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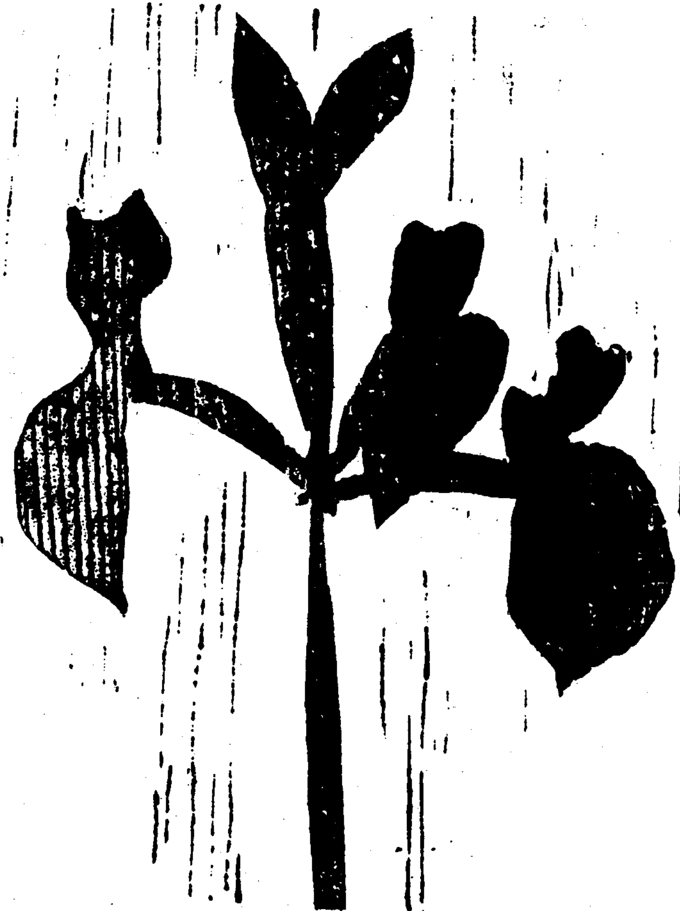
CHRONICA



The Journal of
The Medieval Association of the Pacific
Number 51

Spring, 1995

CHRONICA

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THE MEDIEVAL ASSOCIATION OF THE PACIFIC

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

March 3 to 5, 1995
University of California, Berkeley

Daniel Melia, Rhetoric, University of California
Chair: Program Committee

Friday, March 3 | **1:30-2:45** | **First Session**

ASPECTS OF SPIRITUALITY
Chair: Anne Middleton, University of California, Berkeley

Velma Bourgois Richmond, Holy Names College. "Heroism in Religious Romances: Women Imitating Christ."

David F. Tinsley, University of Puget Sound. "The *Via Purgativa* in Fourteenth-Century Dominican Spirituality."

Rhonda L. Goodlund, Graduate Theological Union. "Aspects of Early Monastic Theory: The Tension Between Asceticism and Community."

PENETRATING CHAUCER
Chair: Jennifer Miller, University of California, Berkeley

Nancy Ciccone, University of California, Berkeley. "Dear Prudence: Social Construction in Chaucer's 'Tale of Melibee.'"

Laurel Amtower, California State University, San Marcos. "Language and Psychology in the Dream of the Wife of Bath."

Karl T. Hagen, University of California, Los Angeles. "Dilation in Medieval Rhetoric and Literature."

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

JEWS IN ENGLAND
Chair: Cheryl Riggs, California State University, San Bernardino

Willis Johnson, University of California, Berkeley. "Jews and Kingship in Matthew Paris."

Ruth Shklar, University of California, Berkeley. "Jews, Lollards and Nicolas of Lyra."

Sara Kelen, Columbia University. "'I am chefe merchaunte of Jewes': Jews as Economic Agents in the Croxton Play."

RE-READING FRENCH POETS

Chair: Pamela Gehrke, College of Notre Dame

Mark Wolterbeek, College of Notre Dame. "Inventing History, Inventing Her Story: The Case of William of Aquitaine's Marital Affairs."

Antoinette Knapton, University of Califoria, Berkeley. "L'injustice faite Foulque de Marseille."

Barbara K. Altmann, University of Oregon. "Alain Chartier's *Belle Dame sans merci* and Rupture as Structure."

Friday, March 3	**4:30-5:45**	**Third Session**

RE-CREATING TEXTS

Chair: Mary Kay Duggan, University of California, Berkeley

Joseph A. Dane, University of Southern California. "The Myth of the Black-letter Chaucer."

Sian Echard, University of British Columbia. "Manuscript Design and the Role of Latin in John Gower's Confessio Amantis: Three Examples."

Stephen B. Partridge, University of British Columbia. "The Conjunction of the Man of Law's and Squire's Tales."

NEW VIEWS OF OLD NARRATIVES

Chair: Rosemarie Deist, University of San Francisco

Deborah Crawford, Huntington Library. "Crusaders, Saint Denis, and the Holy Grail: The Influence of Byzantine Liturgy in Medieval France."

Denise Cabanel-Evans, University of California, Berkeley. "The Multifunctional role of Ximena in the *Cantar del Mio Cid.*"

Antonio Cortijo, University of California, Berkeley. "Morphology of the Prologues and Epilogues of the Fabliaux: a Rhetorical Approach."

Saturday, March 4	**8:30-9:45**	**Fourth Session**

WORDS AND PICTURES

Chair: Susan Sutch, St. Mary's College

Carleton W. Carroll, Oregon State University. "Text and Image: The Illustration of the *Chevalier délibéré* by Olivier de la Marche."

Eleonora M. Beck, Lewis and Clark College. "Dancing in the Streets: A Musical Insertion in Ambrogio Lorenzetti's 'Effects of Good Government in the City.'"

Kathryn Starkey, University of California, Berkeley. "In Sickness and in Health: Reevaluating the Identity of the Healer in Early Medieval Germanic Mythology."

A WOMAN'S PLACE (?)

Chair: Phyllis Brown, University of Santa Clara

Elizabeth Archibald, University of Victoria. "The Comoedia sine nomine: The Flight from Incest' Theme in a Fifteenth-Century Terentian Comedy."

Margret Jackson, Simon Fraser University. "The Textual Complexity of Hildegard's *Causae et Curae.*"

Theresa Tinkle, University of Michigan. "Alain de Lille's Pseudography in *De Planctu Naturae.*"

Friday, March 3	**1:30-2:45**	**Fifth Session**

WOMEN SEEN AND HEARD

Chair: Michaela Grudin, Lewis and Clark College

Margaret H. Dupuis, University of Oregon. "Telling Dirty Stories in Church: Examining Hagiography in Light of the Fabliaux."

Nancy Vine Durling, Berkeley, California. "Women on Display: The Example of the Old French *Roman du Comte de Poitiers.*"

Georgiana Donavin, Westminster College of Salt Lake City. "The Mother Tongue, or Virginal Voice in Medieval Poetry."

VIEWING REFORM

Chair: John Hilary Martin, O.P., Dominican School of Theology and Philosophy

Charles S. Buchanan, Goleta, California. "A Late Eleventh-Century Illuminated Passionary from Lucca: Expressions of Ecclesiastical Reform."

Mary Stroll, University of California, San Diego. "The Papal Electoral Decree of 1059: The Farfa Connection."

Saturday, March 4 **11:15-12:00**

Business Meeting of the Association

Saturday, March 4 **1:30-2:30** **Plenary Session**

Sverre Bagge, University of Bergen and Stanford, "Two Royal Biographies of the Middle Ages: Sverri's Saga and the *Gesta Frederici* of Otto of Freisinz"

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

MAKING ROMANCES

Chair: George Brown, Stanford University

Dara Hellman, University of California, Los Angeles. "Geiriawles in the Mist, or, The Fog of the Father."

Albrecht Classen, University of Arizona. "Diu Chlage: The Text about a Text, or: Literary Mirroring about Literature."

Richard Horvath, Vassar College. "The Construction of Authorship in Late Middle English Romance."

THE MATERIALS OF POETRY

Chair: Mark Amodio, Vassar College

Anne Worthington Prescott, Pinole, California. "The Language of Music and Poetry in Chaucer's *House of Fame*."

Mary Katherine McDevitt, University of San Francisco and Stanford University. "Lydgate's *Life of Our Lady*: The Poetics of Illumination."

Michaela Grudin, Lewis and Clark College. "Chaucer and the Politics of Discourse."

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

BONDAGE AND DISCIPLINE

Chair: Richard Horvath, Vassar College

Andrew Murray, University of Victoria. "Criseyde Constrained: Chaucer's Heroine and the Power of the Text."

John M. Fyler, Tufts University "Art and Artifact in Troilus and Criseyde."

Valerie Ann Ross, University of California, Santa Cruz. "Geoffrey Chaucer: The Anxiety of Influence in The Book of the Duchess."

SPECIAL SESSION

Georgia Wright, Berkeley, California. "Three English Cathedrals: Norwich, Lincoln, Wells." [45 Minute Video]

ARTHUR AND POLITICS

Chair: Annalee Rejhon, University of California, Berkeley

Michael J. Curley, University of Puget Sound. "The Stonehenge Episode in Geoffrey of Monmouth's Historia Regum Brittaniae."

Britta Simon, University of Washington. "*Translatio historiae.* Geoffrey of Monmouth's *Historia Regum Brittaniae* and Wace's *Roman de Brut.*"

Gary Shockey, University of California, Davis. "Reconstitution at Blackthorn: An Arthurian Attempt at the Formation of a Political Condition."

Saturday, March 4 **6:30-7:30** **Reception**

7:30 **Banquet**

Speaker: Daniel F. Melia, "Lady Macbeth was Right"

Sunday, March 5 **9:00-10:15** **Eighth Session**

T-R-A-N-S-L-A-T-I-O-N-S

Chair: John D. Niles, University of California, Berkeley

Martha Bayless, University of Oregon. "Nonsense-texts and Narrative Play in Medieval Latin Culture."

Elizabeth Cook, Boise State University. "Mysdede to holynes: Robert Mannyng's Examination of Sacrilege in *Handlyng Synne*."

Nancy Porter Stork, California State University, San Jose. "Pun, Parallel and Paradox in the Mystical Work of Richard Rolle and Hildegard of Bingen."

SPECIAL SESSION

Kevin P. Roddy, "Computer-based Teaching and Research Aids in Medieval Studies." [1 Hour Demonstration]

Sunday, March 5	10:45-12:00	Ninth Session

TRADITIONS IN EARLY GERMANIC
Chair: Elaine Tennant, Univ. of California, Berkeley
Mark C. Amodio, Vassar College. "Oral Tradition and Individual Talent: Reconsidering the Poet's Place."
Donka Minkova, University of California, Los Angeles. "Converging Metrical Practices in the Proverbs of Alfred."
Christina Gerhardt, San Francisco, California. "The Sword and the Needle: Brunhild's Functions in the Nibelungenlied."

THE NUCLEAR INDIVIDUAL
Chair: Kevin P. Roddy, Univ. of California, Davis
Steven Shurtleff, Univ. of Oregon. "Individuality and the Body in the Twelfth Century: The Case of the Archpoet."
Kathleen B. Simpson, Graduate Theological Union, Berkeley. "The Medieval *De Anima* and its Use in Psychohistory."
James K. Otté, University of San Diego. "The Rebirth of the Atomic Theory, an Unsung Component of the Twelfth-Century Renaissance."

Sponsored by:
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Dean of Humanities
Center for Western European Studies
Department of History
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Max Withers

Program Committee:
Joseph J. Duggan
Geoffrey Koziol
Daniel Melia, Chair

MINUTES

Advisory Council and General Business Meeting

THE MEDIEVAL ASSOCIATION OF THE PACIFIC

3 March 1995
University of California, Berkeley

The Advisory Council and Officers of MAP met on Friday morning, March 3rd, at 10:30 am. Those present were Richard Unger, Nancy van Deusen, Cheryl Riggs, Kevin Roddy (Officers); Margret Jackson, Glenn Olsen, Richard Osberg, James Otté, and Harvey Sharrer (Council). Absent: Jean-Claude Carron, Denise Cabanel Evans, Francis X. Hartigan, Sharon Jansen, Karen Jolly, Seth Leher, and Mary Rouse.

MINUTES of the previous meeting, held at the University of Washington, Seattle, March 4th, 1994, were approved as written.

PRESIDENT'S REPORT

The President was pleased to report on on-going efforts to establish closer relations with the other medieval association in the Pacific, the Australia/New Zealand Medieval and Renaissance Society (ANZMRS); MAP has four members from Australia, and has distributed *Chronica* gratis to those in ANZMRS. In this spirit of strong support for cooperation, the President hopes that the 1997 meeting in Hawaii will attract an ANZMRS contingent, so that more can be accomplished.

VICE PRESIDENT'S REPORT

The Vice-President announced that there were four applications for the independent scholar's award, and that the winner was Nym Shelley Sewall, an independent medievalist, living in Davis. Dr. Sewall's paper, "Acting in the Creation Scene of the *Passion de Semur*," was accepted at the Colloquium of the Société Internationale pour L'Etude du Théâtre Médiéval meeting in Toronto.

There was a brief discussion, eventually tabled by the council, of means to extend the award to other deserving medievalists; the Vice

President suggested that students might be included in the call, as there are about thirty independent medievalists in the association at present. She also indicated that perhaps the award might be extended to research proposals.

She reminded future applicants for the award that November 1st is now the deadline for proposals, which are to be sent to her at the Department of Music, Claremont Graduate School, 139 E. Seventh St., Claremont, CA, 91711-4405.

