

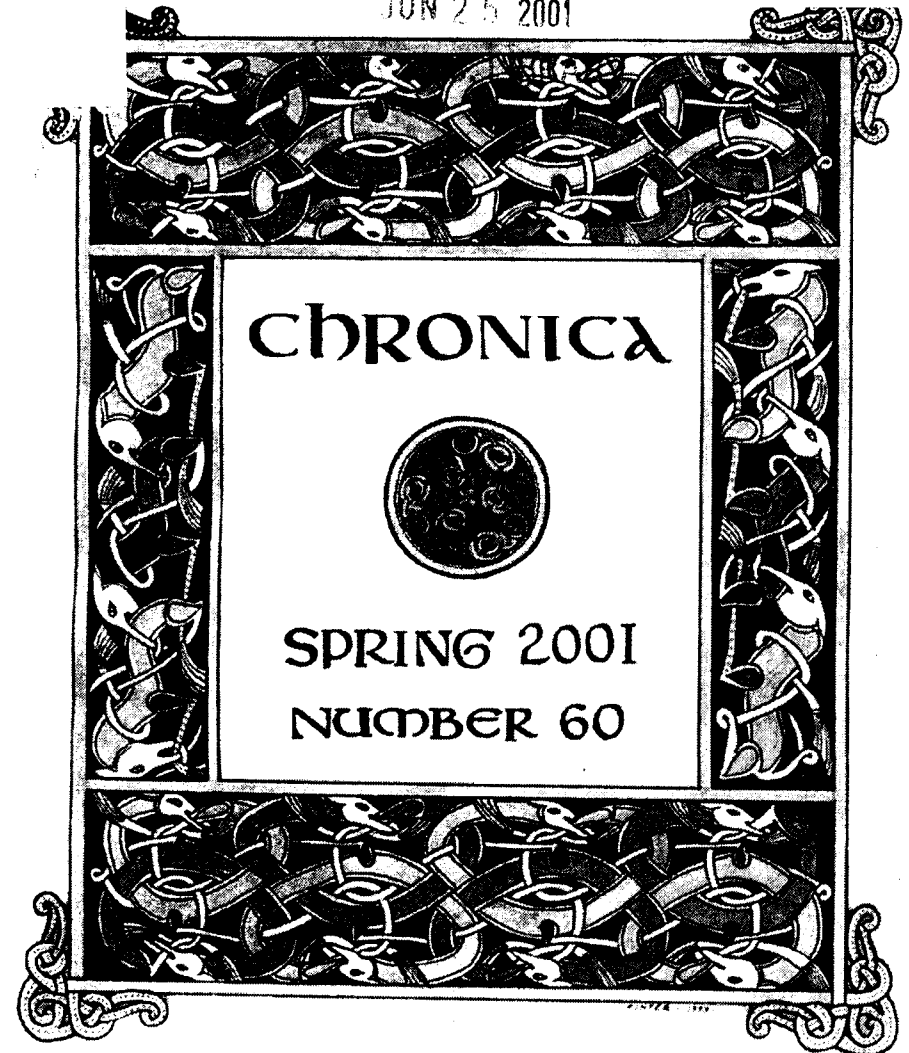
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THE JOURNAL OF  
THE MEDIEVAL ASSOCIATION  
OF THE PACIFIC



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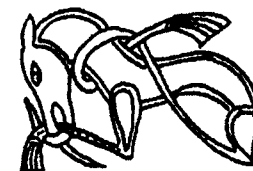
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Visit MAP's web page at  
<http://www.scu.edu/SCU/Projects/MAP>

## A Letter From The Editor

Dear Members of MAP,

As my third year working with the officers of MAP as Secretary and Editor of *Chronica* comes to an end, I write to describe some changes in *Chronica* and to solicit your ideas about where we should head during the last two years of my term of office.

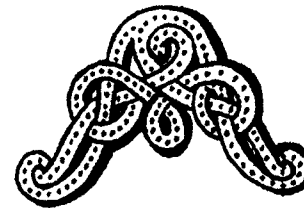
In the spring 1999 issue of *Chronica*, I returned to earlier editorial policy and printed a short essay reviewing the history of MAP and *Chronica* as the first item. Last year I opened the spring issue with an essay "Electronic Resources for Medieval Studies," written by my colleague Helene Lafrance. Both these essays are available at the MAP web site. This current issue opens with a reprint of an item I wrote for the Medieval Academy Newsletter, "Organizing a Regional Conference." One idea for a future *Chronica* essay is to revise and update, with an emphasis on the Pacific Rim, "Medieval Studies Programs in North America," an essay George and I wrote 20 years ago for inclusion in *Medieval Studies in North America: Past, Present, and Future*, ed. Francis G. Gentry and Christopher Kleinhenz (Medieval Institute Publications, 1982). I am very interested in hearing other suggestions for brief essays.

At the 2001 Annual Meeting the members at the Business meeting approved a MAP Council proposal that *Chronica* move from twice-yearly publication to a single annual issue each spring. For many years, when the Editor has published a fall issue, its main

substance has been the Roster of members, which now is available at our web site. *Studia Generalia*, the other item traditionally included in the fall issue, has posed significant problems for me for the three years of my editorship because I have been unable to find an effective way to gather the requisite information. The MAP Council agreed that the CARA data project does a great job providing the information that had formerly been published in *Chronica*. Thus you can expect to receive a single issue of *Chronica* yearly, including minutes from the annual Council and Business meetings, the program and abstracts from the annual meeting, various announcements, and a brief introductory essay on a topic of interest to medievalists.

I will close by wishing you all a great summer and by inviting your ideas about how we can make *Chronica* serve the needs of our members more effectively. This may include further ideas for introductory essays or perhaps volunteers of assistance in writing book review for future issues.

Phyllis Brown



## On Organizing a Regional Conference

by Phyllis Rugg Brown

Although national and international conferences will always be more prestigious and offer their own inimitable opportunities for exchange of ideas and occasions to meet up with old friends, regional conferences nevertheless continue to attract scholars and teachers for a variety of reasons. Their modest size is itself one of their great attractions. Usually drawing between fifty and four-hundred participants, regional conferences can be hosted by smaller institutions in more intimate settings. Many smaller regional conferences limit themselves to plenary sessions, giving speakers the largest possible audience and everyone the opportunity to hear all the papers presented. In medieval studies, regional conferences are frequently interdisciplinary, thereby offering participants a means of keeping up with developments in disciplines related to their own. Moreover, because regional conferences are not typical venues for job interviews, attendees are spared the palpable anxieties characteristic of such huge annual meetings as the Modern Language Association or the American Historical Association. In a context often singularly free of such anxieties, participants are more likely to engage in spirited discussion of scholarly and pedagogical issues, drawing on a wide variety of points of view and theoretical constructs and ranging over both canonical and extra-canonical texts.

Since becoming Secretary of the Medieval Association of the Pacific (MAP) in 1998, I have been closely involved in planning for three annual MAP meetings. Reflecting on these interdisciplinary conferences involving two- to three-hundred participants (depending on ease of access and attractiveness of the venue), I offer the following observations.

The success of regional conferences depends first on faculty and administrations at colleges and universities in the region who are willing to host meetings. After that, crucial are the availability of several people at the host institution to share the work load with the officers of MAP and clear and effective communication among those people. Funding from the host institution allows for more generous refreshments during the conference but it is not essential; on the other hand, the host institution must be able to provide adequate rooms for the sessions, audio-visual equipment (including Internet access) and appropriate accommodations for conference participants, including lower-cost rooms for those with limited or no institutional support for travel to conferences.

Frequently a MAP conference has been hosted by a current or former officer of MAP, as when Nancy Van Deusen hosted our meeting at the Claremont Graduate School at the end of her term of office as president. Similarly, our current president, Dhira Mahoney, is playing a central role in our upcoming joint meeting with Medieval Academy of America and the Arizona Center for Medieval and Renaissance Studies at Arizona State University. Our current vice president, James Otté, will host a MAP meeting at San Diego University during his tenure as president. Other years, however, most recently when Elizabeth Archibald hosted our 2000 meeting in Victoria, B.C., MAP officers have worked closely with MAP members who are faculty at the host institutions to organize very successful meetings.

Institutional memory can be extremely valuable when it comes to planning for a conference. For a relatively small and very friendly organization such as MAP, the journal *Chronica*, which prints minutes of business meetings as well as the annual conference program, provides an important memory bank; former officers are often even more valuable sources of information. Not content with those sources of information, during our first year in office, the other MAP officers

and I wrote Conference Planning Guidelines which we continue to use and revise with each subsequent conference. The main categories of the document are Initial Planning for the Conference; The Planning Meeting; Compiling, Printing, and Mailing the Program; Payment of Conference Expenses; and The Membership Policy. Probably the most important part of the guidelines is the bulleted list of planning items for which individuals must take primary responsibility.

Planning will go more smoothly if whoever has responsibility for compiling, printing, and mailing the program is aware of the challenges of this extremely important task and is clear about what forms of support are available (labor or financial) from the outset. MAP's experience demonstrates that the Program can be prepared either by the host institution or by MAP's secretary, but misunderstandings whose responsibility it is in a particular year are potentially disastrous. Furthermore, if the conference planners are clear and realistic about the conference planning time line and responsibilities from the outset, no one person will be overburdened, and planning will be proactive rather than reactive and crisis-driven.

The personal computer provides invaluable technological assistance in planning for a regional conference. It is essential for each person involved in the planning to have access to reliable e-mail for convenient transfer of information. Increasingly I appreciate submission of abstracts of conference papers in electronic format, since they can then be easily transmitted to everyone on the conference planning committee and need not be retyped for publication in *Chronica*. Furthermore, when conference participants communicate electronically, information about travel and accommodations can be broadcast to those presenting papers or chairing sessions in advance of the program mailing. This kind of advance notification was particularly important for our meeting in Victoria, since participants needed to be aware of potential difficulties associated with travel to an island off the coast of Canada. The personal computer also helps with the inevitable headaches resulting from last-minute cancellations or changes.

More important, it makes innovative collaboration possible in many ways. For example, I was able to choose from several digital manuscript images provided by the local arrangements committee at Victoria for the program cover, and the local arrangements committee could then use the same images for meal tickets at the conference itself.

Hosting a regional conference is a significant responsibility and an important service to the profession. Most unhappy experiences can probably be avoided through careful planning, shared responsibility, and effective communication. Anyone interested in making use of the conferences is welcome to contact me and request a copy of our guidelines (408-554-4930 or [pbrown@scu.edu](mailto:pbrown@scu.edu)).

This article was published in the February 2001 issue of *Medieval Academy News* (Number 139).



MINUTES  
Advisory Council and General Business Meeting  
THE MEDIEVAL ASSOCIATION OF THE PACIFIC  
15-17 March 2001  
Arizona State University, Tempe, Arizona

The Advisory Council and Officers of the Medieval Association of the Pacific met on Thursday, March 15, from 10-12.

**Officers present:** Dhira Mahoney, James Otté, Barnabas Hughes, and Phyllis Brown

**Councilors present:** Martha Bayless, William Bonds, Virginia Jansen, Sharon Kinoshita, David Lopez, Kathleen Maxwell, Stephen Partridge, Kevin Roddy, Debora Schwartz  
Councilors absent: Maria Dobozy, James Given, Marianne Pfau

Dhira Mahoney called the meeting to order at 10:00, distributed the agenda, and invited those present to introduce themselves.

**Vice-President's Report:** James Otté reported that he had received four applications for the Benton award. After he, Barnabas Hughes, and Dhira Mahoney agreed to fund all four proposals for travel awards, Carol Lanham withdrew her application, having received other funding. Recipients of Benton Awards for travel to the 2001 MAP meeting are Lisa Mather (University of Alberta) and Andrew Majeske (UC Davis); Jenny Rytting (Arizona State University) will use her award for travel to a translation conference at Santiago de Compostela.

Otté also reported on potential difficulties evaluating proposals. The Council moved and approved unanimously that the Vice President may enlist the assistance of fellow officers or councilors of MAP to assist in judging the quality of a request outside his own discipline. Discussion also reiterated MAP policy that the Vice President and Council are not obliged to make the award if there are no qualified applications.

**Secretary/Editor's Report:** Phyllis Brown thanked Treasurer Barnabas Hughes for his letter to Councilors/members asking them to encourage medievalist colleagues to renew or join MAP. She reported that she has created a new Microsoft Access database of MAP members, and she invited feedback on the MAP web page and the spring 2000 issue of *Chronica*. After she reported on difficulties preparing the fall 2000 issue of *Chronica*, discussion led to a motion that MAP discontinue publishing the roster of members, since it is available on the web site, and change from twice-yearly to once-yearly publication. The motion passed unanimously. The Council recommends that Brown include an article about the web site, including a map of the site, in the spring issue of *Chronica*. Brown concluded her report with warm thanks to her intern, Tom Garvey, the Canterbury Program, and the English Department at Santa Clara University for their support of her work for MAP.

**Treasurer's Report:** Barnabas Hughes reported the current membership figures as well as income and expenditures:

MAP Membership:	Regular Members	168
	(120 Renewals and 48 New)	
	Student Members	26
	(19 Renewals and 7 New)	
	Libraries	6

Income:	Balance	(5/20/00)	\$ 11,573
	Dues		5,750
	Gifts		<u>590</u>
			\$ 17,913
Expenses:	Conference Planning		<608>
	Benton Award		<1200>
	Postage/ <i>Chronica</i>		<1581>
	Miscellaneous		<350>
Balance:	Checking		5,112.08
	Certificate		<u>10,441.54</u>
		(3/13/01)	\$ 15,558.62

Discussion followed, including recommendation that an article in *Chronica* explore the idea of what MAP is, whom it serves, and how. There was also discussion of the possibility that the Founders' Prize have separate categories for Masters students and Doctoral students, though no conclusion was reached. Brown agreed to work on ways of strengthening alliances with independent medievalists.

#### **Report and Recommendations of the Nominating Committee,** by Kevin Roddy

Piotr S. Gorecki, Slavic History, UC Riverside; Gina Greco, Foreign Languages and Literatures, Portland State University; Brenda Deen Schildgen, Comparative Literature, UC Davis; and Debora Schwartz, English Department, Cal Poly San Luis Obispo have agreed to serve Council terms from 2002-2004. Dhira Mahoney thanked the nominating committee for their work. Next year's nominating committee will be Virginia Jansen, Sharon Kinoshita, David Lopez, and Stephen Partridge (chair).

#### **Report of the Founders' Prize Selection Committee,** by Kevin Roddy

Kevin Roddy reported on the results of the Founders' Prize competition for 2000-01: Eleonora Stoppino's essay "Between East and West: Bernardo del Carpio and the drawing of cultural boundaries in XIIIc Spain" was selected for the \$500 first prize; Christina Fitzgerald's essay "A Guild Afloat: Domestic and Social Ideology in Chester's 'Noah's Flood'" and Asa Mittman's essay "'Light words,' Weighty Pictures" were selected for the \$250 second prizes. Next year's Founders' Prize Selection Committee will be Virginia Jansen, Sharon Kinoshita (chair), David Lopez, and Stephen Partridge.

The 2000-01 committee recommended that the deadlines remain May 1 for submissions and Sept. 1 for a committee decision. Mahoney agreed to write to all the students who submitted papers, informing them whether they won or lost.

#### **Discussion of proposal for an alliance with *Disputatio*:**

Barnabas Hughes summarized the results of the poll of members concerning the following possible alliances with *Disputatio*.

**Option 1:** *Disputatio* becomes the official journal of MAP, producing the information now disseminated in *Chronica* and including MAP scholars on the advisory board. All members purchase the journal at half its regular cost (\$25.00 for regular members, \$15.00 for students).

**Option 2:** *Disputatio* becomes the official organ of MAP, considering revised essays from MAP members for publication. MAP purchases a minimum of 100 copies of the journal and distributes them to members who elect to purchase it, at \$30.00 per copy.

