Spring 1994

CHRONICA

The Journal of
The Medieval Association of the Pacific
Number 49

Medieval Studies Program
University of California, Davis
Davis, California 95616-8685
U.S.A.

THE MEDIEVAL ASSOCIATION OF THE PACIFIC

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ISSN 0009-5931

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PROGRAM OF THE ANNUAL MEETING OF THE MEDIEVAL ASSOCIATION OF THE PACIFIC

March 4 to 6, 1994
University of Washington

C. Stephen Jaeger, Germanics, University of Washington
Chair, Program Committee

Co-sponsored by
the University of Washington and the University of Puget Sound

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Friday, March 4 **1:30-2:45** **First Session**

MEDIEVAL LATIN I

Chair: George Brown, Stanford University

James J. O'Donnell, University of Pennsylvania:
"The Virtual Library in Latin Late Antiquity"

Gernot Wieland, University of British Columbia:
"Vergil Transformed and Reformed"

Scott Gwara, Southeastern Louisiana University:
"The Rise of Aldhelm Studies in Late Anglo-Saxon England and Manuscripts of the *Prosa de Virginitate*"

CHURCH AND MONARCHY IN MEDIEVAL GERMANY

Chair: C. Stephen Jaeger, University of Washington

David A. Warner, Rhode Island School of Design:
"Ritual and Kingship in Ottonian Germany"

John W. Bernhardt, San José State University:
"King Henry II of Germany and the Language of Dominion"

Jonathan Rotondo-McCord, Xavier University of Louisiana:
"Body Snatching and Episcopal Power: Anno of Cologne, St. Mary's *ad gradus*, and the Minority of Henry IV"

CHAUCER I: THE HOUSE OF FAME

Chair: Sharon Jansen, Pacific Lutheran University

Anne Worthington Prescott, Independent:
"Metonymy as a Guide to Music, Art and Poetry in Book III of *The House of Fame* by Geoffrey Chaucer"

Whitney D. Snell, Boise State University:
"The Ambiguous Gender of Marsyas in Chaucer's *House of Fame*"

Leslie K. Arnovick, University of British Columbia:
"The Mutability of language: Chaucer's Oral Fixation in *House of Fame*"

AUGUSTINE
Chair: Kevin Roddy, University of California at Davis

Michael F. Wagner, The University of San Diego:
"Will and Morality in the Early Augustine"

Michael Mendelson, University of San Diego:
"Will and Morality in the Later Augustine"

Jack Zupko, San Diego State University:
"Buridan's Augustine"

Friday, March 4 3:00-4:15 Second Session

MEDIEVAL MEDICINE: THE BODY AND THE BOOK
Chair: Jacqueline Ettinger, University of Washington

Sigmund Eisner, University of Arizona:
"Experience, Authority, and the Medieval Physician"

Ynez Viole O'Neill, UCLA School of Medicine:
"Mondino's Book and the Human Body"

BIBLE AND HAGIOGRAPHY
Chair: Phyllis Jestice, University of California at Davis

Rebecca Walker, University of Arizona:
"Perpetua: A Christian Martyrdom in Greek Tragic Metaphors"

Catherine Brown Tkacz, Independent, Spokane, Washington:
"*Labor Tam Utilis*: The Creation of the Vulgate"

Alan E. Bernstein, University of Arizona:
"Levels of Discourse: Bridging Visions to Theology in the Early Middle Ages"

EASTERN INFLUENCES IN THE MEDIEVAL WEST
Chair: Kathleen Maxwell, Santa Clara University

James K. Otté, University of San Diego:
"The Introduction of Greco-Arabic Learning in England"

Brenda Schildgen, University of California at Davis:
"India and Islam in Chaucer's *Canterbury Tales*"

Joyce Kubiski, SUNY at Geneseo:
"Images of Greeks as Other in Late Medieval and Renaissance Painting: The Influence of the Traveling Palaiologan Court"

MEDIEVAL MUSIC
Chair: Jo Ann Taricani, University of Washington

Joseph A. Baldassarre, Boise State University:
"How to Play the Medieval Lute: A Primer with Big Notes"

Leah Morrison, Occidental College:
"'Stick to the Opinions Held in your Church': A Carthusian's Advice on the Applications of Plainchant Theory"

Marianne Richert Pfau, University of San Diego:
"Horizontal and Vertical Architectural Designs in Guillaume de Machaut's (ca. 1300-1377) Latin Motets"

Friday, March 4 4:30-5:45 Third Session

LAMENTING WOMEN
Chair: Theodore Anderson, Stanford University

Katherine E. Krohn, Texas A & M University:
"Shamanic Trail-Markers in the Old English 'Wife's Lament'"

L. M. C. Weston, California State University, Fresno:
"Lamentation, Longing and Desire in the Old Norse *First Lay of Gudrun*"

MEROVINGIAN CULTURE
Chair: Pat Geary, University of California at Los Angeles

Alberto Ferreiro, Seattle Pacific University:
"Braga in Tours: Observation on Gregory's *De virtutibus Sancti Martini* (1.11)"

Shoichi Sato, Nagoya University:
"The Merovingian System of Court and Power Struggles in Sixth-Century Gaul"

COMPUTER EDITIONS: OBSTACLES AND OPPORTUNITIES
Chair: Mícéal Vaughan, University of Washington

Gina L. Greco, Portland State University:
"An Electronic Diplomatic Transcription of Chrétien de Troyes's *Le Chevalier de La Charrette*: Its Rationale and Form"

Hoyt Duggan, Institute for Advanced Technology in the Humanities, University of Virginia:
"Editing *Piers Plowman* Electronically"

Paul Remley, University of Washington:
"Designing an Interface for an Elecronic Text of the *Canterbury Tales*"

Respondent: David Fowler, University of Washington

DRAMA
Chair: John Coldewey, University of Washington

James McNelis, University of Washington:
"The Tournament as Drama"

Victor Scherb, University of Texas at Tyler:
"'bludy letter beyn writen in Þis buke': Characterization and mediation in Christ's Burial"

Friday, March 4 7:00-8:00 PM Banquet

For Map and the symposium on "The Craft of Empire and the Arts of Power: Court Culture East and West"

Friday, March 4 8:00-9:00 PM

Keynote Speech: Court Symposium and MAP

Jean-Claude Schmitt, Ecole des Hautes Etudes, Paris
"The Poet's Performance and the Power of Images: The *Volto Santo* of Lucca"

Saturday, March 5 8:30-9:45 Fourth Session

CULTURAL AND LITERARY CONTEXTS OF MYSTICISM
Chair: Christine Rose, Portland State University

Margaret Hostetler, University of Washington:
"Advantages of an Anchoritic Discourse: Margery Kempe's Rereading of Aelred of Rievaulx's *De Institutione Inclusarum*"

Heather Hill-Vasquez, University of Washington:
"Exhibitionist, Enabler, Narrator: Margery Kempe and East Anglian Spirituality"

Chantal Phan, University of British Columbia:
"Kinesis/Stasis: A Comparative Stylistic Analysis of Mechthild von Magdeburg's Dance Metaphors and Marguerite Porete's Descriptions of Spiritual Swimming"

COURT CULTURE EAST AND WEST: DISPLACEMENTS AND MISPLACEMENTS
Chair: Elizabeth Archibald, University of Victoria

Megan Reid, University of California at Los Angeles:
"The Holy Cities Islam and Religious Imagination"

Leslie Dunton-Downer, University of California at Los Angeles:
"East West Incest: Boundaries for Thought in Chrétien's *Cligès*"

Sujata G. Bhatt, University of Michigan, Harvard University:
"Medieval(ist) Alternatives: The Interpretation of Dreams"

Commentator: Kathleen Biddick, University of California at Santa Cruz

IRISH MONASTIC CULTURE
Chair: Michael Curley, University of Puget Sound

John C. Eby, University of Washington:
"Symbolic Logic in Bede's *Life of St. Cuthbert*"

Daniel F. Melia, University of California, Berkeley:
"The Strange Case of Marginal 'r' in 12th and 20th Century Ireland"

Kevin Roddy, University of California at Davis:
"St. Paul the Hermit as a Celt: The Appearance of Paul the Hermit in the Voyage of St. Brendan"

LATE MEDIEVAL NARRATIVE
Chair: David Tinsley, University of Puget Sound

Albrecht Classen, University of Arizona:
"Dialogics and Loss of Identity: Community and Self-Destructive Individuation in Wernher the Gardener's 'Helmbrecht.'"

Stephen B. Partridge, University of British Columbia:
"Chaucer and the Book at the Court of Richard II"

Mary-Kelly Persyn, University of Washington:
"Epistolary intrigue and discursive conflict in Christine de Pizan's *Cent Ballades* and Chaucer's *Troilus and Criseyde*"

Saturday, March 5 10:00-11:15 Fifth Session

MEDIEVAL LATIN II
Chair: Paul Pascal, University of Washington

Constance S. Wright, Independent:
"Enigmatic Medieval Erotic Poetry"

Marc Wolterbeek, College of Notre Dame:
"Piratae vis importuna: Hildebert of Lavardin's Poems about William of Aquitaine's Destruction of the Church of Poitiers"

Richard J. Wingell, University of Southern California:
"Lex Cantandi, Lex Credendi: The Prosae of Paris, B.N., Latin 1118"

REFORM OF THE RELIGIOUS LIFE
Chair: Robert Benson, University of California at Los Angeles

Phyllis G. Jestice, University of California, Davis:
"Wandering Recluses and "New Monasticism" in the Early Eleventh Century"

Peter Diehl, Western Washington University:
"Monastic Reform and the Later Stages of the Investiture Controversy in Northern Italy"

Bruce C. Brasington, West Texas A&M University:
"Religious Reform and Educational Revival: The Reception of Ivo of Chartres' Works at Cloister Schäftlarn in the Twelfth Century. "

LAW AND ADMINISTRATION
Chair: Charles Radding, Michigan State University

Hugo Schwyzer, University of California, Los Angeles:
"Arms and the Bishop: Canon Law and Warrior Prelates"

Mark John Christensen, Independent, San Francisco:
"Building up the Land with Law: Denmark's *Jyske Lov*"

Hiroshi Takayama, University of Tokyo:
"Local Administrative System of France under Philip IV (1285-1314): *Baillis* and Seneschals"

PIERS PLOWMAN
Chair: David Fowler, University of Washington

Linda Clifton, Puget Sound Writing Program, University of Washington:
"The Swoon as a Mark of Conversion"

Kevin L. Gustafson, University of Virginia:
"The Meanings of Latin in Passus VII of *Piers Plowman* B"

John M. Fyler, Tufts University:
"Barriers of Language in Later Medieval Literature"

Saturday, March 5 11:15-11:45 MAP Business Meeting

Saturday, March 5 1:30-2:30 First Plenary Session

Robert E. Lerner, Northwestern University
"Your Power Is Turning Our Darkness to Dawn: Spiritual Franciscans and the Force of History"

Saturday, March 5 2:45-4:00 Sixth Session

HUMANISM
Chair: Nancy Van Deusen, Claremont Graduate School

Charles M. Radding, Michigan State University:
"Fulbert's Cathedral School at Chartres"

Gleen W. Olsen, University of Utah:
"John of Salisbury's Humanism"

Brian Patrick McGuire, The Medieval Centre, University of Copenhagen:
"Aelred of Rievaulx and the Origins of Friendship"

CHAUCER II: THE CANTERBURY TALES
Chair: Denise Despres, University of Puget Sound

Georgiana Donavin, Westminster College:
"'Hire beautee was hire deth': The Demise of Virginia's Body and the Pardoner's Eloquence"

Lisa Lampert, University of California at Berkeley:
"Antisemitism, Misogyny and Christian Identity in Chaucer's 'Prioress's Tale' "

Richard Fehrenbacher, University of Idaho:
"'A yerd enclosed al aboute': Peasants, Poetics, and History in the *Nun's Priest's Tale*"

IMAGES OF WOMEN
Chair: Sheila Delany, Simon Fraser University

Maud Burnett McInerney, University of California, Berkeley:
"Playing with Fire: Marguerite Porete and the Rhetoric of Desire"

Lorraine K. Stock, University of Houston:
"Who Was the Medieval Wild Woman?: An Iconographic and Literary Taxonomy"

Philippe Buc, Stanford University:
"Liutprand of Cremona: Italian hussies and German matrons"

HISTORY AND LITERATURE IN ANGLO-SAXON ENGLAND
Chair: Robin Stacey, University of Washington

Marijane Osborn, University of California, Davis:
"Norse Ships at Maldon: "Battle of Maldon" *Æschere* and Skuldelev Wreck 5"

Peter Richardson, North Texas University:
"Literature, Kinship, and State Formation in Anglo-Saxon England"

Robert A. Albano, University of Nevada, Las Vegas:
"Themes of Narrative Structure in the Early Entries of the *Anglo-Saxon Chronicle*"

Saturday, March 5 4:15-5:30 Seventh Session

THE ENGLISH COURT
Chair: Richard Unger, University of British Columbia

C. Warren Hollister, University of California, Santa Barbara:
"The Unroyal Childhood of Henry I"

Carolyn Anderson, University of Wyoming:
"Wace's *Roman de Rou* and Henry II's Court: An Anglo-Norman Romance of Power. "

Takeshi Kido, University of Tokyo:
"The Growth of Lay Element in the English Civil Service of the Middle Ages"

PHILOSOPHY
Chair: Hester Gelber, Stanford University

Julie R. Klein, Vanderbilt University:
"Augustine on Matter: The Extension of Being and of the Good"

Christine McCann, University of California at Santa Barbara:
"The Warmth of Desire: The Will of the Disciple in John Cassian's Thought"

Paul Dutton, Simon Fraser University:
"Eriugena's Commentary on Priscian: the Discovery and Arguments for the Attribution"

Idit Dobbs-Weinstein, Vanderbilt University:
"The A-Natural, A-Rational Status of Creation and Other Miracles in Maimonides' Thought"

GENESIS B: POWER, HIERARCHY AND IDEOLOGY
Chair: Paul Remley, University of Washington

Michael F. Pettinger, University of Washington:
"The Destruction of Sodom in the Old Saxon *Genesis*: Divine Threat and Political Coercion"

Britta Simon, University of Washington:
"The Rightful Hierarchy, *Genesis* B and its Moral Laws. "

Louise M. Bishop, University of Oregon:
"Pride and the subversion of Hierarchy in *Genesis* B and the English Fall of Man Plays. "

ROMANCE NARRATIVE
Chair: Margret Jackson, Simon Fraser University

Nina Berman, UC Berkeley:
"Sindbad the Sailor as Anti-Travel Narrative"

Sharon Kinoshita, Oakes College, University of California, Santa Cruz:
"The Poetics of *Translatio*: French-Byzantine Relations and Chrétien de Troyes's *Cligès*"

Jeremiah L. Pangilinan, University of Washington:
"A Story They Tell Themselves About Themselves: Elements of the Courtier Narrative in Gottfried Von Strassburg's *Tristan* and Murasaki Shikibu's *The Tale of Genji*"

Sunday, March 6 9:00-10:00 Second Plenary Session

George Hardin Brown, Stanford University
"The Dynamics of Literacy in Anglo-Saxon England"
(Professor John Boswell was unable to attend because of illness)

Sunday, March 6 10:15-11:30 Eighth Session

GENDER IN MEDIEVAL FRENCH LITERATURE
Chair: Denyse Delcourt, University of Washington

Valerie Ross Literature Board, University of California at Santa Cruz:
"Marie de France: a Feminist (re)Reading of the *Lai* of *Guigemar*"

Jonathan F. Sharpe, University of Washington:
"The Kissing Fields: Orality, Presence, and Homosocial Union in *Ami et Amile*"

Lisa Manter, University of Michigan:
"Baiting the Hook: Guillaume de Machaut and the Poetic Traffic in Women"

MIDDLE ENGLISH LITERATURE
Chair: Henry Ansgar Kelly, University of California at Los Angeles

Elizabeth Cook, Boise State University:
"The Significance of *'wedez'* in *Cleanness*"

Linda Marie Zaerr, Boise State University:
"The Adventures of the Princess Iosian: Approaching the Middle English Popular Romance through Performance"

POLITICS OF CULTURE
Chair: Linda Parshall, Portland State University

Clinton Albertson, Loyola Marymount University:
"German Romanesque Cathedrals and the Imperial Dream"

Quentin Griffiths, Independent:
"Royal Counselors and Troubadours in the Houses of Nesle and Soissons"

Diane Marie Cady, Portland State University:
"On the Outside Looking In: The Problem of *Ecriture Feminine* and Christine de Pizan's *The Book of the City of Ladies*"

Sunday, March 6 11:45-1:00 Ninth Session

CHAUCER III: THE KNIGHT'S TALE
Chair: Sally Mussetter, University of Washington

Laurel Amtower, University of Washington:
"Mimetic Desire and the Misappropriation of the Ideal in *The Knight's Tale*"

Barbara Kline, Florida International University:
"Fallen Languages in Chaucer's *Knight's Tale* and the Seventh Fragment of the *Canterbury Tales*"

Robert M. Stein, Purchase College, State University of New York:
" 'The Corpse in the Bush': Narrative Discontinuity and Political Power in Chaucer's 'Knight's Tale' "

DEATH AND DISORDER
Chair: Robert Stacey, University of Washington

Keizo Asaji, Kobe College:
"Barons' War and the Hundred Jurors in Cambridgeshire"

John Ott, Stanford University:
"Sons of Blasphemy: The Riot of 1272 and Relations Social, Spiritual, and Economic Between the Townspeople and Priory of Norwich"

LATIN CULTURE IN TWELFTH-CENTURY ENGLAND
Chair: C. Warren Hollister, University of California, Santa Barbara

Martin B. Shichtman, Eastern Michigan University
Laurie A. Finke, Kenyon College:
"The Historian that History Makes: The Writing of William of Malmesbury"

Jane Zatta, University of Georgia:
"Twelfth-Century History Writing and the Origin of Romance"

Siân Echard, University of British Columbia:
"Map's Mask: Narrative Voice and Narrative Theory in Walter Map's *De nugis curialium*"

THE EUROPEAN RIM
Chair: Daniel Waugh, University of Washington

John V. Tolan, Stanford University:
"Muhammad's Tomb: Black Magic in Mecca"

Gunar Freibergs, Los Angeles Valley College:
"The Author of the *Descripciones Terrarum*: His Identity and His Contribution"

Valerie Gulick, Indiana University:
"Religious expression of the first two Romanov tsars in Medieval Russia: 1613-1676"

MINUTES

Advisory Council and General Business Meeting

THE MEDIEVAL ASSOCIATION OF THE PACIFIC

4 March 1994
University of Washington, Seattle

The Advisory Council and Officers of MAP met on Friday morning, March 4th, at 9:05 am. Those present were George Brown, Richard Unger, Cheryl Riggs, Kevin Roddy (Officers); Stephen Barney, Denise Cabanel Evans, Francis X. Hartigan, Margret Jackson, Sharon L. Jansen, Glenn Olsen (Council).
Absent: Jean-Claude Carron, Dorothea French, Mary Rouse, Harvey Sharrer, Blair Sullivan, and Eugene Vance.

MINUTES of the previous meeting, held at the University of Arizona, Tucson, April 1st, 1993, were approved as written.

PRESIDENT'S REPORT (Amended 8/94)

The President reported that the Medieval Association of the Pacific will be classified as a tax-exempt, non-profit institution as of the end of the year. By that time, MAP will be issued a federal number that will be useful for both the members and the organization as a whole.

VICE PRESIDENT'S REPORT

The Vice-President had three items of business:

1) He announced that there were five applications for the independent scholar's award, four of which were for the conference itself. This was largely the result of better advertising and the Vice President's effort to contact the independents. The two successful applicants were Catherine Brown Tkacz of Spokane, who presented a paper on Jerome, and Maud Burnett McInerney of Philadelphia, who discussed Marguerite Porete; both were congratulated in the public meeting.

He reminded future applicants for the award that November 1st is now the deadline for proposals, which are to be sent to the new Vice-President, Nancy van Deusen, Dept. of Music, Claremont Graduate School, 139 E. Seventh St., Claremont, CA, 91711-4405.

2) The Vice President reported on continuing efforts to expand MAP's relationship with ANZMRS (Australia-New Zealand Medieval and Renaissance Society). Copies of the fall *Bulletin* were distributed to the membership via the good offices of Geraldine Barnes of the University of Sydney and Sydney's own Medieval and Renaissance group. Mr. Unger raised the possibility of a joint meeting in the near future, and proposed that it might be separate from the usual MAP meeting because of the greater travel expense to any venue accessible to ANZMRS; after considerable discussion, the council decided to approach the University of Hawaii about a possible meeting in 1997. This is still pending.

3) The Vice President has taken his charge to investigate MAP sponsorship of grant applications from independent medievalists and emeriti, and reports the following: MAP through its officers would act as signatory in applications by MAP members, and would approve and administer the grant, promising to supply records to the granting agency. For this MAP would receive up to $5000, out of which a professional accountant would be paid to keep the books. This service would be a rarity on MAP's part, considering that no one wants to initiate a business, but it would quite possibly represent a valuable convenience to an expanding segment of the membership.

Many of the councillors and MAP members at the general meeting warned about the dangers of this service, but the general consensus was that it would make the organization more meaningful to its members, and with the appropriate safeguards and timelines, could be an important contribution to the benefit of our profession.

SECRETARY-TREASURER'S REPORT

As of March 1, 1994, $1,798.24 was deposited in the Association account with the Membership Secretary-Treasurer, on an income of $11,078.69 and an expense of 9,280.45. This latter figure is higher by $4000 than it would be in an average year because of outstanding bills from the Center for Medieval and Renaissance Studies at UCLA for publications, and from the University of Arizona to cover MAP's share of the 1993 conference. Again, she indicated that California State University at San Bernardino has shown its usual generosity in supporting her activities as Secretary-Treasurer.

By the last count, there were 552 members in the Association, some 100 fewer than last year as those who had not responded for the past three years were removed from the list. 488 of these are from the United States, 46 from Canada, 14 from Japan, 3 from Australia and 1 from Hong Kong.

The Secretary raised the possibility of a MAP brochure to go into the membership mailing, detailing some of the benefits of MAP membership. A subcommittee was contacted, but then summer intervened.

In further business, the Secretary-Treasurer suggested that the Association set a price for the mailing list at $50.00 for the list with

additional fees for printing on labels and mailing. This was approved.

CONFERENCE COORDINATOR

The Conference Coordinator raised the issue of costs for the officers to attend the conference planning meeting (usually the second week in November), and the regular meeting in the spring. As it currently stands, the organization reimburses the one MAP representative at the planning meeting for travel and daily costs. The council agreed that no officer should be penalized for attendance at meetings, and set a grant limited to $200 to help any officer who might otherwise experience a financial hardship. This was moved and approved in general session on Saturday.

CHRONICA

The President announced that the publication of *Chronica* has been taken over by the Conference Coordinator for the time being,and that he was pleased that the publication had returned to its place of birth. That symmetry notwithstanding, the Conference Coordinator mentioned that he would be glad to share the honor with any volunteer, and that he would repeat this invitation at all subsequent meetings of the association.

The President thanked UCLA for its efforts over the past four years, and welcomed the new editor.

In an effort to improve the unreliable system of campus correspondents, those members with electronic mail addresses will be contacted for news of individual and institutional activities. This has not only the quality of speed, but the marvelous advantage of avoiding retyping for the *Bulletin* editor. Naturally, print reports of the members will be willingly accepted before the October 1 deadline. The deadline for contributions to *Chronica* is March 1.

OFFICERS AND ADVISORY COUNCIL MEMBERSHIP

By an inevitable logic of things, Vice-President Richard Unger was unanimously elected to the Presidency, an elevation approved in General Assembly on Saturday. As was indicated above, Nancy van Deusen, Music, Claremont Graduate School, was also unanimously chosen as Vice-President, to which the Assembly concurred.

The four outgoing members of the nominating committee proposed the following slate for the four new council positions, which would extend to 1997.