SECRETARY-TREASURER'S REPORT

As of February 28, 1995, $2,451.61 was deposited in the Association account with the Membership Secretary-Treasurer, on an income of $6,106.00 and an expense of $5,506.63. This figure does not included the cost of the Spring *Chronica*, which will add another $1,800, so that expenses will have slightly outstrip income for the current fiscal year. Again, she indicated that California State University at San Bernardino has shown its usual generosity, now in its fifth year, in supporting her activities as Secretary-Treasurer.
In further business,

By the last count, there were 565 members in the Association, up from last year's 552. 488 of these are from the United States, 46 from Canada, 14 from Japan, three from Australia, three from the United Kingdom and two from Hong Kong.

The Secretary reported that the Association's effort to achieve official tax-exempt status with the Internal Revenue Service was unfortunately delayed, due to an error on the part of the firm hired to finished the action, Morton and Associates. There were apparently some forms that need to be completed. Since the meeting, the Association has been assigned a number, and other business can now proceed.

CHRONICA

The Editor *pro-tempore* of *Chronica* apologized profusely for the late date of the fall (and now spring) publications, and once again offered the position to any volunteer with sufficient time and energy for the position.

The cost of printing and mailing the two issues continues to grow, even when all editorial costs are absorbed. The spring issue, covering as it did the very large conference at the University of Washington, cost over $2,200 to create and distribute, well over the budgeted $1,500 (mailing expenses alone were $650.00). Several remedies were suggested, perhaps the most promising of which was the offer of an electronic version of *Chronica* in lieu of a paper one. Membership forms in the future will offer this as an option.

As occurred last year, those members of MAP with electronic mail addresses will be contacted for news of individual and institutional activities for the *Studia generalia* section of the fall *Chronica*. These and 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

The four outgoing members of the Council, acting as this year's nominating committee, proposed the following slate for the four new council positions, which would extend to 1998.
Patrick Geary, Center for Medieval and Renaissance Studies, University of California, Los Angeles; Christina Maria Guardiola, Spanish, University of California, Berkeley; Dhira B. Mahoney, English, Arizona State University; Marie Anne Mayeski, Theology, Loyola Marymount University. The Council unanimously adopted the slate, and it was approved at the General Meeting on Saturday, March 4th.

ANNUAL MEETINGS

March 15-17, 1996: The University of San Diego, San Diego, California. James K. Otté, History, will be the local coordinator.

1997: Honolulu, Hawaii will be the conference site for a meeting, with the Ala Moana Hotel as the most likely venue. Karen Jolly, History, University of Hawaii, Manoa, has volunteered to serve as local arrangements contact.

1998: The Medieval Academy of America will be meeting at Stanford in this year, and a joint conference has been proposed.

1999: The Claremont Graduate School has been suggested.

2000: A site in Canada.

NEW BUSINESS

There were a number of items of new business, or announcements amounting to new business.

1) The Council noted the lower number of abstracts submitted to this year's conference, and briefly debated the possible causes, eventually identifing smaller travel budgets and a delayed conference announcement as the principal culprits. It was decided informally to solicit emeritus members more energetically, and insure early on a broader and more proactive local committee.

2) The Questionnaire designed by Quentin Griffiths to determine

whether the Association is needed to sponsor N.E.H. and other grant applications is awaiting a determination of our tax-exempt status.

3) In regard to the N.E.H., a request from Catherine Brown Tkacz to petition that body to provide equal access to Endowment grants for all scholars produced this resolution, passed by the Council and members in General Assembly: "The Members of the Medieval Association of the Pacific urge the government of the United States in the strongest possible terms to continue and indeed strengthen its support of intellectual and artistic pursuits from all segments of the population."

4) Council member Richard Osberg announced the formation of a Medieval and Renaissance Studies Program at the University of Santa Clara, and indicated he would be pleased to answer inquiries.

5) The Editor of *Chronica* announced a List for the Association at the University of California at Davis. To subscribe, send the message

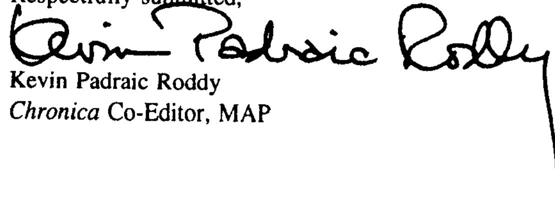
subscribe map Firstname Lastname

to "listproc@ucdavis.edu". A Web Home Page is now in the works.

All business concluded the meeting adjourned at 11:58, in time for lunch.

At General Session on Saturday, March 4th, 11:15, the members assembled debated the Tkacz resolution, and in general approved of the behavior of the officers and councillors, for which the members were thanked.

Respectfully submitted,



Kevin Padraic Roddy
Chronica Co-Editor, MAP

1995 CONFERENCE ABSTRACTS

Barbara K. Altmann
Romance Languages, University of Oregon

"Alain Chartier's *Belle Dame sans merci* and Rupture as Structure"

Alain Chartier (1385 - ?), politically engaged poet of the first third of the 15th century, is best known for his text *La Belle Dame sans merci* (1424). The lady of the title set the standard to which literary precursors and successors have long been compared, the pragmatic, unsentimental heroine who refuses to accept a lover because she is disenchanted with the abuses and inequities of the courtly game. The text is written in 100, eight-line stanzas rather than in a more continuous, flowing verse such as the octosyllabic rhyming couplets standard in romance literature. Given the tightly structured format of the poem, I will argue that *La Belle Dame* participates in the esthetic of the lyric poem sequence, capitalizing on such a deliberately disjunctive structure—on the disruptive quality of blank space between strophes, of closed units as components in a story—in order to reflect the breakdown of communication between the medieval discourse of the heartbroken knight and the humanist attitudes of the adamant lady.

The fragmentation in Alain's poem of a romance set-piece (the declaration of the lover) into autonomous lyric units dramatizes the decline at the end of the French Middle Ages of the hegemonic courtly love topoi of preceding centuries; its combination of romance and lyric thus embodies the end-point of a multi-layered literary phenomenon which began with the troubadours, culminated in the romance tradition, and allowed for experiment by the authors of late medieval ballade collections. In form as well as content, *La Belle Dame* contains the seeds of its own the destruction.

Mark C. Amodio
English, Vassar College

"Oral Tradition and Individual Talent: Reconsidering the Poet's Place"

Just as orality and literacy have long been held to be discrete cognitive states, so too have the notions of individuality and tradition been cast as incompatible. Donald K. Fry sums up the view of many oralists when he argues that "[t]he traditional poet performs with diction and structures borrowed from others, within inherited patterns. Isolating the traditional poet within his own corpus smacks of Romantic and post-Romantic notions of poetry and unique genius" ("Old English Formulaic Statistics" 3). But whether we focus on syntax and argue, as Daniel Donoghue has successfully done, that syntactic patterns and preferences reveal a great deal about the

individual styles of poems and presumably about the authors who stand behind them or whether we focus on aesthetics and search for similarities in the ways in which larger narrative elements (such as typical scenes or story-patterns) are deployed in the poetry, the corpus of extant Old English poetry evidences everywhere the poets' debt to and dependence upon oral poetics as well as their individual talents. The corpus of Cynewulf, one of the few Anglo-Saxon poets whose name we know, provides clear evidence of how unique Anglo-Saxon poetic genius is: although generally accepted as his, the four poems attributed to Cynewulf differ so much "from one another in their use of formulaic patterns and their attitude towards the heroic tradition [that] if it were not for the runic signatures, one would not realize that they were composed by the same poet" (Olsen, *Speech, Song, and Poetic Craft* 54), a view Donoghue's careful syntactic analysis confirms.

Although oral poetics provides the poets with the tectonics of poetic articulation, the poems which they produce will of necessity be idiosyncratic because poets are neither equally imbued with oral poetics nor able to negotiate the oral tradition with anything approaching the same degree of accomplishment. In selecting narrative patterns, choosing or creating formulaic expressions, and otherwise engaging in poetic articulation, the poet cannot help but leave a highly individual stamp upon the poem. For Anglo-Saxon poets, the tradition was not a static, fixed entity which they strove to preserve, but a dynamic, ever-evolving one which they "modified and shaped out of [their] personal taste and experience" (Kendall 209) and within whose elastic borders they exercised their individual and various genius. The place of the individual poet within oral theory has, surprisingly, not attracted very much attention, owing in part to Parry's categorical denial of any remnant of individuality in the Homeric style (317) and in part to Lord's relegating the individuality of the singer to something of an afterthought: "even as [a singer's] knowledge of formulas . . . is sharpened to precision by the act of singing his first song, so his idea of themes is given shape as he learns new songs and perhaps ultimately creates songs of his own" ("Composition by Theme" 73). But no matter how completely traditional the diction or story-pattern, no matter how deeply steeped in oral poetics the poet appears to be, the poem cannot help but be "an original work of art, based on a variety of traditional materials brought together in a new way" (Benson, "Originality of Beowulf" 43). As a first step towards retrieving the individuality of Old English poetry, let us consider the very different ways in which some different poets present, negotiate, and manipulate two commonly occuring traditional elements of Old English poetry: the cultural institution of the comitatus and the theme of the beasts of battle.

Laurel Amlower
College of Arts and Sciences, California State University, San Marcos

"Language and Psychology in the Dream of the Wife of Bath"

Though the Prologue of the Wife of Bath primarily unwinds according to the chronological events of the Wife's life, stories, dreams, and maxims appear constantly as addenda used by the Wife to help illustrate and explain herself. It is within these "addenda" that the "spirit" and "fullness" of the Wife may be seen, for these texts have a life of their own, signifying beyond the unsatisfactory glosses of their author. Instead, they function as linguistic "eruptions" that constantly threaten and undermine the authority of the Wife, revealing a psychological set of operations quite different than the one she superficially puts forward.

Of particular interest among these "eruptions" is the dream used to seduce Janekyn. In the dream, the Wife describes herself as lying upon her back in bed with Janekyn standing over her as if "he wolde han slayn" her; the two of them are surrounded by blood, which is glossed by the Wife as a "good" sign, betokening wealth.

The dream is noteworthy in that it marks the Wife's willingness to "textualize" the workings of the psyche through symbolic narratives—she creates a fictitious dream which she knows will help convince an unwilling partner to marry. However, the dream is also important in that its bloody images foreshadow the violence of the very marriage the Wife so craves. Thus the dream forces us to consider whether or not unhappy endings might already be present to those psychological subjects savvy enough to read their own texts.

Taken together, then, these textual "eruptions" paint a composite picture which differs considerably from the vision of control offered by the Wife. Chaucer invites his audience to reject the idea that "selves" are subjective "authorities," made up of traits that are quantifiable and "known" to them. Instead, he offers us a vision of psychology that is tantamount to a linguistic construction, in which subjects are glossed and reglossed, made and unmade by the audiences who receive them.

Elizabeth Archibald
English, University of Victoria

"The *Comoedia sine nomine*: the Flight from Incest Theme in a Fifteenth-century Terentian Comedy"

The *Comoedia sine nomine*, probably written in the mid-fifteenth century for Cardinal Prospero Colonna, and preserved only in Paris BN lat. 1863, is a remarkable variation on the Flight from Incest theme popular

across Europe in the later Middle Ages. The plot is familiar from *La Manekine*, *La Fille du comte d'Anjou*, *Emare*, *Mai und Beaflor* (and, apart from the incest opening, Chaucer's *Man of Law's Tale*). But there are several distinctive aspects to the *Comoedia* version: it is written in a Latin heavily influenced by classical writers (especially Terence); it is a play divided into seven acts; and it has a classical setting. In this paper I shall compare the *Comoedia* with earlier versions of the story. I shall consider reasons why this plot should have been chosen for a learned drama, and the implications for the story of the classical setting. Some vernacular versions of the Flight from Incest theme have a strongly moralizing tone, which can be linked to the popularity of incest stories in connection with the church's campaign against consanguinous marriages, and also the contritionist movement; but the classicizing *Comoedia* does not fit this pattern.

Martha Bayless
English, University of Oregon

"Nonsense-texts and Narrative Play in Medieval Latin Culture"

The medieval concern with the meaning of texts—and above all with the text that embodied the ultimate meaning the Bible—meant that interpretation was a primary preoccupation of the medieval exegete. This gave rise to innumerable works which attempted to coax meaning from obscurity; but it also gave rise to a class of works which deliberately confounded meaning: nonsense-centos. These playful texts rearranged well-known passages from the Bible to form a nonsense-narrative:

> Whence Rabanus said in the Acts of the Apostles: If thine enemy hunger, give him wood and a stone [cf. Rm 12.20]. If he thirst, give him ashes and salt. On these hang the whole of the law and the prophets [Mt 22.40]. If thy foot offend thee, cut it off and throw it from thee [Mt 5.29]. And he said: Lord, not only my feet, but my hands and head also [Jo 13.9]. And behold Judas Machabeus [2 Mcc 5.27], who was called Caiphas [Mt 26.3], said to his servant: Have you anything to eat? [Lc 24.41]... Seven of these texts have come down to us, the earliest from the eleventh century, although the relationships between the surviving texts suggest a much wider circulation of the form. I myself have discovered and edited five, and I wish to discuss the characteristics and implications of the form and to set them briefly in the larger context of medieval learning.

Nonsense-centos are a form of play especially appropriate to medieval scholarship, with its reliance on *auctoritas*. Using the Bible, the embodiment of *auctoritas*, the authors of these centos investigate the ways in which meaning is produced by isolating the smallest units of narrative and

expression, the phrases which denote sequence, cause and effect, similarity and repetition. Thus Biblical narrative, the locus of meaning is refashioned—one might say deconstructed—into its component parts. Such apparent nonsense, as I shall show, reveals a sophisticated yet playful understanding of the construction of meaning and the foundation of authority.