**Option 3:** *Disputatio* becomes a favored journal of MAP, considering revised papers from MAP sessions for publication, but not producing the information conveyed in *Chronica*. Members could purchase the journal at a 10% discount.

**Option 4:** We leave things as they are now, and have no favored relationship with *Disputatio*.

After discussion, it was moved and passed unanimously that the Council recommend at the Business meeting that MAP offer option 3.

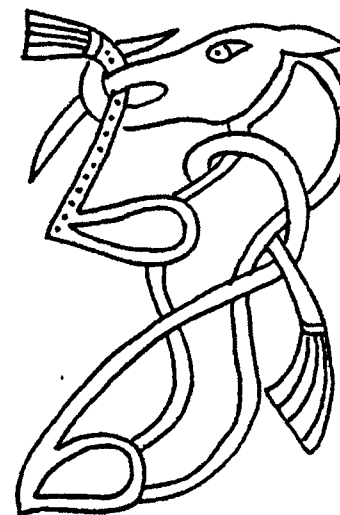
Jim Otté reported on plans for hosting the 2002 meeting of MAP at San Diego University March 22-23. The Council agreed to have sessions Friday and Saturday, with the Council meeting Thursday evening March 21. Mahoney reported on plans for the 2003 meeting at Portland State University (contact to be John Ott) and the 2004 meeting at University of Washington jointly with the Medieval Academy (contact to be Mícheál Vaughan).

#### **New Business:**

The Council discussed and agreed to forming a task force to explore methods of increasing membership in MAP. Bill Bonds agreed to chair the task force, and Kevin Roddy agreed to serve on it.

Dhira Mahoney closed the meeting by thanking the outgoing Council members for their support of MAP.

**At the Business Meeting 7:15-8:15 Thursday March 15,** the members present approved the business put to them from the Council Meeting.





## **PROGRAM OF THE ANNAL MEETING OF THE MEDIEVAL ASSOCIATION OF THE PACIFIC**

### **THURSDAY, 15 MARCH**

#### **1:30-2:45 1. Plenary Session**

Presider: Robert E. Bjork, Director, ACMRS, Arizona State Univ.

Paul Brand, All Souls Coll., Oxford, "*Cui in vita sua contradicere non potuit*: Husbands, Wives, and Power within the Family in Thirteenth- and Fourteenth-Century England"

#### **3:15-5:00 Concurrent Sessions**

##### **2. Historical, Economic, and Literary Views of Medieval Law**

Chair: Robert P. Palazzo, Los Angeles

Keizo Asaji, Kansai Univ., "Custos Pacis and Henry III's Patronage Policy toward Gentry in 1264"

Dan Klerman, Univ. of Southern California, "The Selection of Thirteenth-Century Criminal Disputes for Litigation: An Economic Analysis"

Bernd Renner, Princeton Univ., "The Medieval Rabelais: The Example of Legal Satire"

##### **3. Popular Communal Devotions to the Virgin**

Chair: Susan Karant-Nunn, Univ. of Arizona

Susan Verdi Webster, Univ. of St. Thomas, "Shameless Beauty and Worldly Splendor: On the Practice of Adorning the Virgin"

Barbara De Marco, Univ. of California, Berkeley, "The Virgin Dove: Allegorical Texts Founded on Popular Devotions to the Rosary"

Max Harris, Univ. of Wisconsin, "The Devils Go to Church: Carnival Devotion to the Virgin of the Mineshaft in Oruro, Bolivia"

##### **4. Monastic Art and Life, I**

Organizer: Meredith Lillich, Syracuse Univ.

Chair: Diane Wolfthal, Arizona State Univ.

Carolyn Malone, Univ. of Southern California, "The Rotunda of Saint-Bénigne in Dijon as Framework for Monastic Devotion"

Mary B. Shepard, The Cloisters, "Power Windows: Relic Windows at the Benedictine Abbeys of Saint-Germain-des-Prés and Saint-Julien at Tours"

Colum Hourihane, Princeton Univ., "Monastic Gothic Portals in Later Medieval Ireland"

##### **5. Latin Textual Detective Work**

Organizer and Chair: Carol Lanham, UCLA

Michael W. Herren, York Univ., "The Latin of *Aethicus Ister*"

Carol B. Pasternack, Univ. of California, Santa Barbara, "The Style of Aldhelm's *De virginitate*"

Martha Bayless, Univ. of Oregon, "Some Evidence for the Oral Transmission of Latin Texts"

##### **6. Ailments and Treatments: Conflicting Views**

Organizer and Chair: Linda Ehram Voigts, Univ. of Missouri, Kansas City

L. M. Eldredge, Univ. of Ottawa, "Diagnosis and Treatment of Cataract in the Thirteenth Century"

Michael McVaugh, Univ. of North Carolina, "Dropsy"

Michael A. Calabrese, California State Univ., Los Angeles, "Images of Male Impotence in Late-Medieval Narrative"

Peter Dendle, Pennsylvania State Univ., Mont Alto, "A Psychiatric Overview of 'Demon Possession' in the Early Middle Ages"

### **7. Adults and Children**

Organizer and Chair: Joel T. Rosenthal, State Univ. of New York, Stony Brook

Kathryn Taglia, Univ. of New Brunswick, "The First Good of Marriage and Marital Sexual Relations"

Laura Wertheimer, Cleveland State Univ., "Children of Disorder: Clerics' Sons in the Clergy, 1050-1215"

Elisheva Baumgarten, Univ. of Pennsylvania, "The Education of Young Children in Jewish Communities"

### **8. Secular, Religious, and Aesthetic Devotion in Germany**

Chair: Sara S. Poor, Stanford Univ.

Jennifer Bartashus, Princeton Univ., "Devotion as *summum bonum*: A Hagiographical Reading of Hartmann von Aue's *Der Arme Heinrich*"

James W. Harrison, Southern Utah Univ., "The Devotion of Love: Another Look at the Religious Implications of *Tristan-minne*"

Albrecht Classen, Univ. of Arizona, "The Treasure House of Wienhausen: Painting, Sculpture, Architecture, Weaving, Literature, and Music in a Late-Medieval North-German Cistercian Nunnery"

## **FRIDAY, 16 MARCH**

**8:45-10:00**

### **9. Plenary Session** *Resources for Medieval Studies: Archaeology as a Metadiscipline*

Organizer: CARA

Chair: Nancy van Deusen, Claremont Graduate Univ.

József Laszlovszky, Central European Univ., "Priorities and Fishponds: Material Clues for Constructing the Past"

Anders Andrén, Univ. of Lund, "Between Artifacts and Texts"

Ronald G. Blom, California Inst. of Technology, "New Tools for Linking History and Archaeology"

Response: Maureen Mazzaoui, Univ. of Wisconsin, "Between History and Archaeology"

### **10:30-12:15 Concurrent Sessions**

#### **10. Classical Material in the Medieval Epic**

Organizer: Gloria Allaire, Gettysburg College

Chair: Juliann Vitullo, Arizona State Univ.

Leslie Zarker Morgan, Loyola Coll., "To Hell with the Classics (via Dante): Huon d'Auvergne's Infernal Mission"

Leslie C. Brook, Univ. of Birmingham, "Classical References in the *Entrée d'Espagne*"

Gloria Allaire, Gettysburg Coll., "To Hell and Back Again: A Carolingian Epic Knight in Pluto's Court"

### **11. Religious and Psychological Landscapes**

Organizer: Marijane Osborn, Univ. of California, Davis

Chair: Nicholas Howe, Ohio State Univ.

Cynthia Ho, Univ. of North Carolina, Asheville, "Rome: Christianity's Significant Other"

John M. Hill, U.S. Naval Academy, "Landscape of Triumph, Landscape of Terror: The Social Coloring of the Mere in *Beowulf*"

Glenn Keyser, Univ. of California, Davis, "One-Way Streets: Urban Geography and Antisemitism in 'The Prioress's Tale'"

### **12. The History and Historiography of Childhood**

Organizer: Joel T. Rosenthal, SUNY, Stony Brook

Chair: M. Teresa Tavormina, Michigan State Univ.

Kirsten M. Christensen, Univ. of Notre Dame, "The Meanings of Childhood for Medieval German Mystics"

Louis Haas, Duquesne Univ., "The Revolt of the Medievalists: The Historiography of Childhood in the Middle Ages"

Velma B. Richmond, Holy Names Coll., "Chivalric Stories for Children"

### **13. The "Conversion" of Scandinavia and Its Sagas**

Chair: Carol J. Clover, Univ. of California, Berkeley

Margaret Cormack, Coll. of Charleston, "Saints and Slaves: The Irish Question in Landnámabok"

Tracey Sands, Univ. of California, Los Angeles, "Helena and Her Daughters: The Connection between Naming and Devotions in Early Christian Sweden"

Janice Hawes, Univ. of California, Davis, "The Hero Critiqued: A Comparison of Narrative Voice in Two Translations of Gisli's saga"

### **14. Chaucerian Constructions of Health, Wealth, and Self**

Chair: Dhira Mahoney, Arizona State Univ.

Sealy Gilles, Long Island Univ., "The Performance of Morbidity in Geoffrey Chaucer's *Troilus and Criseyde*"

Ronald J. Ganze, Univ. of Oregon, "Leaving the Bedchamber Behind: Chaucer's Announcement in *The Book of the Duchess*"

Lisa Ward Mather, Univ. of Alberta, "The Merchant's Two Households: The Problem of Merchant Wealth in *The Shipman's Tale*"

### **15. Images of Antisemitism, Usury, and Gender**

Chair: Kathleen Maxwell, Santa Clara Univ.

Helen Zakin, State Univ. of New York, Oswego, "The Saint Austremoine Window at Clermont-Ferrand"

Anne Derbes, Hood Coll., and Mark Sandona, Hood Coll., "Appropriating Antiquity in the Arena Chapel, Padua"

Tina Waldeier Bizzarro, Rosemont Coll., "'Chip Off the Old Block': Determining Romanesque Kinship and Gender"

### **16. Holy Men and Women: Differing Narrative Traditions**

Chair: Dorothea French, Santa Clara Univ.

Mathew Kuefler, San Diego State Univ., "Text and Context in the Cult of St. Gerald of Aurillac"

Maureen Quigley, Univ. of Texas, "The Politics of Devotion: Philip of Valois and His Patron Saints"

### **17. Medieval Academy Business Meeting**

Presider: Joan M. Ferrante, Columbia Univ.

Presentation of reports; election of officers; awarding of prizes

### **1:45-2:45 18. Plenary Session**

Presider: Andrew Hughes, Univ. of Toronto

Presidential address: Joan M. Ferrante, Columbia Univ., "*Licet longinquis regionibus corpore separati . . .* : Letters as a Link in and to the Middle Ages"

### **3:15-5:00 Concurrent Sessions**

#### **19. Redeeming and Unriddling Old English Poetry**

Chair: Carl T. Berkhout, Univ. of Arizona

Liam Ethan Felsen, Univ. of Oregon, "Redemption Theory in *Christ III*"

Marijane Osborn, UC, Davis, "The 'Cultural Diversity' of the Rune Names in *The Old English Rune Poem*"

John D. Niles, U C, Berkeley, "Unnaming the Old English Runes"

#### **20. Responses to Epidemic Disease**

Organizer: Linda Ehrsam Voigts, Univ. of Missouri, Kansas City

Chair: Cynthia Kasso, Northern Arizona Univ.

Shona Kelly Wray, Univ. of Missouri, Kansas City, "Re-evaluating Responses to the Plague: The Evidence from Bologna"

Peter Jones, King's Coll., Cambridge, "Fear and Expectation in the Later Middle Ages"

William Snell, Keio Univ., "'Grete syknesses and . . . grete sorwes unsuffrable': Chaucer and the Response to Plague in Late Medieval England"

#### **21. Images of Ecstasy and Poverty**

Chair: Barbara Newman, Northwestern Univ.

Elizabeth Parker, Fordham Univ., "Antelami's Parma Deposition as Devotional Image"

Gregory Caicco, Arizona State Univ., "Architecture and Ethics: The Early Franciscan Devotion to Churches"

Lori J. Walters, Florida State Univ., "Imaging Ecstasy in the Tournai *Roman de la Rose*"

Joyce Kubiski, Western Michigan Univ., "Dancing in French Books of Hours: Evidence of Religious Ecstasy"

#### **22. Medieval and Early Modern Humanism**

Organizer and Chair: Cary Nederman, Texas A&M Univ.

DonnaLee Dox, Texas A&M Univ., "Tragic Flaws: Classical Tragedy in Medieval and Renaissance Humanism"

Jennifer Monahan, Univ. of California, Berkeley, "Interpretation and Its Discontents: Reading the *Rose* in the Year 1500"

Kate Langdon Forhan, Siena Coll., "Negotiating Humanism: Christine de Pizan and Niccoló Machiavelli"

#### **23. Christine de Pizan and the Body Politic**

Organizer: Francis Oakley, Williams Coll.

Chair: Debora B. Schwartz, California Polytechnic State Univ.

Edith J. Benkov, San Diego State Univ., "Power, Allegory, and Pizan's Autobiographical Narratives"

Nancy B. Warren, Utah State Univ., "Love and War: Christine de Pizan, Anglo-French Politics, and 'Gender Trouble'"

Wendy Matlock, Ohio State Univ., "'And long to sue it is a wery thing': Legal Commentary in *The Assembly of Ladies*"

#### **24. Tools and High Culture**

Organizer: Randall A. Rosenfeld, Pontifical Institute

Chair: Andrew Hughes, Univ. of Toronto

John Haines, Shorter Coll., "Writing and Erasing Music in Thirteenth- and Early Fourteenth-Century Books"

Nancy L. Wicker, Minnesota State Univ., "Jewelers' Tools of the Scandinavian Early Medieval Period: An Examination in Miniature"

Randall A. Rosenfeld, Pontifical Inst. of Mediaeval Studies, "Tracking Medieval Literacy in the Archaeological Record: The Case of the Stylus"

#### **25. Visual Rhetorics of Judgment**

Organizers and Chairs: Laura Hollengreen, Univ. of Arizona, and

Alyce A. Jordan, Northern Arizona Univ.

Session Sponsor: International Center of Medieval Art

Madeline H. Caviness, Tufts Univ., and Charles G. Nelson, Tufts Univ., "Judges A-judging in the *Sachsenspiegel*"

Donna L. Sadler, Agnes Scott Coll., "When Crozier Meets Scepter in the Iconographic Program of Reims Cathedral"

Jerry Root, Univ. of Utah, "The Rhetoric of Power in Confessional Iconography"

Respondent: Alan E. Bernstein, Univ. of Arizona

### **SATURDAY, 17 MARCH**

#### **8:30-10:15 Concurrent Sessions**

#### **26. Uses of Liturgy: Politics, Reform, Drama**

Chair: George Hardin Brown, Stanford Univ.

Elaine Ragland, City Univ. of New York, Graduate Ctr., "Liturgy and Legitimation: Merovingian Views of Baptism"

James H. Forse, Bowling Green State Univ., "*Quem quaeritis* and Ecclesiastical Reform in the Tenth Century"

Dorothy Glass, Univ. of Buffalo, "Liturgy and Drama in Romanesque Italy"

James Boyce, Fordham Univ., "Liturgy and Devotion at the Cathedral of Salamanca"

#### **27. The Risk of Devotion: Paganism, the Virgin, and God's Body**

Chair: Allison Coudert, Arizona State Univ.

Alexandra Cook, Univ. of California, Santa Barbara, "Mythic Fortune vs. Christian Consolation: Risk and the Mythographic Tradition"

Zia Isola, Univ. of California, Santa Barbara, "The Mobile Body of God"

Kate Koppelman, Univ. of California, Santa Barbara, "Moder of Mercy/Empress of Helle: The Ambivalence of the Virgin in Late Medieval England"

#### **28. Royal Power, Royal Ideology, Royal Service**

Organizer and Chair: Francis Oakley, Williams College

Stephen H. Rapp, Georgia State Univ., "Negotiating the Edge of Empire: Royal Ideology on the Byzantine Periphery"

Scott L. Waugh, Univ. of California, Los Angeles, "The Role of the Escheator in Fourteenth-Century English Governance"

Dale R. Streeter, Univ. of Wisconsin, "French Bishops in Royal Service in the Early Fourteenth Century"

### **29. Monastic Art and Life, II**

Organizer: Meredith Lillich, Syracuse Univ.