Karen Jolly, History, University of Hawaii, Manoa; Seth Leher, English, Stanford University; Richard H. Osberg, English, Santa Clara University; James K. Otté, History, University of San Diego. The Council unanimously adopted the slate, and it was approved at the General Meeting on Saturday, March 5th.

ANNUAL MEETINGS

March 3-5, 1995: The University of California, Berkeley, California. Daniel Melia has volunteered to coordinate local arrangements.

1996: The University of San Diego, San Diego, California. James K. Otté, History, will be the local coordinator.

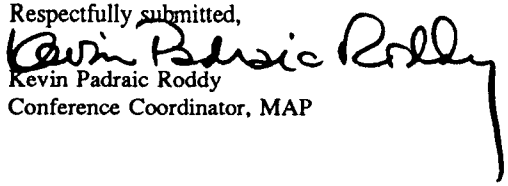
1997: Hawaii has been suggested as a possible conference site.

NEW BUSINESS

For some reason, there was no new business, and the Council adjourned itself into continuous sunshine in Seattle.

At General Session on Saturday, March 5th, 11:15, the members assembled extended discussion of MAP's role as a sponsor in grant applications, and in general concurred with the spirit of the resolution. In a long and honorable tradition, outgoing President George Hardin Brown was warmly thanked for his dedicated and judicious service to the Association.

Respectfully submitted,



Kevin Padraic Roddy
Conference Coordinator, MAP

Robert A. Albano
University of Nevada, Las Vegas

Themes of Narrative Structure in the Early Entries of the *Anglo-Saxon Chronicle*

Historians and critics of the *Anglo Saxon Chronicle* have traditionally labeled the larger portion of annal entries as basically fragmented and unliterary in form and content. Historians such as Gransden assess the shorter annals of the *Chronicle*, particularly those entries that date before Alfred's war against the Danes, as "often cryptic and their significance sometimes lost because of the passage of time"; and, thus, these historians label such annals as second-rate and "jerky to read" and conclude that the "chronicles are not in a literary form" because a "literary history has a sustained theme and the subject matter often overrides the chronological sequence of events." However, with the insight provided by post-modern historiographical theory, Anglo-Saxon scholars can now discover that the early annals of the *Chronicle* actually do come together to present a greater textual integrity and narrative form despite their own fragmentary nature.

Two themes appear to dominate the sections covering the events of the fifth, sixth, and seventh centuries of the Laud Manuscript: (1) the arrival of Christianity and (2) the victories of the Germanic tribes. The two of these often merge or overlap, and together they form a basis of thought that might be properly labeled as Manifest Destiny. In other words, the chronicler, through the advantage of hindsight, viewed the events of this time frame, including the slaughter of Celtic tribes, as a benevolent and proper course for the growth of England and for the growth of Christianity within that land. Thus, the chronicler would depict his historical events as necessary acts in order for England to have reached its present state of development, and these acts were sanctioned by God as being part of his Divine Plan. And, therefore, the chronicler's religious bias would become intermingled with a form of Mercian or Northumbrian nationalism to form the core or grand theme of the Laud Manuscript for the early entries.

Clinton Albertson
English, Loyola Marymount University

German Romanesque Cathedrals and the Imperial Dream

Ottonian Emperors, like the Carolingians before them, aspired to Constantine's role as God's vice-regent in his early kingdom. Their art promoted this sacro-political image. It was proclaimed in the clear symbolism of manuscript illustrations painted in the royal scriptoria. But it was most powerfully proclaimed in the distinctively towered and domed architecture of their churches and cathedrals. Monumental west fronts deliberately recalled

the ancient sacral symbolism of royal city gates and the *adventus* ceremony with which Roman emperors were received before the gates. The west end of a German church, accordingly, became the emperor's domain, and it added towers, dome, and transepts with the intention of matching—and even over-matching—those already at the east end, the domain of God and his clergy. By the late eleventh century the disproportionate relationship between the two ends of an imperial cathedral like Speyer can be seen to reflect the deteriorating relationship between emperor and pope during the investiture power struggle.

Laurel Amtower
English, University of Washington

Mimetic Desire and the Misappropriation of the Ideal in *The Knight's Tale*

Chaucer's Knight poses knighthood as a perfect and unchanging ideal in which the forces of human passion are contained within an artificial code of behavior. His tale is the projection of an ordered and significant world, in which noble action on the part of the protagonists cancels or alleviates social pains. However, *The Knight's Tale* is problematic, at once valorizing and undermining its own idealization. Palamon and Arcite represent the knightly calling and its value system, and embody in every sense the idealized speech and motivations of the "parfit" knight. Yet their actions are inherently violent and self-motivated; the veneer of knighthood may check or redirect the irrational impulses, and may even disguise them, but they remain a constant presence.

Chaucer portrays the pursuit of the ideal as a form of self-actuation, in which the knight seeks to fulfill a perceived lack in himself by incorporation on the Hegelian sense those qualities he sees modeled by an idealized "Other." This "Other" in some way fulfills or exemplifies a superior sense of *being*, and mimesis of the "Other" represents the attempt to be like the other who so far exceeds oneself. Thus in adopting the persona of knighthood the knight attempts to imitate a model which exemplifies pure and fulfilled *being*—he imitates the behavior of other knights; he desires their love objects.

However, mimetic desire, as a "primary impulse" innate in humanity, can become deadly if left unchanneled. Indeed, and Rene Girard writes, "only cultural constraints can channel it in constructive directions." Knighthood, in Chaucer's depiction of it, is such a channeling. But even the appropriation of such a model is not without its consequences. The mimetic impulse leads to a drive to better the model itself, resulting in the very violence and competition so often portrayed in knightly pursuits. Thus this formulation has some rather dire implications for what it is that we value and

encourage, as *The Knight's Tale* will show. For when agents blindly pursue ideals as a means of self-legitimation they end up legitimating as well certain forms of behavior which are inherently self-destructive.

This paper proposes to read the portrayal of knighthood in *The Knight's Tale* as a critique of the overvaluation of certain personas and ideals. Chaucer calls into question the ideals of knighthood, revealing that what may seem noble or altruistic on the outside may instead by the direct result of violent or selfish motivations. Indeed, what seems to interest Chaucer about knighthood is not so much the ideal itself, but rather the tendency of idealizing; his tale exposes that tendency as a failure in reading and analyzing the motivations of selfhood.

Carolyn Anderson
English, University of Wyoming

Wace's *Roman de Rou* and Henry II's Court: An Anglo-Norman Romance of Power.

Most critical attention on Wace has focused on his more popular *Brut* than on his historical *Roman de Rou*. However, Wace's dynastic romance is interesting for its treatment of the gaining and maintenance of power, and its shaping of the struggle between the French and Norman courts. Essentially, it answers the question, how does an author justify the introduction of a new social and legal dispensation by pagan Vikings who destroy a settled French kingdom? In this paper I focus on what exactly this emphasis on a new order offers us in the rhetorical elaboration of the character of Rollo (the Viking founder of the Norman dynasty), and how a structure of anecdote, repetition and analogies, and a discourse of law and romance shape royal power struggles.

Wace's *Roman de Rou* concentrates on the political and ethical consequences of a successful attack by an enemy who replaces the old order with his own. Wace uses the only legitimizing strategy he can to justify this usurpation: he asserts that the new world order of the Normans is divinely sanctioned, and that the old order of France was more disorder and weakness than anything else. The political necessities of the Plantagenet foundation myth cause Wace to characterize Rollo as a restorer of order. Where previous authors and chroniclers concentrated on the introduction of customs and laws, whose very age and source gave Rollo's Norman "kingdom" legitimacy, Wace focuses on the goal of that introduction of customs and laws, viewing it from the perspective of twelfth century power struggles as a battle for supremacy between widespread French disorder on one hand and renovated Norman order on the other.

Wace attempts to make Rollo synonymous with political order and with legitimacy, not only making him a proto-Christian knight and thus assimilable into the French court, but also making him into a suitably Norman (and therefore non French) founder of the Plantagenet line: these revisionist gestures confer legitimacy on Rollo's actions, and shape his character. Wace achieves this by the rhetorical strategy of juxtaposing the disorder in France, which flows outwards from the king and his court, with a Rollo who destroys any semblance of ordered power left to a crumbling regime, and who then recreates order in his own image, with his own customs and laws.

Wace explicitly opposes France and Normandy in the past and in his present, repeatedly alluding to the contemporary political implications of what he writes: overall, therefore, we can discover in the characterizations of Rollo a tribute to the fact of power itself. Rollo's dynastic and territorial ambitions are then represented in terms of Henry II's use of power against his barons and the French, who seduce them to treachery. Power in the past thus becomes a rhetorical tool for explaining and legitimizing the present.

Leslie K. Arnovick
English, University of British Columbia

The Mutability of language: Chaucer's Oral Fixation in *House of Fame*

Recently it has been suggested that tension between orality and literacy lies at the center of *Beowulf*. Michael Near argues that an anxious ambivalence about writing operates as sub-text in the Old English poem. Ultimately, focus on the interface between the oral and the written in "oral literature" also proves relevant to our understanding of Middle English "literature." As Mark Amodio demonstrates in Garland's anthology, *The Oral Tradition in Middle English Literature*, oral culture does not entirely disappear with the Conquest. Rather, literature of the Middle Ages entails a synthesis of sometimes competing, sometimes complementary, oral and literate traditions. Analyzing the "labyrinthine tangle" which results has required a broad-based and often interdisciplinary set of methodologies drawn from fields such as anthropology, folklore studies, linguistics, literary criticism, and philosophy. Thus, observes John Miles Foley in case book and bibliography, the theory developed by M. Perry and A. Lord had been expanded by later scholars to embrace not only meter, rhyme, and formula, but also type scene, thematic content, narrative structure, and folk motif amid other oral-formulaic means of literary composition. Approaching the oral-literate nexus on another level, other scholars (Walter Ong, for example) have looked beyond questions of composition to issues of influence. The manifestations of "orality" as well as the role of oral elements in Medieval English literature become subjects of particularly productive investigations. (See, for example, Alain Renoir's sturdy of *Sir Gawain and the Green*

Knight and Ward Parks' work on *The Canterbury Tales.*) In a time of increasing literacy and in an age of written poetry, we might even expect this literature to reflect anxieties that are the inverse of those faced by the author and audience of *Beowulf.*

In this paper I will argue that anxiety about orality and the oral tradition lies at the center of Chaucer's *House of Fame.* While previous scholarship explicates Chaucer's treatment of "language," generally it emphasizes the disjunction between words and meaning. For instance, Robert Jordan (only partly in jest) refers to Chaucer as a *proto*-postmodern writer: the poet exploits the metafictional consequence of admitting a multiplicity of meaning to the word. Clearly Jordan, and in this case he is representative, assumes that the word is an artifact belonging to the process of writing. Another school of criticism points to conversational discourse of his characters to conclude that Chaucer often plays with the spoken word's potential for ambiguity. (Myra Stokes' article on the disingenuity of Pandarus and Criseyde exemplifies this stance.)

Critics in both camps, however, have been too quick to generalize about the Chaucerian distrust of language. As a result, they have neglected another reason for the poet's ambivalence: one other linguistic genre troubles Chaucer. No where is the identification and exploration of orality and the oral tradition more explicit than in the *House of Fame.* Altogether, Britton Harwood claims, *House of Fame* and the tales told by the Friar and the Summoner confront the failure of language by representing the deficiencies inherent in any utterance. Harwood takes as evidence the repute of "speche" in the houses of Fame and Rumor. Despite its intelligence, such a reading merely buttresses the prevailing belief that in Chaucer's eyes, language is unreliable. If, on the other hand, we interpret "speche" in a more restricted sense, then we gain new insights about Chaucer's complex fascination with language.

In a literal sense "speche" signifies the oral phenomenon of human speech, as the dictionaries show. Contextual evidence in the poem supports this interpretation. The eagle's discursus on the physical properties of sound remind us the oral, aural nature of spoken language. Similarly, frequent references to the act of speaking function as discourse markers that foreground the orality of speech. In numerous ways, moreover, we are told that it is speech in particular that warrants skeptical consideration. To accomplish this circumspection Chaucer presents speech within the context of orality. On the one hand, oral tradition conveys fame and infamy; and, on the other hand, it carries the stories of the oral poets. Fame, rumor, and story share an essential quality as oral genres. Simply put, they are what is spoken, what is said about someone or something. Bearing the content of oral tradition, as Fame and Rumor reveal, they are essentially mutable. In contrast, in what is written there is a sort of integrity or permanence, even if a

text allows various interpretation. Geoffrey the dreamer points with admiration to Dante and Virgil and the books with repeat their stories. While what can be said about the literature is capriciously changeable, documents have the potential to survive oral opinion. The mutability of the oral proves critical here. By definition, the spoken word is ephemeral and its transitory nature prevents it from living out too many spins of Fortune's wheel. this fact offers an obvious source of anxiety for a poet who writes for a living. But that which is written *may* in fact last to see the assessment of another age. Some security or comfort may come from this knowledge and the hope it inspires, even in face of the anxieties concomitant with writing. In the last analysis, then, the pen may well be mightier than the voice.

Keizo Asaji
Kobe College

Barons' War and the Hundred Jurors in Cambridgeshire

Though the Barons' War has been regarded as a struggle over the reform of the government fought between King Henry III and the barons, a lot of small landowners were also engaged in the reform movement. E. F. Jacob studied the role played by those humbler but important members of the local community from the standpoint of the problems of local government and of the relations between lord and tenant in the middle of the thirteenth century. Through the study of eyre rolls of Cambridgeshire, this paper will investigate, with a somewhat different interest, how and by which route the influence of the reformer barons was introduced to the local community.

Some of the small landowners in this country, including jurors, were engaged in the battles between the king and Simon de Montfort. Those who adhered to the reformer barons were disinherited by the king just after Simon's defeat in the battle of Evesham in August 1265. After a year of disturbance Henry III decreed the Dictum of Kenilworth in 1266, which specified the means by which the disinherited could reconcile with the king and redeem their inheritance. In the special eyre of 1268 the presenting juries were directed to decide who should be presented as adherents of the reformers, and the trial juries to put forward their verdicts on the issues. So those presented in the eyre were regarded as the rebels by the hundred juries. By using the eyre rolls we can get the names of the local people who adhered to the reformer barons, or who were attacked as faithful subjects of the king. With the information given by the investigation of Hundred Rolls, Close Rolls, Patent Rolls and other printed sources, we have recognized that the route of influence from the king or barons to the local people was quite limited.

When we study the internal relation of juries of each hundred, we discover some interesting facts. Those jurors did not simply follow their feudal

superiors' direction. Even jurors were presented as the adherents of the reformer barons. Some acted as mainpernors or pledge for the disinherited. So we can assume the existence of co-operative groups among the twelve persons of a hundred jury. There, of course, can be found hostile attitudes among those twelve. Though the routes of influence from outside were limited, in the special circumstances they could stimulate the potential hostility among the local people and make them rise up to open hostility.

Joseph A. Baldassarre
Music, Boise State University

How to Play the Medieval Lute: A Primer with Big Notes

If we can trust iconographic sources, the medieval lute (or plectrum lute) was among the most popular instruments in the late Middle Ages. Unlike its Renaissance counterpart, the technique, tuning, and function of the plectrum instrument is only scantily mentioned in contemporary materials.

Indeed, the plectrum lute enjoyed inclusion in a variety of functions and services over a period of roughly three hundred years in the West. It is seen in such diverse situations as playing a composed melodic line in consort, accompanying monophonic song, and in both sacred and secular contexts. This diversity and time span also breeds a variety of approaches on the part of modern researcher/performers.

Modern players of the plectrum lute are diverse in their approaches to the lute and its roles. This is not surprising since the modern player can come from many backgrounds. Oud players, classical guitarists, bowed string players, singers learning a self-accompanying instrument, lutenists specializing in later periods, and straight researchers make up only a few of the possible pools.

Each of these heritages yields its own benefits and stumbling blocks, and each player tends to bring his or her experience and technique to the plectrum lute. Thus modern players stand with and without strap, walk, lean on a prop, or sit—some with footstools. We pluck with bare fingers, fingernails, thumb nail, plastic picks, or quills of all sizes and type. Some position the head pointed up, others level, and still others slightly down.

Improvisational techniques are just as diverse. Luckily, style of improvisation is not unique to the lute and can be determined by two principal elements: performance practice of the time and genre, and the natural idiom of the instrument. The idiomatic propensity is, of course, governed by the performance technique of the player and the tuning and physical makeup of the individual instrument. An array of pitch levels combined with relative tunings borrowed from other instruments new and old, concordant tunings, straight fourths, Renaissance lute tuning, guitar tuning, and hybrid tunings, all grace the stages and practice rooms containing plectrum lutes.

This paper will attempt to sort out some of the confusion and draw answers concerning the historical uses of the plectrum lute. By using iconography, written sources, and surveying personal experience in dealing with the instrument and the music to be performed, some conclusions can be drawn. As part of the presentation, I will demonstrate some of these techniques and conclusions on a lute I designed after Henri Arnault's drawing and instructions of ca. 1440.

Nina Berman
German, UC Berkeley

Sindbad the Sailor as Anti-Travel Narrative

Aaron J. Gurevich had argued that the paradigm of the journey in medieval culture—the pilgrimage—connected movement across space to a spiritual process. Most accounts of medieval fictional travel literature employ this model of the journey as a metaphor for spiritual development. 'Coming home' marks the end and the ultimate goal of the journey. In these texts, however, the journey often occurs involuntarily and involves dangerous adventures. Traveling, therefore, is not always a choice, but rather—in its metaphorical reference to life—a given predicament that has to be mastered.

Several medieval German fictional travelogues exemplify this notion of the journey as representing spiritual development. The protagonist of the epic *Herzog Ernst* is forced to leave his country because of a political conflict. He sets out to undertake a pilgrimage to Jerusalem, which against his will turns into a voyage through the entire Orient. Upon his return, the original conflict is solved. The physical and temporal absence of the protagonist and the mental processes he undergoes during the journey facilitate those changes. 'Coming home' emerges ad the definitive purpose of the journey.

Islamic culture, too, uses fictional travelogues to reflect upon cognitive processes. The stories about Sindbad the Sailor which are part of the collection *A Thousand and One Nights*, are known in the West primarily as tales about adventurous encounters with marvelous creatures and mythical beings. However, the insights gained in the confrontation with these adventures lead to a negative opinion about traveling. After seven journeys, each of which includes a threatening encounter with supernatural beings, Sindbad renounces traveling per se.

In my paper, I will focus on the relationship between home and abroad, the familiar and the unfamiliar in the Sindbad-cycle. To illuminate the interconnections, I refer to ideas of the unknown space in medieval Arabic culture. In addition, I investigate the notion of 'adventure': drawing on

the writings of Georg Simmel, I explore the function of adventure within the Sindbad-cycle. Finally, I aim at clarifying the different meanings of adventure in traditional or medieval and in modern societies.

John W. Bernhardt
History, San José State University

King Henry II of Germany and the Language of Dominion

As a part of a larger project on Henry II of Germany (1002-24)—a biography and full analysis of his reign and of his relations with the German and Roman Church—I currently am analyzing the *arengae* or preambles (and thereafter the exposition *formulae*) of the five hundred plus royal charters of Henry II. Royal charters form one of the main sources of evidence for kings of this period and the *arengae* and exposition *formulae* of the charters often contain the political and/or religious motives for the issuing of a royal charter. Through an analysis of these diplomatic instruments and their language one can begin to understand the political and the religious ideology of the ruler. Using the royal charters, I propose to discuss and demonstrate that Henry II consciously employed a language of dominion in his charters that mirrored his governmental policies, both in regard to strengthening the rights and powers of king over the German dukes and princes and to augmenting systematically the political and economic service of royal churches for the realm.

For instance, on 15 January 1003, in a charter for the bishopric of Strasbourg, we find Henry's first use of a provocative Carolingian legend on a royal seal. This legend, *Renovatio regni Francorum*, that is, a renewal of the Frankish realm stands in stark contrast to Otto III's legend, *Renovatio imperii Romanorum* or a renewal of the Roman Empire. I believe that this change of legend was deliberate and represents, at the beginning of Henry's reign, a significant course correction in governing policy from Henry's predecessors. In this same charter of 1003, Duke Hermann of Swabia, who had contended with Henry in 1002 for the kingship, was in essence forced to concede control of Strasbourg along with its profitable market and the ducal convent of St Stephan to Bishop Werner. Later, royal churches and countships as well as the control of Alsace fell once again under direct control of the king. This charter contains Henry's justification for these moves and the enunciation of his new ruling conception when it speaks of a hereditary succession into the realm without any division, that is undiminished royal power without any further toleration of semi-regal secular powers. Thus, while Henry allowed Hermann to retain his dukedom, he curtailed his power considerably.

A similar language of dominion occurs in numerous charters in which the king granted monasteries with royal status to other ecclesiastical foundations or in which he curtailed or limited long-standing privileges, such as election rights, in order to increase royal control. Even royal beneficence had a price and a connection to dominion, as one sees in the famous statement from a charter of Henry II granting Fulda a county, "*Cui plus committitur, plus ab eo exigitur*,"—"to whom much is entrusted, from them much is demanded." These examples and many more in his charters, which I shall discuss, demonstrate that Henry II not only systematically attempted to increase royal dominion over church and realm, but that he showed his intent and announced his political and religious ideology in the language of his charters.

Alan E. Bernstein
History, University of Arizona

Levels of Discourse: Bridging Visions to Theology in the Early Middle Ages

This paper attempts to explain how the Latin visions of the afterlife fit within the doctrinal framework of the Early Middle Ages by analyzing the overlap between these two levels of discourse. Theologians used exempla to illustrate abstract principles in their lessons, and authors of visions put doctrinal explanations in the mouths of the psychopomps who guide visionaries through the other world. Recognizing the 'nesting' of each of these levels of discourse as 'subsets' within the other, it is possible to identify the doctrinal links between theological abstractions and visionary narrative. For example, when the vision allows the psychopomp to propound doctrine to the visionary, it approaches the doctrinal clarity of some theological axioms (e.g., no sin goes unpunished, merit may not be earned after death). Conversely, when the theologian uses narrative (as in the *exemplum*), the narrative approaches the drama of the vivid anecdotes that succeed one another in the otherworldly vision (e.g., the bridge over the fiery river, the stench-emitting well). Though I shall draw my examples from the early Middle Ages, this approach, if valid, would be useful for other periods as well, and certainly applicable to the Divine Comedy.

Sujata G. Bhatt
University of Michigan, Harvard University

Medieval(ist) Alternatives: The Interpretation of Dreams

This paper will be an exploration of the productivity and problematics of two strategies of reading: 1) comparatively and cross-culturally and 2) historically. It will extract two sequences from two late thirteenth or early fourteenth century historical narratives: the vision of the Tartar prince from Joinville's *Histoire de Saint Louis* and the tale of the origin of the Mongols

(Tartars) from the Iranian courtier Juvaini's *Ta'rikh-i Jahan-gusha* (*History of the World Conqueror*). Both these works are (among other things) firmly historical narratives (vita and ta'rikh), both are written by courtier-auteurs in their old age, both are troubled by the displacements engendered by invasion and travel, both are obsessed with rule, misrule and war. These and other convergences create a rich field for mining the possibilities and impossibilities of reading cross-culturally and comparatively.

The heart of the paper, however, lies elsewhere. Both of these histories are in certain locations written from self-recognized sites of uncertainty. While the bulk of the works are self-less reportage, neither writer is shy about inserting himself into his narrative (subjectivity, the presence of self, of having eye-witnessed, of nearness to ground zero, is of course both the mark and fear of historical authority). Yet the narratives are aware that reportage and subjectivity are insufficient self-justifications, and they grope incessantly towards other forms and formulas, other sources of self awareness—towards cross-generic encounters. One of the most powerful of these encounters—locatable in places which catch the reader—is with dreams and visions. The bulk of this paper will examine two such dreams and possibilities for interpreting them and through them the writing of history.

Louise M. Bishop
University of Oregon

Pride and the subversion of Hierarchy in *Genesis* B and the English Fall of Man Plays.