Eleonora M. Beck
Lewis and Clark College

"Dancing in the Streets: A Musical Insertion in Ambrogio Lorenzetti's *Effects of Good Government in the City*"

Ambrogio Lorenzetti's fresco the *Effects of Good Government in the City* (1337-40) celebrates peaceful Siena with an implied musical accompaniment. Larger than any other figures in the fresco ten singing dancers occupy the center of the piazza, their cylindrical motion firmly anchoring them in the foreground of the picture. What is the explanation for the prominence of the dancers? What is the meaning of the dancers within the context of the cityscape?

In this paper I will demonstrate that the group of ten dancers constitutes a clearly-defined insertion into a pre-determined framework and as such functions in much the same way as the textual insertion that appears on the border under the picture. Not only do they lend decorative and iconographic richness to the painting as symbols of harmony and justice but they contribute to the essential meaning of the picture: that Siena lives in peace under the just rule of the "Nine." For Lorenzetti's painting was a powerful reminder to the Sienese that the cultivation of the arts contributed to the preservation of government and society.

Charles S. Buchanan
Goleta, California

"A Late Eleventh-Century Illuminated Passionary from Lucca: Expressions of Ecclesiastical Reform."

A lavishly illustrated, large scale or "giant" Passionary manuscript created in Lucca, Italy at the end of the 11th century (Lucca: Biblioteca Capitolare, Passionario C, 535 x 355 cms.) presents an opportunity to address a most perplexing quality of Latin medieval art—whether the zoomorphic imagery of many of its illuminated initials displays an esoteric signification. Art historians who have addressed this and stylistically related Lucchese manuscripts of this era have been primarily concerned with the creation of a stylistic progression in which the interpretation of meaning is ignored. Despite its theoretical limitations, their work should not be discarded and is presently being used as a foundation upon which to reexamine these

manuscripts in a novel and more comprehensive manner through the employment of multiple disciplines, including stylistic criticism, socio-political and literary history, hagiography, iconology, paleography and codicology.

Passionary C contains ninety-three chronologically arranged lections primarily about the lives and martyrdoms of saints, which were to be read on their feast days during liturgical services at the ecclesiastical foundation for which the manuscript was created. The designation Passionary is a misnomer, Hagiographical Lectionary being more accurate, for also included are occasional lections simply in praise of a saint, while others commemorate a saint's deposition, the translation of relics, and important feasts like the Finding of the Holy Cross. Each lection is prefaced by an illuminated initial which either is decorative or symbolic, or portrays the saint with individualized attributes or the accompanying text's narrative, i.e. "historiated." This was an era in which papal Rome was preoccupied with clerical reform, an integral part of the offensive to wrest temporal authority in Italy from the Salian Holy Roman Emperor—the so-called Investiture Struggle. Manuscript production was instrumental to this endeavor, and Lucca, a leading episcopal and economic center of the Tuscan marquisate, became a distinguished center of scribal and artistic activity.

Also being addressed are manuscripts related to Passionary C stylistically, paleographically and codicologically—like a "giant" Bible (Lucca: Biblioteca Capitolare, ms. 2, 540 x 370 cms.) as well as hagiographically—primarily the Lateran Passionary (Rome: Archivio di S. Giovanni in Laterano, mss. 79/81, 513 x 373 cms.), the other cornerstone of this dissertation, which too is stylistically related to Passionary C. Most of the initials of Passionary C dovetail with E.B. Garrison's so-called "early geometrical," a type created in contemporary Roman scriptoria and manifested primarily by the "giant" Bibles. Larry Ayres and Knut Berg have revised their predecessor's dating scale by convincingly pushing it back at least a quarter century, so that the emergence of the "early geometrical" coincides with the papacy's early efforts at clerical reform. A paleographically contemporary inscription concerning Pope Urban II (1088-99), discovered in cod. 2, a manuscript so similar stylistically to Passionary C that it may have been illuminated by the same artist, allows one to date Passionary C over a quarter century earlier than Garrison's circa 1125.

A textual investigation of the subtle divergences between Passionary C and the seven other extant Lucchese 12th century Passionaries, along with an examination of a group of extant medieval Lucchese calendars, has led to a discovery of great importance: the location of the flourishing scriptorium which produced Passionary C, the Lateran Passionary and related manuscripts. It was not at a monastery but a "canonica," the principal means of clerical reform in this era. Such a precise localisation has until now escaped scholars, who have simply acknowledged the stylistic diversity of Lucca's manuscripts of this era.

The interpretation of the initials' meaning in Passionary C is being assessed by relating the imagery to medieval exegetical and intellectual history, particularly that of the concurrent Lucchese ambient, as well as to established conventions of representation. Unlike the "historiated" initials, the symbolic ones sometimes have a subtler relation to the accompanying text. The initial for the lection of Sts. Nabor and Felix, martyred under the Roman Emperor Maximian, cannot be shrugged off as yet another example of medieval artistic fantasy; rather, it portrays the Emperor, whose wicked action was inspired by Satan. Similarly the herdsman and martyr Comitius is depicted in imperial military garb, also revealing an underlying anti-imperial sentiment, only fitting considering the Church's position within the Investiture Struggle, a position powerfully expressed by Lucca's bishop Anselm II (1073-86) in his "Collectio canonum."

Another object of investigation has been the "giant" Passionary as a manuscript type fostered by the papal reform. It is one of a number of different types of large scale manuscripts produced in the second half of the 11th century. Clerical reform required a refortified, rigorous observance of the daily liturgy, known as the Divine Office, and these manuscripts fittingly symbolized this papal endeavor. The "giant" Passionary also reflects the papacy's intentional propagation of the cult of the saints. Lucca, located on a primary thoroughfare from northern Europe to Rome, became a major pilgrimage destination in this era of a Europe without borders, and its principal attraction, the Volto Santo, was highly venerated. The "giant" Passionary, however, may not have been invented in Rome, for contemporary examples in Umbria and Tuscany, and in the Beneventan-script of Italy have also been located, adding further fuel to the raging concern of the relationship between Rome and Italian monastic centers like Montecassino in this era. The initials of these earliest examples are solely decorative in nature, while that of the earliest extant Tuscan example (Florence, Biblioteca Nazionale, ms. F.N.II. I.412) reveals only standardized representations of saints, unrelated to their ecclesiastical offices. The illustrator of Passionary C, under the inspiration of Frankish illumination, transfomed such prototypes into an exciting production of iconographic variation.

These are the primary issues being addressed in this comprehensive reassessment of a little explored yet the best represented and perhaps the most flourishing Tuscan scriptorial center of its time. Passionary C, the Lateran Passionary and related manuscripts are so rich visually, their iconography so arcane and the previous literature concerning them so narrow in scope, that they have proven to be an excellent dissertation topic.

Carleton W. Carrol
Foreign Languages and Literatures, Oregon State University

"Text and image: the illustration of *Le Chevalier délibéré* by Olivier de la Marche"

Olivier de la Marche, diplomat and court official under the last two Dukes of Burgundy, Philip the Good and Charles the Bold, was also a man of letters. He is primarily known today as the author of memoirs, detailed descriptions of court life, ceremonies, and festivities; his poetic works are less well known. His long allegorical poem *Le Chevalier délibéré*, which he finished in 1483, deals with the inevitable nature of death and the best way to prepare for it in the context of the Christian religion. This poem, very popular in its day, is preserved in fifteen manuscripts. Some are illuminated, often luxuriously and with considerable talent; three of them, on the other hand, contain written instructions for the artists responsible for illustrat-ing the text. Attributed to the author himself, these instructions indicate, in surprising detail, the visual element that was to accompany the poem. Some illustrators seem to have been aware of these instructions and to have followed them very closely. Others, on the contrary, departed from them to various degrees, or ignored them completely. We propose to examine the relationship between the written instructions and the images found in the various manuscripts of *Le Chevalier délibéré*.

N. Ciccone
Comparative Literature, Universiity of California, Berkeley

"Dear Prudence"

Chaucer's *Tale of Melibee* effectively consists of a duel of sententia between Melibee and Prudence over who can read the best ("reden": read, counsel, advise). But the argument is not, at least in the narrative context, merely academic. It is an argument about what to do. The branch of medieval learning known as practical philosophy dictates the terms of the tale and especially the women in it. Prudence as personified Prudentia attempts to advise her distraught, robbed husband by means of moral examples. Yet Prudence as the mercantile wife harasses her husband by the same means. The conflation of the practical virtue and of the shrewish wife foregrounds Prudence's role as a social construction in the service of masculine reading.

Whether Prudence is translated from the 12th century Old French or from Adam's rib, her role in a tale told by the narrator-pilgrim suggests far-reaching implications. For example, the host seemingly understands that Prudence keeps Melibee from war; yet the host inadvertently longs for the perpetuation of his own position as hen-pecked husband, preferring to be bullied into pacifism rather than revenge (*MkT. Pr.*). In effect, female domination over one man substitutes for physical brutality among men. One role cancels the other so as to suggest that the position of being a harassed husband saves the men from having to be men.

Albrecht Classen
German, University of Arizona

"*Diu Clage*: The Text about a Text, or: Literary Mirroring about Literature"

Diu Chlage is the epic poem which reflects upon the outcome of the excessive mourning expresses not a failing on the part of the poet, but his/her interest in balancing the excessive brutality and violence of the *Nibelungenlied*. The most interesting aspect proves to be, however, that the *Chlage* poet engenders a multiple mirroring process in which the older poem is refracted over and over again, which means that here literature is understood as a process without an end. Mourning is only one, but a very powerful tool to immerse into the multiple layers of the literary discourse.

Elizabeth Cook
English, Boise State University

"'Mysdede to holynes': Robert Mannyng's Examination of Sacrilege in *Handlyng Synne*"

Handlyng Synne, Robert Mannyng de Brunne's translation of the *Manual de Pechiez*, contains a section which examines the nature of sacrilege in its various forms. Mannyng utilizes both anecdote and delightful tone in order to educate "lewed men." The result is a metaphorically rich diatribe.

This paper explores the section "Here bygynth sacrylagell in Robert Mannyng's *Handlyng Synne*. I will compare Mannyng's translation with the French original, noting elements of *entrelacement* which work to provide both continuity and symbolic depth to the examination of sacrilege. This section includes the well-known "Cursed Dancers of Colbek" with its enigmatic statement, "The nere the cherche, the ferthere fro god," a statement that on the surface seems to contradict the story. However, when considered in terms of the subtle connections suggested by *entrelacement*, meaning is illuminated.

There is a dearth of critical work on Mannyng's *Handlyng Synne*. The importance of this paper is that it illuminates the complexity of a work that on the surface seems but a collection of unrelated stories.

Antonio Cortijo
Spanish and Portuguese, University of California, Berkeley

"Morphology of the Prologues and Epilogues of the Fabliaux: a Rhetorical Approach"

My presentation will examine the Medieval French Fabliaux under a new scope. I will focus on the prologues and epilogues of the fabliaux, studying how they portray an extraordinary literary consciousness. Along with this, the prologues and epilogues show an attempt to define the genre from the margins of the texts themselves. Authorship, literary reception, and considerations on the social context of the genre are some of the contents most inceasingly repeated.

The difficulty in defining the genre and in establishing differences with other similar genres, such as *contes*, fables, etc., led the authors to search for a definition from these literary margins. In addition to this, the terminology used in these prologues and epilogues is highly rhetorical, indicating that some of the authors had a formation in Rhetoric. My purpose will be to conclude that from a rhetorical analysis of the epilogues and prologues in the fabliaux, it may be suggested that the genre is not as popular as it is been said.

Robert Costomiris
English, University of Washington

"Lancelot and the Arthurian Ethos"

The male protagonists of Chretien's romances typically seek to be in the presence of Arthur because he is the wellspring of courtly behavior. In its ideal form Arthur's court is a place where men behave nobly and honorably, a place where male reputations are made and fulfilled. However, the reality of court life, combined with the pressing affairs of the "real world," usually drive "real men" like Erec and Yvain away from Arthur. These characters can only understand themselves and achieve some sort of personal happiness by abandoning the court. A well-rounded masculine identity is to be found outside, not inside, the court.

Unlike Erec and Yvain, Lancelot does not make a break with the values associated with Arthur's court and hence does not go through the same kind of personal transformation as these other male protagonists. In fact, despite his absence from the court for most of the poem, Lancelot's twin goals of rescuing and then continuing his affair with Guenevere keep him firmly caught in the web of hollow gestures that embody the Arthurian ethos.

In the end, our impression of the Arthurian ethos and the men trapped by its superficiality is overwhelmingly negative. Arthur, cuckolded and impotent to protect his people and his wife is the definition of *rex inutiles*. And Lancelot, Arthur's valiant stand-in, hardly has the same moral fiber as Erec or even Yvain. However, just as Erec and Enide and Yvain ultimately condemn the Arthurian ethos by criticizing it from the outside, Lancelot does the same from the "inside" via the thoughts and actions of Lancelot himself, who, instead of being transformed to a better man during hi time away from the court, self-servingly applies the Arthurian code to the world outside the court and then rushes back to Arthur at the first opportunity

Deborah Crawford
Huntington Library, San Marino, California

"Crusaders, Saint-Denis, and the Holy Grail: The Influence of Byzantine Liturgy in Medieval France"

In recent decades, the work of Lozac'hmeur, the Kahanes, and Littleton has suggested various esoteric influences on the creation of the stories of the Holy Grail. One of the earliest such theories, centering on Byzantine liturgical associations, was argued more than eighty years ago, and probably failed for the wrong reasons.