Chair: Lori Eshleman, Arizona State Univ.

Peter Fergusson, Wellesley Coll., "The Tension of Equality in Early Cistercian Monasticism and Its Architectural Ramifications"

Sheila Bonde, Brown Univ., and Clark Maines, Wesleyan Univ.,

"Buildings in Archeological Context: Some Implications of Saint-Jean-des-Vignes for the Analysis of Monastic Sites"

Terryl Kinder, Cîteaux: *Commentariū Cistercienses*, "Artless Arts and the Reconstruction of Monastic Pontigny"

### **30. Legend, Satire, and Verse in Middle English Literature**

Chair: Anne Scott, Northern Arizona Univ.

Scott Kleinman, California State Univ., Northridge, "*Havelok the Dane* and the Historiography of East Anglia"

Louise M. Bishop, Univ. of Oregon, "Langland's Physicians and Illness as Metaphor"

Yasuyo Moriya, International Christian Univ., "Vertical Alliteration in Middle English Alliterative Poems: Sound Repetition beyond the Verse Line"

### **31. Nicholas of Cusa's Place in Mystical Theology**

Organizer and Chair: Thomas Izbicki, Johns Hopkins Univ.

Clyde Lee Miller, State Univ. of New York, Stony Brook, "Metaphor and Dialectic in Cusan Thinking"

H. Lawrence Bond, Appalachian State Univ., "The 'Icon' and the

'iconic Text' of Nicholas of Cusa's *De visione Dei*'

Nancy Struever, Johns Hopkins Univ., "F. Edward Cranz on the Function of Cusanus's Reorientation Thesis (A.D. 1100)"

### **32. Manuscript Additions and Editions**

Chair: Ann Moyer, Univ. of Pennsylvania

Carleton W. Carroll, Oregon State Univ., "Two Scribes, One Text: Manuscript P of Erec *et Enide* (Paris, BnF fr. 375)"

Stephen Partridge, Univ. of British Columbia, "Authorial Self-Naming in and around the Text of the *Canterbury Tales*"

### **10:45-12:30 Concurrent Sessions**

### **33. Defining Conqueror, Conquered, and Conquest**

Organizer: Sally McKee, Univ. of California, Davis

Chair: David Nirenberg, Johns Hopkins Univ.

Cullen Chandler, Purdue Univ., "Adoptionism and the Spanish March: Conquest and Culture in the Carolingian Period"

Therese Martin, Univ. of Arizona, "Gender and Generalship: The Queen as Warrior in Twelfth-Century Spain"

János M. Bak, Central European Univ., "Was the Arrival of Magyars in the Carpathian Basin a 'Conquest'?"

### **34. Monastic Art and Life, III**

Organizer and Chair: Meredith Lillich, Syracuse Univ.

Elizabeth Teviotdale, J. Paul Getty Museum, "The Stammheim Missal as Tribute to Saint Bernward's Interest in Art"

Elizabeth Valdez del Alamo, Montclair State Univ., "*Palpate, et videte*: Burial and Resurrection in the Cloister of Silos"

José Luis Senra, Univ. de Santiago de Compostela, "Argue,

obsecra, increpa': The Administration of Justice in a Spanish Monastery in the Eleventh and Twelfth Centuries"

**35. Translation: Author to Translator, Sermon to Satire, Sound to Alphabet**

Organizer and Chair: Rosalynn Voaden, Arizona State Univ.

Jane Beal, Univ. of California, Davis, "Translating History: Ranulf's Acrostic and Trevisa's Authority in the *Polyckronicon*"

Claire M. Waters, Univ. of New Mexico, "A Noble Prechour: The *Canterbury Tales* and the *Sermones ad Status*"

Blair Sullivan, Univ. of California, Los Angeles, "Alphabetic Writing and Hucbald's *Artificiales Notae*"

**36. Medical Explanations of Illness**

Organizer: Linda Ehram Voigts, Univ. of Missouri, Kansas City

Chair: Jane Maienschein, Arizona State University

Monica Green, Duke Univ., "Textuality and the Female Patient: Gynecological Disease Classification and the Constraints of Medical Practice"

Victoria Sweet, Univ. of California, San Francisco, "Hildegard of Bingen's Medicine as Medieval Praxis"

Aoibheann Nic Dhonnchadha, Dublin Inst. for Advanced Studies, "Prediction and Treatment of Disease: Irish Translations of Bernard of Gordon's *Liber pronosticorum* and *De decem ingeniis curandorum morborum*"

**37. Abelard: Biblical Exegesis and Monastic Reform**

Organizer and Chair: Marcia Colish, Oberlin Coll.

Annelies Wouters, Harvard Univ., "Abelard and Abner: Peter Abelard's Self-Interested Modification of Biblical Material in His

Fifth *Planctus*"

Gary Macy, Univ. of San Diego, "Did Abelard Consider Heloise to Be Ordained?"

Eileen Kearney, Saint Xavier Univ., "Peter Abelard-Advocate and Reformer of Monastic Life"

**38. Children in Medieval Literary and Legal Records**

Organizer: Joel T. Rosenthal, SUNY, Stony Brook

Chair: Constance Berman, Univ. of Iowa

Claire Valente, Univ. of Portland, "Children of Revolt: Children's Lives in the Age of Simon de Montfort"

Francine Michaud, Univ. of Calgary, "From Apprentice to Wage-Earner: Child Labor before and after the Black Death"

Daniel T. Kline, Univ. of Alaska, Anchorage, "Wardship and 'Raptus' in *The Physician's Tale*"

**39. Devotional Literature: Identity, Dissent, Male Bonding**

Chair: William Hendrickson, Arizona State University

Michelle Bolduc, Univ. of Arizona, "The Poetics of Vernacular Devotion: Gautier de Coinci and Matfre Ermengaud"

Nicole Rice, Columbia Univ., "From 'Cloistre' to 'Abbey': Translation and Adaptation of Devotional Guidance"

Karen Winstead, Ohio State Univ., "Devotion and Dissent in the Writings of John Capgrave"

Brian Patrick McGuire, Roskilde Univ., "Patterns of Male Affectivity in the Late Middle Ages: The Case of Jean Gerson"

## **2:00-3:15 40. Plenary Session**

Organizer: Fellows of the Medieval Academy

Presider: Francis Oakley, Williams College

Induction of Fellows and Corresponding Fellows

Janet Nelson, King's College, London,

"Charlemagne and the Periodization of European History"

## **3:45-5:30 Concurrent Sessions**

### **41. Children, Sex, and Death**

Organizer: Joel T. Rosenthal, SUNY, Stony Brook

Chair: Katherine Dittmar, Univ. of Georgia

Theresa Tinkle, Univ. of Michigan, "Exegesis Reconsidered: The Fleury *Slaughter of Children* and the Myth of Ritual Murder"

Sophie Oosterwijk, Univ. of Leicester, "'Muss ich tanzen and kan nicht gan?' Death and the Infant in the Medieval *Danse Macabre*"

Yvette Kisor, Univ. of California, Davis, "Chaucer's Transformation of the Incest Motif in *The Man of Law's Tale*"

### **42. Imaginative Strategies for Accessing the Other World in Early Medieval Devotion**

Chair and Respondent: Bernard S. Bachrach, Univ. of Minnesota

Giselle de Nie, Schalkwijk, Netherlands, "'Nec mirum' or 'Converso ordine'? Recognizing, Accessing, and Being Transformed by the Other World in Sixth-Century Gaul"

Karl F. Morrison, Rutgers Univ., "Prayers before Study: John Scotus Eriugena"

### **43. Contextualizing Private Devotional Manuscripts**

Chair: Nancy Spatz, Santa Clara Univ.

Jessica Brantley, Yale Univ., "Monastic Reading and the Shape of the Book: Devotional Performances in British Library MS Additional 37049"

David S. Areford, Northwestern Univ., "Cut-and-Paste Devotion: The Creative Piety of Jacopo Rubieri"

Alexa Sand, Univ. of California, Berkeley, "Blind Faith and Pictures: Vision and Devotion in the Psalter-Hours of Yolande of Soissons"

### **44. Episcopacy and Heretical Dissent**

Chair: Elizabeth Walsh, Univ. of San Diego

David Lopez, Deep Springs College., "Tradition, Innovation, and Heresy in the Early Church: A Reconsideration of the Montanist Movement"

John S. Ott, Portland State Univ., "Authority, Heresy, and Devotion: The Lay-Episcopal Relationship in Twelfth-Century Le Mans"

Sharan Newman, Aloha, Oregon., "Eon d'Etoile: Heretic, Fool, or Revolutionary? Sifting through the Myth"

### **45. Medieval Drama: Performance, Guilds, Gender**

Chair: Anita Obermeier, Arizona State Univ.

Sharon D. King, Univ. of California, Los Angeles, "True Devotions: Farce as an Aid to Piety on the Medieval French Stage"

Catherine Sanok, Univ. of Washington, "The Drama of Feminine Devotion: Saints' Plays in Late Medieval England"

Christina M. Fitzgerald, Univ. of California, Los Angeles, "Of Magi and Men: Christ's Nativity and Masculinity in Chester's Drama Cycle"



Christine Williams, Bowling Green State Univ., "The Legend of the Holy Rood and the Cornish *Ordinalid*"

#### **46. Time in Texts: Twelfth through Fourteenth Centuries**

Organizer and Chair: Glenn W. Olsen, Univ. of Utah

Monika Otter, Dartmouth Coll., "Stretching Time: Unfulfilled Prophecies and Other Looks at the Future" Dennis Costa, Boston Univ., "Ordinary Time, Redeemed Time, and the Process of Refinement in *Purgatorio VIII*"

Sigmund Eisner, Univ. of Arizona, "Time and Deception in Chaucer's *Franklin's Tale*"

#### **47. Rhetoric and Authority in the Middle Ages**

Organizer: Jane Beal, Univ. of California, Davis

Chair: H. A. Kelly, UCLA

Sponsor: Medieval Research Consortium, Univ. of California, Davis

Jody Enders, Univ. of California, Santa Barbara, "The Authority of Performance in the Middle Ages"

Laura Akers, UC, Davis, "Narratives on the Death of Edward II"

Georgiana Donavin, Westminster Coll., "Aristotelian

Self-Governance in John Gower's *Confessio Amantis*"

#### **48. From Script to Print to Digits**

Organizer and Chair: Roger Dahood, Univ. of Arizona

Antonette diPaolo Healey, Univ. of Toronto, Dictionary of Old English

Robert E. Lewis, Univ. of Michigan, Middle English Dictionary

Frances McSparran, Univ. of Michigan, Middle English Compendium

Charles B. Faulhaber, Univ. of California, Berkeley, Digital Scriptorium

**Keizo Asaji**

**History, Kansai University**

#### ***Custos Pacis* in 1264 and the Patronage Policy of Henry III Towards Gentry**

In English Constitutional history the self-government at the king's command has been regarded as the key term to understand the important character of English Constitution through the centuries. Since the days of Henry II, country gentry have played important roles in English local government. In the fourteenth century, the justice of the Peace, instead of a sheriff, became the main character of the local government. Did *Custos Pacis* in 1260s, the predecessor of the justice of the peace, have the same role in Henry III's local government?

In 1263 King Henry III appointed *Custos Pacis* in each county for the first time and transferred the function to maintain the peace of the county from the sheriff to those *Custos Pacis*. In the following year, 1264, after the battle of Lewes, the government of Simon de Montfort appointed a new *Custos Pacis* in each county who held the same function. The prosopographical study of those who were appointed to the office of *Custos Pacis* in these two occasions indicates some interesting points in the administrative policy of Henry III.

Those who were appointed by Simon de Montfort's government were local gentry who had not been granted money, license or office by Henry's government before 1264. On the other hand those who were appointed by Henry III in 1263 were relatively large landowners to whom he had granted not a few rewards at various grades. After the defeat of Simon de Montfort at the battle of Evesham in 1265, some of those appointed by Simon's government began to be given king's patronage. Henry III seemed to have learned that to maintain the local peace he would need to enlarge his patronage towards gentry and thus get more cooperation from them.

**Martha Bayless**  
**English, University of Oregon**  
**Some Evidence for the Oral Transmission of Latin Texts**

Although it has long been clear that medieval vernacular literature often enjoyed oral as well as written circulation, it has been assumed that Latin literature, and in particular Latin narrative, circulated almost exclusively in manuscript. My paper will examine the markers by which orality and oral transmission may be identified and analyze certain Latin texts that exhibit these markers, suggesting that Latin narrative also enjoyed oral circulation.

Whereas textual transmission is often identified by scribal corruption, an important marker for oral transmission is variability: when phrases, particularly formulaic or transitional phrases, are replaced by verbally dissimilar synonyms, such as "Then they proceeded..." for "Next they went..." I look at a number of vernacular romances that exhibit this type of variability and set thought about this variability in the context of oral-formulaic theory. This variability also occurs in short Latin narratives: my case in point is the parodic money-Gospel, in which Biblical quotations are stitched together by transitional phrases that vary enormously from one version to another, suggesting that the texts were memorized in the same way that oral-formulaic verse was committed to memory. I also examine a widespread prose joke or exemplum, a story of a man who fell in a pit, and the ways in which its verbal variability and other features suggest that its transmission was as much oral as written. I compare these texts with more complex Latin verse narrative, which evidence suggests was transmitted exclusively by manuscript. As a whole, analysis of these oral markers reveals a culture in which Latin narrative was memorized, performed orally, and transmitted from place to place without the aid of manuscripts, a perhaps limited but nevertheless vigorous Latin-speaking counterpart of vernacular literary traditions.

**Jane Beal**  
**English, UC Davis**  
**Translating History: Ranulf's Acrostic and Trevisa's Authority in the *Polychronicon***

Ranulf Higden, a monk of St. Werburgh's, Chester, compiled his universal history of the world, the *Polychronicon*, in Latin in the first half of the fourteenth century. The chronicle circulated at various stages of completion, but in the later version of 1340, Ranulf divided the first book of the *Polychronicon* into sixty chapters, each of which began with the first letter of a Latin acrostic: "Presentem cronicam compilavit frater Ranulphus Cestrensis monachus." Ranulf also inserted over two hundred notes in his chronicle, each of which he signed with the letter "R," an abbreviation of his first name. In one of these interpolations, Ranulf explicitly directs his readers' attention to his acrostic.

Between 1385-87, John Trevisa, a secular priest in the service of Lord Thomas of Berkeley, translated the *Polychronicon* into English. His translation does not preserve Ranulf's acrostic in Latin or attempt to reformulate it in English. Instead, when Trevisa translates the interpolation Ranulf wrote to call attention to his acrostic, the translator adds his an explanatory note:

*Trevisa: That is to understanding in the Latyn writing [and noght in this English wrytyng, ] for it was not the same that made it in Latyn and turned it into English. Nother it was yturned into English in the same place that it was made first in Latyn. The hed letters of the chapters of this first boke ywritte arewe as the chapter standeth, a speleth this Latyn reson: "Presentem cronicam compilavit Frater Ranulphus Cestrensis monachus." This Latyn reson is to menyng in English, "Brother Ranulph, monke of Chestre, compiled and made this present cronyk."*

(Ed., Richard Seeger, Univ. of Washington diss., 1975)

While Trevisa's note gives credit where credit is due, to Ranulf Higden the compiler, it simultaneously gives general yet unmistakable credit to the translator. The note distinguishes between the Latin compiler and the English translator and differentiates the provenance of the work done by each. It is also preceded by Trevisa's unabbreviated (in contradistinction to Ranulf's model "R") surname. When this note is considered with others Trevisa signs, and with his *Epistle to Lord Berkeley* which precedes the translation of the *Polychronicon*, it becomes clear that Trevisa privileges the translator's self-naming in the chronicle over and above that of the compiler's.