Medieval exegesis, starting with Augustine, has fingered pride as the cause of the Fall of Man; both Adam and Eve suffer from evil will. The French "Mystere d'Adam" exploits Augustine's theory, and especially convicts Eve of the sin of pride. The English cycle plays, however, emphasize pride in the Fall of the Angels plays, and the subversion of hierarchy in the Fall of Man plays. Interestingly, the Old English *Genesis* B, as Tom Hill has shown, makes this same metaphoric split. How do we explain the English fondness of the subversion theme over the received Augustinian wisdom about pride and the Fall? How does such a division affect assumptions about gender roles in a hierarchy? Do these divisions point to an English poetics of hierarchy, traceable to other late medieval English texts, such as legal tracts?

Besides dealing with questions about such a division and their implications, this paper will focus on how dramatic action fits such a division, and will also deal with the subversive nature of the mystery plays themselves.

Bruce C. Brasington
History and Political Science, West Texas A&M University

Religious Reform and Educational Revival: The Reception of Ivo of Chartres' Works at Cloister Schäftlarn in the Twelfth Century.

In this paper I wish to explore the impact of religious reform—specifically the Premonstratensian movement—on the intellectual life of southern Germany in the second half of the twelfth century. My subject is the interest of the reformed monastery of Schäftlarn in the canonistic works of Bishop Ivo of Chartres (+1116). Like many venerable German Benedictine foundations, Schäftlarn was revived by the Premonstratensians in the middle of the twelfth century. That revival brought renewed interest in scholarship, including canon law. Through a close study of Ivonian texts copied and studied at Shäftlarn in this period, we discover not only the influence of the latest and most sophisticated French scholarship on southern German cloisters but also intellectual connection between this foundation and other centers of learning such as Freising and the monastery of St. Blasien in the Black Forest.

While foundations such as Schäftlarn never challenged the growing urban centers of higher learning, they nevertheless maintained, and modernized, instruction for a monastic audience. Numerous extant manuscripts demonstrate the importance of canonistic study in these monasteries. In reformed cloisters like Schäftlarn, Ivo's works, mixing patristic, biblical, and legal scholarship, were particularly welcome for their pastoral and spiritual, as well as jurisprudential, merits. While the urban schools increasingly presented a formal study of jurisprudence obsessed with doctrinal, jurisdictional and procedural precision, conveyed by Gratian's massive, dialectical *Decretum*, monastic centers found in Ivo's canonistic works a compelling vision of canon law grounded in tradition, driven by pastoral concerns. Through a jurisprudence speaking to the heart as well as the mind, Ivo found a ready audience in reformed cloisters like Schäftlarn. By examining a single cloister's engagement with Ivo's works, we better understand the intellectual and cultural legacy of south-German monastic reform in the twelfth century.

Philippe Buc
History, Stanford University

Liutprand of Cremona: Italian hussies and German matrons

The tenth-century Lombard historian Liutprand of Cremona has often been dismissed as an unreliable witness to contemporary historical events. More recently, he has been branded as a misogynistic cleric, who turns all powerful tenth-century women into whores because he cannot understand or

accept their influence. Yet a close examination of the portraits Liutprand draws of women reveals that this unreliability and alleged misogyny are factors of and instruments in a carefully constructed propaganda. Liutprand served the Saxon Otto I, king of Germany, a man with ambitions in Italy, first acted upon in 951, and realized in 952. His *Antapodosis*, composed between 958 and 962, aims at delegitimizing Otto's many potential competitors for the throne of Pavia and the imperial crown. One of the means to sap their legitimacy is to cast doubt upon their royal blood. Thus Liutprand casts aspersion on the virtue of the Italian dynasts' mothers not so much out of "clerical misogyny" but out of a desire to deny royal ancestry to their sons. Liutprand took especial care to pass under silence the Carolingian ancestry of Otto's competitors—a legitimacy Otto sorely lacked in. Conversely, Ottonian women and spouses were models of virtue—a fact not always remarked by recent critiques of Liutprand and the proof that denigration of Italian princesses is part and parcel of Ottonian propaganda. For the apologist of Saxon intervention in Lombardy, the local dynasts were not so much "born in the purple" (*porphyrogeniti*) as "born in adultery" (*porniogeniti*).

Diane Marie Cady
English, Portland State University

On the Outside Looking In: The Problem of *Ecriture Feminine* and Christine de Pizan's *The Book of the City of Ladies*

When examining medieval texts by female authors, it is tempting to judge the modernity of their ideas by our present day standards of feminism—from our perspective, we judge whether or not a text subverts the male dominated discourse, or quietly acquiesces to its authority. My purpose in this paper is to problematize that method by looking at how a woman's position within the discourse effects the way she presents her ideas. Specifically, I will be focusing on Christine de Pizan's *The Book of the City of Ladies* and Helen Cixous' notion of *ecriture feminine*. If one analyzes Christine's text, using Cixous' criteria, it appears that Christine perpetuates "male" control over discourse by writing in a style that Cixous considers male—one that is linear and didactic. In addition, Christine depends on traditional, male *auctores* and institutions to substantiate her points. To Cixous, and perhaps to other feminist critics as well, the validity of Christine's ideas are lessened by her use of "male" methods to make her points, even if they are revolutionary. Yet, Christine, who is one of the first women to speak out against the misogynistic tradition in the Middle Ages, is simply trying to become a participant in the conversation that is going on around her about her sex. She is on the outside, looking in and thus cannot ignore the conventions and peccadilloes of a discourse she is wishing to gain admission into. In juxtaposition, Cixous, who is position herself outside the male dominated discourse, has already gained admission into the academic conversation that is going on around her. She is already a well published scholar and a professor. In addition, unlike Christine who is a lone voice against a misogynistic tradition, the feminist fervor surrounding the mid-1970's made her ideas ripe for reception. The upshot is that both women respond to male dominated discourse in a way that is appropriate to their context, but ironically, if one examines both women's positions contextually, Cixous' position is perhaps less subversive (given the social climate in which she wrote and her well established place within the discourse) than Christine's. In this paper I hope to illustrate how an understanding of women's relationships to their discourse communities can effect our initial analysis of their views.

Mark John Christensen
Independent, San Francisco

Building up the Land with Law: Denmark's *Jyske Lov*

Although Denmark's *Jyske Lov* or *Lex Cimbrica* is virtually unknown outside of Scandinavia, this law code provides important insights into the structure of medieval Danish society. It also can serve as a significant comparative standard to the developing English common law on the one hand and to the budding interest in the *Corpus juris civilis* which developed into the civil law tradition on the other.

The *Jyske Lov* was promulgated in the mid-twelfth century and remained the law of the land for over three hundred years. Even after it had been replaced as the primary law, it continued to influence later law codes, and in fact, parts of the *Jyske Lov* were valid in south Schleswig up until the introduction of the *Bürgerlichesgesetzbuch* in 1900. This timelessness is perhaps due to the stability inherent in the largely rural population for whom the *Jyske Lov* was designed.

The prologue to the *Jyske Lov* states that the land shall be built up by means of law. Unlike the English *Magna charta*, which deals primarily with the relations between the king and the nobility, the *Jyske Lov* makes few class distinctions and is aimed at the situations of the common people's everyday life: inheritance and property, crimes and torts, and obligations to the king. The *Jyske Lov* thus provided a peculiarly Scandinavian framework—separate from the common law and civil law traditions—for organizing society, creating a nation-state, and thereby providing a transition from Viking society to the modern age.

Albrecht Classen
German, University of Arizona

Dialogics and Loss of Identity: Community and Self-Destructive Individuation in Wernher the Gardener's "Helmbrecht."

Wernher the Gardener composed one of the most intriguing verse couplet novellas in the German Middle Ages. In this narrative a young peasant boy decides to leave the farm and to join a gang of robber knights. He is successful first and returns home with enormous treasures, all stolen from other peasants. He then leaves home again, taking his sister along to marry her off to one of his fellows. During the wedding ceremonies the judges arrive and put all of the criminals to death, except for young Helmbrecht. But as a punishment they gouge his eyes, and amputate his left foot and his right hand. His father refuses to take him back, and after a year the outlaw is captured by peasants and lynched. In my paper I will discuss the crucial component of dialogues and the father's attempts at establishing or rather preserving a communicative community. The desperate efforts are in vain, however, the son is lost to the farming community. But the novella depicts more than a critique of robber knights and young men who disregard the fourth commandment. Instead, the novella discusses the consequences of the failure of communication, of the break-down of the family structure, and the collapse of the traditional court society.

With the help of modern communiciation theory, such as developed by Juergen Habermas and Niklas Luhmann, but also with an eye towards medieval discussions about the same phenomenon, I will attempt to shed new light on Wernher's novella and read it as an example for a failed communicative community and thus as a plea for restoring the communicative links between people.

Linda Clifton
Puget Sound Writing Program, University of Washington

The Swoon as a Mark of Conversion

Swoons by Will, by Sloth and by Haukyn in *Piers Plowman B* resemble the swoonings found in medieval romances and tales and in literature describing religious visionary experience. An examination of the swoons described in Chaucer's *Troilus and Criseyde*, "The Physician's Tale" and *The Legend of Good Women*, in *King Horn*, in *Guy of Warwick* and Gower's *Confessio Amantis* demonstrates that a swoon often accompanies a dramatic change in the person who swoons. Sometimes the swoon marks resolution of a struggle that led to inaction until the swoon releases blocked emotion. Sometimes the swoon betokens collapse resulting from excruciating emotional pressure. Sometimes the swoon occasions a special insight, or even a vision. For Richard Rolle and Richard of St. Victor, the swoon is a "swoon of love" that leads to knowing of the self.

This paper examines the occasions and verbal markers for each type of swoon and suggests, by examining texts contemporary to *Piers Plowman B*, that Will's swoon in Passus XVI marks a decided alteration in him, a conversion that leads him closer to "kynde knowyng."

Elizabeth Cook
Boise State University

The Significance of *'wedez'* in *Cleanness*

Throughout the poem *Cleanness* are references to *wedez*. This word, generally translated as "clothing," has particular significance when considered on another level of meaning. *Wedez* is a derivative of the Old English *wedden* which means "pledge." There is considerable textual evidence which points to personal *wedez* as being yet another of the covenants that God has made with mankind. Clothing can be considered as something one encloses himself within. When clothing, or *wedez*, is thought of in terms of a "pledge" or "unification" the covenant theme becomes more evident. I plan to discuss the idea of "enclosure" as "pledge" and demonstrate how this further illuminates not only *Cleanness* but other *Pearl*-poems as well.

Peter Diehl
History, Western Washington University

Monastic Reform and the Later Stages of the Investiture Controversy in Northern Italy

In the early years of the twelfth century, Pope Paschal II and Countess Matilda of Tuscany jointly undertook the reform of several monasteries in northern Italy. The houses reformed included the Benedictine monastery of Frassinoro and the Benedictine nunnery of San Sisto of Piancenza, among others. These reforms appear to have followed a coherent policy, and they played a role in the ongoing struggle over lay investiture. Matilda and Paschal began to impose reforms on northern Italian monasteries in 1106 or 1107, and they targeted communities that favored the imperial side in the Investiture Controversy. This was the case with the wealthy monastery of San Sisto, whose Abbess Febronia displayed a clear pro-imperial bias after her election in 1111. Matilda and Paschal evicted Febronia and her nuns in 1112, replacing them with monks drawn from other reformed houses, whose zeal for the papal party was presumably greater. As their agents in their reform program, Paschal and Matilda employed a relatively obscure monastic group, the Congregation of Chaise-Dieu, more frequently than the Cluniacs or Italian reform groups like the Congregation of Vallombrosa.

In this paper I shall explore the monastic reform program followed by Paschal and Matilda, examining its implications for the Investiture Controversy, then at a crucial stage of negotiations, and the results of the reform for the individual houses concerned. San Sisto, whose surviving archival records for the period I have recently studied at the Archivio di Stato di Parma, will serve as my prime example, but I shall discuss the circumstances of other reforms as well. The paper will delineate the purpose and outline the policy underlying the reforms. I hope to answer questions concerning the selection of monasteries chosen for reform as well as the employment of monks from Chaise-Dieu. Did these houses all have earlier ties with Matilda, as was the case for San Sisto? Why use monks from Chaise-Dieu? Did these reforms proceed in concert with the negotiations between Paschal and Henry V, and how did the renewed breach between pope and emperor after 1111 affect the course of reforms? The paper will conclude with an assessment of the uneven success of these monastic reforms during the last decade of the Investiture Struggle and in the following decades.

Idit Dobbs-Weinstein
Vanderbilt University

The A-Natural, A-Rational Status of Creation and Other Miracles in Maimonides' Thought

Although the stated aim of Maimonides' *Guide of the Perplexed* is the resolution of perplexities arising from real or apparent contradiction between philosophy and revelation, the text has generated and continues to generate more controversies than it has resolved. Ironically, there exists an apparent agreement between Maimonideans and anti-Maimonideans concerning Maimonides' true belief in fundamental principles of the Torah, of which the limit cases are the miracles of creation and resurrection.

The proposed paper will explore the problem of miracles in Maimonides' thought as a question of the limits of human reason to determine both rational and natural possibility. Since, of the two limit cases, resurrection is less credible insofar as it concerns the possibility of a future unique event, that is, insofar as the existing universe seems to belie its possibility, the paper will focus on resurrection as the best occasion to examine Maimonides' philosophical consistency and the credibility of his literal affirmations.

The paper will first examine Maimonides' comprehensive discussion of the relation between natural and rational necessity, possibility and impossibility and then will argue that precisely on the basis of Aristotelian logic (*De Interpretatione*) and physics Maimonides can consistently argue that the fact that the resurrection is unknown and, as yet, unknowable does not render it in principle naturally impossible and unbelievable.

Georgiana Donavin
English Program, Westminster College

"Hire beautee was hire deth": The Demise of Virginia's Body and the Pardoner's Eloquence

When Harry Bailey laments at the close of *The Physician's Tale* that "yiftes of Fortune and of Nature/ Been cause of deeth to many a creature" (Pard Intro 295-6), he unwittingly expresses the tragic commonality between Virginia's beauty and the Pardoner's speech. Both Virginia and the Pardoner excel in gifts perceived to be granted by Fortune or Nature but in reality conceived and confined by social norm: Virginia's white comeliness accords to the Petrarchan tradition while the Pardoner's evocative rhetoric follows the pattern of biblical injunction/exempla/apostrophe outlined in the *artes praedicandi*. Precisely because these respective "gifts" of beauty and eloquence are defined and monitored by society, they create a socially assailable space within the "gifted" subject. Like Virginia's body, the Pardoner's sermon can be raped and cast away by those whose rules produced it, or at least by Harry Bailey, who wants it by the "coillons" (952).

This paper argues that Virginia's body represents the Pardoner's typical sermon text and that Chaucer illustrates in Virginia's death the futility of the adorned feminine model of speech theorized and unfortunately made social property by Geoffrey of Vinsauf.

Hoyt Duggan
Institute for Advanced Technology in the Humanities, University of Virginia

Editing *Piers Plowman* Electronically

Together with Robert Adams, Charlotte Brewer, Eric Eliason, Ralph Hanna III, and Thorlac Turville-Petre, I have begun the *Electronic Piers Plowman Archive*, a project in which we will create a multi-level, hypertextually linked electronic archive of the full textual tradition of all three versions of the fourteenth-century dream vision *Piers Plowman*. We are beginning in the middle, creating first diplomatic editions of eight B manuscripts accompanied with annotation and digitized facsimiles, reconstructing and annotation the B archetype (the latest common copy from which all extant witnesses can be shown to descend), and establishing a critical text using all of the extant manuscript and other forms of evidence.

I am working this year as a fellow at the University of Virginia's new Institute for Advanced Technology in the Humanities, not only transcribing manuscripts and preparing annotations but also working with my systems analyst on problems of electronic markup to assure portability among operating systems of the present and future and to develop the structures of this

large multi-tiered archive. Ultimately it will include 54 manuscripts and the sixteenth-century printed editions, the hybrid combinations among versions as well as the three A, B, C canonical versions.

If the portable RS 6000 scheduled for delivery shortly after the first of the year arrives in time, or if a suitable UNIX platform is available at the conference site, I will be able to bring and demonstrate the Archive with passus 3 from the B text. Transcriptions have been completed, and will shortly be proofread for the fourth time. Some facsimile materials are available already, and others are on order. The software to display all this is still in composition, but I expect to have a working version by the middle of October. I want to talk about the nature of this project, the problems and advantages of a multi-level electronic edition of a poem surviving with a complex textual tradition, and about constructing the fundamental structures for organizing and displaying such a set of texts.

Leslie Dunton-Downer
UCLA

East West Incest: Boundaries for Thought in Chrétien's *Cligès*

Chrétien de Troyes's *Cligès* (c.1176) is entirely framed by problematic differences between the Western court of King Arthur and the Eastern court of Alexander, Emperor of Greece and Constantinople. In the opening verses of the Old French romance, Chrétien asserts that the institution of chivalry has passed, in the manner of *translatio studii et emperii*, from East to West: it rises in Greece and is transferred, through Rome, to France, where Chrétien composes. In the closing verses, however, the Arthurian court has taken over the East's position: courtly love is exported from West to East through the complex figure of the knight Cligès, who becomes the first emperor of Greece and Constantinople to treat his wife in keeping with the codes of chivalry Chrétien ultimately attributes to Arthur's court. This framing reversal captures important questions—questions raised throughout the body of the romance—about representing the East, and hence the differences between East and West, in the Western courtly tradition.

The story of *Cligès* suggests that Chrétien uses incest as a trope for the untenable nature of distinctions upon which West and East, Self and Other, or Insider and Outsider, are defined and maintained. Aunt (Fénice)-nephew (Cligès) incest is technically prevented in the story by the use of a magic potion; while she is married to Cligès's uncle Alis, Fénice's virginity is magically preserved so that she will finally be eligible to assume her role as the Empress wife of Cligès. Incest, the defiance of crucial boundaries constructed to preserve the social viability of identities, is at once acted out and avoided due to the intervention of the female magician Thessala. The figure of Thessala is, furthermore, a signature of the text's genre, the *roman byzantin*. In other words, the East's exotic atmosphere generically allows for the permeation of sacred boundaries and the transformation of cherished identities.

For this paper, I plan to extract from *Cligès* specific passages (originals and translations to be xeroxed and circulated) in which the relation between East and West is treated as an ambiguous form of incest. The ultimate question I will raise in this: what does the East come to represent in this work? I will suggest that the East is not so easily understood as the Other (in the sense respectively developed by Edward Said and Jacques Lacan), but rather as a space or idea capturing the uncertainty of distinctions upon which the Western self comes to stake its courtly priority and authority in Chrétien de Troyes.

Paul Dutton
History, Simon Fraser University

Eriugena's Commentary on Priscian: the Discovery and Arguments for the Attribution

It can now be announced that a new work can be assigned to Eriugena, the great Irish philosopher of the ninth century, and his school at the court of Charles the Bald. In this short paper I would like to announce the details of this discovery, present arguments for the attribution, and give listeners some idea about the contents of this fascinating and substantial commentary on Priscian's *Institutiones grammaticae*.

John C. Eby
History, University of Washington

Symbolic Logic in Bede's *Life of St. Cuthbert*

Bede structured his prose version of this famous hagiographical work based upon two main sources of symbolism: allegory and numerology. Centered around two key transformations in the saint's life (both spiritual and physical), allegory and number work together to provide insight into the meaning of the *Life* for Bede.

Siân Echard
English, University of British Columbia

Map's Mask: Narrative Voice and Narrative Theory in Walter Map's *De nugis curialium*

The twelfth century had long been recognized as a period of renaissance, a period which saw an increase in both literary production and literary

experiment. An understandable tendency to focus on the achievements of vernacular authors has nevertheless often obscured the participation of Latin writers in the innovations of this renaissance. This paper concerns itself with one such Latin writer, Walter Map, and with his interest in the creation and reception of narrative.

Map's sprawling collection of stories, *De nugis curialium* or *Courtiers' Trifles*, has been called "a kind of thermometer of the temperature of the age (Christopher Brooke, *The Twelfth Century Renaissance* [London, 1969], 172.)." This thermometer registers a keen interest in the nature of tale- telling, an activity which Map at first appears to denigrate through the designation of his tales as "trifles," and through the operation of the narrative voice in the work. This voice creates a framework for the stories which sometimes suggests Chaucer's much more famous efforts in the *Canterbury Tales*. Map creates a narrative *persona* which, like Chaucer's, appears at first to be innocent and even inept; the speaker is painted as a bumbling householder and courtier, beset and bewildered by cheating servants and family members. Yet the Map-*persona*, like the Chaucer-pilgrim, filters and thus often complicates our reception of the stories, and this *persona* is only one of several techniques in the *De nugis* designed to force hermeneutic responsibility onto the reader. Map's mask allows him to explore the very process of telling and receiving stories; it is finally up to the audience to look beyond the mask in order to participate fully in the creative process of the uncovering of literary meaning.

Sigmund Eisner
English, University of Arizona

Experience, Authority, and the Medieval Physician

The mediaeval physician, like his modern counterpart, would diagnose a bodily disease and then attempt to cure it, basing his actions or arguments on two sources: experience and authority. His experience told him what was likely to fall out when a body was opened, while his authority stemmed from Aristotle, Hippocrates, Ptolemy, Galen, Aquinas, and countless other experts.

The mediaeval concept of the continuity of matter insisted on a working relationship between the parts and conditions of the body and the parts and conditions of the entire universe beyond the body. Man was God's finest achievement: everything else in creation existed in a special relationship to man. Thus the physician was obliged to master the exact geography of an ever-changing sky in order to ascertain the exact condition of an ever-changing human body. Second, he had to examine the patient's urine, and then interpret the effects of both variables.

The cure for any ailment was to get rid of it, usually by bleeding, laxatives, and emetics. The time and amount of such bodily purging was usually dictated by celestial configurations, and in order to know how to find them and what to do when they were known, the physician had his *vade mecum*, a small carefully folded manuscript which hung from his belt. Most of the cures consisted of bodily abuse, much of which was fatal. But then the physician could honestly say that the patient's welfare was, as it was indeed, in the hands of a power greater than himself.

Richard Fehrenbacher
English, University of Idaho

"A yerd enclosed al aboute": Peasants, Poetics, and History in the *Nun's Priest's Tale*

One of the most puzzling moments in the *Canterbury Tales* occurs toward the end of the *Nun's Priest's Tale*, when, during the raucous pursuit of Daun Russel, Chaucer directly alludes to the Peasant's Revolt of 1381 for the first and only time:

> So hydous was the noyse,—a, benedicitee!
> Certes, he Jakke Straw and his meynee
> Ne made nevere shoutes half so shrille
> What that they wolden any Fleming kille
> As thilke day was maad upon the fox.
> (VII. 3393-97)

Until recently, however, this passage—"usually dismissed as a curiosity"—has received surprisingly little critical attention. This neglect has partially stemmed from the ahistorical bent of much recent Chaucer criticism; however, as Chaucerians have begun to explore approaches that unapologetically address the historical, social, and cultural contexts of Chaucer's work, they have also come to address the troublesome appearance of Jack Straw. As a result of this increased attention, a new consensus has gradually begun to emerge regarding the passage. Most strongly advanced by Stephen Knight and Paul Strohm, it maintains that this bloody outbreak of fourteenth-century insurrection is contained by the surrounding context of the *Nun's Priest's Tale*.

I frankly agree that Chaucer's masterful rhetorical excess represents an attempt to contain the passage's invocation of a social and historical dimension; however, I would also suggest that this relationship between history and literature cuts both ways: that the sudden, disruptive mention of Jack Straw in an otherwise highly literary fable demonstrates just how assiduously the literary—and especially the literary as configured by Chaucer in the *Canterbury Tales*—must patrol the boundaries between itself and the historical, particularly in this tale, where these borders are continuously compromised and

renegotiated. For though *The Nun's Priest's Tale* repeatedly attempts to flee from the realm of the historical—that place characterized by "both the persistent presence of the past and the pressure of social realities"—by seeking refuge in that of the literary, the appearance and erasure of Jack Straw is an exemplary instance of how literature attempts to dehistoricize history, but also how history, attempt to contain it as one might, cannot be entirely banished from literature; like Jack Straw, it will muscle its way back into the text's presence.