The earliest written Arthurian Grail stories appear in twelfth-century France. Recent scholarship, concerning the medieval liturgical practices of the French royal abbey of Saint-Denis, permits new insight into the potential connections between the "secular" Grail stories and the sacred ritual of this exceedingly influential religious foundation. The twelfth-century writings of Suger, abbot of Saint-Denis, and Odo of Deuil, who followed him as abbot, demonstrate personal knowledge of Byzantine styles of altar implements and ritual, undoubtedly enhancing Greek-inspired practices that had existed at Saint-Denis at least as early as the ninth century. Odo's direct knowledge of Eastern ritual came through his involvement in the Second Crusade; another historical account reveals other Crusaders as observers of Byzantine ritual. It is also known that physical manuscripts related to such liturgies reached the West, and Saint-Denis, in the eleventh to twelfth centuries. Information on the Eastern liturgy could have come to the French storytellers through an account by a Crusader, or mediated through the feast-day practices of Saint-Denis, on occasion witnessed by crowds of nobles and common folk.

The standard works on Byzantine liturgy allow us a good perception of the nature of such ritual in the eleventh and twelfth centuries; it had reached a stasis then that it still maintains in modern times. A point-by-point comparison of the features of the Eastern processions to the earliest written version of the Grail procession shows the clear influence of the ritual

of Byzantium.

Michael J. Curley
The Honors Program, The University of Puget Sound

"The Stonehenge Episode in Geoffrey of Monmouth's *Historia Regum Britanniae*"

Geoffrey of Monmouth was the first author to provide an account of the origins of the megaliths on Salisbury plain. Scholars have proposed a variety of sources for Geoffrey's Stonehenge narrative, ranging from the Bible, to the vitae of British saints, the story of Bendegeifran's talismatic head in the *Mabinogi*, and even oral traditions reaching back to the Bronze Age. The effort to account for Geoffrey's story of Merlin's magical transportion of the "Giants' Dance" from Ireland to Britain is complicated by Geoffrey's coyness and evasiveness throughout the *HRB* in regard to his sources.

My paper will approach the Stonehenge narrative from two perspectives. First, I'll try to show how the story of the construction of Stonehenge is in many ways a reprise of an earlier account in the *HRB* of Vortigern's failure to built a defensive tower at Dinas Emrys in North Wales. Geoffrey plays off the tyrant Vortigern's failed *aedificium vanitatis* against the Aurelius' successful *aedificium pietatis* at Stonehenge. The common link between the two episodes is the critical role played by Merlin, scourge of tyrants and masterbuilder to pious kings.

The second part of my paper will suggest that the Stonehenge story in the *HRB* is an echo of the legendary construction of the walls of Thebes by Amphion, who moved stones into place with the enchantment of his music. Accounts of Amphion's architectural magic were readily available to Geoffrey in authors he knew well, such as Statius, Ovid and Horace.

Joseph A. Dane
English, University of Southern California

"The Myth of the Black-letter Chaucer"

The paper will examine the confusions on the application of the word 'black-letter' to early Chaucer editions. The classification of typefaces into roman/blackletter obscures some of the early features of Chaucer editions and leads both to inaccurate bibliographical claims as well as to a monumental history of Chaucer editions with the wrong monuments.

In part 1 I consider some of the anomalies of the early typographical history of Chaucer editions: (e.g., the facing-page Latin translation of

Chaucer of 1635, opposing a roman and English black-letter type; the 1721 Urry edition, often claimed as the first roman-type Chaucer, but in fact the last commercial edition to print portions in black-letter, the 1526 Pynson edition, seldom discussed, but responsible for the appearance of Chaucer editions for nearly two centuries). The focus of part 2 is on the typographical context of the 1532 Chaucer and what I consider here is a virtual companion production, the 1532 Gower. In the context of printing history, the typefaces belong to two completely different families (a bâtarde vs. a rotunda); but in the context of English printing, these must be classed together and distinguished from the bibliographical designation 'black-letter.' These editions are an attempt to monumentalize these authors in a material and typographical format that has few analogues in early English printing. What the history of Chaucer editions then shows is a domestication of this edition into the bulky, but visually undistinguished black-letter folios of the 16th and 17th c. The 'romanization' of Chaucer in the 18th c., far from producing a classical edition as sometimes claimed, is simply a further step in this process of domestication.

Georgiana Donavin
English Program, Westminster College

"The Mother Tongue, or Virginal Voice, in Medieval Poetry"

Julia Kristeva claims in "Stabat Mater" that medieval depictions of the Virgin Mary attribute to her a "nonspeech," merely the effusion of milk and tears. Similarly, R. Howard Bloch concludes in *Medieval Misogyny and the Invention of Western Romantic Love* that virgins are presented as physical and discursive "absences." Both view virginity as a medieval speech impediment.

While other scholars have offered more positive readings of the Virgin's verbal abilities in poetry about her, no one has yet countered the arguments of those such as Kristeva or Bloch by showing how Mary actually represented poetic speech in the Middle Ages. This paper traces medieval connections between Mary and verse—her descent from the psalmist David; her composition of the "Magnificat"; her reputed ability to invent the best lullabies, tell her story in song and, according to St. Bernard, compose praises in heaven; her status as Queen of the Liberal Arts and as Muse. I conclude that the Mother's tongue was often regarded as the perfect narrator for devotional lyric and provide some examples of meditative verse from the High Middle Ages, for instance John of Howden's, in which the poet attempts to collapse his own voice into the Virgin's heavenly appeal.

Margaret H. Dupuis
English, University of Oregon

"Telling Dirty Stories in Church: Examining Hagiography in Light of the Fabliaux"

Although members of the clergy can almost certainly be credited with the preservation of fabliaux manuscripts, the official position of the medieval church was to oppose sexual immorality, including its literary manifestations. On the other hand, the Church sanctioned a form of literature which, upon careful scrutiny, describes women in much the same sexual language that is used in the fabliaux. When considering medieval portrayals of women along a continuum, the fabliaux and hagiography appear as sister genres which differ more in degree than in kind. Although sainthood in women requires an apparent denial of their sexuality, male-authored descriptions of these saints identify them in sexual terms. The hagiography of twelfth- and thirteenth-century women is fraught with sexual imagery, fragmentation of body parts, and voyeuristic narrative style. In fact, there are as many similarities as there are differences between the fabliaux and the hagiography of this period. This paper argues that categories such as "sacred" and "secular" are not the salient factors in understanding women's roles in medieval culture. By looking at *Du Sot Chevalier*, *Dame Sirith*, and *Les Quatre Sohais Saint Martin*, as well as hagiography of Margaret of Ypres and Lutgard of Aywieres (among others) I will demonstrate that the construction of gender overrides considerations of genre.

Nancy Vine Durling
Berkeley, California

"Women on Display: The Example of the Old French *Romans du comte de Poitiers*"

The *Romans du comte de Poitiers* is a short (1719-line) romance dating from the late 12th or early 13th century. It exists in its entirety in a single codex and is among the earliest extant versions in Old French of a wager tale. The *cycle de la gageure* (so called by Gaston Paris in a pioneering typological study) consists of a variety of stories, all of which relate a version of the following scenario: a man (a husband or brother) places a bet on the chastity (or fidelity) of a woman. The man with whom he bets obtains intimate knowledge of the woman's body without ever sleeping with her. He uses this information to win the bet; the woman is cast out, but thanks to her intelligence and courage, she is able to disprove the man's accusation.

One feature of wager tales which has not been sufficiently explored is the representation in them of the female body. While the majority of the tales provide graphic physical details about the women (usually involving a strategically placed birthmark), a number of them offer more metonymic representations of female physicality. In the *Comte de Poitiers*, for example, the evidence used to "prove" the countess's infidelity include the following stolen objects: her wedding ring, strands of her hair, and a small piece of cloth which is cut from the lap of her dress. The metonymic substitution of the cloth for the body is significant and forms part of the poet's overall pattern of representing the faithful countess. Although the reader is repeatedly reminded of the countess's physical charms (e.g., her husband claims that she loves to lie naked with him and that she begs him incessantly to make love to her; her skin is "very beautiful beneath her clothes"; her breasts give no clue that she has been "touched by a man," etc.), she is always depicted as elaborately and elegantly clothed.

It is therefore somewhat surprising that the second part of the romance contains an extraordinary—and to my knowledge unique in Old French literature—representation of a group of unclothed women placed on display.

Part 2 of the romance takes place in the court of the Emperor of Rome. He is seeking a bride and, at his invitation, the most beautiful virgins in the realm come to court. Thirty maidens are then locked in a room and commanded by him to disrobe, so that he may select the one whose body is most pleasing. The various reactions of these women are both poignant and disturbing, and raise a number of intriguing questions. Just what purpose does such a scene serve? Is it mere prurience on the part of the author? Or is he making a genuine statement about the psychological suffering inflicted by the emperor's unexpected command? How are we to understand the dichotomy of the elaborately clothed wife, who is repeatedly displayed in public, and the elaborately unclothed virgins, who are privately displayed to the emperor? Each part of the story depends on a specific type of linguistic construct: on the one hand, a wager between two men; on the other, an emperor's command. How closely are these constructs related? Finally, what does the rhetoric of "women on display" in this work contribute to our understanding of such rhetoric in other romance texts of the 12th and 13th centuries?

Siân Echard
English, University of British Columbia

"Manuscript Design and the Role of Latin in John Gower's *Confessio Amantis*: Three Examples"

The 49 manuscripts of John Gower's *Confessio Amantis* are remarkable for their generally high quality and consistency, a fact which has often led to the conclusion that Gower must have exercised some control over their production. Gower's concern about the reception of his text is certainly exemplified by the interpretive apparatus he provided for it, in the form of Latin verses and prose notes. The former are agreed to be Gower's own; the authorship of the latter is less certain. Gower's involvement in manuscript production has also been questioned.

Yet whatever the degree of Gower's involvement with it, the ordinatio of the *Confessio* manuscripts remains a rich source for the interpretation of the poem. Malcolm Parkes notes that ordinatio functions as an interpretive guide to both readers and scribes ("The Production of Copies of the Canterbury Tales and the Confessio Amantis in the Early Fifteenth Century," in *Medieval Scribes, Manuscripts and Libraries* [London, 1978], 163-210). This paper will present a sample of the main streams of treatment of the *Confessio's* Latin apparatus in three Bodleian Library manuscripts. MS Fairfax 3, Macaulay's base text, consistently presents the Latin notes in the margins. MS Bodley 294 incorporates most of the notes in the text, where their placement is often disruptive of the sense. MS Ashmole 35 is one of a handful of manuscripts which removes all the Latin; it is remarkable for replacing the notes with a complete English apparatus.

This paper draws from an ongoing project on the relationship between the English and Latin portions of the *Confessio*. The ordinatio of the Latin may not settle the question of Gower's involvement, but it can show how some readers of the text thought the poem and its Latin apparatus should be presented. Gower says that he wrote his English poem "Carmente iuuante"; with the help of Carmen, goddess of Latin letters. This paper is part of my ongoing exploration of the implications of that assertion.

John M. Fyler
English, Tufts University

"Art and Artifact in *Troilus and Criseyde*"

This paper on Chaucer concerns two central features of *Troilus and Criseyde*: first, doubling and repetition, and second, those specific instances of doubling in which the textual or fictive is set against the "real" narrative of Troy. It shows just how extensive, indeed pervasive, such instances are, as the fine details of a pattern that, in its broad contours, is commonly

recognized by readers of the poem. Chaucer himself insists on issues of textuality, by declaring himself absolutely dependent on his classical sources for all of his information about Troy; and as I and others have argued, he in fact treats his literary *auctores* as if they were historians, against whose background he can bring his own story to life. Likewise, the poem is full of doublings and repetitions, large and small, beginning with the first line, which promises to tell of Troilus' "double sorwe," and continuing to its final book, when Diomede's courtship recapitulates, or parodies, Troilus' in double time. Most interesting, and least often remarked upon, are the fragments of texts—lyrics, letters, songs, books being read—within the poem which Chaucer duplicates, or sometimes disseminates and fragments further, later in his narrative. These doublings raise very large issues of art and reality, fact and fiction, speech and writing; and they underlie Chaucer's complex meaning.

Christina Gerhardt

"The Sword and the Needle: Brunhild's Functions in the *Nibelungenlied*"

The perspective in traditional analyses of Brunhild portrays her as the wronged woman who reflects back on her "mis"-marriage, to unearth how she was duped and disentangle who the wrongdoer is. An alternative approach, studying Brunhild with her status as sovereign and the duties this entails in mind, allows her motivations going into the marriage to be understood.

Brunhild is one example of numerous women in a position of economic and political power in the early 13th century. I will highlight the details of these women's statuses in the Middle High German Bluetezeit. With this insight, Brunhild is seen in light of her position as queen and its responsibilities, at the beginning of the *Nibelungenlied*, and her ensuing actions motivated by it.

The historical background on women who rule over resources and territories at the time of the *Nibelungenlied* provides a context for Brunhild and her status. In addition to expanding the research on women in economic and political structures during this time period, and how these undergo transformation in marriage, this analysis allows for a re-reading of Brunhild in the *Nibelungenlied*. Rather than appearing as a vengeance seeking women, rehashing her marriage, she is a sovereign, with an agenda, determined by her position to effectively carry out.