Trevisa's decision to privilege his own name over Ranulf's constitutes one strategy among many which Trevisa employs to establish the authority of the translator. In so doing, Trevisa "translates history," not only literally in the form of the *Polychronicon*, but semiotically, leaving his signs and signatures behind to indicate the contest of authority between compiler and translator. The judgment of history resolves this contest in favor of Trevisa and the fifteenth-century reception of the English *Polychronicon*.

**Edith J. Benkov** **San Diego State University**  
**National Power, Allegory, and Pizan's Autobiographical Narratives**

The texts usually cited as the most "autobiographical," i.e., texts in which one can purportedly glean significant details or understanding of Pizan's life, *Le Chemin de longue estude*, *La Mutacion de Fortune*, *La Cité des Dames*, *L'avision Cristine*, are all allegories. The path that leads from "factual" to the "literary" is a slippery one. Allegory, of course, as a device necessitates reading a text as something other than its literal meaning. Thus, inscribing the autobiographical subject within the context of allegory forces a reading of that subject as something more than it appears. Pizan conceives of her life in the

symbolic mode, one that encompasses its own set of binaries, the opposition between Christine's female body as the site of authorship and its functions as the site of a nascent nationalism.

On the one hand, the details of her life are themselves only important in so far as they lead to a clearer understanding of her accomplishments and, most importantly to the understanding that these same accomplishments are in the realm of the woman who can conceive of herself as independent, as a writer, and as someone who exceeds the limitations of her gender role. On the other, the body politic that emerges in these texts is one directly linked to Pizan's doubling the self for the nation, transforming the particular to the universal.

I suggest, then, that in Pizan's autobiographical texts the mode of allegory becomes a means through which she constructs not only a new vision of the woman as writer but also of the nation.

**Louise M. Bishop** **English, University of Oregon**  
**Langland's Physicians and Illness as Metaphor**

How did the medieval doctor, with his furred hood, casting flask, and wealth, become a standard figure of avarice when healing is itself the most vital and humane of practices? Piers Plowman includes the standard satire against doctors, lambasting their wealth, their exorbitant fees, and the inefficacy of their cures. Yet a number of factors must be weighed in order to assess Langland's satire in relation to his larger project of universal salvation. Regulatory bodies attempted to assess the labors of health in late medieval England, and guilds of barbers and apothecaries affected the labor landscape of fourteenth-century London. These workers and their corporations claimed Langland's positive and negative attention; yet guilds mimicked the structure of "good" medicine, i.e., medicine that participates in associational, "family" forms. While adopting a religious idiom, most medical practice

remained outside the church; regulatory attempts on the part of the university failed. The illness of the Church and the curative powers of associational medicine lead to a reconsideration of Langland's social and theological critique. Medical practice and Langland's complicated attitudes towards learning must be factored together in order to assess the meaning of illness and cure as Langland figures them in both the divine and the human realms.

**Michelle Bolduc**      **Comparative Lit, University of Oregon**  
**The Poetics of Vernacular Devotion: Gautier de Coinci and**  
**Matfre Ermengaud**

Gautier de Coinci's *Les Miracles de Nostre Dame* (ca. 1218) and Matfre Ermengaud's *Le Breviari d'Amor* (ca. 1288), are, despite their disparate generic categories, both poetic devotional works. Gautier, writing in Old French, produced a hagiographic collection of miracles performed by the Virgin, whereas Matfre, writing in Occitan, created a Christian encyclopedia that includes lengthy sections on such topics as prayer, confession, and the lives of particular saints. Written in the vernacular, both works aim to instruct the reader concerning Christian rite and dogma.

Although both works are religious, and both authors adopt a decidedly humble and devout tone toward their material, I argue that each author carves out an identity for himself that is specifically poetic and even rather individual. Each author, I propose, uses the vernacular in such a way as to evoke vernacular lyric poetry while retaining the sacred *auctoritas* of religious writings. This sense of poetic subjectivity expands A.J. Minnis' theory of authorship, and provides origins for Dante's pre-eminent status as a vernacular poet. In these works of religious devotion, Gautier and Matfre establish themselves not only as ardently devout men of religion, but as exquisite poets in their own right.

**Robert Bjork**      **ACMRS, Arizona State University**  
**Architecture and Ethics: The Early Franciscan Devotion to**  
**Churches**

Dictated to scribes from his deathbed in 1226, the *Testamentum of Francis of Assisi*, a testimony to his lifelong devotion to churches and church furnishings, became the most controversial document of the early Franciscan order. Beginning with a detailed description of a prayer he recited before churches that he passed on to his followers, Francis weaves his autobiography through his relation to buildings, building construction and dwelling, eventually breaking into a blistering admonition to his followers to only "build in harmony with holy poverty" and live there as "strangers and pilgrims."

If the binding charism of those who came after Francis was poverty, then buildings—their ownership, use and ornamentation—became the lightning rod of a poverty debate vicious enough to fragment the Order of the Friars Minor many times over. Francis had to address architectural issues directly, since architecture was one of the most visible manifestations of his order's adherence to a new and radical practice of poverty. But Francis and his order did not opt for a prescriptive architectural legislation such as that used early on by the Dominicans (consisting, for instance, of specific height and material restrictions). Francis preferred to legislate building construction as a type of hermeneutic of the metaphors that arose out of devotional practice. What then were the implications of this approach on the early architecture of the Franciscans? Was the subsequent suppression of the *Testamentum*, after the Franciscans became a European-wide order, an inability to translate this devotion cross-culturally?

**Michael Calabrese**                      **English, CSU Los Angeles**  
**Images of Male Impotence in Late Medieval Narrative**

I intend to explore the depiction of sexual dysfunction in medieval narrative in an attempt to understand how medieval European culture understood male impotence. A recent NYT article explored the 2<sup>nd</sup> sexual revolution brought about by awareness of and medical response to male sexual dysfunction. These events sensitize us to issues in medieval literature and culture: Did men have a right to preserve sexual function into old age? Was the payment of the marriage *debt* contingent on maintaining sexual function? What role did sexual pleasure play in the understanding of sexual function/dysfunction? What are the moral implications of dysfunction--should it simply signal liberation from youthful vice? Is there a stigma attached to sexual dysfunction? When poets depict it, we usually laugh, as in the case of Chaucer's January from the *Merchant's Tale*, the Reeve, and, it is implied, the Miller from the *Reeve's Tale* (it's said he had not pleased his wife very well for quite some time). Is our laughter the entire story? Is there room for compassionate apprehension of the loss of sexual function?

Through the study of medical, religious and literary texts, I hope to answer some of these questions and thus to get past the Patristic understanding of sexuality that would moralize a man's discomfort with his own dysfunction as merely sin and folly, "curious busyness" and "high fantasy" as Chaucer calls January's actions and attitudes. I hope through this to develop masculinist studies in medieval literature and expand our knowledge of the history of sexuality, building on work I have done in the past on both the Merchant's *Tale* and on sexual pleasure in the Middle English *Cleanness*.

**Carleton W. Carroll**                      **French, Oregon State University**  
**Two Scribes, One Text: Manuscript P of *Erec et Enide* (Paris, B.n.F., fr. 375)**

Manuscript 375 of the *fonds français* of the Bibliothèque nationale de France is a large compilation containing *romans d'antique*, Arthurian romances, and various shorter texts. It was probably produced in Arras near the end of the thirteenth or the beginning of the fourteenth century and is the work of multiple scribes: it has been described as the product of "six hands working as an ensemble" (Nixon, "Catalogue of Manuscripts," in *Les Manuscrits de Chrétien de Troyes* 66). Their work was coordinated in such a way that the copying of four texts *Le Roman de Thèbes*, *Athis et Prophilias*, *Le Roman d'Alexandre*, and *Erec et Enide*—was shared, usually quite unequally, between two scribes.

The scribe who began the text of *Erec et Enide* completed the first 4488 lines (the opening partial folio and nine complete folios), after which another scribe took over for the remaining 2191 lines (about four and a half folios). The difference between the two hands--the actual style of lettering--is apparent at a glance. Beyond that there are many other differences: punctuation, the use and form of abbreviations, spelling, perhaps even choice of vocabulary. Since both scribes were presumably working from the same model, at very nearly the same time and in the same workshop, a systematic comparison of the two portions of the text of this one poem may afford a particular insight into medieval scribal practices.

**Albrecht Classen**      **Art History, University of Arizona**  
**The Treasure House of Wienhausen: Painting, Sculpture, Architecture, Weaving, Literature, and Music in a Late-Medieval North-German Cistercian Nunnery**

The glory and splendor of the Wienhausen women's convent are unmatched by any late-medieval nunnery north of the Alps. In fact, some scholars have compared the Wienhausen women's convent with the Sistine Chapel as the interior decorations of the nuns' convent represent some of the most impressive art works ever produced in medieval Germany. Tucked away in the rural region of the *Luneburger Heide* near Celle and Lüneburg in Northern Germany, Wienhausen proves to be a fabulous treasure house of late-medieval art. But the Cistercian nuns did not only create some of the most impressive interior frescoes; they were also actively involved in many different forms of art productivity. The nuns created some of the best tapestry in medieval Germany in which they incorporated, for example, the entire *Tristan* narrative, and so also world chronicles. Some nuns were interested in sculpture, as documented by outstanding wood and stone carvings. Others worked in the area of stained glass, and others produced a highly remarkable songbook of Latin-German religious songs. At the same time, Wienhausen experienced a highly unusual history as the territorial duke tried to force the nuns to accept the Protestant Reformation, yet he was only partially successful. Consequently, Wienhausen continues until today as a "Damenstift," a kind of Protestant women's convent, which might seem a contradiction by itself.

After briefly outlining the history of Wienhausen, I concentrate on the various artistic products which make this convent enormously appealing. Most interestingly, Wienhausen can be called a "Gesamtkunstwerk" insofar as the nuns proved to be interested and skilled in almost every aspect of the arts and, to some extent, literature as well. The talk is illustrated with slides and musical examples.

**Alexandra Cook, Kate Koppelman, and Zia Isola**  
**English, UC Santa Barbara**  
**The Risk of Devotion: Paganism, the Virgin, and God's Body**

This panel interrogates literary representations of devotional practices throughout the Middle Ages in England. We begin with the assumption that the very nature of devotion might threaten institutional codifications of faith and belief. Thus, narratives, lyrics, and dramatic representations of certain eucharistic and Marian miracles raised the specter of heresy in an environment increasingly anxious about the potential of lay piety to destabilize established ecumenical structures, while scholarly glosses of pagan myths turned pagan tales into Christian allegories, defining the tales themselves as "lies" and the Christian morals deciphered in them as "truths." All three papers understand narrative--whether in the form of poetry, prose, or drama--to be a forum for negotiating social and psychic conflict. Therefore, conflicts in the texts themselves which might be read as internal inconsistencies or contradictions betoken larger cultural concerns.

The first paper, Cook's "Mythic Fortune vs. Christian Consolation: Risk and the Mythographic Tradition," argues that medieval scholars were both threatened and compelled by the pagan past. Cook asserts that mythographers wished to counter classical resignation to the whims of fortune with the promise of Christian salvation and consolation; thus, at stake in the risky encounter between pagan text and Christian gloss was the nature of risk itself. The second paper, Koppelman's "*Moder of Mercy/Empress of Helle: The Ambivalence of the Virgin in Late Medieval England*," investigates Middle English lyrics and miracles which present a Virgin who is at once passive and nurturing and who, often in the same text, is capable of aggressive behavior and willful action against the devil. Koppelman argues that such a movement--between passivity and activity--is not anomalous, but is in fact the special mark of the Divine as imagined by a late Medieval

culture faced with an increasingly complex and dangerous relationship to seats of power and visions of sublimity. Finally, Isola's paper, "The Mobile Body of God," takes up the issue of the representation of Christ's passion in the York and Townley Cycles, with particular emphasis on Christ's address from the Cross. Isola explores connections between the highly popularized Cycle plays and the strictly codified ritual of Mass, noting that Eucharistic aesthetics, as they migrate from the controlled space of the church, become increasingly metaphorical, yet retain a certain transformative power. The unique threat that the Passion play presents--in the way it engages the subjective imagination of the audience--is such that transformations may occur in secular spaces and without mediation.

**Barbara De Marco**

**UC Berkeley**

**The Virgin Dove: Allegorical Texts and Popular Devotion to the Rosary**

An early 14th-century French manuscript, authored by a Dominican from Soissons and entitled simply "Rosaries," contains a sequence of texts fashioned in such way as to imitate the devotional practice of telling beads on a rosary. The texts are varied, but consistent in their pattern: each chapter contains an allegorical piece, a miracle tale, a sequence of *contes devots*, a *lai* or *dit*, a sermon based on themes drawn from those foregoing selections, and in several instances, a *chanson*. The author openly admits to having strung together texts from a variety of sources. Though clearly an elaborate meditation on the Virgin, the "Rosaries" contains a somewhat surprising juxtaposition of sacred and profane. The selection of texts from Rutebeuf, for example, includes the *Ave Maria farcis* and the *Les neufs joies Nostre Dame*--both representative of devotional practices associated with the rosary--, as well as the *Vie de Monde* and the *Mariage Rutebeuf*.

This unlikely marriage is to be understood as putting the profane at the service of the sacred. Beside the unrelenting piety of paintings and sculptures of the Virgin of the Rosary, the author of the "Rosaries" reasserts the ambiguity- and moral complexity that are characteristic of the medieval compilations of Marian miracle tales, reminding his audience (and the text makes clear that he is addressing an audience) that this is the same Virgin who roundly disputes the merits of justice at the expense of mercy, and who repeatedly rewards private devotion, even when that devotion is at odds with widely held, norms of social conduct.

**Georgiana Donavin**

**English, Westminster College**

**Aristotelian Self-Governance in John Gower's *Confessio Amantis***

John Gower's *Confessio Amantis* (circa 1390), a poem in Middle English of over 30,000 lines, features a lover's confession. Genius, Venus's priest, shrives Amans, the courtly lover, to determine whether the latter has committed any sins against love. The confession is divided into eight books, one for each of the Seven Deadly Sins and one for an encyclopedic treatment of Aristotelian lore. The Aristotelian compendium in Book VII is the subject of this paper and the reason why the *Confessio Amantis* has often been compared to a conduct manual. Adapting freely from the pseudo-Aristotelian *Secretum Secretorum*, Giles of Rome's *De Regimine Principum* and Brunetto Latini's *Treasure*, Genius relates Aristotle's apocryphal advice to Alexander the Great on princely understanding and behavior. Genius structures this advice under the headings of "Theorique, Rhetorique and Practique," demonstrating Gower's originality in declaring rhetoric a special category of wisdom and thus a source for personal governance.

According to Gower, the study of rhetoric is that of moral suasion, for both internal dialogues with one's conscience and speeches to audiences. Genius's comments and illustrations of rhetoric are largely indebted to Giles of Rome's commentary on William Moerbeke's translation of Aristotle's *Rhetoric*, which was being taught in Paris and known in Oxford. Giles declares that the office of rhetoric is to move the Will toward intellectual contemplation of the Good. The ultimate purpose of rhetoric, then, is the cultivation of righteous belief for the purpose of motivating beneficent action. Book VII of the *Confessio Amantis* shows how Rhetoric shapes speech in the effort to mold the beliefs of a well-governed king who might govern well.

**Sigmund Eisner**                      **English, University of Arizona**  
**Time and Deception in Chaucer's *Franklin's Tale***

Although George Lyman Kittredge once said that Chaucer's *Franklin's Tale* expressed Chaucer's own conclusion about the (so-called by Kittredge) Marriage Debate, I think there is so much deception in the *Tale* that it is unlikely that Chaucer offered it as his own opinion: 1. Arveragus when newly married offers his bride, Dorigen, sovereignty in marriage in everything but appearance. 2. The magician in the *Tale* promises to clear the rocks from the Breton coast, but he waits for a high tide so that the rocks appear to vanish. 3. When Dorigen tells Arveragus that she must be unfaithful to him with Aurelius, Arveragus agrees only if none of his friends find out.