Alberto Ferreiro
History, Seattle Pacific University

Braga in Tours: Observation on Gregory's *De virtutibus Sancti Martini* (1.11)

It is well known that the kingdom of the Suevi in Galicia in the fifth and sixth centuries had extensive contacts with Merovingian Gaul. A seminal study by Jose Orlandis in 1986, which appeared in the volume *Hispania y Zaragoza*, pp. 171-181, laid some of the groundwork for further inquiry. The principal witness of the contacts—political, commercial, and religious—between the two regions is Gregory of Tours. Much of the information is found in two of his works: the *Historiarum libri* and *De virtutibus s. Martini*, especially in the latter work liber 1, cap.11. Previous research has never really explored these documents in depth nor have they been considered together as a cohesive unit of testimony. Since the *Historiarum* is considered 'historical' and the *De virtutibus* 'hagiographical' scholars have erroneously kept them apart and the latter has unwisely been dismissed altogether as non-historical due to its hagiographical genre. This paper proposes to pursue several themes for the first time: First, an in-depth study of *VM* 1, cap.11; Second, its relationship to the *Historiarum*; Third, a broader consideration of other sources that speak of Suevic/Merovingian contacts, especially in the works of Hydatius, Venantius Fortunatus, John of Biclarum, Isidore of Seville, and the Hispano- Roman Visigothic Councils. Finally, the study will provide us with insights on the wide-spread diffusion of the cult of St. Martin of Tours in the Iberian Peninsula.

Gunar Freibergs
Los Angeles Valley College

The Author of the *Descripciones Terrarum*: His Identity and His Contribution

At the annual meeting of MAP, University of Washington, Seattle, 1984, I read a paper on "The Anonymous Author of the *Descripciones Terrarum*," in which I attempted to identify the author of a recently discovered

Latin tractate on the Tartars. Now, at this same location, a decade and an extensive search later I can report that a new critical edition of this text—renamed more appropriately *De ortu Tartarorum*—is nearing completion, and that much more information about the author's identity has come to light.

The tractate is an introduction to a proposed book on the Tartars, and it was written in 1255 or soon thereafter. It contains no references to the famous missionaries who had traveled to the Tartars, nor are there allusions to their writings, but the author is conversant with the questions western leaders had been asling about the fearsome invaders. He mentions belonging to "our Western Church," and makes references to one of the theological works of cardinal Hugh of St. Cher, a Parisian master and papal legate to Germany and Poland. Furthermore, the author boasts of having started a mission among the Prussian tribes, attended the coronation of the king of Lithuania, participated in the king of Bohemia's crusade to Samland, and expresses optimism for a successful mission among the Lithuanians. His Polish orthography of proper nouns, and intimate acquaintance with the king of Bohemia, have identified him as "a Pole who moved in Czech circles."

Over the past decade a number of scholars, myself included, have named some six different individuals as candidates for the authorship of this work, but none of these conform to all the facts contained in the tractate. There is, however, one who does, and the discovery of the *De ortu Tartarorum* has revealed about him some things which had formerly been dismised to the rubbish heap of legend.

John M. Fyler
English, Tufts University

Barriers of Language in Later Medieval Literature

This paper considers a number of examples, from both literary and chronicle sources, of incomprehension across language barriers in later medieval texts. The framework for my discussion is the commentary, patristic and medieval, on the Tower of Babel, as the origin and moral marker of such incomprehension. The topic comprises both the distinctions between Latin and the vernacular, and the barriers felt between various vernacular languages. The first distinction, which Serge Lusignan has explored with Latin and French in his book *Parler Vulgairement*, has theoretical dimensions, as in Dante's *De Vulgari Eloquentia*, and some interesting literary ones, as in the Latin marginal glosses in Gower, the Latin quotations within the text of *Piers Plowman*, and the Latin summary of the *Thebaid* quoted within the text of Book Five of Chaucer's *Troilus*. The second appears in a number of contexts: Dante addresses the issue in the *Inferno*; so does Sir John Mandeville in his *Travels*; Froissart and Deschamps both remark on the incomprehensibility of French to English speakers and English to French

speakers; and Chaucer is concerned at a number of points with issues of translation and comprehensibility, including the language of birds (in the *Squire's Tale* and *Nun's Priest's Tale*) as well as human speech. The concerns raised by these language barriers range from the comic to the tragic, and from the mundanely practical to the abstract; the anecdotal evidence is striking and often amusing, its theoretical treatment richly illuminating.

Gina L. Greco
Foreign Languages and Literatures, Portland State University

An Electronic Diplomatic Transcription of Chretien de Troyes's *Le Chevalier de La Charrette*: Its Rationale and Form

This paper opens with a brief overview of the manner in which computers have been integrated into medieval textual studies. It seems that implementations have tended to focus on limited questions: the linguistic structure of dialects, generation of manuscript stemmata, thematic studies, rather than attempting to integrate linguistic, codicological, and literary aspects of medieval textuality into a single, coherent approach.

The literary paradigms of intertextuality, *mouvance*, *variance*, and *manuscriture*, which are grounded in close studies of textuality, manuscript tradition, and linguistic variation, call for the analysis of large bodies of data: the manuscript tradition of a single text, a chain of texts linked by recasting and generic transformation, etc. Computers are ideally suited to studying such large corpora. Since contemporary medieval studies already provides us with notions of textual analysis which are well suited to computer development, the author believes that these models should guide us in our development of computerized tools.

Following this general introduction, the paper will then describe the database on which the author is working: the Charrette Project, collaborative effort centered at Princeton University to build a database of the manuscript tradition of Chretien de Troyes's *Le Chevalier de la Charrette*. This will include an explanation of the mark-up system, which consists of two types of codes. (One set deals with abbreviations and other characters found on the manuscripts that are not available in ASCII. A second set of codes provides mark-up of certain rhetorico-poetic devices as well as linguistic information.)

The database will include an edited text, and all manuscripts will use line numbers tied to the edition so that cross- referencing will be possible. The group feels strongly that the value of an electronic edition is that it allows manipulation of manuscript versions as well as an edited version.

Following this physical presentation of the project, the paper will discuss the potential uses, both scholarly and pedagogical, of the completed database. The mark-up of certain rhetorico-poetic devices (such as rich

rhyme, chiasmus and *oratio recta*) as well as linguistic material opens up many possible fields of inquiry. Examples of such research, depending on the interests of the particular manipulator of the database, could include a comparison of frequencies of poetic devices within the characters' voices (direct discourse) and the narrative voice; a comparison of verb tenses and modes in the discourse of male and female speakers; an examination of scribal differences such as the comparative richness of rhymes.

Finally, the paper will offer a justification (based on the general introduction) of the choices the Charrette team has made in the design of the database.

Quentin Griffiths
Independent

Royal Counselors and Troubadours in the Houses of Nesle and Soissons

In the course studying the social origins of the men who transformed the administrative and judicial institutions of thirteenth century France, I have been impressed that the representatives of the houses of Nesle and Soissons were second in influence to none among the barony, and only to the few who had academic training in the law among the lesser nobles.

Yet how different was Count Jean of Soissons from his cousins, the lords of Nesle Jean and Simon—the second a tepid soldier at best, and the third no soldier at all. In contrast Jean de Soissons seems to be the incarnation of chivalry in Joinville's description of how, during a tense moment in the battle of Mansourah, the count looked forward to reciting their adventures one day in the ladies' chambers.

Was Jean more than just a spiritual descendant of the twelfth century trouvère Blondel de Nesle? Was the latter a hero of the *Recits d'un menestrel de Reims*, who accompanied Richard Lion-Heart on the third crusade and later rescued the king from his captors? We do know that Jean's brother Raoul, another trouvère, accompanied the count of Champagne on an earlier crusade to Egypt, followed St. Louis on both of his expeditions, an appeared occasionally at court.

From the point of view of the student of political and social institution, one can find among these men the embodiments of the chivalric ideal, not simply the artificial creations of aristocratic dilettantes.

Valerie Gulick
History, Indiana University

Religious expression of the first two Romanov tsars in Medieval Russia: 1613-1676

Medieval Russia (988-c.1700) knew no division between Church and State. Thus the tsar was not only head of the Muscovite State (the lands approximately covering what is now Ukraine and European Russia) but also the first son of Russian Orthodoxy. Express religious devotion was part of the tsar's duty over his Russian Orthodox subjects. The tsar's religious expression was manifest in several ways: attending church services, fasting, participating in holy day services, pilgrimages, donations, and charity.

The first two tsars of the Romanov dynasty, Mikhail Feodorovich Romanov (1613-1645), and his son, Aleksei Mikhailovich Romanov (1645-1676), were particularly devout men publicly and privately. It is the goal of my paper to examine the religious expression of these two leaders as a way to understand their actual beliefs, tastes, and position as Russian Orthodox believers and as rulers. My paper will examine the types of actions and deeds of the two tsars in several areas: charity work, pilgrimages, and donations of religious art and architecture. Using bibliographies, church records, donation lists, and art history sources, I will demonstrate that Tsar Mikhail's and Tsar Aleksei's religiosity consisted of various motives: piety, patronage of the arts, and affirmations of status in Muscovite society.

This work is the result of my dissertation research on the topic of lay donations and religious art patronage of the Russian Orthodox Church, 1613-1689.

Kevin L. Gustafson
University of Virginia

The Meanings of Latin in Passus VII of *Piers Plowman* B

One of the most striking features of *Piers Plowman* is the way in which William Langland juxtaposes brief Latin quotations—from Scripture, the Church Fathers, canon law—with his English alliterative verse. In seeking to understand this unusual linguistic practice, most critics have assumed that Langland had a consistent theory about the relation between Latin and the vernacular. By contrast, I argue that Langland, like many fourteenth-century writers, recognized a tension in using Latin as a religious language: its tendency to reinforce social hierarchies even as it symbolized a truth that transcended social order. In the notoriously difficult pardon scene of the B-Text, which features an act of Latin-English translation, Langland brings together the social and symbolic significances of Latin. Initially Langland stresses the social limitations of Latin when the priest mistranslates and denies Truth's pardon in front of Piers. But when Piers subsequently quotes Latin scripture and then defends his literacy as a skill taught him by

"Abstinence the Abbess" and "Conscience," Langland presents a new, symbolic understanding of Latin literacy. Ultimately, Langland subordinates the social inequities aggravated by Latin to his faith in the language as the privileged medium for religious truths. Yet as his subsequent development of Piers and the dreamer would suggest, he recognizes that the poetic journey to truth cannot be universal given the conditions of literacy in his day.

Scott Gwara
Southeastern Louisiana University

The Rise of Aldhelm Studies in Late Anglo-Saxon England and Manuscripts of the *Prosa de Virginitate*

In his own day, Aldhelm of Malmsbury (ca. 640-709/10) enjoyed an unparalleled popularity as a Latin stylist. His most celebrated work, the *Prosa de Virginitate* (*PrdV*) remained a model of "hermeneutic" Latin—a dense, rhymical style—until an intellectual eclipse in the ninth century put an end to its appeal. Yet an Aldhelm revival in the tenth century not only restored Aldhelm's reputation but also became an event of presidential significance. Aldhelm's peculiar latinity came to influence writers of every genre in major scholastic institution in England.

Where and how did such a mania arise? Why should Aldhelm emerge as a major "curriculum" author? Answers to these questions lie in the transmission of some 12 English manuscripts of *PrdV*.

Rudolf Ehwald, the finest editor of Aldhelm, identified three families of *PrdV* manuscripts, but the importance of his findings have largely been ignored. Ehwald noted that a long interpolation common to most *PrdV* manuscripts implies that they all descend from the same corrupt source. My own work has uncovered the potential antecedent to this corrupt hyparchetype, a dismembered manuscript of which part is preserved at Yale. In fact, a wealth of evidence shows that the Yale Aldhelm is the indisputable ancestor of an early tenth-century volume, London, Brit. Lib. MS 7.D.xxiv, which, in turn, is the indisputable ancestor of a late-tenth century book, Oxford, Bodl. Lib. MS Digby 146.

Finding the scriptorium which produced the Yale leaves and Royal 7.D.xxiv is tantamount to finding the source of the Aldhelm *renovatio* in tenth-century England. One plausible center is suggested by Royal 7.D.xxiv, which, I would speculate, was produced at Glastonbury. The Royal volume shares a scribe in common with a possible Glastonbury property, and also has one glossing scribe in common with another putative Glastonbury book. True, the Glastonbury connections to the Royal manuscript are slender, but the attribution would make sense in an historical context. Dunstan and Aethelwold, Glastonbury monks and imitators of Aldhlem's style, could have

championed Aldhelm through their many offices. Who else would have promoted a local figure and made his unusual style into a model of Anglo-latinity? At least until the thirteenth century, these men remained the eminences grises behind the medieval infatuation with *PrdV*.

Heather Hill-Vasquez
English, University of Washington

Exhibitionist, Enabler, Narrator: Margery Kempe and East Anglian Spirituality

The spiritually intense climate of late medieval East Anglia has recently attracted the attention of scholars of Middle English theatre who are particularly interested in the area as a dramatic center. Indeed, we are discovering that the spiritual aesthetic of this thriving trade and mercantile region directly north and east of London resulted in creative and artistic renderings that differ markedly from the rest of England. In rereading the *Book of Margery Kempe* in terms of its East Anglian context, I hope to add to such cultural studies which have begun to uncover the unique religious climate of this region and its artistic productions.

Emphasizing the economic and material prosperity of late medieval East Anglia, I will explain how spiritual life in the region sought for the divine presence in the mundane and the material, and encouraged individual Christian responsibility in attaining salvation through such means. Margery Kempe responds to these sensibilities, privileging the details of everyday life in her spiritual narrative and emphasizing her individuality by carrying out her mystical calling in the secular world. Kempe, however, is more publicly avid about these sensibilities than the majority of her contemporaries. In fact, I will argue that Kempe is a self-proclaimed exhibitionist: responding to her spiritual climate, she draws attention to herself in order to exhibit the presence of the divine in the everyday. Where East Anglian sermons and treatises such as Nicholas Love's adaptation of the *Meditationes vitae Christi* encouraged Christians to imagine the sacred in terms of human, everyday detail, Margery Kempe lived such imaginings, putting them into public practice. I will reveal how Kempe, fascinated by the Virgin Mary's role in the Incarnation, cast herself and her book in a similar incarnational role as enabler of the divine presence. Through her spiritual wanderings in the secular world, Kempe creates a store of experiences with the divine which actualizes its presence both for her contemporary observers and her later readers. In order to awaken spiritual responsibility in her fellow and sister Christians, Kempe voices (albeit, at times, loudly) religious sensibilities which were familiar to East Anglians. Acting as God's narrator in life and in text, Kempe reveals the spiritual aesthetic of late medieval East Anglia as much as it reveals her.

C. Warren Hollister
History, University of California, Santa Barbara

The Unroyal Childhood of Henry I

A reexamination of the evidence on the childhood of the future King Henry I of England suggests the possibility of a change in his date of birth. This change in turn allows the further possibility of locating his place of birth. Explanations will also be provided on the significance of his name. The place and extent of his early education, and concomitantly the degree of his literacy.

Margaret Hostetler
English, University of Washington

Advantages of an Anchoritic Discourse: Margery Kempe's Rereading of Aelred of Rievaulx's *De Institutione Inclusarum*

The medieval religious recluse, although technically "dead to the world," was a figure held in high public esteem. Though medieval men and women attempted to escape the world, that world eventually caught up with them and many communities grew up with hermitages or anchorholds at their center. This mixing of public and private did not go unremarked, however, especially with regard to religious women. Thus, the inherent ambiguity of the anchorite's position surfaces most graphically in guidebooks for enclosed religious women: for instance in the *Ancrene Riwle* and in Aelred of Rievaulx's *De Insitutione Inclusarum*. Here the transformation of the anchoress's cell into a brothel is held up as a reversed mirror image warning against the transgression of those inner/outer boundaries. What is often unremarked is the extent to which the anxiety over maintaining the boundaries of inner and outer, public and private, results in a carnivalesque discourse which includes the potential for the fabliau situation. It is interesting that this disturbing potential to move between the pious and the scandalous in anchoritic texts has not yet been related to discussions of Margery Kempe, since these broad swings between extremes adequately describe not only Kempe's mysticism but critical discussion of her text as well. I suggest that making visible this aspect of anchoritic discourse, in fact, provides new insight for rereading the *Book of Margery Kempe* and recent feminist interpretations of it.

The relationship of medieval female mystics to established and accepted religious tradition is just as ridden with anxiety about maintaining borders as anchoress's rulebooks. Often, however, even in recent critical discussion, it seems that mystical women's only choices are collusion with the religious patriarchy or open rebellion against it. The *Book of Margery Kempe*, however, takes the ambiguity of the anchoress's position and uses it

to an advantage. As Kempe plays both the roles of anchoress and fabliau woman, she holds up another mirror image for medieval women and constructs within her own *Book* a model of the negotiation and shifting of alliances which religious women performed. Taking the transformation of the anchoress's cell from Aelred of Rievaulx, Kempe translates it from an anxiety-ridden threat to women's piety into a scene of triumph. Thus, examining the text's use of a compromised anchorite discourse, one which encompasses the fabliau impulse, breaks down the critical dichotomy of inside/outside and shows the multiplicity of choices for religious women.

Phyllis G. Jestice
History, University of California, Davis

Wandering Recluses and "New Monasticism" in the Early Eleventh Century

The *Deeds of the Bishops of Verdun* includes a story of seven Irish monks who had settled in Verdun. They wanted to go to Cluny, about which they had heard so much, and after Abbot Richard of St. Vanne's in Verdun refused them permission they decided to sneak out at night. A recluse living nearby was warned in a vision of their plans. She left the cell that she had vowed never to leave and told the abbot about the planned escape, so the Irishmen were compelled to maintain the stability they had promised in Verdun.

This peculiar story is more than a rather comic inversion of the natural order of things in the early eleventh century, as the wandering Irishmen are forced to remain stable and the stable recluse breaks her own vow of strict permanence within the bounds of her cell. It is one of several pieces of evidence about a shift in monastic attitudes among the circle of the reformer Richard of St. Vanne's. This paper will explore why it is possible for a monk of Verdun to view this breach of reclusion with equanimity and even with praise. When examined with other evidence of Richard's life and aims, such as the *vita* of Richard and the chronicle of Hugh of Flavigny, this account strongly suggests the real novelty of Richard's reforms. The issue that emerges is not whether Richard was a Gorzian or a Cluniac, but rather that he and his followers are expressing a new understanding of the monastic life and vows. While the members of this group affirm the need of rules for spiritual amateurs, those who are proficient can move beyond rules to an active involvement in the aid of their fellow humans. Thus this account provides evidence of a shift, rather than a relaxation, of traditional religious rules in at least this reforming circle, and helps us to understand a broader diversification within the monastic life of the eleventh century.

Takeshi Kido
University of Tokyo

The Growth of Lay Element in the English Civil Service of the Middle Ages

When the prototype of a civil service gradually came into being in post-conquest England of the twelfth and thirteenth centuries, the task of running this primitive central machinery of state was at first undertaken only by the clergy. This was because they largely monopolized the knowledge of Latin, the only civilized language of the age in which official business could be carried. When this situation came to an end in the later middle ages, so did the monopoly of offices of state by clerks and the penetration of the laity into the civil service. Presently the way was open for the growth of a secular state equipped with a powerful apparatus of trained and devoted servants.

The end of the monopoly of offices by the clergy was prepared chiefly in two ways. One was the increasing use of the vernacular in official business and the other the spread of lay education. These two processes made notable progress in the fifteenth and sixteenth centuries. The rise of a lay education signifies here, apart from the increasing popularity of primary education in the form of chantry schools, the growth of a system of legal education in the form of Inns of Court and Chancery which in its turn increased the ranks of the professional class and the reserve corps of potential civil servants. On the gradual arrival of these conditions, the lay penetration of the civil service began in the middle of the fourteenth century and lay civil servants entirely superseded clerical ones by the middle of the sixteenth century.

In this process of substitution the financial departments, such as the Exchequer and the Household, were ahead of others, such as the Chancery and the Privy Seal Office. Already in the early fifteenth century a few higher offices of the financial departments passed from the clerical to lay hands. The present writer thinks that the change was prompted by the necessity on the part of the needy Lancastrian government to placate the lay propertied class in the Commons which had the power of purse and to nip their latent anti- clericalism in the bud.

The career of the lay officials in the financial departments of the early fifteenth century shows that these people were in fact local notables, each of whom maintained close relationship with the region where he had struck his root. Some of them seem to have made capital out of their career, acquired lands and later settled in the country. Others belonged to the ranks of the country gentry from the first and were only temporarily employed in the central machinery of state. Again others distinguished themselves in the loyal service of a magnate and later descended to higher offices of government presumably under the patronage of his master. Thus we may describe a lay civil servant of fifteenth-century England in the following terms: in his

professional capacity he was conversant with Latin, French, laws and administrative procedures; in his social position he belonged to the ranks of the country gentry and thus the owner of an estate of decent size; politically he was a retainer of the king or one of the magnates.

Sharon Kinoshita
Oakes College, University of California, Santa Cruz

The Poetics of *Translatio*: French-Byzantine Relations and Chrétien de Troyes's *Cligès*

In my paper "The Poetics and Politics of *Translatio*," I will focus on Chrétien de Troyes's least-known romance, *Cligès*. Reinscribing the question of its literary- historical relationship to *Tristan* within the historical context of the cultural contact in the twelfth century Mediterranean, I read this Old French vernacular text as an exercise in medieval Orientalism, focusing on the way it subtlely reappropriates generic models—in particular the "parodic" epic mode of the *Pèlerinage de Charlemagne à Jérusalem et à Constantinople*—in order to invert the traditional cultural valences that subordinate the Latin West to the Byzantine East. For both Alexandre and Cligès, son and grandson of the emperor of Constantinople, the ultimate cultural legitimacy is to be found not at home but in far-off Britain; conversely, crises that remain the political *un*conscious of Chrétien's properly Arthurian stories—adultery, succession disputes, fratricidal wars—are explicitly projected onto the Byzantine East. The splendor of the Byzantine court which so overwhelmed western visitors to Constantinople is displaced in favor of a vindication of the military efficacy of King Arthur's itinerant court.

Julie R. Klein
Department of Philosophy, Vanderbilt University

Augustine on Matter: The Extension of Being and of the Good

As a narrative of the emendation of desire, Augustine's *Confessions* gives prominence to Augustine's problematic views of matter. In recounting his movement from concupiscence to intellectual desire and hence to participation in the good as the ratio of creation, Augustine treats matter sometimes as the source of corruption and sometimes as a creature reflecting the good. Ultimately, what is at issue is the possibility of perfection for creatures. Augustine's view of matter as a principle of corruption is reflected in numerous passages describing matter in terms of darkness. Such passages suggest that Augustine inclines toward a rejection of embodiment. Yet this apparent rejection is decisively offset by a consideration of Augustine's metaphysics of creation. Augustine understands creation as the manifestation of the abundance of divine goodness (e.g., *Confessions* 13.4). As the divine goodness is identical with the divine act as the origin of the being of creatures, and as divine beauty is the origin of the beauty of creatures, Augustine must view all creatures as reflecting the goodness of their creator and as turned toward the creator by desire. Though matter is formless, "last in the order of value," and knowable by us only in terms of form (*Confessions* 12.29), matter nonetheless cannot be excluded from the extension of the good and must in fact be accorded a positive function in the order of being.

In my paper, I discuss Books 12 and 13 of the *Confessions* in conjunction with material from *De Libero Arbitrio* in order to examine matter as a principle of dependent existence and to clarify the relation of matter to form and privation. In so doing, I focus on Augustine's treatment of the extension of the good and the extension of being and suggest that, for Augustine, matter is the principle of mutability and for that reason is best understood as extended desire. I analyze the tension in Augustine's view of matter in terms of the relation of the order of being to the order of becoming (i.e., the ontological to the chronological or experiential order), and conclude by sketching an account of the possibility of human perfection.