Rhonda L. Goodlund
The Graduate Theological Union in Berkeley

"Aspects of Early Monastic Theory: The Tension Between Asceticism and Community"

Christian monasticism as known in Europe during the middle ages had its roots in the ascetic traditions of late antiquity. Between the time of St. Antony in the third-century Egyptian desert, and that of John Cassian in fourth-fifth century Gaul, the tension between asceticism and community was at the center of much of the development of the monastic form as later crystallized by St. Benedict in the fifth-sixth centuries. Tied up in this issue of lone ascetic versus communal form of monastic life was much of the individual's definition of what it meant to be a monastic, obligations to practice humility and charity as required by desert ascetic tradition, and distinctions as to whom one owed obedience. The choice of ascetic or communal life greatly affected one's answers to these questions. History in the West shows the communal monastic form becoming the norm over the lone ascetic model for the majority of those undertaking monastic life. However, despite the realities of majority practice, the heroic, almost mythical model of the lone ascetic remained as an ideal goal.

This paper will discuss that tension between asceticism and community in the practice of late antique-early medieval Christian monasticism, especially as documented by John Cassian.

Karl T. Hagen
English, University of California, Los Angeles

"Dilation in Medieval Rhetoric and Literature"

The rhetorical technique of dilation has been used in a number of influential studies, most notably in those by Lee Paterson, to analyze women's discourse in medieval romance and in Chaucer. The term itself, however, is insufficiently understood, and previous studies have failed to account for significant differences between dilation and the related technique of amplification. This paper explores the actual use of dilation as a term and as a concept. It argues that dilation, which is properly part of preaching rhetoric, has methods and purposes which are distinct from amplification. These differences have led to misunderstandings about exactly what these rhetorical techniques imply. In particular, arguments which read sexual innuendoes into dilation have inadvertently confused dilation with amplification.

Dara Hellman
University of California, Los Angeles

"Geiriawles in the Mist, or the Fog of the Father"

We have seen that, in choosing to jettison the superflous and confusing (to a French court *romancier*) Celtic details of the story of *Gereint vab Erbin*, Chretien de Troyes makes it necessary to create a *bele conjointure* in his redaction of this tale of misunderstanding. It is because he (purposely?) misinterprets the central problematic of this story that he omits specifically those peculiarities that make this Welsh romance cohere.

One of these seemingly unimportant details is the name of Enyt's father. It is interesting to note that Chretien explores in depth the problem of the name (e.g. the notation of a name *vis a vis* the "making of a name" for a character). However, here he sets aside a name that apparently means nothing to him (which would imply that the Breton storytellers were translating their own stories), Ynwl, in favor of a name apparently popular among romancers, Licoranz (we find this "unicorny" name in the works of Marie de France, in the *Prose Lancelot* and in the *Chevalier des Deux Epees*, to name a few).

It is no coincidence that the name of the man we first encounter as "the hoary-headed man" is almost identical to the word "mist" (the Hedge of Mist; Y Kae Y Niwl). Gereint's encounters with these two "mists" mark the beginning and the end of his semi-conscious (read clouded) wanderings through the Otherworld of misinterpretation.

The Mist marks for us Enyt's dual nature. We find in her (in the daughter of the mist) both the cause and the cure of Gereint's affliction (chronic narcolepsy?). We have long suspected that Enyt is some kind of sovereignty figure (for she is completely unmarked except by/as the alpha-female, she is afforded the stag's head and she is the means by which Gereint has access to and gains authority in his world), but now we know. She is the daughter of the mist, a figural shape-shifter. She is the Medb, who clouds Gereint's mind and leads him to the horn which dispels the mist. This is the problem with women and sovereignty figures; can't live with 'em, can't live without 'em.

Erika E. Hess
Romance Languages, University of Oregon

"A Monstrous Close-up:The Hideous Herdsman in Chrtien's *Yvain*

In Calogrenant's description of the hideously ugly peasant in Chrtien de Troyes's *Yvain,* he details the creature's physically horrific and discordant features—his monstrously large head, elephant-ears, owl-eyes, cat-nose, wolf-jowls, boar-teeth and humpbacked spine. According to Richard Bernheimer, this creature's position as lord of the beasts and his extreme hairiness (including tufted hair on his head, hairy ears, and a beard that flows down to his chest) identify him as a wild man , a mythical, bestial man who often lived in the wilderness surrounded by other animals (*Wild Men in the Middle Ages,* 27). But whereas the "standard" medieval wild man is mute, Chrtien's savage giant responds to Calogrenant's inquiries in a direct and articulate manner that evinces mental faculties surpassing those of Calogrenant. Indeed, the discursive subtlety of the herdsman's speech has led many critics to read this scene as a kind of Platonic privileging of the verbal over the visual, the intelligible over the sensible. Yet, such a reading discounts the tremendous emphasis given to the herdsman's physicality. Much like cinematic close-ups, Calogrenant's depiction of each body part, stressing its aberrant scale, simultaneously draws in and confuses the listener/reader. These narrative "special effects" intrigue and attract just as they alienate, creating a tension that the shock effect of the herdsman's speech then further intensifies.

A number of contemporary film theorists have constructed models of narratology that underscore the visual fascination with the horrific, in a manner that is as applicable to literary narrative as to cinematic. Looking especially to non-Lacanian based scholars, such as Gilles Deleuze, Steven Shaviro (*The Cinematic Body*), and Noel Carroll (*The Philosophy of Horror, or, Paradoxes of the Heart*), I will draw parallels between Calogrenant's encounter with the beastly herdsman and Yvain's own.

Richard Horvath
English, Vassar College

"The Construction of Authorship in Late Middle English Romance"

One of the most familiar preoccupations of medieval romance is the recovery of its own origins, both literary and cultural. This paper argues that late Middle English romance, in particular, does more than rehearse traditional tropes of authorship; rather, it dramatizes the material circumstances of textual production and manuscript compilation. In thematizing late-fourteenth- and fifteenth-century authorship as a social function rather than a discrete act—a system of relationships between the agents and materials of a

nascent manuscript-book trade—Middle English romance narrative advertises the priorities that come to dominate authorial behavior from Chaucer through the advent of printing.

Exemplary narratives such as *Athelston* (1355-80) and *Sir Launfal* (late fourteenth century) dislocate romance conventions by de-centering courtly authority and eliding psychological experience. In return they "narrativize" literary enterprise, as it were, through their central depictions of message-sending, textual production, and patronage, activities that convert the social economy and material contingency of manuscript-book production into narrative event. I argue that such motifs serve two distinct purposes. On one hand they elucidate how the business of manuscript compilation reconfigures the concept of authorship during this period, locating a primary authorial function in the transmission of independent texts and their assemblage into manuscript wholes. On the other hand these romance motifs are eventually pressed into the service of more self-authorizing poetic practices, which exploit them to fashion images of both authorial identity and the literary work. Paired off against the romances above, Lydgate's *Complaint of the Black Knight* and his version of the popular romance *Guy of Warwick,* together with a range of poetic epilogues, depict the poetic text as fragmentary and isolated, in need of augmentation and integration. The strategies of correction and deferral in which such writers engage solicit the larger structures as well as individual motifs of Middle English romance; ultimately, they hearken to Chaucer's more assured example.

In conclusion, then, my argument points toward some of Chaucer's romance appropriations for what they can reveal about his indomitable influence on the meaning of authorship through the fifteenth century. His epilogues, the exchange of letters in *Troilus and Criseyde,* and his own verse envoys generate what we might call an epistolary poetic. As itself a conception of authorship and poetic making, this bridges the space between romance motifs of textual transmission and accommodation, Chaucer's retrospective construction of his own authorial identity, and the textual anxieties of his successors.

Margret Jackson
Interdisciplinary Studies Simon Fraser University

"The Textual Complexity of Hildegard's *Causae et curae*"

Among twelfth-century writers Hildegard of Bingen (1098-1179) stands out for the multidisciplinary appeal of her work. The past fifteen-odd years have seen not only an increase in research interest, but also a marked interest from a broadly based audience. With current trends away from the biomedical approach in healthcare and towards more natural methods of healing, "Hildegard Medicine" has developed by practitioners shrewdly building

their reputation on the cultural reputation of a medieval author. At the same time, such publications have strange blind spots and fail to convey the structural complexity of Hildegard's natural-philosophical and medical writings.

Without devaluing recent work simpliciter, my aim is to put *Causae et curae* in proper focus, to heighten sensitivity to a number of essential distinctions underlying Hildegard's medical discourse and to uncover a mosaic of components as follows:

—cosmological doctrine
—medieval Christian concepts
—medical and natural-philosophical notions
—folk medicine and pagan healing practices
—astro-medical procedures
—concepts that are specifically Hildegardian and for which there is no precedent in the literature

By highlighting these components, also ways in which they intersect or clash, one can show that *Causae et curae* as a culturally conditioned text has little in common with modern holistic herbal healing.

Phyllis G. Jestice
History, University of California, Davis

"What is a Canonness?"

One of the oddest religious innovations of the middle ages has to be the evolution of "canonnesses regular" in the latter middle ages. The growth of new religious orders in the eleventh and twelfth centuries included the formation of many groups of "canons regular" with new and stricter rules, that is, clergy who normally combined a monastic lifestyle with some sort of communication with the laity, whether it be as preachers, keepers of a cathedral, or pastoral care.

But what is a canonness in this twelfth-century religious life? Women's religious roles, already restricted, were being curtailed still more by popes such as Engenius III. A woman could not serve the altar, she could not preach, and she certainly could not administer the sacraments.

My paper will examine the enigma of the canonness regular—where they appeared, how their role differed from that of their male counterparts, and why they didn't just become nuns, who weren't *expected* to play a role in the world. I hope to show that the appearance of canonnesses in the controversies of the twelfth century is associated with groups of canons regular who focussed on the communal life to such an extent that they were almost monks themselves, adding to the confusion in defining the religious life in the post-Gregorian world.

Willis Johnson
English, University of California, Berkeley

Panel: "The Uses of Jews in Medieval England: Jews and Kingship in Matthew Paris"

In his account of the troubled reign of Henry III, Matthew Paris describes the King, his Jews and his currency using metaphors of castration and circumcision. I will discuss Matthew's use of Jews in politically figuring, and disfiguring, the King.

Sarah Kelen
Columbia University

Panel: "The Uses of Jews in Medieval England: 'I am chefe merchaunte of Jewes': Jews as economic agents in the Croxton *Play*"

The Croxton *Play of the Sacrament* centers around a story of host descration and the subsequent miracle that converts the Jews—as is indicated by the scribal naming of the play in the mansucript, "[th]e Play of [th]e Conuersyon of Ser Jonathas [th]e Jewe by Myracle of [th]e Blyssed Sacrament. However, the play is not just about eucharistic theology and the miraculous conversionary efficacy of the consecrated host. In fact, I would argue that the play is concerned more with the Jews' economic and social role in the community than their religion or their host desecration.

The play's "title" character, Jonathas, is granted the honorific "Ser"; this indicates the way the that the play depicts a world of confused social boundaries, of hierarchies whose different levels always threaten to collapse into one another. The Jews (and their transgression) are depicted in terms of economic agency: they purchase the host from a Christian merchant—they engage in trade with a fellow trader, and in doing so "convert" him to their sin before the play's resolution can (uneasily) convert the Jews to Christianity.

As the play was performed in fifteenth-century England, the figure of the Jew was almost entirely fictional: Jews had been expelled from England over a century before. Thus, the emphasis on the Jews as merchants (and on their "Judaizing" of Aristorius, the Christian merchant) is important for understanding what the Jews of the play represent. They are social climbers, merchants whose economic power (improperly) allows them to upset the community's natural order. The reason the *Play's* Christian merchant can act like the Jews is that the Jews are marked primarily for being of merchant class. That is, the play is not primarily about a fantastic and gory miracle of the eucharist, but rather about the importance of maintaining social order in the face of the threat provided by the growing power of merchant capital in late medieval England.

Antoinette Knapton
Comparative Literature, University of California, Berkeley

"L'injustice faite a Foulque de Marseille"

Les médiévistes en France méridionale, adversaires de longue haleine de la Croisade Albigeoise (1208-1229) qui sonna le glas sur le *gay sabor*, considèrent trop la carrière religieuse et l'action anti-hérétique du troubadour Foulque de Marseille (1150?-1231) en evaluant son oeuvre. Leur irritation repose d'abord sur les consequences linguistiques que la victoire royale engendra. D'où vision étroite et faussée par l'interférence d'impressions subjectives là où il faudrait un jugement esthétique entièrement désintéressé. Ce poète, à qui Dante a donné dans ses écrits critiques une glorieuse accolade et à lui seul des troubadours une place dans son *Paradis*, mérite mieux que silence ou dédain. Et pour ne rien gâter, il y a du mystère dans la vie de ce personnage ... des réticences, des audaces, que l'on retrouve dans ses chants.

Doit-on, pour des raisons politiques ou de clocher, mutiler le Grand Chant Courtois par la méconnaissance d'un poète grand par son originalité et par son influence? C'est tout le monde médiéviste qui en est lésé.

Un aperçu de la situation politique et religieuse en Languedoc au XIIIe siècle où Foulque de Marseille joua un rôle prépondérant, puis un regard sur les clous d'or de sa poésie aideront à la révision de son procès.

Raymond V. Lavoie
History, University of California, Los Angeles

"The Lives of Wolfgang and Otto: Episcopal Hagiography and Monastic Ideology in Medieval Regensburg"

My paper examines the hagiography produced in Regensburg about two bishops active in monastic reform in the diocese: Wolfgang of Regensburg and Otto of Bamberg. As Phyllis Jestice points out in her 1993 article in *Viator*, "The Gorzean Reform and the Light under the Bushel," hagiography represents an important source for monastic historians. Jestice explores the different ways hagiographers from Gorzean and Cluniac monasteries used the biblical image of the light under the bushel. In this way, she identified important ideological differences between these two reform traditions. Comparing how Regensburg's various monastic communities portrayed these two bishops can also reveal such important information about the attitudes and ideology of the monastic reformers in the diocese.

