

THE JOURNAL OF
THE MEDIEVAL ASSOCIATION
OF THE PACIFIC



THE MEDIEVAL ASSOCIATION OF THE PACIFIC

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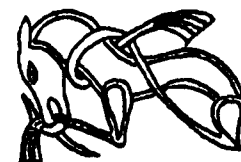
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Visit MAP’s web page at
<http://www.scu.edu/SCU/Projects/MAP>

A letter from the Editor

Dear Members of MAP,

I am delighted to announce that Brenda Schildgen, Comparative Literature, UC Davis, is the new Secretary of MAP and Editor of *Chronica* and that Debora Schwartz, English, California Polytechnic State University, San Luis Obispo, is the new Treasurer. Barnabas Hughes and I will work with the new officers to facilitate the transition, and we will serve the remainder of Brenda's and Debora's terms on the Council. Joining the MAP Council this year are Peter D. Diehl, Associate Professor of History, Western Washington University; Mary-Lyon Dolezal, Associate Professor of Art History, University of Oregon; Jarbel Rodriguez, Assistant Professor of History, San Francisco State University; and David F. Tinsley, Professor of German, University of Puget Sound. With the ongoing leadership of the other eight members of the Council (see the inside cover for a full list), our President James Otté, and Vice President Siân Echard, MAP is in good hands.

Continuing a policy initiated last year, an essay awarded the MAP Founders' Prize (for best student paper presented at a MAP conference) serves as the lead article in this issue of *Chronica*. Glenn Keyser (English, UC Davis) presented "One-Way Streets: Urban Geography and Anti-Semitism in 'The Prioress's Tale'" at the 2001 meeting in Tempe, Arizona.

I will close by thanking you for the opportunity to serve you for the last five years and wishing all of you safe, renewing, and productive summers. I hope to see many of you at the next MAP meeting, which is joint with the Medieval Academy meeting, at the University of Washington, Seattle, April 1-3, 2004.

Phyllis Brown

A letter from the President

13 April 2003

Dear Members of the Medieval Association of the Pacific:

Please allow me to take this opportunity to once again welcome returning members and to introduce myself to new members as the current President of MAP. My name is James K. Otté. I am a twenty-six year veteran of the Department of History at the University of San Diego, which has twice hosted the annual MAP Conference, once in 1996 and again in 2002.

In the name of MAP I would like to take this opportunity to thank Professor John Ott and his able colleagues at Portland State University, OR, for hosting this year's MAP conference. John and his colleagues made the conference a model of organization; they created an environment conducive to both intellectual inspiration and collegial exchange.

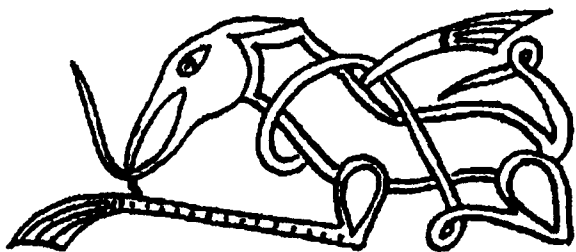
Next year, 1-3 April, 2004, MAP will meet jointly with the Medieval Academy of America at the University of Washington, Seattle Washington. Professor Mícheál F. Vaughan will be in charge of local arrangements. Because we are meeting jointly with MAA, abstracts for papers are due **May 15** rather than our usual November 1 deadline. Please see the February issue of the Medieval Academy Newsletter for information about submitting proposals to the 2004 conference.

Graduate student members are reminded that MAP subsidizes your registration fees for our annual meetings, and that awards and prizes

are available annually: 1) the John F. Benton Travel Awards to conferences or research for independent scholars and graduate students and 2) the Founders' Prizes for the best graduate student papers delivered at a MAP conference. This year the deadline for Founders' Prize submissions is **May 15**; the deadline for Benton Travel Award submissions is **September 1**.

As your president, I look forward to seeing returning members and meeting new ones in Seattle.