Barbara Kline
English, Florida International University

Fallen Languages in Chaucer's *Knight's Tale* and the Seventh Fragment of the *Canterbury Tales*

My study of the seventh fragment shows an inherent contradiction and tension in Chaucer's use of language to describe the things of God. The centrality of the theme of the Fall, and the limitations of fallen language are clear from the beginning of the fragment in *The Shipman's Tale*. Chaucer's concerns with the Fall continues with clear references in *Melibee*, and becomes most notable in the three tales told by the clergy. Each of these tales display theological concepts of eternity and heaven by the eschatology is repeatedly undermined by the teller's fallen language and misappropriation of philosophical and theological concepts (this is most evident in *The Nun's Priest's Tale*). Somehow, the language of heaven becomes entangled with the things of earth, and the philosopher's ideology is unraveled by the poet's perplexed attempt to express what remains inexpressible.

The influence of Christian thought upon Chaucer's work is widely known and most often criticism has focused on Chaucer's use of Boethius' *The Consolation of Philosophy*, especially in *The Knight's Tale*. However, it has not been noted how often Chaucer misuses Boethian philosophy to express, at times, a much different ideology; Chaucer uses philosophical terms but a poet's language. This wrestling with Boethian concepts and Christian doctrine is evident not only in the first tale of *The Canterbury*

Tales, The Knight's Tale (specifically in Theseus' speech) but also, in the Christian tales of the seventh fragment of *The Canterbury Tales.*

Katherine E. Krohn
English, Texas A & M University

Shamanic Trail-Markers in the Old English "Wife's Lament"

Critics who have examined the "Wife's Lament" in the last thousand years agree about very little beyond "the poem's cryptic nature." The work has been analyzed as a part of a tradition of elegies by women mourning their lost loves, dismissed as words sung by a male *persona*, somehow distorted by multiple scribal errors into appearing to be those of a female, and perhaps most intriguingly, read by Elinor Lench as the utterance of a revenant. The present paper draws together the apparently disjointed images of the elegy: the wife's location in an old earth-hall, beneath oak trees; separation from her man, and indeed all kith and kin; the hint of a horrific crime. This synthesis of Jesse Byock's work on feuds in Old Icelandic literature, that of Stephen Glosecki on shamanism in Old English poetry, and Anthropologist Mircea Eliade's contributions on shamanic practice and initiation, shows clearly how the poem captures a glimpse of an Anglo-Saxon woman in the midst of a shamanic initiation.

Joyce Kubiski
Department of Art, SUNY at Geneseo

Images of Greeks as Other in Late Medieval and Renaissance Painting: The Influence of the Traveling Palaiologan Court

In the early years of the fifteenth century, the Byzantine emperor Manuel II spent four years traveling through France and England in an attempt to enlist Western support in yet another crusade to free the Holy Land from Turkish control. In 1437 his son, John Palaiologos VIII, as well as the current patriarch brought their courts to Italy to attend the Council of Reunification which had set as its goal the rapprochement of the Orthodox and Catholic Churches. The council began its deliberations in Ferrara, but was moved to Florence in 1439 where it deliberated for another year.

Shortly after these sojourns of the sacred and secular courts of Byzantium in the West, late medieval French painting and Quattrocento Italian painting began to refashion images of ancient Greeks. Throughout the Middle Ages, ancient Greeks and Romans were represented in vaguely classicizing garments, in much the same way as biblical figures. Inspired by the sumptuous brocades and exotic headgear of the visiting Byzantine court, French and Italian artists began to cloth their images of ancient Greeks in contemporary Greek fashions. The Italian bookseller Vespasiano da Bisticci had an explanation for this unusual historicism. He suggested that Greek fashion had not changed in 2000 years.

Soon not only were ancient Greeks dressed as their fifteenth century descendants, but the costume was extended to other "foreigners" of any vaguely eastern provenance, such as the three Magi, Egyptians, Persians and Old Testament figures. The use of foreign dress was often extended to other peoples about whom the Italians in particular had accurate cultural information, including ancient Romans and contemporary Scots. This paper examines specific images created by French and Italian artists in the fourteenth and early fifteenth centuries which used the exotic dress of the contemporary Byzantine court to signify the "Other" in both religious and secular art.

Lisa Lampert
English, University of California at Berkeley

Antisemitism, Misogyny and Christian Identity in Chaucer's "Prioress's Tale"

The combination of anxieties over powerful women and murderous Jews evident in Chaucer's "Prioress's Tale" provides an excellent illustration of what I call the "origin anxiety" of medieval Christian patriarchy—an anxiety over general origin, that all men are born of women, and the specific origin anxiety of Christianity, born of Judaism. My paper argues that the tale presents the relationship between the child and the Virgin mother with a noticeable degree of anxiety—an anxiety surrounding the power of the maternal and by extension, anxiety about female sexuality. The boy's mother severs the intense clergeon/Virgin bond, displacing the anxiety generated by female power onto the already demonized Jewish community. After the Jews have been scapegoated and punished, the relationship between the clergeon and the Virgin mother is resacralized under the patriarchal supervision of the Church. After demonstrating these manifestations of origin anxiety in the tale's plot, I then connect the tale's frequent references to permeable and impermeable boundaries to the medieval debates between Christians and Jews over the Immaculate Conception. The origin anxiety visible in Christian insistence on an intact and immaculate physical origin for Christianity combines antisemitism and misogyny to justify a social hierarchy of Christians over Jews and men over women. The Prioress acts within this hierarchy, one in which she is vulnerable as a woman, but privileged as a Christian. By telling a tale about murderous Jews, the Prioress deflects attention away from her status as a woman and focuses attention on what binds her to the other pilgrims—their common Christian identity.

Lisa Manter
University of Michigan

Baiting the Hook: Guillaume de Machaut and the Poetic Traffic in Women

Examinations of Machaut's works have likewise noted the importance of imagination, particularly for his longer narrative *dits* or tales, but its role in the preservation of love in enkindling desire in others has remained largely unexplored. By tracing the complex relationship between imagination and desire through three of Machaut's narrative poems, *Jugement dou Roy de Behaingne*, *Le Jugement dou Roy de Navarre*, and *Le Dit de la Fonteinne Amoureuse*, this paper will address how poetic discourse commodifies the image of Woman and establishes alliances between poet and readers through the exchange of the female form.

The ability of the imagination to retain the woman's body as a mental image allows the intellect to then recreate the beloved conceptually as a verbal image. Poetry inverts the customary operation of imagination in which physical sensation is apprehended and stored for recall and possibly further intellection. In the reader, intellectual apprehension of written words stimulates the *vis imaginitiva* to assemble images retained by the *imaginatio* from sensory experience; in this process the representation of images through language theoretically allows readers to share the imaginative experiences of the author. The success of the poet's description of the *dame* thus becomes not its accuracy in describing an actual person—the particular object of his desire—but its ability to inspire desire in the reader. By virtue of language's ability to recreate sexual desire through an erection of a mental image in the reader, the love poem (the description of the female form in particular) is able to function as an item of exchange between (male) readers. The replacement of the desired object by the image thus allows the love experience to be shared by others through imaginative reconstruction. The love experience and the object of desire are thus commodified through verbal images, able to be presented through poetry for the pleasure of the (male) patron or reader.

The commodified image of Woman allows for the creation of social bonds between men. Poet and readers are unified in the shared desire created by poetic discourse. The homosocial alliance created by Woman as image follows the oppressive pattern of "primitive reciprocity" noted by Lèvi-Strauss in kinship structures. Men hold the position of gift giver and women serve as the gifts which unite these exchange partners. The elevation of the image of Woman within love poetry does not, therefore, reflect or encourage an increase in status or power for historical women. Rather, within the poetic language of *fin'amors*, they are transformed into signifiers used to establish male networks within the existing social order. Machaut's two judgment poems, *Le Jugement dou Roy de Behaingne* and *Le Jugement dou Roy de Navarre*, and his later work, *Le Dit de la Fonteinne Amoureuse*, address these issues of gender and exchange through an interlocking commentary on this process of commodification and exchange of the Image within the poetic discourse surrounding aristocratic love. Machaut's discussion of the gendered context surrounding the development of the Image as a commodity in these three successive works depicts some of the pleasures and obstacles involved in the "imaginative experience of love."

Christine McCann
History, University of California, Santa Barbara

The Warmth of Desire: The Will of the Disciple in John Cassian's Thought

This paper deals with the thought of one of Augustine's contemporaries, John Cassian, who offered an alternative to Augustine's later theory of grace and the will. Cassian believed that a person's free will had a greater potential for action that did Augustine. This paper examines the master-disciple relationship as expressed in Cassian's writings, and finds that Cassian's doctrine of the disciple's active and effective "warm desire" within this relationship is connected to his ideas about the nature of the free will.

Cassian had spent several years in Egypt, visiting the spiritual masters of the desert. His ideas on the relationship of grace and free will correspond to an Eastern model. These ideas, as well as others, are explicated in his *Conferences*, written as accounts of conversations he had with holy men of the Egyptian desert. Most scholars have focused on the Thirteenth Conference in their discussions of Cassian's ideas about free will. However, a close reading of the *Conferences* for Cassian's ideas about the relationship between the spiritual master and disciple reveals additional insight into the function of the will.

Scholars who have examined the relationship between master and disciple in Cassian's writings generally have characterized the disciple as a passive figure, simply obeying the master's commands. I argue that in fact Cassian expects the disciple to be aggressive in pursuing a relationship with a spiritual master. The narrative passages of the *Conferences* constantly refer to the disciple's fervent desire to learn from the spiritual masters. This burning desire of the disciple's spirit is what makes him worthy to be taught. In turn, the disciple's desire can actually *compel* the spiritual master to teach him. Cassian also states that only persons with this "warm" desire can ever progress in their journey toward God; "lukewarm" or "cold" men lack the ability and the desire to do so.

In essence, the desire for instruction from a spiritual master and the desire for God are the same. It is the disciple's desire that brings him closer to God. Although Cassian believes God's grace is present at every point, he leaves room for human capacity to act. His doctrine of "warm desire" thus provides further insight into his arguments on the individual's ability to turn toward God.

Brian Patrick McGuire
The Medieval Centre, University of Copenhagen

Aelred of Rievaulx and the Origins of Friendship

Where does friendship begin in the Middle Ages: in classical texts, the writings of the church fathers, or in the facts of life for the aristocracy? The life experience of Aelred of Rievaulx (c. 1110-67) provides a fascinating example of how friendship draws on all three sources. Aelred's own autobiographical passages in his *De amicitia spirituali* emphasizes his indebtedness to Cicero, while the actual text of this work reproduces much from Augustine of Hippo and Ambrose of Milan. At the same time, however, Aelred's biographer Walter Daniel makes it clear that the abbot of Rievaulx had grown up at the court of King David of Scotland and there made a strong impression on a secular aristocratic milieu. Aelred the son and grandson of priests became integrated into an aristocratic culture that drew on Norman influences and was instrumental in making Scotland into a political entity.

I would like to use Aelred as an example of the interrelationship of ecclesiastical and secular influences on the shaping of the twelfth century "cult of friendship" practiced in the monasteries. On the basis of C. Stephen Jaeger's important recent work on the love of kings, and building onto a new biography of Aelred (*Brother and Lover*, Crossroad, 1994), I will try to show how Aelred's language of male affectivity needs to be understood not exclusively in terms of John Boswell's interpretation of Aelred as a gay but also in terms of Aelred's embrace of an aristocratic and monastic culture. Here gestures of love and affection among men expressed not only individual attachments but also the solidarity of a class and its sense of cultural identity. The sense of family that Aelred reveals in his work on the saints Hexham shows how easily he could adapt aristocratic values as his own and later integrate them into his monastic conversion.

My purpose is not to provide any grand thesis concerning the origins of *amicitia* but to show how friendship functioned in practice in terms of the everyday life of both monks and knights. In considering Aelred as one of Bernard of Clairvaux's knights, we can begin to understand the overlapping of aristocratic and monastic values in twelfth-century Western Europe.

Maud Burnett McInerney
University of California, Berkeley

Playing with Fire: Marguerite Porete and the Rhetoric of Desire

Marguerite Porete's *Mirror of Simple Souls* was burned in 1306, and she herself suffered the same fate in 1309, facts which add a painful irony to her use of fire imagery in the book. What, may we ask, made this book and its author, a "beguine clergesse" so dangerous to Church and State that only the flames of the Inquisition could subdue them? There exist at least three possible answers, theological, socio-political, and literary. This paper will touch briefly on the first two, in order to focus more tightly on the last.

Whether or not the *Mirror of Simple Souls* was actually heretical (and opinions on this subject remain as divided now as they were in the fourteenth century), it undeniably posed a threat to orthodox ways of thinking about the relationship between the human and the Divine. Furthermore, its author, a beguine, embodied the worst fears of the church concerning the growing number of lay-people, and especially women, who were pursuing non-traditional forms of spirituality. At the same time, the execution of Marguerite may have served as a political end. The King's inquisitor, Guillaume Humbert, had very recently found the Knights Templar guilty of heresy and other crimes, thus permitting their enormous wealth to be confiscated by the crown; the execution of a penniless beguine on similar charges might serve to prove that the justice of church and crown was motivated by genuine religious feeling, rather than mere desire for material gain.

The *Mirror of Simple Souls* itself, however, also presented a genuine epistemological threat. Built upon paradox and deliberate absurdity, it questions the very concept of meaning and forces its readers to do the same. Not only does the content of the *Mirror* often attack the religious establishment ("Ste Eglise-la-Petite"), its unclassifiable form succeeds in arousing a sort of existential anxiety. Marguerite plays with a variety of traditions and literary techniques: didactic treatise and courtly romance, love-lyric and dramatic dialogue all converge and are confounded in her book. Even prose and verse refuse to remain separate. In many ways, this linguistic and literary "play" resembles the "foolishness" characteristic of some troubadour poems. Marguerite seems to have inherited a variety of forms and images from the Provençal poets and their Northern successors, the trouvères: her prose breaks into verse, both free and "bound," and she represents the mystic in the same position as the courtly lover, burning with desire for an eternally unachievable beloved. This inevitable frustrated desire is paired with another, equally futile: the desire of the poet to force an ineffable love, human or divine, into words. These formal and thematic tensions destabilize Marguerite's text, preventing any easy reading of it, any unifying act of interpretation. The result of such serious play is to undermine all easy and

comfortable assumptions about the nature of authority, whether that of God or man.

Just as the troubadours have often been linked, without any proof, to Catharism, Marguerite has been associated (with almost as little evidence) with the Free Spirit heresy. Such tenuous associations indicate the way in which modern critics, like medieval inquisitors, sense and react to the "dangerous" qualities of such radical and resistant texts.

James McNelis
Dept. of English, University of Washington

The Tournament as Drama

The theatrical characteristics of the medieval tournament encompass, and predate, what is known of the rise of similar traditions in the development of post-Roman theater in Britain and elsewhere in Europe. These include: the festivities being spread over several days, and their coinciding with markets and holidays; the building of an arena for the action, and of stands for the spectators; the use of ornate pageant wagons and of other scenery; the direction of the action, and formal addresses made to the audience, by entertainers designated for those responsibilities; the accompaniment of music; the recital of scripted speeches and dialogues by the participants; the identification of those participants with fictional characters; and their disguise in costume to match. A closer look at the relatively little-studied history of tourneying yields a rich perspective on the development of secular drama, and would improve and broaden most of the scholarship about early dramatic history were it more widely known. This paper will examine these elements of tournament history and conclude with an evaluation of their significance to the scholar of medieval dramatic studies. The paper includes (1) an overview of the history of tournaments and staged combat; (2) reference to the earliest British and Continental references to medieval tourneys in Arthurian literature and elsewhere, with an attempt to assess their significance for this subject; and (3) specific citation of the earliest attested appearances of dramatic elements in medieval tournaments, and elaboration on their known or surmised means of employment.

Daniel F. Melia
Rhetoric and Celtic, University of California, Berkeley

The Strange Case of Marginal 'r' in 12th and 20th Century Ireland

Several of the most important 11th and 12th century Irish vernacular manuscripts contain the marginal notation *.r.* which Irish scribes in the 13th and later centuries seem to have equated with the terms *rosc* or *retoiric* under the assumption that their sources were using the notation as an abbreviation to mark occurrences of a genre of archaic or archaized poetry. Because of the modern interest in decoding such poetry, scholars in the 20th century have up to now accepted this identification and have engaged in a series of scholarly debates about which term (*rosc* or *retoiric*) was the more archaic, and about what kinds of poetic passages were subject to such marking in the Middle Ages.

We have here an interesting parallel case of faulty reception. As was recognized by at least one early 20th century Irish scholar, marginal 'r' in Ireland, as well as elsewhere in Europe, stands for *require* ("check this out," "I cannot vouch for this reading," "NB" etc.). And, indeed, with the common manuscript culture of many Irish foundations on the continent, it would be surprising to find differences in this sort of usage. Why then do both 12th and 20th century scholars focus on re-interpreting this notation as a kind of marginal literary criticism?

My answer is the simple one that some common desires about the national past motivated both the medieval scribes and the modern scholars. The play of these desires upon the actual manuscript tradition, however, is far from so simple, and provides us, I argue, with some new kinds of evidence about the attitudes of medieval Irish tradition-bearers to the traditions they bore.

Michael Mendelson
Philosophy, University of San Diego

Will and Morality in the Later Augustine

While it is doubtful that Augustine was ever what contemporary philosophers would regard as a full-fledged "libertarian," it is nonetheless arguable that his earlier works, especially those completed shortly after his conversion in 386, provide a relatively optimistic, intellectualist account of the possibility of individual moral progress. I will argue that this earlier optimism begins to appreciably fade when one turns to Augustine's later works and that a much more somber, limited voluntarism begins to emerge from his developing views on grace and original sin, views which are in turn prompted by his attempt to combat the views of the Pelagians.

Leah Morrison
Music, Occidental College

"Stick to the Opinions Held in your Church": A Carthusian's Advice on the Applications of Plainchant Theory

When the Huntington Library in San Marino, California, acquired the library and papers of *Atlantic Monthly* editor James T. Fields (1817-1881) in

1979, it also obtained, surprisingly, a small leather-bound manuscript (FI 5096) containing ten short medieval treatises and miscellaneous liturgical works. Among its most valuable contents, which have only recently come to light, is a treatise on plainchant, *Liber alphabeti super cantu plano*. The treatise appears to be the work of a fifteenth-century Carthusian teacher and scholar, intended for use in a monastic school. The copying is contemporary with the treatise itself and was most likely done in northern Italy.

The treatise is generally organized according to the cyclical curriculum format common to many medieval pedagogical works. The subjects discussed are those expected of a standard medieval theoretical work on monophony, but as if screened through a special Carthusian filter. As the Carthusians were a semi-hermetical order, each choir monk could leave his cell only twice a day: at midnight, to join his fellow monks in the chapel to sing the combined offices of Matins and Lauds, and again at sunset, when they all joined to sing Vespers. Consequently, a novice in this order faced a curious problem: how to learn the chants of the Mass and Office—especially ones peculiar to the order—while spending a remarkably limited time singing in the company of others.

The proposed paper deals briefly with the provenance, sources, and contents of *Liber alphabeti super cantu plano*, and then focuses on some of the more idiomatic discussions pertaining to the practice of music within the Carthusian order. Although it is by no means revolutionary in the knowledge of its imparts, the treatise is important not only for the theoretical information it provides, but for the light it sheds on approaches to music education within the Carthusian order, and the general issues regarding the transmission of the knowledge of music theory during the later Middle Ages. It provides a view of the topic from a very different position: the practicalities of modal theory presented from a scholastic (but contemplative) environment, Guidonian-inspired theory through the eyes of a Carthusian monk. As such, it is valuable for our consideration because it represents one more step in the process of documentation for the transmission of modal theory, and one that comes from a most unexpected source.

James J. O'Donnell
University of Pennsylvania

The Virtual Library in Latin Late Antiquity

The vantage point of the 1990s, poised between the old world of print and the new of fiber optic, makes it possible and perhaps necessary to revisit some of the comparable turning points in our received past. In this talk I propose to take as my point of departure Cassiodorus' *Institutiones*, one of the first serious attempts to imagine the "virtual library" of the Latin Christian textual community, and consider how that text can be understood as

reflecting and in turn shaping a way of thinking defined by the books of the Latin fathers. Setting Cassiodorus' text in its time (with reference to other textualizers of Latin Christianity like Eugippius, Dionysius Exiguus, the redactors of the various competing versions of the *Liber Pontificalis*, writers of handbooks of exegesis from Augustine to Junillus, and canon-makers like the author of the pseudo-Gelasian *decretum de libris recipiendis et non recipiendis*) will offer an opportunity to reconceptualize the "literary history" of Latin. In the wake of David Perkins's *Is Literary History Possible* (1992), I prefer to use the terminology of John Le Carre and speak of these narratives of our past as "legends," useful for self-definition but far from making any claim to truth or historicity. So this talk will conclude with a new legend, deliberately designed to compete with the existing narratives (one would almost say hagiographies) that tell the story of Latin literature from golden age to silver age and so thereafter down the vulgar slope to Romance linguistics and "church Latin."

Glenn W. Olsen
Department of History, University of Utah

John of Salisbury's Humanism

Attention to John of Salisbury's Humanism, particularly along the lines pursued by R.W. Southern, has led to neglect of the religious views within which this humanism developed. Stress has been laid on what is new to John's thought, and on what anticipates later misunderstandings of humanism. Especially his letters reveal long meditations on Christianity, particularly on the Christian *ascensus* and *kenosis*. Study of John's reflection on Christianity's ascending and descending themes lays bare profound absorption with the themes of martyrdom, suffering, pilgrimage, and death to self.

Ynez Viole O'Neill
Medical History, UCLA School of Medicine

Mondino's Book and the Human Body

About 1316, a public lecturer at the University of Bologna, Mondino de'Luzzi (Mondino), wrote a book that became a classic. Mondino's Anathomia became the most popular anatomical text from that time to the sixteenth century, and C.D. O'Malley considered it the first modern work on anatomy, but how much did the date and context of Mondino's book reflect the actual progress of medieval investigation on the human body?

What made Mondino's treatise "modern," according to O'Malley, was that it was wholly devoted to human anatomy, and that it was based at least part on knowledge its author obtained by performing human dissections. Focused entirely on describing human structure Mondino's work effectively

made anatomy an academic subject with an established place in university instruction.

A close look at Mondino's treatise suggests, however, that most of his findings were based less upon the bodies he dissected, and more on the books he read. Mondino, after all, was not the first medieval European to open the human body. Surgeons during the twelfth and thirteenth century explored human cadavers for variety of reasons. Some of their findings may have influenced Mondino, but more important, these clinical investigations were used to provide later surgeons with knowledge important to the practice of their craft.

Who were these early investigators? How and why did they dare to open cadavers when such procedures had been unavailable to their predecessors? When and how did they combine their knowledge with that of the academicians to produce the anatomical revolution of the sixteenth century?

Marijane Osborn
English, University of California, Davis

Norse Ships at Maldon: "Battle of Maldon" *Æschere* and Skuldelev Wreck 5

This paper attempts to glimpse both the physical reality and the emotional connotations of the Viking invaders' ships in the Old English poem about the Viking attack on Maldon in 991 A.D. These ships are presented as an "offstage" detail in the fictionalized drama of *The Battle of Maldon*, yet very much present to the world of the poem, as they must have been conceptually present to the Anglo-Saxon warriors in the actual battle, representing the enemy and signifying Norseness. I attempt my envisioning at several removes, *myself* imaginatively reconstructing what the Maldon poet imagined that the simultaneously real and imagined hero of his poem, *Byrhtnoth*, might have imagined had he thought of or seen those ships, moored on Northey Island somewhere out there beyond the Vikings themselves. In order to provide context for regarding the ships as a cultural icon used by the poet, I gather (for the first time) the Norse words and phrases in the poem that have recently been distinguished by various scholars. I then analyze the etymology and particular reference of the long-debated word *æschere* at line 69, showing that the element >*sc*-(ash) is a standard term for Viking ships which seems to refer by synecdoche to the *leiðang* ship, a relatively small and highly maneuverable Viking warship of which the ash-straked Skuldelev wreck 5 is an excellent example. Finally I discuss how this detail of the fast, ash-straked ship functions both in the poet's fabrication of a cultural Other and as an affective element in our own response to the poem.