The date of the action of the *Franklin's Tale* was not known until April 2000, when Donald W. Olson, Edgar S. Laird, and Thomas E. Lytle published an article in *Sky and Telescope* proving that in December 1340, because the sun and moon were as close to the earth as they could be and were in alignment, a higher tide than any in the fourteenth century occurred on the Breton coast. Thus we may reckon dates for Aurelius's first indecent proposal to Dorigen and also the

date of a disappointing high tide the following July, when Aurelius prayed that the rocks would disappear. Now we can ascertain whether or not an astrological examination of them would show just how wise or foolish Aurelius was. From such an examination we can also ascertain whether or not Aurelius had any hope of deceiving Dorigen on the dates which he chose. Thus I propose to combine what I see as deception with astrological revelations based on the newly discovered dates.

**Liam Ethan Felsen**                      **English, University of Oregon**  
**Redemption Theory in *Christ III***

Old English poems such as *Christ III* are both literary and theological; as such we can examine the ways that religious poets have taken the theological traditions with which they were familiar and passed them down. The poet of *Christ III* had a rather difficult task: how to transmit the theological writings of the Fathers about the redemption to his audience in a new and definitive way. What makes this poem so unusual is its synthesis of variant soteriological traditions; rather than simply narrowing his choices, the poet has made all three of the main theories of redemption central to his poem. He has included the mystical theory of union as passed down from Athanasius to the Greek and Latin Fathers; the realist theory of satisfaction that runs through virtually every patristic theologian from St. Basil to St. Augustine; and he has also included the theory of Satan's rights which has its origin in Irenaeus and Origen and passes through Ambrose and the Latin theologians. Soteriology, the study of theories of Christ's redemption, offers a nice example of the way that poetry as a genre is always eager to seize upon metaphors and develop them as fully as possible; in *Christ III* the poet utilizes an economic metaphor for a central Christian spiritual truth, which is that Christ died for our sins, paying out his life as a ransom in order to redeem His people.



*Christ III* is a direct reflection of this soteriological and theological dogma because it represents a rather unusual synthesis of the various theories of redemption which had been passed down through the Greek and Latin Fathers of the Church. I trace these various theories as they appear throughout the poem and examine the poet's treatment of redemption in economic terms as both exchange and payment of ransom. In particular I focus on the use of Christ's death as the payment of mankind's debt, and whether it acts to unify the human and divine natures of all mankind; or whether it is instead a payment of ransom, paid either to God or to Satan. By doing so I reveal the theological underpinnings of the poem, and show how the poet of *Christ III* was able to pass on the contemporary soteriological tradition in a most unusual way, showing his devotion to God by placing the metaphor of redemption at the center of his poem..

**Christina M. Fitzgerald** **English, UCLA**  
**Of Magi and Men: Christ's Nativity and Masculinity in Chester's Drama Cycle**

The great drama cycles of York and Chester, produced and performed by the towns' guilds, are as much about late medieval ideas of masculinity as they are about theology or civic self-consciousness. The Chester cycle is particularly masculinist, and in the plays concerning the Nativity of Christ, multiple issues of masculinity are addressed while symbolic brotherhoods of men, reflecting the guilds themselves, are constituted around the figure of Christ. The Chester Shepherds' Play presents one such fraternity. And like the cycle as a whole, it not only constructs the guilds' fantasies of the 'homosocial body' but also simultaneously reveals the exclusionary tactics of such community-building and its concomitant anxieties.

The shepherds represent an idyllic fantasy for the guildsmen: a masculine community free of civic regulation and responsibilities, that has

been realized for the sake of mutual support much as the guilds imagined their own origins. It is an escape not just *to* a world, but *from* one: from the increasingly feminized city. But the exclusion of women opens the door for the sexual or social other, and here he appears in the figure of Trowle, the shepherd's hired servant. Through Trowle, the play shows that masculine homosocial order and authority are strongly connected to sexual identity and bodily integrity, and it dramatizes the guildsmen's fears concerning the arbitrariness and instability of status and identity, not only sexual, but social.

**Ronald J. Ganze** **English, University of Oregon**  
**Leaving the Bedchamber Behind: Chaucer's Announcement in the Book of *the Duchess***

Critical attention to Chaucer's Book of *the Duchess* has mainly focused on the identification and analysis of the sources and analogues of what is commonly held to be Chaucer's first original poem in English. This essay takes a somewhat different approach in dealing with the issue of influence; while I recognize and acknowledge that Chaucer is indeed reworking the material of other authors in *Book of the Duchess*, I am also of the opinion that this poem contains a statement of new purpose for the poet. It is my contention that the bedchamber scene, in which the Dreamer awakens with his dream to a room whose walls are painted with the entire text of the *Roman de la Rose*, is not merely an acknowledgement of indebtedness to the *Roman*; when the Dreamer leaves behind the inside of the room, which encloses him in the text of the *Roman*, for the outside, where the vision takes place, Chaucer is also announcing that he is departing from the French tradition to write original poetry in English. Yet Chaucer's indebtedness remains acknowledged; the window of the room (containing the story of Troy) creates a liminal space which is neither inside nor outside, providing a conduit through which the French tradition reaches the

outside, but in distorted form. Such a distortion parallels the common critical view that while Chaucer appropriates situations from other works in the *Book of the Duchess*, he recombines them in a way that creates new meaning, questioning some of the conventions that govern the works he “borrows” from.

**James W. Harrison**                      **Southern Utah University**  
**The Devotion of Love: Another Look at the Religious Implications of Tristan-minne**

Etymologically speaking, *devotion* (from the Latin *de* [an intensifying particle] and *vovere*, “to vow”) denotes a promise. In modern English usage this promise is an obligation to give one’s self entirely to a particular cause, pursuit, or person. It is a deliberate and free movement of the will towards a venerated object. Because of this, some use the terms *devotion* and *religion* as synonyms, when, in fact, they are not. The word *religion* comes either from the Latin *relegere*, “to gather together”; or *religare*, “to bind fast.” Neither one of these words carry with them in their Latin root the promissory sense of *devovere*. While religions or religious symbols are a legitimate object of devotion, they certainly need not be its sole object, at least from an etymological standpoint. In practice, of course, those a-religious items toward which one directs devotion can frequently assume the qualities of a religion and may masquerade as such. In time if the devotion is sufficiently strong, it may “bind fast” the devotee to the item thus investing that item with a kind of religious aura. But if this does not occur, we may still speak of the will’s initial movement as devotion.

This paper will reinvestigate the connection between religious devotion and the love of Tristan and Isolde for each other as described in Gottfried von Strassburg’s *Tristan*. Many critics have suggested several compelling reasons to view this work as a heretical work which replaces the true object of Christian devotion with the two lovers’

devotion for each other (i.e., the Tristan-minne or Tristan-love). And, in fact, something of the sort does seem to occur at various points in the work, particularly at the end of the prologue. But could not this conclusion be the result of a confusion between devotion and religion? Early in the prologue, Gottfried indicates that only the *edle herzen*, “noble hearts,” will understand his work. By noble hearts he means those who understand the true meaning of love, those who have looked beyond the superficial courtly dalliance, whose primary goal is instant gratification, to genuine love which accepts both the sorrow of love and its joys.

The primary difference between the *edle herzen* and the other members of the court turns out to be devotion. Gottfried’s description of the ideal lovers in the prologue to his work, and his subsequent realization of that description in the characters of Tristan and Isolde, is one of the most thorough and brilliant descriptions of devotion in any nature. But must the reader unconditionally acquiesce when told that this is religious symbolism and can only be understood as such, or are there other possible modalities of meaning here? To put the question most simply: is it possible to differentiate between the devotion of the *edle herzen* and the “religion” of Tristan-minne? To answer this question will require some very meticulous distinctions between the two. But Gottfried’s work is a very carefully written work and deserves equally careful reading. At the very least such an investigation might help to distinguish between devotion and religion and to clarify the role of devotion in a-religious settings.

**Janice Hawes**                                      **English, UC Davis**  
**The Hero Critiqued: A Comparison of Narrative Voice in Two Translations of *Gisli’s Saga***

The recent Viking Press publication of *The Sagas of Icelanders* in the United States has made a variety of sagas readily available for

both a general and scholarly audience. This collection is actually a selection of translations which appeared in *The Complete Sagas of Icelanders*, published in 1997 in Iceland, the goals of which were “to produce accurate and readable modern English versions of the original texts” and “to reflect the homogeneity of the saga world . . . but at the same time to capture the individuality of the separate sagas” (*The Sagas of Icelanders* lviii). Such an attempt to create a smooth modern English translation which captures the spirit of the original will inevitably be only partially successful, as a comparison of translations of the same text will show. This paper proposes to analyze Martin S. Regal’s translation of *Gisli’s Saga* in comparison to George Johnston’s 1963 translation, with reference to the Old Icelandic text.

Compared to Johnston’s earlier translation, the tone of Regal’s translation is more neutral, for the narrator normally only reports the actions and words of characters, rather than commenting on them. In Johnston’s more heavily glossed translation, however, key descriptions are more critical of the characters’ actions, including those of the hero himself. Moreover, opinions attributed to one of the characters in Regal’s translation appear as an “editorial gloss” in Johnston’s. Thus, Johnston’s narrator becomes an authority figure commenting on the action in ways that Regal’s narrator does not. The extent to which narrative intrusion or restraint appears in each translation in turn colors the audience’s reaction to the characters and events.

**Glenn Keyser** **English, UC Davis**  
**One-way Streets: Urban Geography and Anti-Semitism in “The Prioress’s Tale”**

The urban landscape of “The Prioress’s Tale” is much more complex than we find in most literary accounts of medieval cities. First, city space is clearly “sanctified” in Chaucer’s story: the Prioress associates each region of the city with a distinct theological principal. We

understand that, theoretically, the street plan acts as a map of God’s spiritual plan. Paradoxically, however, the Prioress also represents the city as a mishmash of neighborhoods that blend into one another. We understand that, in practice, the medieval city works much as modern cities do—as a place of “messy” commerce and everyday life. In the end, we can read the tale as an attempt to come to terms with this muddle through a kind of narrative sleight of hand. The Prioress tries to reestablish the symbolic clarity of the “sanctified” city by telling a story that allows her to re-imagine the urban landscape in a manner that is congenial to her religious beliefs. To do this, the Prioress has to make it seem that the social problems that are clearly common to the city as the whole originate in only one region: the Jewish ghetto. Thus, the story works as an act of ritual purification: the ghetto is made to absorb all of the unpleasantness in the tale, so that only “sweetness and light” remains at the end. If we understand this, we can see that anti-Semitism, far from being peripheral to the tale, is what gives it its famous pathos.

**Sharon D. King** **UCLA**  
**True Devotions: Farce As An Aid to, Piety on the Medieval French Stage**

Too often the study of medieval French farces and *softies* have focused on these comical works in isolation, eliminating all but the most cursory examination of their role in the larger context of theatrical productions in the late classical and early modern periods. This scholarly lacuna is furthered by the relative paucity of information we have concerning the overall presentation and staging of these plays. Thus all too often we are unable, in our post-Victorian world, to connect the polemical, ribald, and scatological worlds presented to us in the farces with the holiness and God-centeredness that was presumably the point in these large passion- and saint-based dramatic presentations.

This study proposes to assist in bridging this gap. I examine two of the farces extant that have some performance history, albeit scanty: *La farce du meunier de qui le diable porte lame en enfer*, presented in the midst of the *Mystère de Saint Martin* in 1496, and the farce *Malbec, Malegorge and Maleguépe*, which was staged within a Passion play in 1477. I will establish some connections to the context in which these plays appeared and suggest what “audience response” was attempted. Finally, I will focus on one farce that to modern audiences seems quite irreverent: *Les Amoureux de la Croix*. In analyzing this satirical take on lovers and their devotion, I will attempt to recuperate some of the true piety I suggest that the anonymous author was aiming for in this hilarious play.

**Yvette Kisor** **English, UC Davis**  
**Chaucer’s Transformation of the Incest Motif in the “Man of Law’s Tale.”**

It has long been noted that many of the analogues of the “Man of Law’s Tale” begin with the Constance character fleeing an incestuous father. Critics have observed that traces of this incest motif remain in Chaucer’s “Man of Law’s Tale” primarily in the unexplained silence of the heroine about her history and her long refusal to divulge her identity, as well as in the odd denunciation of incest stories in the Introduction to the “Man of Law’s Tale.” This same odd terseness is found in the versions of the Constance story written by Chaucer’s contemporary, Gower, and their primary source, Nicholas of Trevet. This silence of the heroine has traditionally been seen as an uncomfortable feature in these tales, an unfortunate necessity of the plot ineptly dealt with by the authors.

This paper claims that Chaucer does not simply excise the incest from his tale, but transforms it in a way in which his closest sources, Gower and Trevet, do not, by emphasizing Custance’s reproach of her father

for bestowing her in marriage. In Chaucer’s version, this paternal “bequeathing” becomes, through Custance’s negative fixation on it, a less noisome version of what is in essence the same thing as father-daughter incest: a father asserting control over his daughter’s body. Chaucer’s different emphasis sheds light on several of Chaucer’s innovations in the tale and allows for a different reading of the Constance character than his sources provide. His Custance is still fleeing, if not a blatantly incestuous father, then one who insists on exercising control over his daughter’s body.

**Scott Kleinman** **English, CSU Northridge**  
**Havelok the Dane and the Historiography of East Anglia**

This paper will examine the origins of the medieval English legend of Havelok the Dane. Past work concentrating on historical identities for Havelok and other characters has failed to shed any light on the story in its literary forms, prompting many critics to see the plot’s origins in folktale. However, I will argue that certain essential features of the story derive from historiographical traditions, rather than from history proper or from oral tradition. I will argue that key periods in Anglo-Danish relations during the ninth and tenth centuries were gradually fused in East Anglian historical sources in the course of the eleventh and twelfth centuries, and that later Scandinavian records, as well as the Anglo-Norman and English sources for the Havelok-story, preserve features of this regional historiographical tradition. I will trace the development of this historiographical tradition and show how it accounts for the co-occurrence in the English and Anglo-Norman versions of the Havelok-story of numerous character names which otherwise would not have been associated. In particular, I will demonstrate why the name Athelwold in the English version corresponds to Edelbriht in the Anglo-Norman accounts and why fourteenth-century English chroniclers associate Havelok with the reign of King Alfred when he appears in Anglo-Norman sources to derive

from the tenth century Viking Olaf Sigtryggson. Hence I will show that elements of the Havelok-story derive from written sources and that the historiographical origins of the Havelok-story are part of its regional character.

**Dan Klerman**

**Law, USC**

**The Selection of Thirteenth-Century Criminal Disputes for Litigation: An Economic Analysis**

Although economics has had a broad impact on many fields—including political science, law, and sociology—its influence on historians has largely been limited to those specializing in economic history. The lack of interaction between economics and legal history has been especially noteworthy, because economics has had such a broad impact on the study of law more generally. This paper uses economic theories to explain low conviction rates in medieval England. Low conviction rates have usually been ascribed to jury hostility towards the harsh nature of medieval criminal law. This paper suggests an alternative hypothesis: that low conviction rates reflect the fact that medieval criminal disputes were often settled, and that settlement was disproportionately likely in cases in which the defendant was guilty. Thus, low conviction rates reflect not jury hostility to the criminal law, but rather out-of-court-settlement by prosecutors and defendants. This alternative hypothesis is an implication of one of the most influential articles in law and economics: Priest & Klein's, "The Selection of Disputes for Litigation," *Journal of Legal Studies* 13 (1984) 1-55. The paper shows that the economic approach is more plausible than previous explanations by examining a unique database of thirteenth-century private prosecutions of crime which contains jury verdicts in settled cases. This data set thus allows direct proof of the hypothesis that litigants settled cases in which the defendant was guilty, and tended to litigate only cases in which defendant was more likely to be innocent.

