 5 of *The Crusades: Islamic Perspectives* (New York, 2000) **(R)**

Supplementary Readings:

*Michael Camille, “Idols of the Saracens,” pp. 129-64 in *The Gothic Idol: Ideology and Image-Making in Medieval Art* (Cambridge, 1989) **(R)**

- *Jeffrey Jerome Cohen, "On Saracen Enjoyment: Some Fantasies of Race in Late Medieval France and England," *Journal of Medieval and Early Modern Studies* 31.1 (2001): 113-46 **(R)**
- *Sarah Lambert, "Heroines and Saracens," *Medieval World* 1 (1991): 3-9 **(R)**
- Marianne Ailes and Phillipa Hardman, "How English are the English Charlemagne Romances?" in *Boundaries in Medieval Romance*, ed. Cartlidge (Cambridge, 2008), pp. 43-56 **(R)**
- Robert Warm, "Identity, Narrative and Participation: defining a context for the Middle English Charlemagne Romances," in *Tradition and Transformation in Medieval Romance*, ed. Field (Cambridge, 1999), pp. 87-100 **(R)**

- W. Jan. 26 *St Margaret of Antioch*
 —versions in *Middle English Legends of Women Saints* (111-168)
 —version in Course Packet
- St Katherine of Alexandria*
 —versions in *Middle English Legends of Women Saints* (169-221)
 —version in Course Packet

Supplementary Readings:

- *Sarah Salih, "Introduction: Saints, Cults and *Lives* in Late Medieval England," in *A Companion to Middle English Hagiography*, ed. Salih (Cambridge, 2006), pp. 1-24 **(R)**
- *Claire M. Waters, "Power and Authority," in *Companion to Middle English Hagiography*, pp. 70-86 **(R)**
- *Karen Winstead, any chapter from *Virgin Martyrs: Legends of Sainthood in Late Medieval England* (Ithaca, 1997) **(R)**
- Katherine Lewis, "'Lete Me Suffre': Reading the Torture of St Margaret of Antioch in Late Medieval England," in *Medieval Women: Texts and Contexts in Late Medieval Britain: Essays for Felicity Riddy*, ed. Wogan-Browne, Voaden, Diamond, Hutchison, Meale, and Johnson (Turnhout, 2000), pp. 69-82 **(R)**
- Katherine Lewis, any chapter from *The Cult of St Katherine of Alexandria in Late Medieval England* (Woodbridge, 2000) **(R)**
- Siobhain Bly Calkin, "Saracens and English Christian Identity in *Seynt Katerine and Seynt Mergrete*," in *Saracens and the Making of English Identity* (New York, 2005) **(R)**

- W. Feb. 2 *Lives of St. Thomas Becket and his parents* (in Course Packet)
- Beth Crachiolo, "Seeing the Gendering of Violence: Female and Male Martyrs in the *South English Legendary*," in *A Great Effusion of*

Blood? Interpreting Medieval Violence, ed. Meyerson, Tiery and Falk (Toronto, 2004), pp. 147-63 **(R)**

Supplementary Readings:

*Dawn Marie Hayes, "Body as Champion of Church Authority and Sacred Place: The Murder of Thomas Becket," in *A Great Effusion of Blood?*, pp. 190-215 **(R)**

Richard Gameson, "The Early Imagery of Thomas Becket," in *Pilgrimage: The English Experience from Becket to Bunyan*, ed. Morris and Roberts (Cambridge, 2002), pp. 46-89 **(R)**

W. Feb. 9 *Richard Coer de Lyon* (available as PDF or from prof), lines 1-3758

Supplementary Readings:

*Geraldine Heng, *Empire of Magic: Medieval Romance and the Politics of Cultural Fantasy* (New York, 2003), pp. 17-46 and Chapter 2 ("The Romance of England: *Richard Coer de Lyon* and the Politics of Race, Religion, Sexuality, and Nation") **(R)**

Nicola F. McDonald, "Eating People and the Alimentary Logic of *Richard Coeur de Lion*," in *Pulp Fictions of Medieval England: Essays in Popular Romance*, ed. McDonald (Manchester, 2004), pp. 124-50 **(R)**

Alan Ambrisco, "Cannibalism and Cultural Encounters in *Richard Coeur de Lion*," *Journal of Medieval and Early Modern Studies* 29.3 (1999): 499-528 **(R)**

W. Feb. 16 **Due Date: Editing Assignment**
Finish *Richard Coer de Lyon*, lines 3758-7212

Supplementary Readings:

John Finlayson, "*Richard Coer de Lyon* romance, history or something in between?" *Studies in Philology* 87.2 (1990): 156-80 **(R)**