John Ott
History, Stanford University

Sons of Blasphemy: The Riot of 1272 and Relations Social, Spiritual, and Economic Between the Townspeople and Priory of Norwich

In August 1272, a riot broke out in Norwich between the townspeople and the monks of Holy Trinity Priory. The riot reached its fiery climax August 11. In its wake, the cathedral and many of its outbuildings were burned and looted, and no less than thirteen inhabitants met their deaths at the hands of the townspeople. The riot quickly attracted the attentions of both king and pope. Henry III entered Norwich within a month of the conflagration to mete out justice to the perpetrators; seven months later, Pope Gregory X issued a papal bull condemning the riot.

At the time, the Norwich riot occasioned considerable attention and commentary from England's monastic chroniclers; it has since aroused little attention among historians, however. The two most "recent" accounts which deal specifically with the riot—both of which contain factual errors and suffer from a lack of thorough analysis—were published in 1806 and 1883. The chronicles themselves tell us little about the tensions in Norwich which gave rise to the tumult, and leave many questions unanswered. Why, for example, should a seemingly minor dispute on a festival day between the townspeople and priory servants lead to a full-scale assault on the priory? What underlying tensions drove hundreds—perhaps thousands—of "average" Norwich townsfolk to plunder and fire their cathedral—the episcopal see, no less?

As an analysis of municipal and monarchical records and charters, coroner and plea rolls, and the papal bull makes evident, the Norwich riot of 1272 arose from disputes over jurisdictions: judicial and economic, temporal and spiritual. The priory's weekly and annual fairs, the ecclesiastical courts in the deanery of Norwich, and the priory's contested judicial privileges were the flashpoints of dispute which triggered the riot. In addition to illuminating the social dynamics underlying the riot, these conflicts provide details of the daily interaction between the monks and laymen of Norwich.

In addition, the Norwich riot paves the way for further inquiry into the widespread—and largely unexamined—phenomenon of urban riots between townspeople and their monastic neighbors in mid- to late thirteenth-century England. St. Albans, Winchester, Chesire, and Reading, among other towns, suffered through secular and spiritual strife with their neighboring priories. What prompted these conflicts, which occurred well in advance of the high-profile urban riots of the early fourteenth century? The Norwich riot of 1272, while it does not answer this question outright, may provide us with clues to arrive at a greater comprehension of the secular and spiritual concerns which motivated English boroughs in the late thirteenth century—and

which, on more than one occasion, led to violence.

James K. Otté
History, University of San Diego

The Introduction of Greco-Arabic Learning in England

When the Moslem armies conquered the ancient lands of the eastern Mediterranean within a few decades after the death of Mohammed in 632, they fell heir to the Greek classics in Persia and Syria. They inherited the Greek philosophy and science which had been part of the baggage of persecuted Christians: Nestorians, Monophysites and others, as well as of those scholars who found themselves deprived of their livelihood, when Justinian closed Plato's Academy in 529. By that date most of the Greek works on natural science had already been translated into Syriac, and their intellectual odyssey now continued with their translation into Arabic. The reality of one language within one empire now made the Greek classics as assessable in Cordoba and Toledo as in Baghdad and Cairo.

During the twelfth century, Latin Europe discovered Greek and Arabic learning in Spain and Sicily. In Spain western scholars found the treatises of the ancient Greeks wrapped in Arabic apparel of two kinds: the language of the Prophet, and the rich commentaries by Arabic scholars. Twelfth century Europe had matured to the point where it was ready to explore, absorb, and integrate the scholarly treatises that lay across the Pyrenees. And as if advised by some twelfth-century Horace Greeley, young scholars from many parts of Europe followed the dictum: "Go South young man, go South!"

Their names reveal their homelands: 'Gerard of Cremona,' Alfred the Englishman,' 'John the Scot,' and 'Hermann the German.' The appeal to travel south seems to have been particularly strong in Britain from which issued several early and prominent scholars. My paper will try to answer who or what gave Adelard of Bath, Robert of Chester, Daniel Morley, Alfred of Sareshel, and a number of less-well-known scholars their desire to leave home in search of an unknown destiny and of uncertain rewards. My examination will be less concerned with their spectacular contributions to the intellectual history of medieval Europe than with the stimulus, motivation and courage that made them leave their native England for an indefinite future abroad.

Jeremiah L. Pangilinan
University of Washington

A Story They Tell Themselves About Themselves: Elements of the Courtier Narrative in Gottfried Von Strassburg's *Tristan* and Murasaki Shikibu's *The Tale of Genji*

There are compelling, tantalizing parallels between Murasaki Shikibu's *The Tale of Genji* (1002) and Gottfried von Strassburg's *Tristan* (1210). Both share a common "axis of orientation," to use Meera Viswanathan's terminology—the setting of the court (*Defining the Genre of Courtly Narrative in Classical Japanese and Medieval English Literature*). Gottfried von Strassburg and Murasaki Shikibu are both chroniclers, intimate with and possessing access to their respective court settings and experiences. These experiences are, like Geertz's metaphor of the Balinese Cockfight, *courtly readings of courtly experiences*—a story they tell themselves about themselves (*The Interpretation of Cultures*).

Tristan and *The Tale of Genji* share another, literary aspect—they are both examples of a form we might call the *courtier narrative.* Its basic elements are as follows: A stranger appears at court and dazzles the king with his charm and talents. The stranger rises swiftly to favor and power (thus inspiring envy), and eventually becomes involved with a woman close to a ruler. This leads to the protagonist's downfall and produces the conflict between the protagonist's *inner world* and his *socium.*

Any discussion of the *courtier narrative* precipitates a discussion of the *courtier*, the most essential component of this genre. Genji and Tristan are both *paradigms of the courtly ideal.* Both exhibit five primary qualities: *miyabi* ("courtliness"), *fūryū* ("elegance"), *aware* ("that which stirs cultivated sympathies by touching [the observer] with beauty, sadness, and the awareness of ephemeral experience" [Miner, "Some Thematic and Structural Features of the Genji Monogatari"]), *sprezzatura* (a disdainful attitude toward one's own accomplishments), and *mediocrità* (the embodiment of opposites or polarities).

By juxtaposing two such culturally disparate yet thematically compatible texts we can augment and deepen our understanding and perception of the Medieval courtier and his setting, regardless of an Eastern or Western context.

Stephen B. Partridge
University of British Columbia

Chaucer and the Book at the Court of Richard II

This paper is a preliminary attempt at using recent studies of fourteenth century French court poetry to develop a sharper sense of Chaucer's status and practice. Recent studies by such scholars as Kevin Brownlee, Serge Lusignan, Sylvia Huot, and Sandra Hindman have reassessed the circumstances in which Machaut, Froissart, Deschamps, and Christine de Pizan wrote and were read. Two of the important conclusions of this work are that the French court was the site for a vernacular project that aimed to give

French the range and authority of Latin and its texts; and second, that the preparation of 'collected works' and presentation manuscripts was crucial to the idea of the vernacular 'author' that grew up as part of this project. These conclusions suggest a model through which I plan to reexamine the passages in Chaucer's works where he talks about the challenges of writing in the vernacular, about the contents of his oeuvre, and about the problems involved in transmitting his works. My argument will be that Chaucer conceived of his own project as analogous to or imitative of that of his French predecessors and contemporaries. For Chaucer to achieve the status at which he aimed, it was essential that his name be associated with specific works, and that these be understood as written and (more or less) fixed texts; and thus, although no presentation copies of his works survive, it is best to assume that he did make presentations to actual or hoped for members of an audience at court. This paper seeks to extend Lee Patterson's work on Chaucer's 'authorial self-definition' in Thopas and Melibee, which represent two possible roles Chaucer sought to avoid, and in part responds to John Fisher's recent assertions that the production of MSS of Chaucer's works was only initiated by the Lancastrians after the deposition of Richard II.

Mary-Kelly Persyn
University of Washington

Epistolary intrigue and discursive conflict in Christine de Pizan's *Cent Ballades* and Chaucer's *Troilus and Criseyde*

The use of letters, whether in an epistolary format or as a literary device to reveal information or enable dramatic irony, creates a doubling effect. The discourse of a speaker is framed first by representation in a letter and framed again by the text itself. The resultant distancing of the letter's discourse both from the speaker and from the reader allows a richer and more complex sense of discursive conflicts because it provides a better sense of the sincerity or duplicity with which characters deploy discourses. The issue of epistolary intrigue and discursive conflict is of crucial importance to the discourse of courtly love, embedded as it is in accepted traditions and already-intact tropes.

Among the most complex of these traditional tropes is the use of "je" as a marker within a "letter" (a letter embedded within, or entirely constituting, a literary object). The use of "je" in the courtly love lyric is highly stylized; it is not referential extratextually, but functions as a marker of a particular poetic discourse or code. The "I" of the speaker is constructed purely with reference to the text itself; the speaker uses "je" as a marker to indicate compliance with a particular poetic tradition. The case for "je" becomes more complicated, however, when the poet uses multiple framing devices and multiple discourses. For example, the two lovers of de Pizan's

Cent Ballades appear to be participating in two separate discourses, and part of the interest of de Pizan's work is the density and *referentiality* of her female speaker's use of "je." Does this mean that the two speakers are making different uses of "je" and thus positioning themselves differently with reference to poetic tradition? Criseyde's "je" seems far less sincere than Troilus's. Yet her discourse has been multiply framed and distanced by the poet. Does this indicate a difference in how her discourse functions?

I intend to examine these questions in my paper. I will analyze the use of the narrative "je" by comparing Pizan's female speaker to Chaucer's Troilus and Pizan's lover to Chaucer's Criseyde. Further, I will examine the effect of framing devices on Chaucer's poem and of epistolary form on Pizan's sequence in order to assess the interaction of these literary devices with the use of "je." I will argue that the use of "je" in conjunction with these literary devices in effect opposes fidelity, "trouthe," and commitment to textuality, authorship/authority, and the use of courtly discourse. The resultant opposition within the text leads in the case of both works to a challenging of the traditional poetic codes which enable discourse to remain coherent. Thus, both texts become multidiscursive analyses of the power of poetic discourse as well as its ability to deceive.

Michael F. Pettinger
University of Washington

The Destruction of Sodom in the Old Saxon *Genesis*: Divine Threat and Political Coercion

In a scrap of Old Saxon poetry penned in the third quarter of the Ninth century, one finds an account of the destruction of Sodom. The narrative follows the Old Testament narrative with relative fidelity, until the reader arrives at the critical moment of the story, where, instead of the expected encounter with the Sodomites at Lot's door, the reader finds a rather bland observation that the angel's "discovered" the sinners in Sodom and proceeded to the rescue of Lot and the annihilation of the city. An omission which the first modern editor of the text attributed to the poet's superior sense of taste, and which more recent readers are likely to call monkish prudishness. Instead of presenting us with a representation of same-sex eroticism (no matter how euphemistic), Old Saxon *Genesis* tells us nothing about the "sins of Sodom" except that it resulted from a gang of "fiends," who had misled the people, what A.C. Doane has called in the most recent edition of the poem "a vaguely demonic threat."

There is little to gain by questioning the apparent embarrassment of the poet or scribe at the Sodomites' proposition, but we should ask how, given its seemingly bowdlerized state, the poem could have functioned in the context of ninth-century Saxony, where the details of the original biblical

narrative were not generally available to the audience, where the Christian notion of "sin" was a new concept, and where there was nothing vague about a demonic threat. Taking the suggestion of the "Heliand Praefatio" that the composition and circulation of Saxon biblical poetry was patronized by late Carolingian monarchs, and relying on imperial edicts, eighth-and ninth-century vernacular liturgical texts pertaining to the suppression of pre-Christian practices, and on Frankish accounts of the Stellinga uprising of 843, we can re-read the Old Saxon Sodom story as part of a Frankish effort to subjugate their pagan Saxon subjects, a response to the continuing pressure of the Old Religion on the expanding Christian empire.

Marianne Richert Pfau
Fine Arts, University of San Diego

Horizontal and Vertical Architectural Designs in Guillaume de Machaut's (ca. 1300-1377) Latin Motets

The six Latin motets of Machaut are considered the pinnacle of isorhythmic composition of the 14th century. As a compositional principle of the French *Ars Nova*, isorhythm has been examined in considerable detail, and many of its intricacies in Machaut's *oeuvre* have been uncovered. Yet, once analyzed, isorhythm tends to be put aside as an artful but merely external or visual device whose audibility and expressive impact is doubtful.

In my paper I will argue that the traditional linear concept of isorhythm captures only one aspect in the overall rhythmic design of these motets. It is merely the horizontal axis within an architecturally balanced design. This design, however, is similarly dominated by a vertical rhythmic dimension, that results from the conjunction of all melodic strands in performance. Linear isorhythm alone, therefore, cannot account either for the exceptional rhythmic force that drives Machaut's motets, nor can it capture the expressive effect of this rhythmic force.

Rather than concentrating on large-scale periodicities in a single voice, as does isorhythm, I focus on the total rhythmic profile produced by the parts in conjunction, i.e. on the vertical combination of the parts that emerges in the actual performance of the motets. This composite rhythmic profile, which I term "Gesamtrhythmus," furnishes the vertical axis of the design and is of paramount importance in the architectural plan of each motet.

An examination of the Gesamtrhythmus—crafted distinctly in each work—suggests that Machaut indeed controlled this vertical dimension most carefully. My paper reveals lucid periodic designs in the three-part-works (motets 9, 18, 19), and demonstrates highly complex numerical relations in the monumental four-part "peace motets" (21, 22, 23).

I conclude that only the conjunction of both horizontal and vertical rhythmic dimensions can reveal mirrors, symmetries, repetitions and other elements of periodic numerical and formal design that otherwise remain hidden. These symmetries are pleasing not only to the eye and the intellect, but also engage the ear in a new way. And they connect the composed works (practice) with the concept of "Musica" (theory) as one of the quadrivial *artes*.

Chantal Phan
Dept. of French, University of British Columbia

Kinesis/Stasis: A Comparative Stylistic Analysis of Mechthild von Magdeburg's Dance Metaphors and Marguerite Porete's Descriptions of Spiritual Swimming

Medieval metaphors for ecstatic contemplation include descriptions of artistic movement. Though this may appear contradictory, physical motion and sensations can frequently be found as symbols for the soul's efforts to reach the ineffable, motionless centre.

I will examine the style of two of the most beautiful evocations of spatial movement as contemplation: Descriptions of the soul's dance in Mechthild von Magdeburg's "Das fliessende Licht der Gottheit" ("The Flowing Light of the Divinity") and descriptions of the soul swimming in the sea of joy in Marguerite Porete's "Mirouer des simples ames anienties" ("Mirror of Simple, Annihilated Souls"). Current new interest in women mystics has not yet produced many detailed stylistic analyses: I would like to propose a method of comparative textual analysis, which can help us grasp these authors' contribution to literature more fully.

In these two mystical texts, the ultimate goal of the soul is similar, but Mechthild and Marguerite stress different aspects of spiritual union with God. By analyzing the vocabulary, verb tenses, verb modes, syntax and overall structure of their metaphoric sections on dance and swimming respectively, I will try to show how these authors adapted and reinterpreted the pseudo-dionysian concept of angelic dance and motionless.

Mechthild's very structured evocations of spiritual dance seem to stem from her idea of union as progressive acceptation: one accepts to be led through and beyond movement. Subtle combinations of verb tenses, verbal modes, and parallel paratactic clauses serve to express both willful progression and ultimate selflessness, both intense movement and overwhelming immobility. My study of this description of dance will include a brief comparison with the linguistic structures and style of Mechthild von Magdeburg's own stanzas on spiritual song and music.

Marguerite Porete's chapters on swimming have a less linear structure; here, as in her chapters on drinking and burning, intense repetition of the same words is used to express the extreme joy/extreme lack of feeling of the soul who has "become" joy. I think the choice of swimming as a symbol for annihilation into God has to be seen in the context of Medieval feminine mysticism, with its frequent images of liquefaction, drinking and tears. Marguerite most often uses the subjunctive mode to describe crucial moments of spiritual evolution, yet swimming as movement and as inclusion in the sea of joy is expressed by verbs in the present indicative tense. By stressing the immediate physicality of swimming, these verbs repeatedly express the co-existence of action and contemplation, kinesis and stasis.

Editions used: Marguerite Porete, *Le Mirouer des simples ames anienties* (...), ed. by R. Guarnieri, in *Archivio italiano per la storia della pieta*, IV, 1965, pp.350-708, and id., *Speculum simplicium animarum*, ed. by P. Verdeyen, 1986; parallel edition, *Corpus Christianorum Continuatio Medievalis*, LXIX, Turnhout: Brepols, 1986.
Mechthild von Magdeburg, *Das fliessende Licht der Gottheit*, ed. by M. Schmidt, Einsiedeln, 1955; partial rpt. in *Mystik in Geschichte und Gegenwart*, v.4, Stuttgart-Bad Cannstatt, 1986.

Anne Worthington Prescott
Independent, Pinole

Metonymy as a Guide to Music, Art and Poetry in Book III of *The House of Fame* by Geoffrey Chaucer

This paper is in response to a question posed to me by David Fowler at the MAP meeting in 1991 at UC Irvine: "What is the connection between poetic and musical moments in Chaucer?" The answer is simple and complex. They are the same. Using the definitions of metonymy of Roland Barthes and Derek Brewer, and examples from the text, this paper will illustrate connections between music, art and poetry in the *House of Fame*.

Metonymy as a figure of speech, is useful, for it is common to these three of the muses, and to the 14th and 20th centuries. As a symbol it is close to metaphor, relying more upon contiguity or association. References in this paper may include the Lady Fame, the House of Wicker, the Eagle and the musicians.

Since I am a poet and a librettist working with composers today, the paper will show associations between Chaucer's poetry and modern music with emphatic acknowledgment of the music of his time. Although the use of metonymy is an attempt to give specific shape to an aspect of the artistry of Chaucer, it will not be intended to confine the wide expressive range, in both Chaucer and modern music. The Trumpet Voluntary of John Eaton

begins with an E flat as a motif in the first measure, and expands into microtonal triple rhythms with many permutations. This is analogous to the changes in the shape and behavior of the Lady Fame, who could be a modern rock star, all glitz and glitter, thriving upon disharmony. The possibilities multiply and it is expected that the examples from music and art will reveal "metonymic montages" in the poetry of Chaucer and more evidence of the richness of his language and thought.

Charles M. Radding
History, Michigan State University

Fulbert's Cathedral School at Chartres

The school of Chartres under bishop Fulbert occupied a formidable position in early eleventh-century France, drawing students from considerable distances and providing the most prominent scholar of the middle decades of the century. It is nearly as important in the historiography, thanks not only to Clerval's work of a century ago but also (and somewhat ironically) to R. W. Southern's influential essay, "Lanfranc of Bec and Berengar of Tours." Southern's two-fold argument, that Chartres was a center for the study of grammar and logic and that this education led Berengar of Tours, Fulbert's most famous student, to his controversial views of the eucharist, has been adopted by nearly every recent writer on eleventh-century French education or on the eucharistic controversy. Much of this picture, however, ultimately rests on rather unsatisfactory evidence, especially the fulsome praise offered Fulbert and his school; in fact, statements that Fulbert or his students excelled in the liberal arts tell us little about the level or context of instruction.

The purpose of my paper will be to re-examine the evidence for teaching the liberal arts, especially at Chartres, in the first half of the eleventh century with the objective of determining more precisely what kind of training students received in, especially, the trivium. To accomplish this purpose, I intend to look not at the phrases Fulbert's students used in their praise of him, but rather the kind of learning they themselves employed in their own work. Berengar's treatise, the *Rescriptum contra Lanfrannum* recently re-edited by R. B. C. Huygens, will be one important source; a second will be the letters of Berengar's adversary and fellow student, Adelmann of Liege; and a third area of inquiry will be evidence that Lanfranc's own education in the liberal arts, which is generally seen as typical of northern France, in fact went scarcely beyond what he had acquired in Italy. My objective, in short, is to arrive at a clear picture of French education on the eve of the explosion of creative activity that begins in the last half of the eleventh century.

Megan Reid
UCLA

The Holy Cities Islam and Religious Imagination

This paper will examine Muslim conceptions of the holy cities of Islam in the twelfth and thirteenth centuries. In medieval Islam a genre of literature developed which resounded with the tension between Christian and Muslim claims to holy places in Palestine. Though based on ninth century works praising Muhammad, his Companions and the Qur'an, the "*Faḍā'il*" literature of the medieval period enumerates the "excellent qualities" of Islamic cities, particularly the three sacred cities of Mecca, Medina and Jerusalem. The Faḍā'il texts concerning Jerusalem aimed at reclaiming this holy city by emphasizing its place in Islamic history, by listing the blessings received for pilgrimage to it, and by describing the lives of saints buried there. A second tension and theme in the *Faḍā'il* literature is an emphasis on the Sunni history of these cities, for the Sunni Ayyubis in the late twelfth and early thirteenth centuries were also determined to reclaim territory and holy places, from the Shī'ī Fāṭimis.

Beyond the conflicts between Christian and Muslim or Sunni and Shī'ī, and beyond the concept of cities within political boundaries and a sacred geographical place, these cities are sacred in texts. This study will consider *faḍa'il* literature in the context of several other types of literature about sacred cities, including poems of longing for a holy city, usually Mecca. A few of the authors of *faḍa'il* works had never been to the cities they wrote about, so that these texts speak of an imaginatively sacred place, of a space that has various levels of meaning in the religious thinking of Muslims. This paper will be searching for new ways of analyzing religious texts; in this case, the appearance of this type of literature need not be solely as a reaction to historical events. What else can it mean to praise a city? When cities occupy a place in a text, and maybe more importantly, when they are brought past the realm of geography in the minds of believers, what kind of belonging does this suggest for Muslims in various parts of the Islamic world?

Peter Richardson
English, North Texas University

Literature, Kinship, and State Formation in Anglo-Saxon England

The subordination of kinship to lordship—a steady undercurrent in Anglo-Saxon poems, legal codes, and chronicles—was critical to Anglo-Saxon state formation. The state's increasingly active role in the regulation of blood-feud, the paradigmatic kin institution, both circumscribed that institution and slowly transformed Anglo-Saxon attitudes toward sanctioned violence. At the same time, and ironically, Anglo-Saxon writers were justifying new nationalistic imperatives by appealing to kinship loyalties and concepts. In this paper, I trace both the etiolation of Anglo-Saxon kinship and the rise of an Anglo-Saxon "family values" topos, a literary phenomenon which justified an emergent ideology of obedience as well as a particular form of kingship.

Kevin Roddy
Medieval Studies Program, University of California at Davis

St. Paul the Hermit as a Celt: The Appearance of Paul the Hermit in the Voyage of St. Brendan

Among the many geographical, spiritual, and gastronomic surprises in the *Voyages of St. Brendan* is the sudden appearance of a hermit named Paul, living in a cave on one of the many islands in the Western Seas, and ultimately identifying himself as a disciple of Patrick, a surviving member, in other words, of the first age of saints. This Paul, however, shares a large number of characteristics with Jerome's Paul of the Egyptian Desert: quite apart from his habitation in a cave, he drinks from a spring which courses a brief distance before it disappears back into the rock—a common enough occurrence in the desert east of the Nile, but not so in the North—his "shaggy white head" is an object of wonder and praise, his clothes impoverished, his bread provided by birds and other animals, and he lives to great age, one hundred and forty in Brendan's Voyage, one hundred and thirteen in Jerome. The similarity of these two Pauls raises a number of issues concerning the transmission of learning to Ireland in the early Middle Ages: clearly the author of the St. Brendan did not have a copy of Jerome before him, but resemblances in the phrasing and the identical nature of the elements indicate that the legend must have been transmitted to him at not many removes from the original text. But more important than the quality and quantity of transmission throughout the West is the issue of the various purposes to which the legends of hermits were put. The source already indicates a tension between the eremetic and monastic life, as evidenced by Jerome's pointed comments on the controversy over who first created the monastic life, and by Antony's ambiguous role in Jerome's narrative. I believe that the author of the *Voyages* was aware of this controversy, and knew that it also constituted a problem among Irish monks; by having Paul, the saintly hermit, recognize the greater sanctity of Brendan, the saintly abbot, the author seeks to recognize the new, familial, cenobitic spirituality, as a possible antidote to a purposefully isolated and vagrant life.