The lives of Wolfgang and Otto are especially useful sources for exploring monastic history for several reasons. First, because monks adhering to different reforming traditions wrote the lives of the respective bishops—the two lives of Wolfgang were composed in the eleventh centwy by monks from the Gorzean house of St. Emmeram, and the life of Otto of Bamberg was composed in the late twelfth century at the Hirsauer monastery of Prüfening—the way these prelates are portrayed provides important clues about the differences between the Gorzean and Hirsauer reforms. Moreover, relating that comparison to Jestice's study of the differences between Gorzean and Cluniac reformers will further illustrate the extent to which Regensburg's Hirsauer houses were influenced by Cluny. Finally, because both Wolfgang and Otto engaged in similar types of activity, fostering monastic reform and preaching, we can more readily attribute differences in their portrayal to differences in the views the authors held towards their respective lives.

Mary Katherine McDevitt
Menlo Park, California

"Lydgate's *Life of Our Lady*: The Poetics of Illumination"

John Lydgate's *Life of Our Lady* exists in over fifty manuscripts, an indication that, with poems such as the *Canterbury Tales*, the *Confessio Amantis*, and *Piers Plowman*, it was one of the most popular Middle English works. The *Life* is a sophisticated example both of medieval Marian poetics and Lydgate's own poetics of illumination. Lydgate enacts the Bernardine paradigm "respice stellam", looking to Mary, the *Stella maris*, as guide. As the author, he "looks to the star" as his Muse, invoking Mary the Star to lead him through the uncharted sea of composition and to "illumine" his "dite." Echoing St. Bemard, he calls on the audience to look to the same star. Since the materia of the poem is the life—and inspiration—of the *mater*, Mary, the text itself becomes a "star" for the audience, guiding the reader's own life toward the divine light that Mary reflects. Lydgate's conflation of the author's dark midwinter of Advent with the soul's "dark night" and of the brightness of Candlemas with poetic and spiritual illumination creates a r[illegible]ivalent text. The text as the life of Mary, which culminates in the presentation of the Light of the world, becomes a source of illumination. The text as "illuminated" poem calls its readers—the *communio*—partakers in the life of the liturgy, to awake from their "slombre of slouthe" to a creative replication—or reflection—of the life of the *Stella maris*.

Donka Minkova
English, University of California, Los Angeles

"Converging metrical practices in *The Proverbs of Alfred*"

The metrical form of *The Proverbs of Alfred* (c. 1180), a compilation of moralistic sayings, has resisted classification. Some parts of The Proverbs are alliterative without rhyme, some are in two- or three-stress couplets, frequently isosyllabic, often with alliteration. There are also lines in which neither rhyme nor alliteration can be reconstructed. The paper argues that the apparent 'confusion' of meters in the existing copies of *The Proverbs* is attributable as much to the to the scribes? own divergent linguistic background, or to the author's familiarity with the practice of mixing meters in Latin verse compilations, as to the fortuitous convergence of native and imported linguistic structures and metrical practices. The disappearance of the Sievers types D and E, the rarity of type C (Cable 1991:45) in the post-Conquest alliterative material, and the optionality of final unstressed syllables all conspire to create alternating stress patterns in the native tradition. Occasional rhyming provides another common denominator. On the other hand, the Medieval Latin models are no longer based on quantity, as in the classical period, but on stress, which brings them closer to the Late Old English verse conventions. The collision between the Late Old English alliterative meter and the imported poetic forms becomes therefore much less dramatic if we take account of (a) the highly stylized and aristocratic character of the pristine alliterative form, and (b) the existence of converging metrical characteristics in the two traditions, which would jeopardize the autonomy of the forms and create the appearance of 'confusion.' The argument does not invalidate Pearsall's (1977) suggestion that familiarity with the practice of mixing metrical forms in Latin verse licensed the original form of the poem; it offers a formal account of why the structural integrity of the original metrical ingredients could not be maintained. The study defines further the nature of the transition from alliterative to syllable-counting verse in Middle English.

Andrew Murray
English, University of Victoria

"Criseyde Constrained: Chaucer's Heroine and the Power of the Text"

Throughout the late Middle Ages representations of Criseyde were, as Gretchen Mieszkowski observed over twenty years ago, almost unanimously negative. Even the subtleties of Chaucer's Criseyde seem to have been lost on his contemporaries, convinced as they were of her historical inconstancy. It is part of Chaucer's brilliance, however, that Criseyde's literary fate beyond his poem is adumbrated by the details of her manipulation within *Troilus and Criseyde* itself. That is, Chaucer's Criseyde's uncomfortable

relationship with the written and reported word foreshadows her unenviable reputation as written or reported word.

Within *Troilus and Criseyde* there are certain other texts—Antigone's song, the lovers' letters, Poliphete's suit, a version of Statius's *Thebaid*—to which Chaucer grants authority or power. In particular, texts and documents, including those threatened, reported, or rumored to exist, play a crucial role in the seduction of Criseyde. Pandarus appreciates the persuasiveness of a fabricated suit or a well-phrased letter. The target of these text-based attempts at manipulation, Criseyde herself evinces a difficult relationship with the written and reported word. For instance, early in the poem she admits to her uncle that she has never written a letter (II: 1914). Moreover, in Book II Criseyde's first, friendly, letter to Troilus arouses his desire, while in Book V her letter of reassurance convinces him of her betrayal. The latter, quoted in its entirety (V: 1590-1631), is pathetically unconvincing and self-contradictory. Manipulated by the implicit power of the written word, Criseyde is unable to turn that power to her advantage. It is thus appropriate that her destiny be that of a byword of inconstancy. Before *Troilus and Criseyde* is complete, before Troilus knows of Criseyde's infidelity, before anyone other than Pandarus even knows of their love, the narrator laments her defamation. So, too, Criseyde realizes that, constrained to occupy an ignominious place in literary history, she, in Jill Mann's words, "cannot escape the burden of meaning."

This paper will address how Pandarus, with assistance from Troilus, employs the authority of the text in the seduction of Criseyde. Pandarus, as Carolyn Dinshaw has observed, works like a writer shaping his material; he makes use of song, letter, suit, proverb and rumor to bring the lovers together. In tracing this aspect of the *Troilus* one is, in effect, establishing Criseyde's relationship with certain kinds of texts. The uncomfortable nature of that relationship anticipates her unhappy place in medieval literature. Chaucer exploits and expands Criseyde's reputation to ingenious and ironic ends by exposing her as a character constrained by, and unable to constrain, the power of the text.

James K. Otté
History, University of San Diego

"The Rebirth of the Atomic Theory: An Unsung Component of the Twelfth Century Renaissance"

In my work on the reintroduction of Aristotle in the twelfth century, I have frequently encountered references to the atomic theory. Yet, not even the term "atom" graces Charles Homer Haskins' monumental *Renaissance of the Twelfth Century*. To be sure, Aristotle (384-22 B.C.) had rejected the work of his predecessors, Leucippus (5th.

C. B.C.) and Democritus (c. 460-c. 370 B.C.), but the very survival and the revival of Aristotle's works, guaranteed the endurance and renewal of the atomic theory. That was most certainly the case in the twelfth century.

Nor had the atomic theory ever vanished either in antiquity or in the early Middle Ages. That fact is the more remarkable, if we consider the following reasons: 1) Aristotle had criticized and rejected it. 2) Epicurus (341-270 B.C.) and his followers pursued the theory to its logical conclusion: the eternal atoms shatter at death to form part of someone or something else. Their physics based on materialism and tinged with atheism, they created a code of ethics that aimed for serenity of the mind, vouchsafed by a life of temperance and morality. But their quest for pleasure, or *hedone*, was misinterpreted as unbridled sensuality, our hedonism. 3) Its most eloquent Latin interpreter was Lucretius (e. 98-55 B.C.). But there is little evidence that he "was read at all." This is the more remarkable since his "magisterial poem *De rerum nature*, [is] still the most important source for our knowledge of Epicurean physics."[1] 4) Cicero (d. 43 B.C.) preferred Stoic ethics and he attacked what he perceived as a lack of the same in the teachings of the Epicureans.[2] 5) Likewise, Seneca's (d. 65 A.D.) condemnation of the Epicurean pleasure, *voluptas*, and his praise of "the Stoic concept of virtue for its own sake, or *honestas*, assured him the admiration of medieval clerics, for he seemed to hint at the immortality of the soul.[3]

Perhaps most surprising is the survival of the atomic theory and its Epicurean baggage in the subsequent Christian era, when seven virtues stood juxtaposed to seven vices. Of these virtues and vices, the Stoics had anticipated several of the former, while the Epicureans were believed to have held a monopoly on the latter. How, after all, could one reconcile Lucretius, who had denied creation and asserted the permanence of matter, with Genesis? How was one to harmonize Lucretius' dictum: "No thing can be created from nothing" (*nil posse creari de nilo*, I, 156) with the Christian teaching: "In the beginning God created the heavens and the earth,"—a "creatio de nihilo," in the words of St. Augustine?

Even though Epicurus added an ethical component to the atomic theory, I shall limit my examination to the original thesis, which conceived of atoms as the building blocks of the universe. Physics, not ethics shall be my focal point. After a short survey of those writers of the early Middle Ages who concerned themselves with this subject, my paper will analyze how the atomic theory of Leucippus and Democritus reemerged with the reception of Aristotle's natural philosophy in the twelfth century and how its commentators reacted to it.

NOTES

[1] Margaret J. Osler, ed. *Atoms, Pneuma, and Tranquility*, (Cambridge: Cambridge University Press, 1991), pp. 4-5. "Only four ninth century manuscripts survive."
[2] Ibid.
[3] Ibid.

Stephen Partridge
English, University of British Columbia

"The Conjunction of the *Man of Law's* and *Squire's Tales*"

In recent years textual scholars, whether working on medieval literary texts or those of other periods, have called for greater attention to textual issues in literary criticism. One specific way of 'historicising' a text is to pay attention to the variant forms in which it has existed, instead of relying solely on a modern, critically edited form of the text. Chaucer scholars have heeded this call by paying increased attention to scribal links and interpolations, margianl comments, and variant orders in *The Canterbury Tales* manuscripts.. The purpose of this paper is to examine one 'variant' from the form of the *Tales* presented in modern editions which so far has attracted little notice. This feature is the conjunction of the tales of the Man of Law and the Squire.

These two tales are presented together, and joined by the 'Man of Law's Endlink,' in over 30 of the approximately 55 surviving complete manuscripts of the *Tales*. The order of the Ellesmere manuscript, which is reproduced in most modern editions—Man of Law-Wife of Bath, and Merchant-Squire-Franklin (with links), appears, by contrast, in about 20 MSS. I will not present manuscript evidence in detail, or consider at length the issue of whether these variants may be authentic (i.e. different orders arrived at by Chaucer himself).

Instead, my purpose will be to consider what this conjunction can tell us about the two tales themselves. I will argue that this arrangement of the two tales brings to the foreground the literary 'joke' of the Man of Law's Introduction, where it is declared that Chaucer would never tell a story about incest like that of Canacee; the incest motif that appears in most stories of 'accused queens' but which has been excluded from the *Man of Law's Tale*; the "oriental" features of both tales; astrological discourse; and themes of hospitality and good governance. These contrast with the 'wo that is in mariage' which links the *Man of Law's Tale* and the Wife's Prologue in Ellesmere, and the 'gentilesse' which links the Squire's and Franklin's tales in Ellesmere.

Anne Worthington Prescott
Orinda, California

"The Language of Music and Poetry in Chaucer's *House of Fame*"

This paper will be in several parts: 1) a continuation of the study of rhetorical language applicable to music and poetry, in Chaucer's *House of Fame*—see Metonymy, MAP, Seattle,1994, 2) a look at ideas on pitch, melody, and rhythm in the 14th and the 20th century, and 3) the description of a music, dance, theatre piece to be completed in 1995 with composer, Katie Wreede, on the *House of Fame*.

Lawrence Kramer, in *Poetry and Music*, has explored some of the words common to music and poetry, such as generative form, and harmonic tension. Chaucer's *House of Fame* illuminates these musical ideas.

The 14th century was anything but the Dark Ages in music. It was a time of freedom and experiment in rhythm just as the 20th century has been an area of experiment and expression in pitch. With the help of the composer, and musicologist, Joseph Baldassare, I plan to show how Chaucer's poem lends itself to innovative ideas in music in his time and ours.

Finally, from the barren desert to the mountain of ice, from the leaping petitioners in Lady Fame's peculiar court to the tumbling crowd in the House of Rumor, we will see how a music/theatre/dance piece emerges from the richness of Chaucer's language.

Velma Bourgeois Richmond
Engish, Holy Names College

"Heroism in Religious Romances: Women imitating,Christ"

I went to offer a case that many of Chaucer's tales show an alternative to more obvious modes of male assertion that is an expression of the essence of Christianity, which is often more discernible in the way in which women live. The Christian ideal is not determined by gender, although the history of the Church shows a patriarchal emphasis.