Sincerely,
James K. Otté
President MAP



One-way Streets: Urban Geography and Anti-Semitism in Chaucer's "Prioress's Tale"

Glenn Keyser
UC Davis/ Columbia University

Chaucer's "Prioress's Tale" continues to prompt the most polarized of critical responses. To understand why, it is necessary only to summarize the story. Set in an unnamed city in Asia, the narrative centers around a particularly pious seven-year-old schoolboy who desires more than anything to praise Mary by learning the "Alma Redemptoris Mater" by heart. This "clergeon" can neither read nor write, yet he learns the song "by rote" with help from an older classmate, and soon he is cheerfully and reverently singing the song as he walks to and from school. His journey always takes him, however, through a ghetto and the singing of the song, along with some well-timed taunting by the Devil, eventually incites the Jewish community en masse to hire a murderer to cut his throat. The boy's widowed mother waits anxiously for her son to come home, but to no avail. Come early morning, the child's mother goes out to look for him, and her search seems in vain until the boy, his throat still cut, miraculously begins to sing the "Alma Redemptoris Mater" from inside the privy into which he has been thrown. The boy's body is then taken by all those who hear him up to a nearby abbey, the guilty Jews are rounded up at command of the provost and put to death, and the boy remains animate long enough to tell the tale of his own miracle. The Canterbury Company is suitably awed at the closing: "Whan seyde was al this miracle, every man / As sobre was that wonder was to se" (691-692).

The tale, as most critics point out, is a fairly typical late-medieval miracle of the Virgin, and a good deal of criticism of the tale revolves around attempts to use it to elucidate Mary's theological "place" in the late fourteenth century. But because the text appears blatantly anti-Semitic, and therefore especially problematic in light of the Holocaust, much criticism of the tale steers clear of discussions about Mary in favor of polemics that revolve around issues of institutional racism. As Daniel F. Pigg noted in 1994, "criticism on *The Prioress's Tale* suffers from two approaches" (65). That is: those that try to absolve Chaucer of the charge of anti-Semitism, often by arguing that Chaucer's tale is meant as a satire and as critique of the "clearly-flawed" Prioress (Howard; Donaldson); and those that attempt to underscore what seems to be the very obvious Jew-bashing of the tale (most recently Zitter).

Interestingly, however, many essays in both camps make a common assumption that bears consideration. This is most clearly enunciated in Albert Friedman's 1974 article in *The Chaucer Review*. Friedman writes:

Admittedly, the tale could not help but keep alive hatred of the Jews, but the miracle and its illustrations of Mary's graciousness to her devotees are the real center on which all interests and incidents in the Tale converge, not anti-Semitism.
(127)

Friedman, in my opinion, is quite rightly unsympathetic to those who intend to apologize for Chaucer, but nevertheless he wants to remove the issue from the agenda by arguing that anti-Semitism is incidental to the story. Mary is the central issue, he tells us, and discussions of the tale should not get bogged down in the regrettable, but finally peripheral, presence of the Jews in the story. This general move, in many different forms, is by no means restricted to Friedman's essay. Beverly

Boyd, for example, speaks of the "polarities" between bigotry and the tender-hearted sympathies" in the tale, assuming as a matter of course that the bigotry and sympathy present in the tale are clearly unrelated. Alan Gaylord and E. Talbot Donaldson also see this as an "unfortunate" mixture of distinct characteristics. Luminansky, too, all the way back to 1948, in the first piece of postwar commentary on anti-Semitism in "The Prioress's Tale" writes that "the Prioress's story . . . possesses an unpleasantness which overshadows its other qualities." And most recently, Daniel F. Pigg mimics Friedman closely when he argues in his 1994 article in *The Chaucer Review* that while it is important to condemn "the Prioress's form of prejudice . . . anti-Semitism is only a peripheral concern" (66). All of these essays split the story into two parts which are only related by unfortunate association: 1) the horror/anti-Semitism of the tale; and 2) the pathos/religiosity of the tale. The critical issue is that despite their many differences, none of these essays draws a causal connection between the two.