Valerie Ross
Literature Board, University of California, Santa Cruz

Marie de France: a Feminist (re)Reading of the *Lai* of *Guigemar*

Contrary to traditional interpretations of Marie de France's *lai* of *Guigemar* as a celebratory courtly narrative of male coming-of-age and maturation into adult sexuality, this paper argues that, in fact, the *lai* represents Marie's strongest indictment of courtly subject formation, both in terms of its polarized construction of gender and the inherent destructiveness it fosters in conventional notions of heterosexuality.

Marie interrogates of the production of masculine *and* feminine subjectivity in *Guigemar*, demonstrating how conventionally masculine values of destructive conquest (in love and life) prove to be ultimately *self*-destructive, for male and female subjects alike. Contrary to the majority of critical interpretations that see this *lai* as a linear narrative of transformation, I argue that it actually depicts a cycle of regression: Guigemar begins and ends the *lai* engaged in violent warfare, only briefly interrupted by an equally violent foray into the eroticized world of the hunt. When we first meet Guigemar, he is a mercenary knight, fighting anywhere there is a war on, in search of his *pris*; in this context, Guigemar's *pris*, for which he is searching, becomes an analogous extension of his very identity. In keeping with traditional configurations of subjectivity, it is only through destroying or subjugating the Other (in his case, though warfare or seduction) that his *pris* can be won and the Self can be defined. In her book, *The Bonds of Love*, feminist psychoanalytic theorist Jessica Benjamin discusses this phenomenon in context of the differences between what she calls the *intrapsychic* and *intersubjective* models of identity formation and their relation to social and sexual forms of domination. In Benjamin's terms, Guigemar is the product of classic male-dominant, Other-negating *intrapsychic* subjectivity. I argue that, like Benjamin, Marie de France is centrally concerned with the ironically self-destructive limitations of this model, the inherent violence it generates—especially against women—and is committed, through her *Lais*, to the project of producing an alternative, balanced, mutually respectful model for the construction of gender, subjectivity and Self-Other interaction in general. In this respect, the *lai* of Guigemar provides Marie with the embodiment of everything she critiques and rejects in courtly culture. Guigemar represents the absolute antithesis of the founding values Marie sets up in her Prologue: his violence, solipsism, and misogyny stand in direct opposition to her insistence on life-affirming creativity, benevolent interdependence, and the production of female agency and power. Marie uses the *lai* of *Guigemar* to set the pace for her subversive activity in the rest of her *lais*; it represents a site of resistance against which she can then fashion her visionary alternatives.

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Body Snatching and Episcopal Power: Anno of Cologne, St. Mary's *ad gradus*, and the Minority of Henry IV

When Archbishop Hermann II of Cologne, a close friend and trusted confidant of Emperor Henry III, died in 1056, he was succeeded by one of the most enigmatic prelates in the long history of the greatest archsee in medieval Germany. With Anno II of Cologne (1075), one would be hard pressed to think of a medieval figure with a more contradictory reputation and legacy. On the one hand, Anno appears in contemporary sources as a fearsome, ambitious, even brutal foe of anyone perceived as a threat to the Cologne metropolitanate, but on the other hand as a canonized saint and as a hero of God in the Middle High German *Annolied*. Archbishop Anno's ascendancy in imperial politics is vividly illustrated by the coup d'état of Kaiserswerth in 1062, when the eleven-year-old Henry IV was kidnapped by Anno and other magnates, effectively making the archbishop regent of the kingdom for a time.

In this paper, I focus on one of Anno's more unusual methods of asserting political and sacral power during Henry IV's minority: the confiscation of the bodies of one saint and two notable Rhenish aristocrats, and their subsequent (re-)internment in Anno's own foundation of St. Mary's *ad gradus* in Cologne.

Sited immediately east of the cathedral "on the steps" leading up from the Rhine, the intended function of St. Mary's was that of a ceremonial reception church for dignitaries—especially popes and emperors. The prototype for this and other axial entry churches was Santa Maria *in turri*, part of the east atrium complex of Old St. Peter's in Rome, where emperors-to-be were solemnly received before their coronation. In Germany by the year 1000, metropolitans began building similar atrial chapels as part of an escalating contest for the right to crown the king, going back to the famous scene of Otto I's coronation in Aachen in 936. Anno's atrial church of St. Mary's *ad gradus* was not just a visible statement of Cologne's exclusive claim to coronation rights, but also of an intent to make the archsee supreme in terms of political and sacral power over all rivals. Among these numbered Archbishop Siegfried of Mainz (1060-84), who in the early 1060's, not coincidentally, began to build an atrial *Liebfrauenkirche* attached to the Mainz cathedral. Siegfried was a protégé of Agnes, Henry III's widow and regent of the realm until 1062—the year of the Kaiserswerth kidnapping.

The burial of notable remains in St. Mary's *ad gradus* was part and parcel of Anno's strategy of furthering the interests and position of the Cologne archsee in general, and of spiting Agnes and the young Henry in particular. First, around 1061, Anno forcefully obtained the relics of St.

Agilolf from the monastery of Malmédy, dependent on the abbey of Stavelot. The archbishop had the relics buried in St. Mary's *ad gradus*, and laid claim to the community of Malmédy itself. Anno's action unleashed a bitter dispute between himself and Stavelot-Malmédy which he ultimately lost, however. Second, in 1063, Anno's men seized the remains of Richeza, queen of Poland by marriage and daughter of Count Palatine Ezzo and his imperial wife Mathilda, and had them buried in St. Mary's *ad gradus*, over the helpless protests of the monks of Brauweiler, the Ezzonid family burial monastery west of Cologne. Anno thus made a vivid public statement of his triumph over the Ezzonids, his most formidable local rivals for power on the lower Rhine in the first part of his episcopate. Finally, at about the same time as the two burials just noted, Anno ordered that the body of Kuno (1055), the former duke of Bavaria and another Ezzonid, be exhumed from its resting place in Hungary—where Kuno had died in exile after being accused of treason against Henry III—and translated to Cologne for burial in St. Mary's *ad gradus*.

I argue that Anno's placement of the traitor Kuno in a church so clearly evocative of the archbishop's political power was a pointedly defiant anti-Salian statement against Agnes and her allies. The young Henry IV himself, after his coming of age in 1065, made a donation in favor of Archbishop Siegfried's *Liebfrauenkirche* in Mainz, and came within a hair's breadth of taking up arms against Anno straightaway. The German ruler had not forgotten the humiliation Anno had inflicted upon him in kidnapping him as a boy. In turn, Anno deliberately aggravated Henry's resentment by symbolic interments in Cologne's reception church "on the steps."

Shoichi Sato
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The Merovingian System of Court and Power Struggles in Sixth-Century Gaul

Whoever reads Gregory of Tours' *The History of the Franks* has to be strongly impressed by the unrest of Frankish political life and the uncertain destiny of the magnates who were committed to royal affairs in the reign of the early Merovingian kings. If the power that radiated from the royal courts had been of prime importance in the political sphere at that time, which is what the bishop of Tours would like to persuade us, it would be possible for a meticulous study on the Merovingian system of court to provide a part of the answer, not totally perhaps, why their world had been necessarily dominated by sword and blood, and perpetual enmities.

Having been guided by that initial idea, I will deal with the Merovingian courts of sixth century solely as a corps of office-holders who customarily exercised power and imposed authority in the name of a king. They

constituted the most important and reliable machinery of the royal government.

Some issues resulting from our examinations are as follows. Firstly, it seems that not only the kings but also other members of the royal family, be it queen, prince or princess, organized and maintained courts of their own, whose courtier-staffs were quite different from each other. Also each of the courts was endowed with its proper financial means to maintain the domestic life of the royal palatines. So, when we envisage problems in a court dependent on a sub-kingdom of the Frankish realm, for example in Austrasia, Neustria or Burgundia, it might be said that the problem concerns in reality an entity composed of the king's court and those of his family, which might have been in conflict with the king's court. All of them would be characterized as pluralistic in the nature of the power that had been derived from the court; there was, in other words, a lack of or deficiency in the king's coherent power at that time.

In the second place, when the king died, his royal court had to be extinguished automatically; then, if one of his sons succeed him to the throne, the court that the new king would reorganize had nothing to do with the former, because a new king had already activated his proper court as a competent member of royal house before he arrived at the throne, and naturally he could expect his reliable courtier-staff to continue to serve him as appropriate personnel from the new king's court. This precarious situation—having conditioned the *modus vivendi* of Merovingian courts as power groups whose life cycle from birth to the death was completed in a relatively short space—would have been an aggravated factor in the instability of political order in the sixth century Gaul.

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"bludy letter beyn writen in Þis buke": Characterization and mediation in Christ's Burial

Mediating characters are a frequent device in medieval art and drama, often providing a means of making the divine accessible to a lay audience. They could be used to highlight and interpret specific devotional subjects and images, especially those designed to evoke what Panofsky has called "contemplative absorption." The early sixteenth-century Carthusian Easter play Christ's Burial similarly offers its audience a series of mediating characters, all pointing towards, interpreting, and mediating the central devotional object of Christ's dead body.

In the play, Christ's body acts as an image or text which has been inscribed on by His Passion and which successive audiences must now come

and interpret. Mary Magdalene herself describes Him as a parchment that has been painfully manipulated to the audience through the agency of Magdalene, the other two Marys, Joseph of Arimathea, and John the Evangelist. The mediating characters in effect become the dramatist's primary means of manipulating the audience's response to the devotional spectacle of the crucified Christ in a manner appropriate to the play's liturgical occasion.

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India and Islam in Chaucer's *Canterbury Tales*

I propose to discuss Chaucer's "orientalism" by yoking together the poet's references to the Indus and to Islam in The Canterbury Tales. The references to the Indus iin the tales are primarily spatial, "I was to hym as kynde/ As and wyf from Denmark unto Ynde," (III, 824; VI, 722), suggesting the largest parameters of the world, or they evoke the "exotic" and "rare" character of "Inde" with its "tygres" and "stones" and fabulous objects (IV, 1199; V, 110, f.; Mars, 246). But, Chaucer also pulls the Indus into Christian geography by references to Thomas of India (IV, 1230). These references suggest that the Indus, though "different" from the known and domesticated territory, nonetheless, is not made "dangerous" or threatening. In the stories where Islamic kingdoms are the settings, on the other hand, "The Man of Law's Tale" and "The Squire's Tale," Islam is revealed as dangerous and diseased. The "Man of Law's Tale" presents Islam as the site for duplicity and homicide exercised against the Christian West. The Squire, while praising the kingdom of Cambyuskan (Genghis Khan) naively promises to unveil a tale of senseless violence and forbidden sexuality. As we can expect from Chaucer, the stories are made problematic by the tellers: the Man of Law has a rigid, codified, and most importantly, orthodox view of the Christian West violently opposed by the Islamic East; the Squire, who has been "in chyvachie/ In Flaundres, in Artoys, and Pycardie" (i, 86) does not share or understand his father's, the Knight's, politics, for his father has avidly pursued the crusading causes of the Christian West against Islam (I, 51-66). The Squire is awed by the opulence, learning, pleasure, and dalliance of Cambusykan's court, even though, while praising it, he unwittingly reveals its decadence ("That muchel drynke and labour wolde han reste"), sexual aberration, and brutality (V, 661-670).

After establishing my argument about the treatment of Islam in these two tales, I will use the stories and references to the Indus as a background for my discussion of how Chaucer makes it difficult for his audience to pin down his own attitudes towards these "exotic" spaces and cultures which are in political and religious conflict with his own culture. In contrast to other continental fourteenth century writers, Dante and Boccaccio, for example, Chaucer's ironic distancing achieved through his characters telling the stories serves to remove him as author from being held to absolute political and cultural attitudes. To hint at the complexity of the subject of "orientalism" in the fourteenth century, I will briefly discuss Dante's attitudes toward the Indus and Islam which contrast with Boccaccio's multiculturalism as unfolded in the Decameron. These distinct attitudes in the Italians with contrast with Chaucer's ambiguous rendering of political-cultural oppositions in the *Canterbury Tales.*

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Arms and the Bishop: Canon Law and Warrior Prelates

As early as the year 397, church councils issued prohibitions against clerical participation in warfare. While an orthodox consensus gradually emerged that Christians who were not in holy orders could, in some cases, legitimately participate in war, the Church made it clear from the fifth century onwards that clerics could not personally take up arms under any circumstances. Yet in reality, many clerics, especially those in higher orders, did take part in combat.

Bishops were often placed in an especially difficult position, as many owed feudal military service to a temporal lord. How could bishops carry out the spiritual duties of their office while simultaneously performing military service for the king or emperor? This paper traces the development of ecclesiastical prohibitions against episcopal participation in combat from 400 until the legal renaissance of the twelfth century. It will devote new attention to the evolving duality of the role of the bishop as reflected in the canonical prohibitions. Gratian's *Decretum* and the writings of subsequent decretists never fully resolve this thorny problem of dual allegiance. Ultimately, it will for the first time be shown explicitly that the Church was never able to reach consensus on how, in matters of warfare, these competing aspects of episcopal office were to be acceptably balanced.

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The Kissing Fields: Orality, Presence, and Homosocial Union in *Ami et Amile*

In the middle of a field in glorious flower, a handsome knight in full armor sits astride his charger, exhausted after a seven year search for his spiritual mate. In the distance he sees the object of his desire approaching, instantly recognizes him, and rides to meet him at full gallop. The two come together with such enthusiasm and force that their stirrups snap and they fall to the ground in a fervent embrace. When they finally manage to catch their

breath between embraces, they swear an oath of eternal fidelity and ride off together, grasping their newly-forged swords.

What is going on in this story when two knights who have never laid eyes on one another, except perhaps as infants, turn a potential battlefield into a locus of passionate union? Why is this *chanson de geste* more concerned with loving male bodies than with warring ones? It is my contention that the Old French version of the legend of *Ami et Amile* represents a radical rejection of the chivalric and courtly traditions. By adopting and adapting the contemporary monastic discourse on spiritual friendship (typified by Aelred of Rievaulx's treatise of the same title) to secular context, the poet attempts to eliminate the mediating role of woman from an essentially homosocial cultural economy. The misogyny of this created discourse is as indefensible as our modern inability to correctly read this tale of pure, passionate male love. The dissident role of this innovative melange of discourses in medieval society is all the more evident for our own modern reluctance to take the poet at his word. Modern scholars have gone to great lengths to rescue the women of *Ami et Amile* from their marginalized positions in a homophobic attempt to reconstruct the very barriers to male love that the narrative destroys. Most readings of this poem say more about our own (heterosexist) anxieties than they do about those of twelfth and thirteenth century France.

This story is about what happens when two bodies meet. The truth of the tale lies not in the language the characters use which is always slippery, ambiguous, and more often than not, deceptive. Instead, the flesh is the best surface on which to inscribe meaning. I see this emphasis on the body as signifier as an indication of the still predominantly oral culture in which the text was composed to be orally performed. As writing proliferates, language is severed from human presence and begins to pose serious epistemological problems. In *Ami et Amile*, the meta-poetic message is ironically anti-poetic; language is not to be trusted. Instead, the male body in its perfected, purified state of (self) love becomes the only possible signifier of unambiguous presence in this period of profound cultural transition. It is our job as unashamed deviant moderns to be willing to do the kind of hands-on reading that this corporeal tale demands.

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The Historian that History Makes: The Writing of William of Malmesbury

"Trusting that I shall gain with posterity, when love and hatred shall be no more, if not a reputation for eloquence, at least credit for diligence." Thus William of Malmesbury begins the *History of the Kings of England.* His self-conscious, and self-effacing, concerns with the production of an "objective" history, one which would disclose—through "diligence"—the events of the past, have led contemporary historians such as Antonia Gransden to observe: "As a historian William deserves his reputation for two reasons: he occupies an important place in the development of historical method, and his works are repositories of information and views of value to the historian today." But even as William attempted to reproduce the past through a "scientific" method of historical investigation—even as he bemoaned the failings of lesser historians and the gullibility of a populace inclined to believe, as he notes of the Britons, "fallacious fables"—his efforts were undermined by cultural imperatives—social, political, and economic—informing his narrative. Nowhere is this more true than in William's narratives relating to King Arthur. Although William insists on providing "veracious histories" of the Arthurian period, he offers instead a text compromised by the social and political instabilities of the twelfth century English court and by the patronage system that encouraged his authorship. In this essay we will focus on the methodologies of writing history from two perspectives: the first is William of Malmesbury's "self-fashioning," his construction of himself as an historian—and by extension his construction of a definition of what an historian does—within the framework of twelfth-century English society; the second perspective concerns the ways in which William's self-fashioning was taken up by nineteenth and twentieth century editors, translators and historians—and the ideological agendas underlying their appropriations of William and his texts.

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The Rightful Hierarchy, *Genesis* B and its Moral Laws.

The Old English *Genesis* B, which has hitherto been interpreted mostly by its religious and exegetic surrounding will be considered in the following paper as an attempt to establish the Carolingian notion of rightful power and centralistic hierarchy as opposed to the pre-Carolingian concept of faith and dependence on an immediate thane, as it existed in Saxon society. Law and order in the celestial and the terrestrial paradise reflect an ideal concept of power and rightful hierarchy, because they are divine. The offenses of the divine order, which lead to the Fall of Angels and the Fall of Men, are pictured as an admonition to the audience of *Genesis* B; whereas the rank of angels constitutes a moral law for the nobility and the rank of Adam and Eve constitutes one for the servants. Thus, the text shows the consequences of violating a divine, centralistic hierarchy, which strongly resembles the

Carolingian hierarchy, in a twofold manner, whereby it constitutes different categories of disobedience and punishment, concerning the offender's rank. The text is an allegorical warning of what will happen to the Saxons when they dare to violate or even doubt the Carolingian order: not only a punishment on earth, but also eternal damnation will follow. But at the same time, *Genesis* B constitutes an eschatological promise for its conquered audience: to follow a Christian feudalistic king creates the possibility of reestablishing the former celestial order by living voluntarily, what angels and men in former days failed to fulfill: God's order. Prototypes of this king are Charlemagne, whose hierarchical systems reflects divine order and who thus becomes a representative of God on earth, or his Anglo-Saxon counterpart Egbert of Wessex, who was raised at Charlemagne's court and who conquered Saxon tribes under his sovereignty like Charlemagne did on the the continent. Thus, *Genesis* B supports the Carolingian ideal of order by using the moralistic-tropological and the eschatological level of biblical exegenesis.

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The Ambiguous Gender of Marsyas in Chaucer's *House of Fame*

One of the more equivocal examples of Chaucer's ambiguity in *The House of Fame* is the poet's description of the mythological musician Marsyas. The satyr is famous for having lost a musical competition with Apollo and then being flayed alive by the victorious god. In most accounts, Marsyas is a male, but in Chaucer's poem the creature is a female.

Many scholars either ignore the gender change or reason that Chaucer simply made a mistake in calling Marsyas female. However, from the large gathering of musicians in the House of Fame, Chaucer specifically names only ten. The poet would not have been negligent when writing about the most significant figures the dream-traveler sees. Thus, the gender change was most likely not an error but instead an intentional use of the female form.

By exploring Chaucer's probable sources for the Marsyas story—Boccaccio's *Teseide*, Dante's *Paradiso*, and Ovid's *Metamorphoses*—I will discuss how the poet had no predecessor for a female Marsyas. Also, I will argue that the gender change is reflective of the poem's analysis of sound. Furthermore, because of the thematic significance of the Marsyas story in *The House of Fame*, I will discuss how the gender change was intended to direct attention to an episode that emphasizes the arbitrary and permanent nature of fame.

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"The Corpse in the Bush": Narrative Discontinuity and Political Power in Chaucer's "Knight's Tale"

This paper is part of a larger critical project of examining the ways that social institutions and social forms of consciousness are mediated through literary representation, that is, how various social entities are both represented and have representational functions. This project therefore involves a turn to the social and historical analysis of medieval narrative by means of a deconstructive method.

Since Charles Muscatine's classic statement, Chaucer's "Knight's Tale" has been read as concerned with the problems of two kinds of ordering; that the Knight's Tale is in the political and in the narrative sphere "the struggle between a noble design and chaos," has become a commonplace of criticism (Hanning, Howard, Leicester, Patterson). By first examining the edges of the tale, the problems of its opening and closure, I argue that the contradictions dramatized in the telling of the tale are inscribed within it, and that the tale's mode of encoding, determined by particular ways of conceptualizing action, is ultimately socially constitutive: chaos can no more be separated from the noble design than can political violence from the violence of the state.

I then turn to the first *occupatio*, where the story is interrupted for the first time, and argue that the interruption by material from "outside the plot" serves to bring into being five structural entities, what I call the series of political action, of storytelling, of desire, of explanation, and of the suffering flesh. By briefly showing the workings of each series throughout the text, I try to lay bare the structurality of the text and its effects. Without ever "standing for" a pre-existent reality, the five series in their circulation form a surface of representation that gives rise to the effect of a pre-existent, unstructured reality needing the imposition of form, an appearance that assimilates aesthetic activity to state violence in the figure of the warrior-prince.

Presentation of this paper was made possible by a travel grant from the UUP's faculty development fund.

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Who Was the Medieval Wild Woman?: An Iconographic and Literary Taxonomy

In recent articles, Sheila Fisher and Geraldine Heng persuasively have demonstrated that even the aristocratic female characters in medieval literature often have been "marginalized" and even "erased" (Fisher 131) both by their literary creators and by the mostly male critical community who have concentrated on what Heng calls the "masculine narrative" (501). Moreover, among truly "marginal" social groups, the female representatives have been even more marginalized than their male equivalents. One such marginal ethnographic group is the Wild People, who were constructed from the materials of myth and folklore to serve the socio-cultural need of defining the meaning of "civilized" through its opposite, the "wild" or "savage." Thus, the medieval Wild Woman, a figure who pushes the category of feminine otherness to its limit, has also suffered the "erasure" cited above. The Wild Woman was seldom permitted by medieval authors to exist as a recognizable, named literary character or even negative type the way her male counterpart was inscribed in such romances as the *Roman de la Rose*, Chretien's *Yvain*, Malory's *Morte*. While the Wild Woman was portrayed prolifically in the visual arts of the late medieval and early modern periods, for her dangerous or ambivalent associations, she was often relegated to the literal margins of the framed visual field. Using appropriate slides of such representations, I shall identify and illustrate the components with which late medieval culture and the modern critical community have "constructed" the profile or *curriculum vitae* of the Wild Woman.

The Wild Woman was related to the Roman goddess Maia and Lamia, a child-devouring fiend from the Bible and Greek antiquity, who was a source of the Wild Woman's attractive face, bared breasts, and the speechlessness she shared with the aphasic Wild Man. Physically, the Wild Woman was portrayed as strong, ugly, and hirsute. Like Lamia, she was reputed to kidnap, steal, or even eat human children. However, like her male counterpart, the trait on which much of her "otherness" was constructed was her insatiable sexual appetite for human men. To satisfy this hyperlibidinality, she would transform her ugliness, through a power to shape-shift, into youthful, seductive beauty. As was also true of the Wild Man, her unrestrained sexuality was expressed iconographically through her seduction and capture of the chaste unicorn, an animal with which she was often pictured.