My basic argument is that Christ's death on the Cross is a non-worldly heroism, a strength in acceptance that is not mere suffering. This is the theology in John's Gospel (1 9.30)—the one account in which Christ does not cry out "in a loud voice" when He says, "It is finished," but chooses the moment to bow His head (thus making breathing difficult). Mary's Magnificat is a parallel acceptance of God's will, a triumphant submission. Given today's Western commitment to asserting the sense of self, reminders of these crucial ways of Christianity are salutary. A comparison of the four Gospels shows early struggle with belief that is quite

different for women and men. It is worth recalling that in John (20: 25- 29) a woman is the first to go to the tomb, "early," and she runs to tell Peter and John that the Lord has been taken away; a woman is the first to be greeted by the risen Christ who tells Mary Magdalen to proclaim His triumph to the disciples. Uncertainty persists with the male disciple Thomas. By limiting to one woman and having Christ explain, John puts the theology most crisply. Matthew (38:1-8) has Mary and Mary Magdalene at the tomb, an angel explains that Jesus is risen, and the women run to announce the. good news. Mark (16:1-8) includes Mary Magdalene, Mary the mother of James, and Salome; a young man in white explains, and the women say nothing because "they were afraid." Luke (24:1-11) records that the women go to the tomb, and two men in dazzling raiment explain; the women report to the Eleven, " But this tale seems to them to be nonsense, and t hey did not believe the women. " Interpretation here is very complicated, but minimally must recognize a different account of response. The message of woman's faith and dedication set apart from male skepticism is the same. Early Christianity shows a persistence of such heroism in women, for example with the recovering of the Cross by Saint Helen, whole story is told in the *Golden Legend* and many homilies for the feast of the Invention of the Holy Rood. In some ways I am reaffirming an old argument about the feminine quality of the Gothic, but imbuing it with the strength of an imitation of Christ that is crucial, albeit not the way of conventional mile heroism, especially as it was defined by militant Christianity and Church structures.

My article "Pacience in adversitee: Chaucer's Presentation of Marriage (*Viator* 10: 1979) argued that in the Chaucerian tales of the "Marriage Group" the women are generally wiser, often guiding the men to a form of Christian behavior that is strong because it is patient and through acceptance of suffering transcends difficulty and imitates Christ. The struggle for such understanding and acceptance is embodied in the knight, Walter, January, Aurelius, Arveragus, and the clerk from Orleans. My article was published early in the reading of texts with an interest in women; it is a far cry from subsequent feminist emphasis upon marginality andoppression with concomitant resentment, written mostly by a generation younger than I. Christianity poses significant difficulties for such feminist criticism, and I stepped back from it for many years. However, in the last years of my teaching career I have returned to such considerations. My recent book *Geoffrey Chaucer* (Continuum 1992) has a chapter about "Religious Romances and Saints' Legends." Here I note Chaucer's special interest in women in five tales (Prioress, Second Nun, Physician, Man of Law, and Clerk), of which four are explorations of the time at which Christianity was being established in a pagan world. Notable is that the two "religious romances have female "heroes" who are neither virgins nor martyrs—they are married women with children and they survive. These stories are bold enactments of constancy

and obedience, virtues exalted in Christianity and associated with, though not restricted to, women. The paper will explore how the women in the religious romances manifest heroism in imitating Christ. This interpretation is an alternative both to feminist readings that see marriage and children as imposed by male interests and an exploitation that is an impediment to the fulfillment of middle class women and to exegetical interpretations that follow patristic anxiety about women.

Kevin Roddy
Medieval Studies, University of California, Davis

"Computer-Based Teaching and Research Aids in Medieval Studies"

The explosive growth of the Internet as the source for a vast quantity of information has, within a matter of months, entirely changed our approach to computer-mediated instruction. While the practice of developing and using specialized instructional software will continue for some time, it will no longer be the first option available to educators, in Medieval Studies as in other fields; now, through the exploitation of the Internet, we can assign free-ranging explorations of Augustine, Boethius, Dante, entire archives of Old and Middle English, including *Beowulf*, Chaucer, and Langland, Old French, Middle High German, Medieval Art and Architecture, primary sources in History, Music, Philosophy and Theology, in short, more and more nearly the entire *vade mecum* that we medievalists feel is indispensable for the study of the period.

With this virtual philosopher's stone, however, come a great many responsibilities, not the least of which is the duty on our part to locate and identify the best sources of information: in this the metaphor of the "web" is more than appropriate, since the finding aids have in no way kept pace with the growth of materials. It is, as many have learned, an exercise in transcendent patience to discover (and replicate that discovery for others), survey, and monitor the various sites where sources can be found. And, like much in mass-marketing, as true today as in the Middle Ages, the quality of these materials has often not achieved the level we might hope for. Nevertheless, an openness to these gold and silver artifacts, brought out of an electronic Egypt (even if some offerings turn out to be only gilded bronze), will allow us as teachers and researchers to uncover and present a broader and much more accessible perspective of this our chosen *métier*.

Valerie A. Ross
Literature Board, University of California, Santa Cruz

"Geoffrey Chaucer: The Anxiety of Influence in *The Book of the Duchess*"

This paper examines the ways in which Chaucer strategically appropriates the source-text material informing *The Book of the Duchess*, specifically Machaut's *Jugement dou Roy de Behaigne*, and Ovid's *Metamorphoses*. I argue that Chaucer is concerned, throughout this poem, with establishing his textual power against that of canonical Latin literature as well as in context of his contemporaries writing in the French court, in an effort not only to further his own authorial project of mastery and parodic *compilatio*, but to undermine the original intent of his source texts by challenging their conventional constructions of masculinity, femininity, heterosexuality, and subjectivity as embodied by the representation of melancholy. I suggest that the structure, form, and content of *The Book of the Duchess* are based on a model of radical multiplicity and plurality that, in turn, produces an alternative model for the production of identity itself. My reading of Chaucer is informed by such feminist theorists as Judith Butler, Jessica Benjamin, and Luce Irigaray, all of whom are engaged with problematizing the construction of gendered identity in ways that productively intersect with medieval concerns of identity, gender difference, and representation.

Ruth Shklar
English, University of California, Berkeley

Panel: "The Uses of Jews in Medieval England: Lyra's Readers: Lollards and Jews"

My paper will examine the Lollards' appropriation, in the *Prologue* of the Wycliffite bible, of Lyra's "Judaizing" literal hermeneutics. The lollards establish the authority of the vernacular bible by situating the exegetical priority of English over Latin as Lyra positions his Latin commentaries with regard to the original Hebrew text and Jewish exegetes. I will argue that the Lollards' radical interpretation of the problem of linguistic origins, derived from Lyra's practice, is at the heart of their program of ecclesiastical reform.

Gary Shockey
German, University of California, Davis

"Reconstitution at Black Thorn: An Arthurian Attempt at the Formation of a Political Condition"

Viewed through the prism of some medievalists' preferences, Heinrich von dem Turlin's "Diu Crone" has often been consigned to an position in the canon of required readings. A close examination of the work reveals, as

R. Wallbank noted some time ago, an intricate if some- what complex series of entrelacements—the Arthurian Court and the Grail World—with the Other World dimension lurking in the background. With this in mind, I wish to probe the dynamics of Arthur's presence at Black Thorn and attempt to answer a series of questions regarding the outcomes of this very active role as a knightly protagonist.

In examining Arthur's presence at Noirespine, I shall seek to address the following questions: 1) What circumstances have led the protagonists—Arthur, Gasozine, Keii, and Gales—to the ford at Black Thorn; 2) What influence does Gasozine's claim to Ginover— she was promised to him at birth by a fairy princess—have on the question of kingship; 3) Why does Gasozine—after successfully defending his claim to Ginover's hand with knightly combat—submit to the will of Ginover (and indirectly, Arthur), and 4) What outcomes result from the inconclusive fight between Gawein and Gasozine?

An investigation of the work, the motives of the various protagonists, and the aforementioned questions will enable one to draw certain conclusions regarding Arthur and his kingship. Heinrich, I believe, underscores a new element of the question of Arthur's leadership. Remaining within the bounds of his own complex series of interwoven plot, the author presents his readers with a pro-active Arthur, a man yearning for authority, yet stymied by convention and his own flaws. In breaking with his predecessors, Heinrich expands both the genre and the reception of his work. Stepping out of the shadows of the Staufian classics, the author addresses issues of text, and, in an indirect manner, broaches the subject of kingship in a world fraught with political tumult.

Steven Shurtleff
Classics, University of Oregon

"Individuality and the Body In the Twelfth Century: The Case of the Archpoet"

The twelfth century, regarded as a renaissance in Europe, experienced a renewed interest in self-knowledge. The Archpoet (fl. 1164) presents a challenging case-study in this interest. On the one hand, the Archpoet's poetry appears to deal first-hand with the poet's own emotions; on the other, the Archpoet employs literary personas which distance the reader from the poet, converting personal into universal experience. Again, while the Archpoet's work is obviously concerned with "spiritual" matters (the state of his soul, the condition of the Church, etc.), the body—the flesh itself and its desires—has acquired a decisive importance in the poet's scheme of the world. In fact, one of the Archpoet's novel contributions to his age is his presentation of the body as the locus of the self, a central position ordinarily—or at least officially—reserved for the soul.

In my paper I discuss the Archpoet's famous Confession, (*Aestuans intrinsecus*), analyzing the contradictions between individual/universal experience and the soul/body as site of the self. The Archpoet's literary sophistication hidden beneath an apparently simple technique and his subtle justifications of the body make the Archpoet a useful, if atypical, case of twelfth-century individuality. The Archpoet's artfulness—rather than heartfelt simplicity—is evidence of his "individuality."

Britta Simon
Germanics, University of Washington

"Translatio historiae. Geoffrey of Monmouth's *Historia Regum Britanniae* and Wace's *Roman de Brut*"

The *History of the Kings of Britain* (1136) by Geoffrey of Monmouth is the first chronicle to interpolate Arthur, King of the Britains, in historical writing, linking him genealogically with the House of Troy, founded by Aeneas in days of yore. In order to establish British royalty as being equivalent to Roman royalty and to ordain a credible and worthy counterpoise to Charlemagne, Geoffrey pictures Arthur as a primarily heroic character. Maistre Wace translated Geoffrey's chronicle around 1155 as *Roman de Brut*. Although Wace's *Roman* was written only 20 years later than Geoffrey's *Historia*, it shows a number of semiotic changes.

This paper is a comparison of Geoffrey's and Wace's works, focusing on the descriptions of Arthur and his court. Passages, which have been added, changed or omitted by Wace, will be analyzed as textual signs attesting to a shift in courtly society. Assuming that both texts reflect or refer to contemporary courtly society by describing Arthur and his court, they thus document a shift in the self-representation of nobility. Where Geoffrey places himself in the position of a historian, focusing primarily on battle-scenes and not on courtly society, Wace proceeds differently. He elaborates a complex system of courtliness and courtly behaviour and features Arthur primarily as a courtly king. Thus, Arthur and his court account for a new ideal of kingship and courtly society, which becomes crucial for the development of the courtly Arthurian epics, where the ideal king as pictured as the center of the court rather than as the most valiant warrior in the lead of his retainers.

This shift of representation of Arthur and his court accounts for a change of self-representation and self-confidence of courtly society before and during the reign of Henry II.

Kathleen B. Simpson
Graduate Theological Union

"The Medieval *De Anima* and its Use in Psychohistory"

With few exceptions, the Middle Ages have not been a favorite subject of psychohistorians. There are some obvious reasons: the paucity of introspective texts, the veneer of medieval rhetoric, and the absence of living witnesses. All of these make the paradigmatic analyst-analysand relationship between researcher and subject even more difficult to approximate.

However, there is a problem in the psychohistorical field for which medieval intellectual history may offer a preliminary answer. The missing component in psychoanalytic, therapeutically oriented psychohistory is an academic theory of the structure of the psyche itself. The clinical orientation of psychohistorians rightly dictates the sorts of questions they ask of their subjects, and whose answers are not always available in medieval sources.

But answers about psychic structures abound in the *De Animas* of the Middle Ages, where there is no clinical hermeneutic operating. In medieval works on the soul, we find an example of an academic psychology which is less restricted (or unrestricted) by clinical/therapeutic concerns. It may not be the theory needed by the twentieth century. Yet is does provide a field for experimentation, and a new set of questions which can yield fruitful and innovative psychohistorical work. This paper examines that field and suggests some of those questions.

Kathryn Starkey
German, University of California, Berkeley

"In Sickness and in Health—Reevaluating the Identity of the Healer in Early Medieval Germanic Mythology"

My paper integrates textual and visual evidence in a reevaluation of the identity of the healer in Germanic mythology. Key to my argument are the images on pre-Christian bracteates found throughout Scandinavia and Germany. Most of these medallions show a single figure in profile, often accompanied by various animals. While Karl Hauck interprets the images as representations of healing and argues that the figure is Odin, he does not take all the bracteates into consideration, nor does he incorporate Germanic textual sources into his argument.

The tradition of the female healer is documented in narrative form ranging from Old High German charms, to Eddic poetry, to historical treatises such as the *Ytiglingasaga*. In the second Old High German Merseburg charm, for example, the goddesses Sinthgunt, Sunna, Friia and Uolla join Odin in healing a horse's leg. Who are these women? Although the role of Odin as healer has long been established, female healers have been overlooked. By drawing on the visual representations on medallions in conjunction with selected textual material, new insight can be gained into the role and status of female healers in Germanic mythology.

Nancy P. Stork
English, San Jose State University

"Pun, Parallel and Paradox in the Mystical Work of Richard Rolle and Hildegard of Bingen"

Most mystics, though they may hear divine music, are content to describe it in words and images. Few attempt to sing the music of heaven themselves. Mystics such as Margery Kempe and Julian of Norwich repeat the ineffability *topos* (i.e. that the beauty of the vision far surpasses the power of words to tell), yet they do not strive to escape the tyranny of the visual image and its word-cousin, the metaphor. Yet, for some mystics, the visual representation of one's visions is ultimately as limiting as the paltry words used to evoke the splendor of God. These mystics are compelled to sing the divine music of heaven, which even metaphor (dependent as it is on visual similarity) cannot evoke.