**Daniel T. Kline      English, University of Alaska Anchorage**  
**Wardship and *Raptus* in the "Physician's Tale"**

In a recent article, Angus Fletcher has turned our attention to the textuality of Chaucer's "Physician's Tale," particularly "the Physician's notions of sentence, auctoritas, and genus [that] are juxtaposed with a maiden who cannot be understood in terms of these critical concepts" ("The Sentencing of Virginia in the 'Physician's Tale,'" *Chaucer Review* 34 [2000]: 300). Although Fletcher, like a number of other critics, has associated the "sentence" imposed upon Virginia with Apian's (il)legal machinations to seize the girl, no one, save D. W. Robertson, has investigated the specific legal discourses encoded in Chaucer's narrative, and Robertson's claim that the tale refers to the "form of 'maintenance' known as 'champarty'" (134) is too tenuous to be of use in thinking through the interpretive problems attendant to the "Physician's Tale." ("The Physician's Comic Tale," *Chaucer Review* 23 (1988): 129-39).

However, Claudius's fraudulent claim against Virginius raises the question of child custody, or more precisely, wardship in the "Physician's Tale." In late medieval England, a complex web of legal discourses, precedents, court cases, and legal writs informed the practice of ward keeping, and *raptus*--the illegal seizure and/or sexual predation of a young person, often in order to gain access to the heir's wealth or coerce the child's family--was often a concomitant of late-medieval wardship cases. It must be remembered that Chaucer himself was personally involved in both actions of ward keeping and accusations of *raptus*. He was guardian to two wards during his life, his father had been seized as a youth, and he was accused of *raptus* in the famous case of Cecily Champain. Although the detailed legal writ against Virginius supports a fraudulent claim, it intersects the legal discourse of wardship in provocative ways that undermine both Apian's and Virginius's "sentence" upon Virginia, point to Virginius's failure as a

parent, and reveal that the daughter's putative martyrdom at her father's hand is little more than a rationalized form of child murder.

**David A. Lopez**                      **History, Deep Springs College**  
**Tradition, Innovation, and Heresy in the Early Church: A Re-**  
**consideration of the Montanist Movement**

Scholars have long considered Montanism to be a second-century aberration in the development of early Christianity. Its strong apocalypticism led this group to reject accommodation with the Roman state and to seek martyrdom aggressively. This attitude, some have argued, led to confusion on the part of Roman officials between the separatist Montanists and more normalizing, "mainstream" Christians, which resulted in late-second-century persecutions like that in Lyon about 170, until the issue was made clear by the apologists of that decade.

The assumption underlying this argument is that non-Montanist Christians were attempting to establish positive relations with the Roman state, rejecting only the idolatrous demands of overt paganism. I question this assumption, which I believe anticipates Augustine's definition of the post-Constantinian distinction between Roman government and pagan religion.

In this paper, I argue that early Christianity generally presented a separatist world view like that ascribed solely to Montanism, rejecting accommodation with the Roman state on the grounds that the Empire was inherently idolatrous and unspiritual. I show how Montanists distinguished themselves from other groups of Christians, not in their attitude towards the state or apocalypticism, but rather in their understanding of episcopal authority and access to spiritual gifts.

I argue that Montanists attempted to perpetuate a first-century tradition of participatory, rather than hierarchical, community self-governance, and a diffuse, rather than controlled, access to glossolalia, visions, prophesying, and other spiritual gifts. In rejecting the new, second-century model of episcopal governance, Montanists tried to rely on a basis of tradition, a strategy which afforded them only limited success in the face of bishops' co-option of tradition to support their own innovative roles. Because of outside pressures, episcopally-led communities proved more successful at maintaining community cohesiveness than Montanist groups, which could rely only on the act of martyrdom itself for cohesion. This success tipped the balance in favor of episcopal authority in the competition over claiming traditional bases.

**Gary Macy**                                      **University of San Diego**  
**Did Abelard Consider Heloise to be Ordained?**

In his *Regula sanctimonialium*, Abelard described the position of abbess as "diaconissam, quam nunc abbatissam nominant." This seemingly innocuous historical allusion in fact echoes an extended discussion among canonists of the twelfth century concerning the meaning of valid, sacramental ordination. Faced with the early medieval use of the term "ordinatio" to designate consecration to a particular function in the Church, several of the twelfth century canonists granted that women had once been ordained as deaconesses. Some canonists also held that there was no intrinsic reason why deaconesses could not be ordained once again if church law should so allow. Most canonists agreed with Abelard that the former role of deaconess had been replaced by the contemporary position of abbess. It is not surprising, then, that some canonists further held that not only were the ordinations of deaconesses in the early Church valid, sacramental ordinations, but so too were the contemporary ordinations of abbesses. Thus, it is quite possible that Abelard implied in the above passage

that Heloise was an ordained abbess. This paper will discuss how the *Regula sanctimonialium* reflects the profound debate over the meaning of ordination that was taking place in the twelfth and early thirteenth centuries.

**Carolyn Malone**

**Art History, USC**

**The Rotunda of Saint-Bénigne in Dijon as Framework for Monastic Devotion**

Foremost in monastic life was the quest for union with God. The early-eleventh-century chevet and three-storied rotunda of Saint-Bénigne in Dijon provided an unusual setting for spiritual ascent. Saint-Bénigne's customs, which depend on Cluny, reveal that the rotunda was a center for liturgical processions, but its altars would also have been important for private devotion.

The abbey's chronicle describes the rotunda's third floor with its oculus and altars, dedicated to the Trinity, Paul, and Saint Dionysius, as "shining with extraordinary brilliance with the light from the windows on all sides and from the open sky above." At Saint-Bénigne for the first time a Trinity altar was positioned on a third level, and the chronicle explains that Paul's altar was also located there because he "was ravished to the third heaven," where God showed him, according to Gregory the Great, "the power of his Majesty." The rotunda afforded a setting in which the mind "illuminated by light from on high" could fix "its gaze on heaven," as advised in the meditations of Jean of Fécamp, a disciple of Saint-Bénigne's abbot and builder, William of Volpiano.

Bathed in physical light anticipating the divine unbounded light, the third story of Saint-Bénigne's rotunda may have been understood as the forecourt of heaven during meditations at the Trinity altar because of concepts familiar from Gregory and the Pseudo-Dionysius. Moreover, the altar dedications of the crypt and the main levels of the ro-

tunda offered the possibility of devotions progressing anagogically towards the Trinity altar and contemplation of this light.

**Therese Martin**

**University of Arizona**

**Gender and Generalship: The Queen as Warrior in Twelfth-Century Spain**

Beyond Joan of Arc, few women have received recognition as medieval military leaders. Megan McLaughlin, in her 1990 article, traced the changing attitude toward women warriors during the course of the Middle Ages, from acceptance of this anomalous behavior in the tenth century to astonishment at it in the thirteenth. This paper examines evidence that Queen Urraca of León-Castilla (1109-1126) both ruled over her kingdom as a reigning monarch and led her troops into battle as a general. The clearest proof is provided by the early twelfth-century *Historia Compostellana*, which records that the uprising of the citizens of Santiago de Compostela against bishop and queen was smashed by Urraca and her army. Further documentary evidence for Urraca as a military leader comes in her negotiations with Muslim rulers for the release of prisoners.

Visual evidence, though difficult to interpret, also suggests Urraca's role as a warrior. Urraca's portrait in the *Tumbo A* of Santiago de Compostela, painted c.1130, shows her enthroned, crowned and wielding a scepter. These symbols of rulership are accorded the male rulers in this royal cartulary, as distinct from the other women's portraits, in which the symbols of rulership are absent. In the Pantheon at San Isidoro, Urraca's palatine church in Leon, one of the saints included in the c.1109 frescoes is St. George. Rather than appearing in his traditional guise fighting a dragon, he is represented as slaying a Muslim foe. It appears that this bellicose activity was one with which Urraca wished to associate herself.

**Lisa Ward Mather**                      **English, University of Alberta**  
**The Merchant's Two Households: The Problem of Merchant**  
**Wealth in "The Shipman's Tale"**

In my paper, "The Merchant's Two Households," I will suggest that "The Shipman's Tale" provides neither an apology for nor a condemnation of commercialism but a reminder that the fluidity that characterizes commercial activity also characterizes social activities outside of the commercial world, and that the degradation of meaning, the contradiction, often ideologically associated with such social mobility can, in fact, be traced to the attempt to contain it, rather than the mere fact of social mobility itself.

Although the merchant of "The Shipman's Tale" deals only in the exchange of goods for money, the tale itself depicts numerous symbolic exchanges; money, sex and words all circulate. This tale's exploration of exchange can be read as establishing the necessary difference between the mercantile world and the domestic world: whereas the mercantile world requires the mobility of commodities, the domestic world does not tolerate such mobility. This, certainly, is the merchant's assumption, and a common fabliau theme. However, I will argue that the tale asserts not the ideology of domestic stability, but the inadequacy of this ideology to explain the relation of the domestic realm to the larger social context. Thus, I will assert that the merchant is *too confident* that the domestic world is unlike the mercantile world. He assumes that he can rely on the stability of the monk's kinship and that he understands the nature of his wife's loyalty. The tale reveals that kinship is not as stable and eternal as the merchant believes and that wifely fidelity is not a simple, unchanging identity. Ironically, the merchant's distinction between domestic and commercial does not help him reduce the complexities of his world; rather, it generates unexpected results and contradictions. In assuming that his domestic life does not require the exchange characteristic of his commercial life,

he causes the exchange of words, sex and money that subsequently takes place between his commercial and domestic worlds. Because he takes for granted that fidelity is the invariable condition of "normal" or "good" family and marital relationships, the merchant inadvertently reveals that fidelity is not a state of being, but a process.

Thus the degradation of domestic relationships in the tale results from the contradictory ideological constructions of the domestic and the commercial. The legitimization of the merchant's business is incompatible with the social perception of his wealth: the merchant's description of his work as perilous requires distance from the social display of his wealth. This contradiction, which is evident in the description of the merchant's household as both "worthy" (ShipT 20) and 'thrifty' (246), indicates that merchant wealth is not "adequately theorized" within the late medieval symbolic economy (Wallace "Chaucerian Polity" 196). I conclude by proposing that this tale begins to theorize merchant wealth in its use of the word "creaunce." "Creaunce" comes to mean a process of social positioning involving both the commercial and domestic spheres. The merchant's good name depends on a network of influences, but he is unaware of their complexity. His reputation is influenced not only by his business dealings but also by his family relationships and his domestic environment. This tale asserts that social meaning is determined within a broad network of symbolic exchange.

**Francine Michaud**                      **University of Calgary**  
**From Apprentices to Wage-earners: Child Labor Before and**  
**After the Black Death**

A quarter of a century ago, Carlo M. Cipolla pointed out that child labor was far from being the by-product of the Industrial Revolution (*Before the Industrial Revolution*, 1976). However, he referred mostly to "the mass of children (who were) employed in the fields."



Medieval urban societies also made great use of young hands to increase the low average of productivity in the secondary and tertiary sectors of the economy. In the northern Mediterranean regions, craftsmen and merchants have left hundreds of notarial records that witness the employment of skilled and unskilled laborers. According to Charles de la Roncière (*La condition des salariés à Florence au XIV<sup>e</sup> siècle*, 1981), the problem is that children, who undoubtedly supplemented family income, haven't been the object of sufficient scholarly attention in regards to gender, age, functions and earning conditions. This could well be the result of a scarcity of sources for most communities, especially before the Black Death. Fortunately, the medieval archives in the city of Marseilles have been exceptionally well preserved in this regard. Under the guise of apprentices or simple laborers, 442 children emerge from more than a thousand contracts dated between 1277 and 1400; in addition, more than a quarter of them appear before the Black Death. What will be at issue in the proposed paper, is the noticeable change that child labor underwent through the period, a change brought about directly or indirectly by the demographic crisis, and whose visible sign was an increase in earning capacities at the expense of reduced educational and professional training-opportunities.

**Jennifer Monahan**

**UC Berkeley**

**Interpretation and its Discontents:  
Reading the *Rose* in the Year 1500**

Jean Molinet's *Rommant de la Rose morulisé* (1500) is generally dismissed as a bizarre misapplication of exegetical technique which, far from unveiling the hidden meaning of the *Rose*, reveals little more than Molinet's limitations as an author. However, Molinet's text marks a liminal moment in reading practices: his moralization dramatizes the breakdown of medieval exegetical practice and anticipates the crisis of interpretation which marks humanist approaches to textuality.

In his efforts to demonstrate that the *sensus* of Jean de Meun's text is neither courtly nor obscene, but that the *Rose* is in fact a work of Christian devotion describing the soul's longing for the divine, Molinet resorts to two unusual strategies. The first is an insistence that the problematic imagery is not allegorical at all, but referential: Molinet's glosses tell us that Jean de Meun's text means exactly what it says - and no more. The obverse of this refusal of figurative meaning is a process whereby Molinet's glosses supplant the original *Rose*, since in explicating several key passages he jettisons his source text and creates his own allegorical narrative (which he subsequently glosses). While on one level Molinet's interpretation contrasts sharply with humanistic practices, the problems with his reading can also be seen as the result of a dawning recognition of humanist concerns. Although Molinet may have set out to provide a standard, totalizing, medieval exegesis, in the moments which betray an awareness that his gloss is subject to the same incertitude of meaning as the original text, his version of the *Rose* prefigures the approach to interpretation which will predominate throughout most of the sixteenth century.

**Yasuyo Moriya      International Christian University, Tokyo  
Vertical Alliteration in Middle English Alliterative Poems:  
Sound Repetition Beyond the Verse Line**

Study of alliterative meter has so far largely focused on alliteration within the verse line because such analysis dramatizes interesting features of the repetitious meter of alliterative verse. Except for the consecutive alliteration in *Morte Arthure*, however, limited research is available regarding the conscious use of sound repetition beyond the line unit. The present paper analyzes more than 25,000 lines of major and minor Middle English alliterative poems in order to reveal the vertical sound weaving among consecutive lines.

Among the paper's findings are that the following six types of sound repetition contribute to creating vertical unity over a couple or several consecutive lines: consecutive alliteration, the same alliterating sound in every other line, the final beat of a line reflecting the alliteration of the previous or subsequent line, the same sound initiating the final beat of consecutive lines, the alliterating sound and the non-alliterating sound alternating in two consecutive lines.

Combining these six types may multiply sound effects that each line already receives from its own alliteration. The following poems in particular take advantage of vertical alliteration: *Cleanness*, *Patience*, *Sir Gawain and the Green Knight*, *The Wars of Alexander*, *The Destruction of Troy*, *Morte Arthure*, *The Siege of Jerusalem*, *Saint Erkenwald*, *Wynnere and Wastoure*, and *The Parlement of the Thre Ages*. The duality in sound repetition, namely the horizontal repetition within the line and the vertical repetition beyond the line, highlights the alliterating words in a larger aural network and intensifies the expected but variable repetition.

**Sharan Newman**

**Independent Medievalist**

**Eon d'Etoile, Heretic, Fool or Revolutionary: Sifting Through the Myth**

Eon d'Etoile is described in various sources as a twelfth century Breton heretic, presented at the 1148 Council of Reims, and laughed at for his bizarre and childish theology. He was supposedly incarcerated for his own good and died shortly thereafter. A number of his followers, however, refused to recant and were burnt.

Eon is listed in almost every compendium of medieval heresy along with a brief explanation of his belief that "eon" was the same as "eum" as in "*per eum qui venturus est cum gloria judicare vivos et mortuorum...*" and, therefore, he was Christ. His followers apparently

consisted largely of the poor and disenfranchised who looted churches and hermitages to survive.

However, when one looks at the sources for Eon's life, there are a number of contradictions and inconsistencies. No one who was at the council of Reims ever mentioned him. The main sources are Otto of Freising, on the Second Crusade at the time, and William of Newburgh, writing forty years after the event.