Working from this received, collective taxonomy of female wildness, I go on to demarginalize the literary Wild Woman figure and suggest examples of female characters, who though unnamed as "Wild Women" per se, nevertheless demonstrate the constructed characteristics of the Wild Woman that Richard Bernheimer and other cultural historians have assigned to her. For this paper I focus on the shape-shifting hag/beauty in Chaucer's "Wife of Bath's Tale" and its analogues, and the Serrana women in Ruiz's *Libro de Buen Amor*.

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Local Administrative System of France under Philip IV (1285-1314): *Baillis* and Seneschals

In this paper, propose a new framework to understand the administrative structure of France under Philip IV, as opposed to the general understanding of medievalists. The subject focuses on *baillis* and seneschals, who were the key men in the local administration of Medieval France.

In the late thirteenth century, there were two major officials called *baillis* or seneschals who governed local districts (*bailliages* or *sénéchaussées*). *Baillis* were usually located in the northern area of France, while seneschals were in the southern area. It has been generally understood that despite their different denominations in the south and the north, they had almost identical functions in the royal administration. Both *baillis* and seneschals, it had been believed, were responsible for all issues related to the king's interests within their own jurisdiction, and had financial and judicial functions.

I call this general understanding into question, and suggest that we should treat *baillis* and seneschals as different officials. Through my research, I have found that the northern area (*bailliages*) governed by *baillis* was under strong control of the king, while the southern area (*sénéchaussées*) governed by seneschals was not directly controlled by the king. Consequently, *baillis* specialized in finance and justice without a military function and had more bureaucratic nature. The king himself gave military support to this region. On the other hand, seneschals had strong military power in addition to financial and judicial functions to protect their districts from foreign invasion or rebellious cities and barons. These two officials had different functions in administration, reflecting the different conditions of *bailliages* and *sénéchaussées*.

This difference proves that under Philip IV France did not have homogeneous administration system. I hope that this research will give us a better understanding of royal administration in medieval France.

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Labor Tam Utilis: The Creation of the Vulgate

Literary study of the Vulgate version of the Bible is, surprisingly, an entirely new area of research. Only two articles have appeared, one on formulas within the entire text of the Vulgate translation of the Bible, the other on the influence of the formulaic Vulgate in the creation of Christian

formulas in Old English literature. These studies focus on the completed Vulgate; another enticing topic for research is the creation of the Vulgate and what that may tell us of its translators' treatment of it as literature.

For instance, I have discovered that the Vulgate version of the Gospel of Mark in the account of Herod's rash promise to Salome has clear dictional parallels to a passage in Ovid's *Metamorphoses* concerning Apollo's rash promise to Phaeton; the Vulgate version of Esther also has similar parallels in recording King Ahasuerus's rash promise to his queen. For centuries scholars have been analyzing classical allusions in Jerome's original compositions, with Erasmus deeming him a "Christian Cicero." But never has the Vulgate been considered as showing possible classical influences.

Before, however, one can proceed with analyzing Jerome's use of Ovid in the Vulgate, it is essential to verify that Jerome in fact translated the Vulgate Mark and Esther, and this entails setting forth the history of the creation of the Vulgate, a process St. Augustine deemed a *labor tam utilis* that it warranted great praise (ep. 71, in 403). In order to prepare the way for research on all the possible questions one might ask about literary aspects of its creation, it is of basic importance to lay out the whole of what is known about this topic: who translated which books, when, and using what materials in what languages, Greek, Latin, and/or Hebrew. Although Jerome indicated that he had translated the whole of the Bible, some of his remarks about the Old Testament were make before he had actually completed the translation, and it is now evident that another translator produced the Vulgate version of Acts, the Pauline epistles, and Revelation.

The scholarship on St. Jerome, doctor of the Church, has long been voluminous. Moreover, in their preparation of critical editions of the individual books of the Vulgate and Old Latin (*Vetus Latina*), European scholars have recently done a great deal of research on the chronology and specific sources of these translations and the biographies and translating techniques of their translators. Now a modern history of the creation of the Vulgate can be compiled, drawing on the prefaces to its individual books, Early Christian discussion of it in letters and commentaries, and pertinent scholarship.

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Muhammad's Tomb: Black Magic in Mecca

Muhammad is buried in Medina: his modest tomb is a focus of devotion, visited especially by pilgrims on their way Mecca. Christian Europeans of the Middle Ages, however, created a series of fantastic and troubling stories surrounding the tomb, which they invariably placed on Mecca. According to Embrico of Mainz, his iron sarcophagus is held aloft by a set

of magnets; his naive followers, we are told, think this levitation is a sign of God's favor. Magnetism, in Medieval Europe, was generally considered to be a form of natural magic. This story reinforces the image of the Eastern Muslim as other: at once overly gullible and adept in the black arts.

The image of Muhammad's floating coffin recurs in other medieval texts, such as Gauthier de Compiegne's twelfth-century *Otia Machometi*, the anonymous Old French *Mahons li Fils Esqarine*, and Andrea da Barberino's *Guerrino il Meschino*. It is still current in the eighteenth century; Gibbon discredits it at length.

In this paper I will trace the development of this legend through the Middle Ages. I will show that the story developed and gained currency because it helped give Medieval Christians coherent (if inaccurate) explanations to several troubling questions: Why is Islam so tremendously successful? What brings Muslim pilgrims to Mecca? What is the role of Muhammad in Islam?

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Will and Morality in the Early Augustine

This paper outlines the complex interconnections among Augustine's understandings of will, choice, deliberation, virtue, and moral behavior, as he articulates these in his early post-conversion set of 'Neoplatonic' dialogues. Practical deliberation—not divine command, contemplation, nor even virtue by itself—is understood to be the focus of his moral psychology and moral philosophy (ethic). Augustine's conception there of the will's freedom, and of the 'fundamental option' upon which the moral life depends, are also discussed.

Rebecca Walker
History, University of Arizona

Perpetua: A Christian Martyrdom in Greek Tragic Metaphors

Perpetua, third-century Christian martyr, wrote an account of her experience while in prison. *The Passion* reveals an intelligent and talented female author; an active artist consciously constructing a narrative in which she demonstrates for her readers what she believes are the essential elements of Christian martyrdom. While Perpetua's text contains many Christian elements, there is evidence within her narrative that indicates Perpetua patterns the story of her martyrdom on a Euripidian heroine, Iphigeneia. Iphigeneia, as she is portrayed in Euripides's play, *Iphigeneia at Aulis*, is obliged to

enter the public domain as a human sacrifice. Rather than play her public role as a helpless victim, Iphigeneia chooses to present herself as a Greek hero. In a remarkably similar fashion, Perpetua uses the events of her martyrdom as an opportunity to enter deliberately the public discourse arena as a Christian hero dying for her faith. Perpetua's aristocratic background provides her with the classical models, metaphors, and rhetorical patterns she brings together to make meaning out of her Christian martyrdom. The presence of parallels between Iphigeneia and Perpetua as doomed female heroes and the use of similar rhetorical elements in both narratives suggest the possibility that, at some level, Perpetua's memories of *Iphigeneia at Aulis* informed the creation of her text.

Faith Wallis
Social Studies of Medicine, McGill University

"Like the Mouth of a New-Born Kitten": Representing Women's Genitalia in Medieval Anatomy Texts

Anatomy texts form a highly diverse genre of medieval literature. These texts range from across hundreds of years, and are based on different sources; they also display a wide variety of expository strategies. For Isidore of Seville, the etymological analysis of anatomical terminology serves to explain the body. In the First Salernitan Demonstration (the "Anatomy of the Pig"), written in the 12th, the exposition is organized temporally, according to the procedural sequence of opening up a pig's carcass and examining the internal organs. For Mondino de'Luzzi (ca. 1235-1346), the parts of the body are presented as a rational and scholastic catalogue based on Galen's physiological systems, but illustrated by, and prescribing for, the experience of human dissection. What unites these diverse texts, however, is the curious manner in which they treat female genitalia. In every case, the writer's chosen mode of exposition is abruptly abandoned when he comes to treat the uterus or the vulva; furthermore, there is a marked introjection of highly charged, emotional and imagistic language. Isidore, for instance, digresses from etymology to discuss the poisonous qualities of menstrual blood.

David A. Warner
Rhode Island School of Design

Ritual and Kingship in Ottonian Germany

This paper is concerned with rituals of kingship, the practice of rulership, and the integration of the realm in Ottonian Germany. In examining these themes, considerable weight is placed on the testimony of Bishop Thietmar of Merseburg, an insider whose long association with the royal church allowed him to observe Ottonian government at close proximity. The

paper also reflects recent work on prayer confraternities and rites of submission or reconciliation, rituals in which Thietmar exhibited considerable interest.

The importance of ritual in Ottonian government has long been recognized, but as with other aspects of German medieval history, it has generally been approached from the perspective of the king and court. This has had a decisive influence both on the range of rituals examined and on their interpretation. Scholars have tended to focus on rituals of office, especially anointment and crowning, and interpret them primarily as vehicles for demonstrating ideas of monarchy. Because most office-related rites were created in the Carolingian era, this approach tends to emphasize the backward-looking quality of the Ottonian monarchy rather than what was new and distinctive. And much *was* new about a government that functioned virtually without permanent institutions. Ottonian kings ruled through personal alliances and their ability to provide gifts and opportunities for plunder. The employed clerics and magnates as ministers without portfolio, relied on religious communities to administer their property, and bound the realm together by constantly traveling through it. Under the circumstances, it may well be counterproductive to focus on anointment and crowning, the most formal moments of a government which was essentially informal and *ad hoc* in nature. Indeed, the lack of administrative and legal structures seems to have played a crucial role in molding Thietmar's perceptions of ritual. In the absence of a concept of kingship as office, office-related rites and symbols served to objectify power itself rather than to explicate theories of government. Although quite taken with the idea of royal sacrality, he was especially interested in rites that could document the political landscape of his own *patria*. His attention was drawn to rituals that defined relations between king and community of restored the peace the peace in feuds.

Although it has generally been acknowledged that rituals of kingship helped to integrate the realm by demonstrating the reach of royal authority, Thietmar's testimony suggests that a similar purpose was served when it masked distinctions of power and powerlessness or provided a venue for the resolution of conflict. From this perspective, the ritual life of kings was not only or even primarily a matter of liturgical highpoints and constitutional dramas, rather it encompassed myriad encounters of varying types and degrees of elaboration. The rite of submission that concluded an aristocratic rebellion was as much a "ritual of kingship" as the rites of sacring and crowning. Moreover while the latter were perhaps the clearest evidence of Ottonian dependence on Carolingian models, the former more accurately reflect the *ad hoc* and informal character of Ottonian rulership.

L. M. C. Weston
English, California State University, Fresno

Lamentation, Longing and Desire in the Old Norse *First Lay of Gudrun*

The Old Norse *First Lay of Gudrun* (*Gudrunagvida in fyrsta*) shows us that moment in the history of the Volsungs when Gudrun realizes her loss of Sigurd, murdered by her brother Gunnar at the instigation of Brynhild. In its twenty-seven stanzas Gudrun joins a long heritage of bereaved, lamenting women in the literature of Germanic heroism. Indeed, the poem itself incorporates her into a procession of earl's wives who attempt to incite her grief by relating their own sorrows.

Sorrow is not, however, the only emotion depicted in the poem, though it has been the one most noted by previous critical readers. Gudrun also expresses anger and desire as she confronts her husband's killers over the spectacle of his dead body. In fact, the first lines of the poem present us with a woman who does not "lament, nor wring her hands, nor wail like other women." Initially resistant to conventions of femininity and the formulaic consolations of the community, Gudrun confronts the "wise earls" and their wives with a problem: she refuses to define and express her passions in culturally acceptable and gender appropriate ways. The poem enacts the containment of those dangerous passions in safe forms of sanctioned grief and the reinscription of the women within the gendered social order.

It does so, this paper will argue, by turning Gudrun's wrathful gaze from the community, upon whom she may wish to revenge Sigurd's death, to the corpse, before which her wrath is displaced by longing. At the same time the poem turns Gudrun herself into the object of the community's gaze, a spectacle of desire, an eroticized extension of the dead warrior on the bier. (Her more dangerous emotions the poem subsequently transfers to the demonized figure of the valkyrie Brynhild.) In doing so, the *First Lay of Gudrun* displays the construction of desire in the heroic world of Eddic poetry—both Gudrun's heterosexual desire for Sigurd and the heroic world's homosocial desire for the dead warrior embodied or transferred to the eroticized figure of the weeping woman.

Gernot Wieland
English, University of British Columbia

Vergil Transformed and Reformed

This paper examines the battle-scenes in three different epics, Vergil's *Aeneid*, Prudentius' *Psychomachia*, and Ekkehard's *Waltharius*. It first analyzes the main features of the Vergilian battle-scenes, where emphasis is placed on the simultaneity of various fights, on the ruthlessness of heroes, as well as on the author's sympathy for both victors and vanquished. In the

Aeneid, of course, all battles are literal. At first glance the *Psychomachia* seems to depart from the Vergilian pattern in that Prudentius describes allegorical fights, and in that the fights are described seriatim, and that no sympathy is shown for the vanquished; the ruthlessness of the heroines, however, echoes that of the Vergilian heroes, and all but one of the battle-deaths can be traced to a Vergilian model. Moreover, Prudentius' echoing of the Vergilian epic shows him to be writing a Christian *Aeneid*. In *Waltharius*, finally, the fights are seriatim as in the *Psychomachia*, but the deaths of the antagonists are taken almost exclusively from the *Aeneid*. And though all the fights are literal, Waltharius has to overcome some enemies within, battles which are usually described in Prudentian terms. This suggests that the *Waltharius*-poet consciously combined features from the *Aeneid* and from the *Psychomachia* in order to create a new, specifically Christian, heroic epic, in which the Christian soldier must know not only how to defend his external, but also his internal enemies. Prudentius can thus be said to have "transformed" the *Aeneid* by writing an allegorical epic, and the *Waltharius*-poet can be said to have "reformed" that epic by combining literal and allegorical elements in the creation of the new Christian hero.

Richard J. Wingell
University of Southern California

Lex Cantandi, Lex Credendi: The Prosae of Paris, B.N., Latin 1118

Latin 1118, one of the St. Martial tropers from the eleventh century, contains a large collection of prosae or early sequences, grouped into two distinct sets, those that are part of the standard repertory and those that are peculiar to the monastery of St. Martial. Since these are free-standing pieces, unlike tropes, which are intended to be stylistically similar to the chants they accompany, musicologists have studied the prosae for the light they shed on evolution of musical thinking. It is clear, for example, that principles of modal organization and distribution in prosae are quite different from the principles underlying earlier Gregorian chant. In the same way, the texts of prosae are free-standing, independent poems, not designed, like trope texts, to fit closely in structure and vocabulary with the traditional liturgical texts. Close reading of the texts of these prosae, then, should inform us about the beliefs and concerns of the eleventh-century monks who copied this repertory and added the pieces of interest. The monastery, after all, was located in Limoges, in Aquitaine, and manuscript comes from the late eleventh century, when Aquitaine was on the brink of the cultural explosion that witnessed the beginnings of liturgical polyphony, the first troubadour poetry, and the introduction into Europe of instrumental music. Since Aquitaine was reputed to be a hotbed of the Albigensian heresy, traces of that theological position might be expected to appear in these texts as well.

This paper will address some of the following questions. Are there differences between the prosae that represent the standard repertory, are there significant variants between their version and the standard version found in *Analecta Hymnica*? Are there literary topoi or clusters of terminology that we can identify as characteristic of the St. Martial texts? We will note obvious themes, as in the prosae for St. Martial, the monastery's patron, which we can read as propaganda in support of granting him the rank of apostle. Less obvious are the unusually large number of prosae for Trinity Sunday, the unusual vocabulary for descriptions of the next life, and the focus in the Marian texts on Mary as Queen of Heaven. The texts of these prosae should serve as a mirror of the beliefs and concerns of the eleventh-century Aquitainian monks who assembled the collection.

Marc Wolterbeek
College of Notre Dame

Piratae vis importuna: Hildebert of Lavardin's Poems about William of Aquitaine's Destruction of the Church of Poitiers

Hildebert of Lavardin writes several poems that lament the death of Peter, Bishop of Poitiers, who was exiled from his church by William IX, Duke of Aquitaine, the first known troubadour. These poems have clear historical contingencies that are generally lacking from the troubadour's poetry. Moreover, one of the poems, written in metrical verse, directly lambasts the Duke's violent and adulterous behavior, while another poem, written in rhythmic verse, indirectly criticizes William "in figura"—that is, allegorically. Literary historians (Descroix, Villard) speculate that Hildebert wrote his second poem as an allegory because, being a rhythmic poem, it was meant for wide circulation. The metrical poem, on the other hand, written in classical elegaics, was learned in nature, meant for a smaller audience attached to ecclesiastical courts. Hildebert's poems not only illuminate the historical relation between one of the great Latin poets of the age and the earliest known troubadour, but they also reveal a fundamental difference between Latin and Old Provencal lyric. This paper explores these important relations by focusing on texts that may be read as either historical or literary documents.

Shona Wray
History, University of Colorado

Testamentary Practice During the Black Death in Bologna

A common picture of the experience of the Black Death in Italian towns is one of flight and chaos. According to the accounts of Giovanni Boccaccio and numerous chroniclers, men and women abandoned their families and friends in their efforts to flee the city and the frightening disease. However, my research on Bologna during the Black Death has revealed that there was no massive flight. The extensive records preserved in the city's notarial registers for the year of 1348—over 3500 contracts remain—indicate that, although almost all business activity halted during the first two weeks of June, the townspeople of Bologna stayed on to make their last wills and testaments and to provide for the future of their families and loved ones. More people than at any other time that year continued to make their wills through the plague-ridden months of summer. As autumn approached, however, people began to return to their normal lives as they wrote fewer wills and carried out more and more business transaction. In this paper, I examine the will-making of the Bolognese during this year of crisis. The many surviving wills—over 1000 for the whole year—allow me to track the early progress of the disease and the immediate reactions of the townspeople. Bolongesi from all social stations and professions, including many professors and notaries, appear in the notarial contracts. I examine the decisions about the future made by these testators who are faced with the real possibility that their spouses and children may soon die. The wills also reveal their concern for burial and the well-being of their souls during a time of unprecedented fear and confusion.

Constance S. Wright
Carmel, California

Enigmatic Medieval Erotic Poetry

Because the term *love*, the desire to possess, is ambiguous in medieval culture, denoting both secular and religious love, types of poetry in this tradition are often enigmatic in nature.

Medieval enigmatic lyric love poetry draws on both secular and religious traditions for its scenes and metaphors. Ovid and exegesis of the Song of Songs provide some of these sources, and these texts were constantly read throughout the middle ages with a perception by the readers that the texts resembled each other. Early medieval Latin lyric poetry, such as the *Cambridge Songs*, contains examples of these enigmatic configurations, which appear later in lyric poetry in the vernacular languages.

The *exclusus amator*, a figure in Roman elegiac poetry, appears in a different guise as Christ or the human soul separated from the beloved both in exegesis of the Song of Songs and in religious poetry. Medieval secular and religious poetry stemming from these traditions echo and mirror one another as evidenced by Middle English religious lyric poetry and by Absolon's ridiculous lyric to Alison in Chaucer's "Miller's Tale."

Similarly the *aubade* or dawn song, an extremely popular lyric type, has both secular and religious counterparts, as does poetry dealing with a love pursuit: Christ pursuing the human soul, the human soul pursuing Christ, or the secular lover pursuing his lady.

This body of poetry is often subjected to a kind of one dimensional criticism because the complexity of the poetic contexts is not taken into account.

Linda Marie Zaerr
Boise State University

The Adventures of the Princess Iosian: Approaching the Middle English Popular Romance through Performance

The Middle English romance *Sir Beues of Hamtoun* has been fairly university ignored or scorned, yet the adventure story is worthy of the efforts of Harrison Ford, and the variants among the manuscripts are many and intriguing. The Princess Iosian provides particularly puzzling material. While very conventional as a herione, she is sometimes forced into situations that call for unconventional activities and responses. Variants in her portrayal provide intriguing clues to the perspectives of the different redactors.

Possible significance of these variants and reasonable interpretations of passages concerning Iosian can be explored usefully through performance. Using a fiddle designed after the fourteenth-century de Lisle Psalter and tuned according to the first pattern of Jerome of Moravia, I will demonstrate some of the options for interpreting passages about Princess Iosian. In the process I will attempt to model a theoretical approach to the Middle English popular verse romances.

Jane Zatta
English, University of Georgia

Twelfth-Century History Writing and the Origin of Romance

When Geoffrey of Monmouth claimed a Trojan origin for a race of noble destiny, he was following Widukind and Dudo of St. Quentin, who had seen in the history of the Saxons and the Normans respectively a parallel to the wanderings of the Trojans under Aeneas. In the twelfth-century histories of Geoffrey of Monmouth, Geoffrey Gaimar, Wace, and Benoit is evident the classical historical tradition deriving from Sallust, Lucan, Suetonius, Virgil, and Boethius, who closely connected history to the art of rhetoric. As a literary genre, the *Brut* chronicles (which were extremely popular through the fifteenth century) had a number of particular characteristics. They were in effect anthologies containing a variety of tales ranging from dragon fights

to battles to courtly love romances; as such they provided ample opportunity for the exercise of a variety of rhetorical styles and techniques. Another genre that bears strong affinities with the *Brut* chronicles and may have developed from them is the romance of native English heroes such as Fouke, Gui, Boeve, Waldef, Horn, and Haveloc, who, it is important to note, are largely Anglo-Norman creations. The Anglo-Norman chronicles of the twelfth and early thirteenth centuries share with the Anglo-Norman romances not only the same themes, subjects, and a great number of the same literary conventions, but also a similar philosophic conception of narration, or *estoire*. The same overall theme—the providential emergence of a hero or nation of destiny despite many initial adversities—characterizes both romances of English heroes and the vernacular chronicles that preceded them. Whereas the literary conception of history in the Middle Ages has received much attention, the effect of twelfth-century history writing on the development of the romance has yet to be described.

Jack Zupko
Philosophy, San Diego State University

Buridan's Augustine

As a kind of case study of the interaction of Augustinianism and Aristotelianism is late medieval moral psychology, my paper examines some of the Augustinian strands in the theory of volition advanced by the influential Parisian philosopher, John Buridan (ca. 1300-1358). I begin by sketching a few of the more obvious similarities between Augustine and Buridan, including their characterization of the will's primary act as necessary and involuntary, their distinction between the will's freedom of choice and freedom with respect to the ultimate order of things, and their inductive, experiential, approach to demonstrating that the will is free. I then explore the ways in which Augustine and Buridan diverge, especially in their discussions of virtue. I argue that although Buridan's account is Augustinian in its grand design, he remains, thanks to Aristotle, much more interested in explaining the mechanics of moral psychology. Buridan himself seems to see this only as a difference of emphasis, however, since he clearly views the two approaches as compatible. I assess this claim, and consider its implications for the oft-mentioned conflict between Augustinianism and Aristotelianism in late medieval philosophy.

1995 Conference
University of California, Berkeley
March 3-5, 1995

The 1995 Conference of the Medieval Association of the Pacific will by hosted by the University of California at Berkeley. Daniel Melia will serve as local coordinator: his address is

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Abstracts of approximately 200 words are welcome on any topic and discipline concerning the Middle Ages, including philosophy, theology, literature, history, language, the fine arts, law, medicine, science, culture, social life, economics, and political science.

If the abstract is to be submitted electronically, members are requested to follow the following conventions, in which "x" is the accented letter, and a word like "êtat" would be submitted as "&e^;tat":

	begin italics
	end italics
&x';	acute [single close quotation mark]
&x‘;	grave [single open quotation mark]
&x^;	circumflex
&x-;	macron [hyphen]
&x,;	tailed e, o-hook, or cedilla [comma]
&x";	umlaut [double quotation mark]
&x~;	tilde
&x/;	slash
&x@;	ring [at-sign]
&x.;	lenited [period]
&AE;	capitalized ae ligature
&ae;	lowercase ae ligature
&OE;	capitalized oe ligature
&oe;	lowercase oe ligature
&Th;	capitalized thorn
&th;	lowercase thorn
&Dh;	capitalized edh
&dh;	lowercase edh