In this paper, I argue that Hildegard of Bingen and Richard Rolle, two mystics noted for their musical inspiration, seek to transcend the world of images and thus do not portray the universe in terms of visual metaphor, but rather in terms of pun, parallel and paradox, three rhetorical strategies that rely on an abstract understanding of language (a play on sound or sense) rather than on visual similarity. Because a musical metaphor is an impossibility, verbal paradox becomes the crowning glory of the musician's mystical rhetoric.

Mary Stroll
History, University of California, San Diego

"The Papal Electoral Decree of 1059: The Farfa Connection"

The electoral decree drafted by Nicholas II in 1059 was the first attempt to regulate papal elections since the eighth century. The original decree has never been found, but two versions survive. One emphasizes the role of the emperor, and the other the prerogatives of the cardinal bishops. Although not entirely accurate, "imperial" and "papal" indicate the way that each of them has been perceived. After meticulous analysis, the "imperial" version is now generally regarded to be a forgery drafted in the last quarter of the eleventh century.

It is significant that manuscripts of the reputedly genuine version are found mainly in France, and those of the forgery in Italy and Germany. The "imperial" version first emerged in the *Chronicon Farfense*, compiled by Gregory of Catino between 1105 and c. 1120. While most scholars have speculated that the reason for drafting the decree had to do with politics within the papal curia or the relationship between the papacy and the empire, Gregory of Catino places its purpose clearly within the context of papal reform.

I raise new questions, and propose new hypotheses about the Farfa connection, which has generally been overlooked. I ask whether Gregory himself might have fabricated the "imperial" version to support Farfa's case in a noted dispute with local counts in which Farfa's liberties were stake. But I also ask whether the decree he transmitted could possibly be the original. My analysis reopens fundamental issues that were thought to have been settled.

Theresa Tinkle
English Language and Literature, University of Michigan

"Alan of Lille's Pseudography in *De Planctu Naturae*"

Alan of Lille pictures in the *Planctus* a universe created according to a strictly hierarchical paradigm: just as God predominates over all, heaven and angels over earth and humans, so does idea take precedence over matter, masculine over feminine, husband over wife, spirit over body, and reason over sensuality. In brief, divine law creates a series of parallel hierarchical oppositions which delineate a phallocentric order—the foreordained preeminence of ideality, masculinity, spirituality, and rationality. By grounding phallocentrism in the fixed, authoritative truth of divine creation, Alan exempts a human ideology from human questions. Such exemptions have proven remarkably and enduringly persuasive, and modern medievalists have made serene phallocentric hierarchies central to our understanding of medieval divine, political, social, and microcosmic orders. This ideal of hierarchical order gains much of its authority from the Platonic philosophy that formulates it, and so esteemed an origin helps to preserve the hierarchies from impertinent questions. But are the hierarchical oppositions or spirit and body, intellect and sense, male and female, really as fixed and stable as we have taken them to be in Alan's *Planctus* and in other texts? Or are these hierarchies, like so many others, "undone by the workings of the texts that propose them"? In order to read Alan's *Planctus* as unproblematically endorsing a hierarchical ideal, we must abstract selected passages from their larger context; this does not allow for an understanding of how hierarchies actually function in the text, or, for that matter, in Platonism. Feminist theory enables a more thorough analysis of Alan's use of Platonic hierarchies by

teaching us to read against the grain—to analyze how such hierarchies operate and what they do and do not accomplish. In sum, feminism may direct us toward a more comprehensive understanding of Alan's *Planctus* and of medieval Platonic hierarchies than we have achieved thus far.

David F. Tinsley
Foreign Languages, University of Puget Sound

"The *via purgativa* in Fourteenth-Century Dominican Spirituality"

In examining medieval allegories of the soul's union with the Divine, we cannot fail to recognize the traditional and essential function of the *via purgativa* . In the dichotomy of *amor carnalis and amor spiritualis*, explored by Bernhard in his 20th sermon on the Song of Songs, and in Meister Eckhart's application of Augustine's model of the spirit to his three exemplars of spiritual fulfillment (David, Peter and Paul), suffering occupies the initial stage in the soul's progress, helping the sinner imitate his savior, turn his back on the world and seek God's truth within his or her own spirit. In this paper I shall examine how, in the fourteenth century, the function of suffering evolves within extreme asceticism as practiced in Dominican convents like Töss and Oefenbach to the degree that the hierarchy of the soul's progress could actually be reversed in favor of the *via purgativa*, as we see in the Oefenbach "Codex of the Martyrs" and or even replaced by a hierarchy of suffering alone, as manifested in the extreme asceticism of Dominican mystics like Elsbeth von Oye. There is no question that asceticism, that is, the form that suffering should take, was a burning issue in the thirteenth and fourteenth centuries. Not only Dominican confessors like Eckhart and Seuse were troubled by the nuns' willingness to turn to extreme and bloody means of mortifying the flesh; we also see prohibitions in the writings of religious women such as Mechthild of Magdeburg and Catherine of Siena. Suffering is a major theme in Elsbeth Stager's Life of Seuse, which relates the exemplary spiritual journey of the "servant," followed by the account of Stager's instruction by the servant in the mysteries. As Ruh, Tobin, Dinzelbacher, Ringler, and others have shown, the progress of Seuse's soul follows convention, in that the extreme 'discipline' described in Chapters 14-18 is superseded by the "interior suffering" chronicled in the later chapters. In the servant's instruction of his spiritual daughter, he remonstrates against the extreme asceticism of the Desert Fathers, as he himself had practiced it, and reminds her that St. Peter and St. John were drawn to God in different ways. He goes on to catalogue more and less beneficial modes of suffering, stating that "the noblest and best sufffering...is...in conformity with Christ," and that such suffering makes possible the proper "inward turn" of the spirit to reach a state of "true detachment" and communion with God.

In her analysis of the prologue to the Oefenbacher Codex of prose legends, Wallach-Faller shows how the nuns reverse the hierarchy of the interior way in their instructions to those who should read the accounts of the martyrs in the refectory. The*via initiva* is described as the initiatory stage in the soul's development, characterized by a state of courtly rapture which deepens into true spirituality. This stage is followed by the *via illuminativa*, normally the culmination of the mystical journey, in which nuns were to immerse themselves in accounts of the lives of saints and martyrs, who are seen as first and foremost as exemplars of suffering. Finally, the *via purgativa* is depicted as the only means to become "der hohen martrer genos [to enjoy status equal to that of the high martyrs]" and thereby attain the eternal life.

The revelations of Elsbeth von Oye (1280?-1350?), nun of Oetenbach, illustrate to what extremes this new hierarchy of suffering could be taken. Whereas Bernhard's emphasis on the passion is based upon his assertion that human obsession with Christ's suffering, both on the cross and in life, is the best point of identification for the spiritual beginner, since "In his suffering Christ resembles us most exactly," Elsbeth and the nuns of Oetenbach transform this resemblance and their parallel suffering into an end unto itself and the sole source of mystical connection. The communion of the soul with the Brdegroom is born in Elsbeth's bloody and enduring mutilation at her own hands with the help of a cross of nails, which she wears strapped to her back for years until her wounds fester and maggots rend her suffering flesh. The journey to the Divine is metaphorically depicted as a two-way communion of blood- and bone-sucking satiation Such bloodily erotic asceticism has a long tradition in Christianity, but its extremes are best viewed in the context of the privileging of asceticism and suffering in fourteenth-century Dominican spirituality.

Marc Wolterbeek
English, Notre Dame College

"Inventing History, Inventing Her Story: The Case of William of Aquitaine's Marital Affairs"

Historians have long thought that William, Ninth Duke of Aquitaine and Seventh Count of Poitiers, the earliest known troubadour poet, had two wives, Ermengard of Anjou and Philippa of Toulouse. An investigation of primary and secondary historical sources reveals a history—or a metahistory—of confusion about William's supposed marriage to Ermengard of Anjou. William of Tyre is the only contemporary historian who states that Ermengard of Anjou was the wife of William before being repudiated by him and later remarrying Alain Fergent of Bretagne. Later historians have conjectured that William must have married Ermengard around 1089, repudiated

her around 1091, and then married Philippa in 1094.

The story becomes more convoluted in 1119. Ordericus Vitalis writes that a certain "Hildegard, countess of Poitou," shows up at the Council of Reims complaining to the Pope that she has been abandoned by her husband and replaced by Malberge, the Viscountess of Chatellerault. Later historians have identified this Hildegard with Ermengard of Anjou, whose mother's name was Hildegard. In other words, William's first wife, divorced in 1091, shows up some 28 years later to complain about her husband's adulterous affair.

Both early and later historians have succeeded in inventing a wife that William never had. William of Tyre's statement is not corroborated by any other primary historical document; other than his chronicle, there is not a shred of evidence that William of Aquitaine was ever married to Ermengard of Anjou, while there is massive primary historical evidence of William and Philippa's marriage.

Later historians have embellished upon the story by having Ermengard show up at the Council of Reims in 1119. But recently Francois Villard has argued that the "Hildegard" who shows up at the Council of Reims is not Ermengard of Anjou, as commonly thought, but Philippa, who often adopted the name of her mother-in-law, Hildegard.

This paper concludes that in our endeavor to discover the past we must sift through primary and secondary sources that sometimes act as opaque windows distorting what really happened. This case of the invented wife reveals the hazards of relying upon historical texts, both primary and secondary, and it forces us to reevaluate all our assumptions about history.

Georgia Wright
Berkeley, California

"Three English Cathedrals: Norwich, Lincoln, Wells"
A 45-minute video

This video explains the functions of English medieval cathedrals and how these determined the form of the buildings. It indicates the changes in style from one part to another as buildings were remodelled either because of a natural disaster or because of a desire to house the Eucharist more splendidly. With diagrams and the dollying camera, the video shows how bishops, monks, canons or vicars came from their living quarters or chapter houses into the cathedrals, formed processions and performed the liturgy in choir and prebytery. On special feast days, the public attended services that might include a station before the facade and a procession in the nave to the public altar.

The changes in style from Anglo-Norman to Gothic are illustrated at Norwich. The development of the English taste for elaborate patterns of vaulting is traced from St. Hugh's choir at Lincoln of the 1190s to the east end of Wells of the 1330s, and the spread of tracery from window to wall is shown in the Angel Choir at Lincoln (1250s), the Chapter House at Wells (1290s) and the east end of Wells.

Music by the Anonymous 4 and the Hilliard Ensemble includes chant and polyphony from the twelfth through fourteenth century.

ANNOUNCEMENTS

Error

The Editors of *Chronica* regret the error by which Independent medievalist Mrs. Winthrop Boswell was misidentified as a male in the Fall, 1995, issue. We apologize for the mistake.

Murray F. Markland (1921-1995)

Murray Markland, vice-president and president of MAP from 1974-1978, died on May 2 from complications following surgery. He was born in Decatur, Illinois, and came to Chico State in 1967, after service in the Marines in World War II, completion of his doctorate at the University of Michigan, and teaching at Washington State University.

Murray's career at Chico began as chair of the Department of English. Colleagues remember him as a peacemaker, and the sort who put his coat around the shoulders of a shivering part-time instructor who was up for review. From 1982-83 he was a Fulbright lecturer at the University in Sofia, Bulgaria. He later spent a year as exchange teacher in Skopje, Macedonia.

At Chico he served as editor of the *University Journal* from 1978-86, and he continued to be an enthusiastic medievalist. He published a new translation of John of Salisbury's *Policraticus*, and had completed at the time of his death an edition of the account of the festivities surrounding the funeral of John Hawkwood, the English mercenary in Italy.

Murray never tired of trying to convert his students to an appreciation of their cultural heritage. He appeared in the classroom, as elsewhere, with the dignity of a suit and tie, and spoke in soft, authoritative tones.

Anyone who loves the Middle Ages, students and dogs, as Murray did, must be all good, and he will be sorely missed.

Quentin Griffiths, 6/95
Box 766
Inverness, California 94937

Call for Papers and Meeting Announcement:

March 14-16, 1996 - Sarasota, Florida: Tenth Biennial New College Conference on Medieval-Renaissance Studies.

All aspects of Europe and the Mediterranean before 1630 A.D., any discipline. Especially interested in papers on Italian Studies, French and Spanish Studies, Burgundian-Netherlandish Studies, Medieval/Renaissance Humanism, Medieval/Renaissance Courtly Culture, Ritual and Drama, and Urban History.

Send 1-page abstract by December 1, 1995 to:

Professor Lee D. Snyder
Director of Medieval-Renaissance Studies
NEW COLLEGE OF USF
5700 North Tamiami Trail
Sarasota, FL 34243-2197
FAX Number: 813-359-4298

Changes of Address

Richard Horvath, formerly of Vassar College, is now at the English Department, Fordham University.

Kathryn Finter, Manuscript Illuminator, has moved to Loft 4B, 144 Clarence Street, Ottawa, Ontario, Canada, K1N 5P8.

1996 Conference
University of San Diego
March 15-17, 1996

The 1996 Conference of the Medieval Association of the Pacific will by hosted by the University of San Diego. James Otté will serve as local coordinator: his address is

History Department
University of San Diego,
San Diego, CA 92110
phone: (619) 260-4756
fax: (619) 260-2272
email: jotte@teetot.acusd.edu

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.

Please follow fax copy with a mailed paper version. 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":

<i>	begin italics
</i>	end italics
	begin list
	end list
&x';	acute [use single close quotation mark]
&x‘;	grave [use single open quotation mark]
&x^;	circumflex
&x-;	macron [use hyphen]
&x,;	tailed e, o-hook, or cedilla [use comma]
&x";	umlaut [use double quotation mark]
&x~;	tilde
&x/;	slash
&x@;	ring [use at-sign]
&x.;	lenited [use 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