This paper intends to examine the various sources for the story of Eon and attempt to discover what, if any, truth lies behind them. Who was he? Why was he important enough to be brought before a papal council? How does he fit into the political and social conditions in Brittany at the time? While he doesn't appear in any of the official accounts of the council, he is mentioned in most of the later twelfth century chronicles. Why? What was his fascination?

**John D. Niles**

**English, UC Berkeley**

**Unnaming the Old English Runes**

Although some Old English runes had well-known names, not all of them necessarily did. Some runes were the late result of insular sound changes; others represented unusual speech sounds; others were subject to playful renaming. I therefore propose to "unname" certain runes--that is, to cut past the names that modern scholars have customarily given them--as a prelude to reinterpreting parts of the Old English *Rune Poem*.

When the author of that poem deploys runic symbols and invites the reader to identify their names, then what one is dealing with is a set of small riddles. Breaking with accepted wisdom I suggest that in some instances, the only satisfactory way to answer the riddle is to discover an Old English word--tiny Old English word--that begins with the

right phoneme and is a precise semantic and grammatical “fit” in the context of the accompanying verse paragraph.

I first offer support for the controversial views that the correct name of the [S] rune is *segl* ‘sail’ rather than *sigel* ‘jewel’ or ‘sun’, while the correct name of the [O] rune is *ós* ‘the god’ rather than *os* ‘mouth’ (borrowed from Latin). I then offer new names for the [P] rune (mistakenly called *peorth* and thought to denote a gaming piece), the [IO] rune (mistakenly called *íar* or *íor* and thought to denote a fish or amphibian creature), and the [EA] rune (mistakenly called *ear* and thought to denote ‘earth’, ‘clay’). The names that work best in this context are *pipe* ‘piping’, *íg* ‘island’, and *éa* or *éa-lá* ‘alas!’, respectively.

**Marijane Osborn**  
**English, UC Davis**  
**The “Cultural Diversity” of the Rune Names in The Old English Rune Poem**

No manuscript of the *Old English Rune Poem* is extant. We have the poem only from an eighteenth-century text printed by George Hickes in 1705 from a copy made by Humphrey Wanley for that purpose. Wanley or someone else added the rune names from a separate source, plugging them into the poem so that it works more as a dictionary of rune meanings than as the riddling series the Anglo-Saxon poet apparently intended. Within the tradition of manuscript (rather than epigraphic) runes that provides a context for the poem, the numerous surviving lists of nine names show that, while the names vary somewhat and could be used, as Cynewulf uses them, in a punning manner (see the stanza for *Sigel*), they were not arbitrary. For the descriptive stanzas to work properly as riddles, a “correct” answer for each must be sought: the traditional name.

Nevertheless, within several stanzas the poet is clearly manipulating the rune descriptions to erase pagan meanings, occasionally inventing

new meanings for old names as in the stanzas for *Os*, *Tir*, and *Ing*. Even while depaganizing them, however, the poet seems to be identifying the runes in various ways as belonging to the “Nordmanni” in their full geographic range of habitation. The present argument examines, from this “diverse” non-Anglo-Saxon perspective, first the significance of the reference to “East-Danes” in the stanza for *Ing*, and then further implications in the stanzas for *Feoh* and *Beorc* (English words with Danish meanings) and *Peorth* and *Iar* (possibly Irish words and meanings appropriated to account for obscure traditional rune names).

**John S. Ott**  
**History, Portland State University**  
**Authority, Heresy, and Devotion: The Lay-Episcopal Relationship In Twelfth-Century Le Mans**

The arrival of the heretical preacher Henry (“of Lausanne”) at Le Mans in Lent 1116 and his success in raising popular discontent against the bishop and clergy of the town have long been regarded as a “locus classicus” in the twelfth-century confrontation between religious orthodoxy and dissent. Various regarded as a milestone in the confrontation between the high medieval apostolic spirit and a hardening ecclesiastical hierarchy, an encounter of literate classical culture and semi-literate popular piety, and an aggravated dispute between emerging civic (or communal) and clerical interests, the events at Le Mans have been accorded a prominent place in the history of European religious dissent. While historians have readily contextualized Henry’s confrontation with the bishop Hildebert within the broader spiritual developments of the twelfth century, they have neglected the very text in which the event is recorded. The continuation of the *Actus pontificum Cenomannis*, which recounts the deeds of Le Mans’s pontiffs between 857-1255, presents an additional aspect of Henry’s arrival—his overt threat to the cathedral’s cult of the Holy Cross. Here the *Actus* offers richly detailed evidence for the ways in which tradi-

tional authorities responded to the appearance of individuals or cults perceived as equally legitimate sources of authority by the people, and attempted to delegitimize or co-opt them. By relocating the account of heresy in Le Mans in its immediate cultural and textual setting, a more complex and localized image of the confrontation between orthodoxy and heresy crystallizes: one of competing yet concurrent expressions of religious devotion, of local discourses over the nature of legitimate authority, and of a nuanced and highly idiomatic—but by no means purely antagonistic—relationship of the people to their bishop.

**Susan Partridge**      **English, University of British Columbia**  
**Authorial Self-Naming In and Around the Text of the**  
***Canterbury Tales***

Chaucer's last name appears exactly once in the *Canterbury Tales* and indeed, in the whole corpus of his work; at II.47, the Man of Law complains that Chaucer has already written all the best stories in verse and thus left none for him to relate. The catalogue of Chaucer's works he offers is rather confused, and he seems not to recognize Chaucer among the pilgrims who are his audience. In the self-referential wit of this passage we can discern Chaucer's characteristic blend of self-deprecation and confidence. That Chaucer can at this point refer to himself by his last name, rather than by his first name "Geffrey" as in the *House of Fame*, is one sign of his increasingly ambitious construction of himself as a poet or *auctor* in English. Moreover, that he trusts his audience to appreciate his jokes at the Man of Law's expense reflects a certain confidence in their awareness of his canon.

This moment in the "Introduction to the Man of Law's Tale" has been underread because we have failed to consider it together with the places "around" the text of the *Tales* where Chaucer's name also appears. These include several rubrics for which there are varying

degrees of manuscript authority, such as the notes on the "Cook's Tale" and the "Squire's Tale" that "maked Chaucer na moore," the heading "L'envoy de Chaucer" near the end of the "Clerk's Tale," Incipits and Explicits for the "Tale of Sir Thopas" and "Melibee" and the Explicit which states the *Tales* were "compiled by Geffrey Chaucer."

These rubrics, together with the Man of Law's remarks, constitute a web of self-reference that is part of Chaucer's construction and presentation of himself as an *auctor*. Notice, for example, that the explanation that Chaucer "made no more" of the "Cook's Tale" would have immediately preceded the Man of Law's oblivious remarks on Chaucer's art; that the two tales the rubrics attribute to Chaucer again make explicit the questions of form (verse or prose) first raised by the Man of Law; and that the *Leave-taking* echoes and corrects the Man of Law's account of Chaucer in several ways.

The subtlety and obliquity of such self-references may make my arguments appear tenuous and even perverse, but those qualities were in fact entirely conventional ones of the self-reference that was increasingly widespread among vernacular writers in the fourteenth century. I conclude by making some brief comparisons to writers such as Dante, Langland, Machaut, Deschamps and Christine de Pizan, and considering how the kinds of theoretical insights on self-reference offered by (for example) Kevin Brownlee, Kathryn Kerby-Fulton, and Anne Middleton can be extended and modified when we take account of these instances in Chaucer's *Canterbury Tales*.

**Carol Braun Pasternack      English, UC Santa Barbara**  
**King Versus Family: Inscriptions of Kingship in the Laws of**  
**Anglo-Saxon England**

The development of kingship in Anglo-Saxon England required that the king come to control the power of families. Certainly, many strategies were developed during the era to accomplish this goal, though such control remained a struggle through to the "conquest" by William. One strategy, for example, was for the king to take a wife from one or more such families. Another strategy, the subject of this paper, was to craft law codes that inscribed the king as the figure responsible for maintaining order throughout a kingdom. Although in Germanic traditional culture, the family was responsible ethically and legally for controlling the behavior of its members and for defending its members from injury or loss, the law codes of the kings in some instances displace this responsibility with the office of the king and in some instances make direct statements concerning control of family power. In these strategies, they depart from the codes of the Franks, which generally functioned as the model for the Anglo-Saxon codes. This paper will analyze the strategies that are inscribed in a diversity of codes: those of Æthelberht of Kent (the earliest, early seventh century); of Alfred of Wessex, including Ine's, which he incorporates at the end of his code (late ninth century); of Æthelstan (Alfred's grandson, mid-tenth century); and of Cnut (the end of the era, early eleventh century). The analysis will address the stylistic and structural strategies of the text as a mode of kingly self-fashioning and evidence of the continuing social struggle to exercise governance over powerful families.

**Velma Bourgeois Richmond      English, Holy Names College**  
**Medieval Chivalric Stories for the Children**

Many nineteenth and early twentieth-century anthropologists, historians, and literary figures thought of the Middle Ages as the childhood of the European races, so that retellings of medieval epics, romances, and history were deemed especially appropriate children's literature. Educational theory advocated the "Heroic Period" as the reading for the eight to twelve year-old, and this persists. Many medieval heroes (and heroines) are themselves juvenile, so that their stories are close to the interests of youthful readers. A comparison of Edwardian chivalric stories with medieval texts leads to a richer understanding of childhood and ways of critical analysis.

Since children's literature is always an expression of the ideals of the authors and parents (who are not children), there is a direct correlation with the rich artistic flowering of Victorian Medievalism (especially Tennyson, William Morris, Edward Burne-Jones), academic studies, national and racial identity, and gender roles. Edwardian England, which was closely tied by a simultaneous publication of children's books in the United States and the Empire, is the Golden Age for medieval chivalric stories, as much as "original classics." My study of chivalric stories told to the children is based on hundreds of volumes, both historical novels and renderings of medieval texts, written to give English-speaking children a history and heritage of nation and race, notably the high sentiments of chivalry and an Anglo-Saxon indebtedness to the North for religious, civil, and political liberty.

A survey of major heroes and episodes is an index to the ideals of the medieval texts and of the society for which the children's books were written. To support these general arguments I will use selected examples of romances, epics, and chronicles (English, French, Scandinavian, German) and a few slides of the brilliant illustrations that are

another way of inspiring readers. Children's books are an unusually sound basis for social history, and the books we read as children are the ones never forgotten.

**Alexa Sand**

**UC Berkeley**

**Blind Faith and Pictures: Vision and Devotion in the Psalter-Hours of Yolande of Soissons**

This paper explores a unique and enigmatic cycle of illuminations accompanying the Psalter portion of a devotional book created in Amiens, circa 1290, for an aristocratic laywoman. The cycle, which breaks entirely from well-established conventions of Psalter illustration, depicts episodes from the public life of Christ, many of which focus on the theme of faith and its relationship to perception. The narrative discontinuity and iconographic idiosyncrasy of the cycle suggest that the book's intended user, an aristocratic laywoman, was expected to be able to perform sophisticated acts of visual and intertextual exegesis in order to obtain the full spiritual benefits of the book's devotional material.

Whereas much has been said about the affective and imaginative dimensions of late medieval female piety, less work has been done on the intellectual grounding for even the most empathetic of devotional practices. The public life of Christ cycle in the Psalter-Hours of Yolande of Soissons opens a window onto the complex landscape of textual and pictorial illusions that were the tools with which lay artists and their audiences in the later Middle Ages shaped the mental activity of devotion. Through an examination of the logic of this unusual pictorial ensemble, I argue that the work required by the viewer to understand the relationship between words and images both within and beyond the context of the book itself is, in effect, the work of prayer.

**Tracey R. Sands**

**UCLA**

**Helena and Her Daughters: The Connection Between Naming and Devotions in Early Christian Sweden**

Sweden was one of the latest regions of Europe to be Christianized, and although St. Ansgar began his missionary activities at Birka in the year 829, the dominance of the Christian religion does not appear to have been fully established until around the year 1100. Although reliable historical sources from what may be termed "the Conversion Period" are scarce, in 1080 Inge the Elder became the first Swedish king to receive written communication and acknowledgment from the Pope. This same king, together with his consort Helena, is said to have founded Vreta Abbey, Sweden's first convent. Moreover, Helena, together with her daughters Christina, Margareta and (according to some sources) Katarina, are the first known Swedish women whose names are of clearly Christian origin.

In this paper I explore the relationship between names and devotions in early medieval Sweden. Although Queen Helena's origins are uncertain, at least one scholar has suggested that she was a Russian (i. e. Rurikid) princess. At the same time, there is some evidence of French missionary activity in Sweden during the reign of Inge the Elder, and there was certainly regular contact with Norway and Denmark, where Christianity was already well established. The central question, then, is what do these names--Helena, Margareta, Christina and Katarina--tell us about the state of Christianity in late eleventh-century Sweden? Do these names reflect an active and established cult of these particular saints? If they do, is it possible to determine the route(s) by which the cults reached Sweden? Or is it more likely that the names of these four women reflect other concerns than strictly religious ones? Is there anything to be learned by comparing these names to those of non-Christian origin which continued to be used in Christian Sweden? I address these issues by examining surviving documentary material

from early medieval Sweden. Although very few sources survive from the reign of King Inge, it is possible that slightly later materials may be helpful in reaching at least a provisional understanding of the state of Christian devotions during this transitional period.

**Catherine Sanok**                      **English, University of Washington**  
**The Drama of Feminine Devotion:**  
**Saints' Plays in Late Medieval England**

In spite of increasing attention to gender in drama studies (e.g. Coletti, Sponsler, Evans), late medieval saints' plays and pageants that dramatized feminine devotion in late medieval civic space have as yet received very little critical attention. This is largely due to the paucity of textual evidence, but it is also because plays of female saints are difficult to address as part of late medieval devotional traditions, given our understanding of the fifteenth century as a period of increasingly private forms for lay women. Recent work, especially by Katherine French, on women's participation in parish guilds, however, suggests a deeper involvement--including financial support and active participation--in public pageantry. If the thin historical and textual record makes it difficult to arrive at answers concerning the performance of feminine sanctity as civic drama, we should nevertheless recognize the questions this phenomenon raises: How did the performance of female sanctity intersect with civic ideologies and social tensions explored by scholars of the cycle plays? How might we understand the public representation of feminine sanctity and its relation to the space of the late medieval town? Did, for example, the play of St. Katherine, performed in London in the late fourteenth century, or the play of St. Agnes, presented in Winchester in 1409, gender civic space as feminine? Or were these plays, so often sponsored by parish guilds and performed by male actors, more concerned with the boundaries of masculine civic and devotional identity? Some of these questions find partial answers in the *Book of Margery Kempe*. Margery's own public

performance of female devotion--a performance which upsets, rather than confirms, social categories--points to the parameters (theatrical convention, institutional sanction, and temporal distance) which carefully circumscribed the public performance of feminine spirituality saints' plays seem to authorize.

**William Snell**                                      **English, Keio University**  
**'Grete syknesses and... grete sorwes unsuffrable': Chaucer and**  
**the Response to Plague in Late Medieval England**

This paper stems from an extended study in progress, from the Black Death to the plague epidemics of the first half of the sixteenth century, on how writers in England and Europe responded to epidemic disease. The theme is the seeming timidity on the part of English writers of the Middle Ages with regard to contagion, focusing on Chaucer in particular.

The Black Death, sometimes referred to as the 'first morein' or the 'Great Pestilence' has, since the nineteenth century, promulgated an interest among historians, demographers and the popular imagination alike. John F. Drew Salisbury's *History of the Bubonic Plague in the British Isles of 1970* was hailed as a monumental addition to the scholarship. It is typical in its appraisal of Middle English writers, namely that they virtually ignore one of the most catastrophic events in the Middle Ages. Emile Legouis in the 1960s commented that of the terrible plagues which desolated England during his lifetime, Chaucer "only speaks incidentally and in no serious way .... Nowhere is there fine least resemblance to that powerful picture of pestilence, painted by Boccaccio at the beginning of *The Decameron*, nor even to the rhymed account of a contemporary plague given by Machaut in his *Judgement du Roi de Navarre*." Barbara Tuchman, back in 1978, bluntly stated that "Chaucer barely gives it [plague] a glance," and Paul Binsky, in his more recent work on death (*Medieval Death*,

1996), echoes the same sentiments. The literary scholars Derek Brewer and Derek Pearsal have both made cogent arguments as to why this is so, but I elaborate on the case they present, showing that far from ignoring or trivializing plague, Chaucer was totally aware of it, its effects, and its implications.