Lesley A. Coote, "Laughing at Monsters in *Richard Coeur de Lyon*," in *Grant Risee? The Medieval Comic Presence: Essays in memory of Brian J. Levy*, ed. Tudor and Hindley (Turnhout, 2006), pp. 193-211 **(R)**

W. Feb. 23 **No Class—Reading Week**

- W. Mar. 2 Bahā' al-Dīn Ibn Shaddād, *The Rare and Excellent History of Saladin*, trans. Richards (Aldershot, 2002) **(R or from prof)**
 —pp. 28-29, 35-38, 72-78, 101-6, 146-8, 150-1, 161-2, 164-5, 172-8, 185-6, 193-5, 217-33, 236,
The Chronicle of the Third Crusade: The Itinerarium Peregrinorum et Gesta Regis Ricardi, trans. Nicholson (Aldershot, 1997) **(R or from prof)**
 —pp. 24-35, 38-9, 142-6, 201-4, 213, 251-61, 269-81, 294-5, 297, 300-2, 339-43, 347-86

Supplementary Readings:

- Carole Hillenbrand, *The Crusades: Islamic Perspectives*, Chapters 4 or 6 **(R)**
 Matthew Bennett, “Virile Latins, Effeminate Greeks and Strong Women: Gender Definitions on Crusade?” in *Gendering the Crusades*, ed. Edgington and Lambert (New York, 2002), pp. 16-30 **(R)**

- W. Mar. 9 *King of Tars* (in Course Packet)
Sir Isumbras (available on-line)
 Lee Manion, “The Loss of the Holy Land and *Sir Isumbras*: Literary Contributions to Fourteenth-Century Crusade Discourse,” in *Speculum* 85.1 (2010): 65-90 **(R)**

Supplementary Readings:

- Jane Gilbert, “Putting the Pulp into Fiction: The Lump-Child and its Parents in *The King of Tars*,” in *Pulp Fictions of Medieval England*, pp. 102-23 **(R)**
 Lisa Lampert, “Race, Periodicity, and the *neo*-Middle Ages,” *Modern Language Quarterly* 65.3 (2004): 391-421 **(R)**
 Karen Winstead, “Saints, Wives, and Other ‘Hooly Thynges’: Pious Laywomen in Middle English Romance,” *Chaucer Yearbook* 2 (1995): 137-54 **(R)**
 Siobhain Bly Calkin, “Monstrous Intermingling and Miraculous Conversion: Negotiating Cultural Borders in *The King of Tars*,” in *Saracens and the Making of English Identity* **(R)**

- W. Mar. 16 Chaucer’s *Man of Law’s Tale* (in whatever edition you have)
Bevis of Hampton (in *Four Romances of England*)

Supplementary Readings:

- *Kathryn L. Lynch, “Storytelling, Exchange and Constancy: East and

- West in Chaucer's *Man of Law's Tale*," *Chaucer Review* 33 (1999): 409-22 (R)
- *Kathy Lavezzo, "Beyond Rome: Mapping Gender and Justice in *The Man of Law's Tale*," *Studies in the Age of Chaucer* 24 (2001): 149-80 (R)
- Carolyn Dinshaw, "Pale Faces: Race, Religion and Affect in Chaucer's Texts and Their Readers," *Studies in the Age of Chaucer* 24 (2001): 19-41. (R)
- Susan Schibanoff, "Worlds Apart: Orientalism, Antifeminism and Heresy in Chaucer's *Man of Law's Tale*," *Exemplaria* 8 (1996): 59-96 (R)
- Geraldine Heng, "Beauty and the East," in *Empire of Magic* (R)
- **Sir Bevis of Hampton in Literary Tradition*, ed. Fellows and Djordjevic (Cambridge, 2008), any of Chapters 7-11 (R)
- Siobhain Bly Calkin, "The Anxieties of Encounter and Exchange: Saracens and Christian Heroism in *Sir Beves of Hamtoun*," *Florilegium* 21 (2004): 135-58 (R)

W. Mar. 23 Finish *Bevis of Hampton* (if necessary)
Alliterative Morte Arthure (in *King Arthur's Death*)

Supplementary Readings:

- *Excerpts from *Of Arthour and of Merlin* (in Course Packet)
- *Christine Chism, "King Takes Knight," in *Alliterative Revivals* (Philadelphia, 2002) (R)
- Mary Hamel, "The 'Christening' of Sir Priamus in the *Alliterative Morte Arthure*" *Viator* 13 (1982): 295-307 (R)
- Geraldine Heng, "Warring Against Modernity" in *Empire of Magic* ((R)
- Arlyn Diamond, "Heroic Subjects: Women and the *Alliterative Morte Arthure*," in *Medieval Women: Texts and Contexts*, pp. 293-308 (R)

W. Mar. 30 Finish *Alliterative Morte Arthure*
 Closing Discussion

T. Apr. 5 **NO CLASS**
Due Date: Term Paper