**Blair Sullivan**

**Music, UCLA**

**Alphabetic Writing and Hucbald's *Artificiales Notae***

In the *Musica Hucbaldi*, Hucbald of Saint-Amand begins his discussion of music notation with an analogy between the sounds of the alphabetic components of a text and the sounds of the individual pitches which make up a melody. Within the context of theoretical discussions of music, from antiquity through the Middle Ages, this analogy is well known--whether between the theoretically "phonemic" sounds of the letters of an alphabet and the discrete sounds of a musical gamut or between their written designations. This paper reexamines the origins of the analogy, approaching the subject through a revisionist theory of the evolution of Greek alphabetic writing proposed by David R. Olson. Olson argues that writing, in general, has an epistemological function and that alphabetic writing, in particular, provided the model by which the Greek language was introspected. It will be argued, in turn, using Greek philosophical and musical theoretical sources, that this model, brought into consciousness by alphabetic writing, was also the basis for the ancient Greek introspection of musical sound that is codified in Greek music theory and transmitted in the works of Calcidius, Martianus Capella, Boethius, and others, to the Carolingian ninth century. Finally, the paper examines, within this context, the cognitive implications of Hucbald's comparison of two types of music notation--"artificiales notae," based on Boethius's adaptation of Greek pitch notation; and "consuetudinariae notae," contemporary pneumatic notation--relating these two graphic systems for musical sound to considerations of the literal and illocutionary aspects of writing.

**Victoria Sweet**

**Independent Medievalist**

**Hildegard of Bingen's Medicine as Medieval Praxis**

In the past two decades, scholarly interest in the theological, musical and artistic works of Hildegard of Bingen (1098-1179) has taken off, but her medical works have fared less well. Relatively ignored, they have been understood primarily in the context of Benedictine monasticism and of Hildegard's own visionary persona, separate from the medical practice of her contemporaries. This paper seeks to revise this view by focusing on her medical text in the context of praxis.

I begin with a brief biography of Hildegard and a discussion of the authenticity of the unique 13th century manuscript containing her medical book and then summarize the text. Book 1 presents medieval natural science, and is structured by the traditional concept of the four "elements"--but as the physical elements of the farmer and gardener rather than as abstractions. Book 2 deals primarily with human physiology, and is structured, again, by a traditional concept, that of the "humors"--again, not so much as abstract categories but as physical fluids related to the juices and saps of plants. Books 3, 4, and 5 are the more precisely medical portions of the text; Books 3 and 4 provide a series of practical recipes for specific symptoms and diseases, and Book 5, practical techniques of diagnosis and prognosis.

*Viriditas* is a key concept in Hildegard's medicine, but, contrary to previous historiography, it is not a concept unique to her; rather, it was common notion rooted in agricultural/horticultural practice. What is unique is Hildegard's application of *Viriditas* to the human body. Here can be seen in action the process by which practical, lived reality is transformed into the abstract concepts that make up a worldview. Just as the "elements"--earth, air, water, fire--of natural philosophy turn out to be, in part, the horticultural experiences of land, rain, wind, and sun, and the humors of medical science turn out to be, in part,



related conceptually to the saps of plants, so Hildegard's notion of *Viriditas* derives not mainly from her visionary insights, nor from her reading of texts, but, rather, from her overlapping practices of medicine and gardening.

**Elizabeth C. Teviotdale**

**J. Paul Getty Museum**

**The Stammheim Missal as Tribute to Saint Bernward's  
Interest in Art**

The Stammheim Missal--Ms. 64 in the collection of the J. Paul Getty Museum--is one of the most richly illuminated liturgical manuscripts of the Middle Ages and one of two illuminated missals created at and for the monastery of Saint Michael's at Hildesheim in the decades after the monks had been granted the privilege in 1150 to venerate the monastery's founder, Bishop Bernward of Hildesheim (d. 1022), as a saint. One of the great art patrons of the Ottonian age, Bernward had the monastery church built and commissioned and collected a great number of metalwork objects and illuminated manuscripts for his foundation.

The Stammheim Missal and its companion--the Ratmann Missal (Hildesheim, Domschatz, Ms. 37--fulfilled the need for books integrating the new Bernwardine feasts into the liturgical cycle. The Ratmann manuscript was clearly used in the celebration of Mass at Saint Michael's. Indeed, it became so filled with corrections and additions over the course of the high Middle Ages that its text was entirely effaced and replaced in 1400. The Stammheim Missal enjoyed a very different fate indeed, for it survives in pristine condition. This paper proposes that the manuscript was not intended to be consulted during Mass--the Ratmann Missal serving that requirement. The Stammheim Missal served rather as a repository of the monastery's liturgy and as an object that would pay fitting tribute to Bernward and his keen interest in art.

**Elizabeth Valdez del Alamo**

**Montclair State University**

***Palpate, et videte*: Burial and Resurrection in the Cloister of  
Silos**

From the south transept of the monastic church of Santo Domingo de Silos, a stairway descends to the cloister through a double-arched opening. Straight ahead is the first burial place of the monastery's sainted abbot, Domingo. The line of sight includes a large relief that represents the burial and resurrection of Christ. Very succinctly, the designer of the cloister informs the visitor of a fundamental tenet of faith: like Christ, the human dead will arise. This paper focuses on ways the cloister's decoration functioned within the funerary context of Silos.

Others buried there include abbots, but also, at the center of the garth, an illustrious local family and unidentified burials, unusual for ca. 1100. These burials, with their sculptured decoration, create an environment at once mortuary and prospective. For the deceased, sharing the soil of the grave provided contact with the saint. For pilgrims and for the monastic community, contact with the sacred consisted of touching or caring for the elements that made Domingo present: his relics, his altar, or grave site. For these followers of Christ, faith in His Resurrection could be "grasped" when seeing it enacted by the Apostles in their encounters with Him, on the pier reliefs. Although O. K. Werckmeister identified special concern for the dead at Silos, recent research tends to suggest that the practices evidenced there may not have been unique. Rather, the art of Silos reflects monastic rituals and articulates the human need to touch and to see, all instruments for devotion.

**Claire Valente**                      **History, University of Portland**  
**Children of Revolt: Children's Lives in the Age of Simon de**  
**Montfort**

It is a truism that the relative paucity of records containing information on the lives of children in the medieval period makes it difficult for us to reconstruct an essential element of medieval life. Perhaps the most fruitful sources are miracle stories and legal records. My paper will examine both types of sources for the lives of children as they relate to one man: Simon de Montfort, earl of Leicester. Because of his ultimately unsuccessful rebellion, we have plentiful legal sources, both the records of the courts while he was in power from 1264-5 and the prosecutions of his followers after his fall. Because of his "martyrdom" and subsequent popular canonization, we have dozens of miracle stories from the abbey of Evesham. These records provide us with an extraordinary variety of tales of children and their lives.

The miracle stories, like the coroners' records so ably examined by Barbara Hanawalt in *The Ties that Bind*, tend to tell us about accidents, what went wrong in children's lives such that they needed curing at Montfort's shrine. Yet they also tell us about family and neighborhood interaction as well, the responses to children's crises demonstrating deep concern for the condition of the youngest members of society. Moreover, children were not just the objects of cures, but were exposed to the rituals of prayer and thanksgiving, inculcating them from the youngest age into the veneration of saints.

The appearance of children in the legal records of Montfort's rebellion is more sporadic, but nonetheless important for demonstrating how children were integral parts of medieval society. In one exceptional case, we get an idea of children's games, as two boys pretend to be Simon de Montfort and his chief rival, the Lord Edward, Henry III's eldest son, a medieval version of cops and robbers. In other

cases, we witness adolescent servants taking part with their masters in raids and battles. Children, then, were not isolated from the striking events occurring in mid-thirteenth century England, but players and participants, brought into both political and religious consciousness as adults warred and prayed around them.

**Nancy Bradley Warren**                      **English, Utah State University**  
**Love and War: Christine de Pizan, Anglo-French Politics, and**  
**"Gender Trouble"**

Somewhat surprisingly, the work of Christine de Pizan, passionate defender of women and the French monarchy, enjoyed significant popularity in England in the later fifteenth and early sixteenth centuries. Several of Christine's texts on love and war (the *Epistre au Dieu d'Amours*, the *Epistre Othea*, the *Fais d'Armes*, and the *Livre de la cité des dames*) engaged the interest of high-ranking noblemen and English kings. This period of high regard for Christine's texts in England, evidenced by a concerted program of manuscript production, translation, and publication in print, coincides with a period of political upheaval at home and abroad--the Wars of the Roses and their aftermath in the early Tudor era and the renewal of the English claim to the throne of France.

This paper argues that English interest in Christine's work in this environment is no accident of history. Rather, Christine's texts are, paradoxically, a vehicle for the construction of the nationalistic English masculine identity perceived as being crucial to legitimating authority both domestically and internationally. In English versions of her texts, the celebration of women becomes the purview of men, simultaneously becoming a sign of gentility, chivalry, and male nobility. However, violence toward women and female bodies, including, by extension, violence toward Christine, whose authorship is so often erased, and her textual *corpus*, also plays an important role in solidifying gender bound-

aries. Such boundaries were of critical importance in a culture still anxious about women's place in lineages and still plagued by the need to recoup the masculine potency of the English monarchy "feminized" by losses in France and by the "gender-trouble" inducing legacies of Joan of Arc and Margaret of Anjou.

**Claire M. Waters**      **English, University of New Mexico**  
**A Noble Prechour: The *Canterbury Tales* and the *Sermones ad Status***

The role of translation in Chaucer's work has often been discussed, but such study has primarily addressed Chaucer's use and transformation of his narrative sources. This paper will draw on the history of medieval preaching in considering the *Canterbury Tales* as a translation of the mode of estates satire, itself a translation of the genre of *sermones ad status* (sermons to various types of people, defined usually by profession, but occasionally by moral failings). While these sermons address people as types in order to reach them as individuals, in a second-person context of instruction, estates satire turns this into a stereotyped third-person recreational form. Chaucer then performs yet another modification, by making the figures of the satire into characters and allowing them to speak. The sermon audience becomes the preacher, with the famed effect of "democratizing the cast of characters" and raising a host of questions about the possible "dramatic" nature of the poem. This paper will explore the implications of Chaucer's generic translation, arguing that the *Tales*' ultimate derivation from the *sermones ad status* tradition connects with other sermonic or preacherly aspects of the text in ways that contribute to our understanding of the *Tales*' treatment of decorum and of how we should understand the speaker's or author's complex relationship to his "own" text--a highly fraught issue in preaching, as it has long been in the study of the *Canterbury Tales*.

**Scott Waugh**

**History, UCLA**

**The Role of the Escheator in Fourteenth-Century English Governance**

The theory that England witnessed a "Decline of Feudalism" in the fourteenth century, based on the changing relationship between the crown and its greater tenants-in-chief and the erosion of both feudal military service and feudal incidents, has deeply influenced ideas about the royal government. Historians, for example, have played down the importance of the escheator, whose function originally was the management of the king's wardships and marriages. Yet, the view of an enfeebled escheatorship does not square well with Wat Tyler's cry in 1381 to "behead all lawyers, *escheators* and others who had been trained in the law or dealt in the law because of their office."

This paper corrects the perception of the "decline" of feudal governance and argues that escheators substantially broadened their authority after 1307 and affected many subjects who did not hold land directly of the king. The principal device for this expansion was the escheator's general inquest, which began in the thirteenth century and expanded rapidly in the early fourteenth by assuming much of the business that had formerly been conducted by the general eyres. Building on a base of institutionalized feudal authority, which was unique in Europe, English monarchs used the escheator to increase revenues and reach into local communities through a probing scrutiny of violations of the king's rights. Escheators became as powerful as sheriffs and despised symbols of untrammelled royal authority. Popular resentment to their power seeped into the language so that today, English is the only European language where it is possible to "cheat."

## Future Meetings of MAP

The 2002 Annual Conference of the Medieval Association of the Pacific will be held March 22-23 at San Diego University.

Contact Professor James Otté, Department of History, University of San Diego, San Diego, CA 92110 (619-260-4014 or [jotte@acusd.edu](mailto:jotte@acusd.edu)) for further information.

The 2003 Annual Conference will be at Portland State University, and the 2004 meeting will be jointly with the Medieval Academy meeting at the University of Washington.

## The MAP Founders' Prize

The Medieval Association of the Pacific awards a maximum of three prizes for the best papers presented by graduate students at the annual meetings. MAP Councilors in their second year of service serve as judges for the prizes. At the business meeting of the annual meeting, graduate students will be advised as to how to apply for one of the prizes (\$500/ \$250/ \$250). Barnabas Hughes, OFM, is accepting donations to an endowment to support the student prize. If you are interested in contributing to this fund, please send your check with the notation **MAP endowment** to him:

Professor Barnabas Hughes, OFM  
Department of Education  
California State University, Northridge  
Northridge, CA 91330

## 2001 Founders' Prize Winners

At the 1999 and 2000 annual meetings of MAP, MAP members voted to give a maximum of three prizes yearly for the best student paper presented at a MAP conference, one for \$500 and two for \$250 each. This year the first prize was awarded to

**Eleonora Stoppino** (Italian Studies, UC Berkeley), for her essay "Between East and West: Bernardo del Carpio and the drawing of cultural boundaries in XIIIc Spain."

Second prizes were awarded to

**Christina Fitzgerald** (English, UCLA), for her essay "A Guild Afloat: Domestic and Social Ideology in Chester's 'Noah's Flood'" and

**Asa Mittman** (Art History, Stanford University), for "Light words, 'Weighty Pictures.'"

Students who presented papers at the 2001 annual meeting of MAP in Tempe, AZ, have been invited to submit their paper for consideration to a committee of MAP Councilors. For further information, contact the committee chair, Sharon Kinoshita ([sakinosh@cats.ucsc.edu](mailto:sakinosh@cats.ucsc.edu)) or Phyllis Brown ([pbrown@scu.edu](mailto:pbrown@scu.edu)).

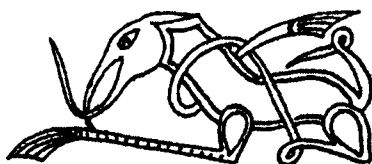
Barnabas Hughes, OFM, MAP Treasurer, is accepting donations to an endowment to support the student prize. If you are interested in contributing to this fund, please send your check to him at Department of Education, California State University, Northridge, Northridge, CA 91330, with the notation **MAP endowment**. After he receives your check, he will send you a statement specifying that MAP is a non-profit organization and listing MAP's EIN number.

## **The John F. Benton Award**

This award, named in honor of its progenitor, John F. Benton, President of the Medieval Association of the Pacific between 1982 and 1984, provides travel funds for all members of MAP—independent medievalists and graduate students in particular—who might not otherwise receive support from institutions.

The award may be used to defray costs connected to a paper at any conference, especially for the conferences of the Association, or connected to scholarly research. Up to three awards will be presented each year, for \$400.00 apiece. Applications should include a 1-page vita, an abstract of the paper submitted to the conference, and a photocopy of the Call for Papers or conference announcement; if the application is for travel to research, it should include a 1-page vita and a letter outlining the research project. Send applications or inquiries to the Vice-President of the Association.

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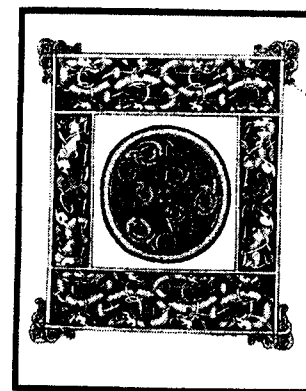


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