This assumption is seriously flawed, however. What these essays all miss is the way in which Jew-bashing is an absolutely necessary component to the tale's functioning. It is, in fact, the "motor" which helps to give this tale of "Mary's graciousness" its central pathos and its beauty. We simply cannot have the one without the other. I would go much further than Alan Gaylord's observation, then, that the Jews in the tale act as "catalytic agents that release the energy of the miracle" (48). Further, the Jews and their ghetto are the agents that generate the emotive energy of the miracle: they are essentially "containers" which are made to absorb all of the unpleasant ideas and associations that surface over the course of the tale, so that only a sublime pathos ("sweetness and light") remains at the end for the listeners to bask in. In other words, the Jews and their ghetto act as a symbolic site into which various low-level anxieties which surface over the course of the tale are projected, disavowed, and finally "tamed" by the Prioress,

through her act of telling. And it is this exorcism, I argue, more than anything, that generates the pleasure of the tale.

Interestingly, the telling of the tale itself thus functions as a kind of therapy session or self-help group, in two ways. First, those actively engaged with the tale's pathos—both the fictional Canterbury company, and, yes, the readers as well, if we find the story inspiring—"bond" empathetically into a micro-community by virtue of our common emotive reactions to the tale. Second, those who are actively engaged and those who are "sobered" by the inspiration of the story, leave the experience feeling, if only momentarily, that they themselves are more pure, that all of the ugliness of the world is external, far away, over there. Michel Foucault's *Discipline and Punish* is useful in this context: the "official" controlling network of clergy/police represented in the tale by the provost and the crowd of miracle worshippers is repeated by the unofficial/informal story-telling group that is moved by the tale: the listeners constitute a repetition of the official social control network, both of which actually emerge only because of and around the problem of the Jews' supposed "deviance." We can only feel a sense of community at the end of the tale through a process of engagement, however innocent, with the anti-Semitism of the tale and through an identification with the official controlling forces that the Prioress narrates.

Several major anxieties surface over the course of the story, each worth discussing, and each of which the Jews unsuspectingly help to quell. But I will examine only one of these here.

What is central but often not remarked upon is that the story is set in an unexpectedly secular, dark, and disconcerting urban geography. As Beverly Boyd reminds us, "The Prioress, however pious, lived at a moment when the religious life had become worldly" (43). This worldliness, as well as the tale's emotive power, is especially visible in

the very recognizable civic fears that we tend to associate with post-Industrial Revolution cities: fear of loneliness, alienation, and isolation in the midst of a crowd and even from those in our own neighborhood; fears of the "corrupting" influence of inner-city "culture" on our "innocent" youth; and anxieties about bodily waste and disease due to overpopulation and crowding. All of these anxieties surface in the telling, and are displaced onto the overt problem of the tale: the anxiety over "blood libel"—the communal fantasy that Jews ritually slaughter their Christian neighbors.

Notice, for example, the ways in which the mother of the little "clergeon" waits for her son to come home, once she has discovered that he is missing:

This poure wydwe awaiteth al that nyght
After hir litel child, but he cam noght;
For which, as soone as it was dayes lyght,
With face pale of drede and bisy thoght,
She hath at scole and elleswhere hym soght,
Til finally she gan so fer espie
That he last seyn was in the Juerie. (586-592)

This scene might well have come out of any number of Modernist stories of urban isolation (e.g., the opening scene of Fritz Lang's film *M* comes to mind, in which a mother's increasingly desperate cries for her missing son are heard, resounding emptily on the barren streets, by no one but the audience). The clergeon's mother is disconcertingly alone in her misery: she has no husband, of course, but apparently no other family, neighbors, or institutional support either; indeed, no one who might comfort her or reassure her in her confusion. Where is her communal support? we ask. And in the morning, the clergeon's mother searches for her son on the street and goes wandering to and fro, but to no avail, "half out of hir mynde" (594). Critically, no one appears to

help her in her search, at least not much. Whoever has seen him—someone certainly has—remains finally nameless (notice the passive voice of line 592). The mother comes finally to search for her missing son in the “Juerie,” amazingly, still alone.

It is a chilling scene, not only because the mother herself is a pathetic figure, but because the urban community around her, her Christian community, seems basically indifferent to her plight. This anxiety—the trope of the anonymous, indifferent “crowd,”—is central to Modernist fiction (e.g., Edgar Allan Poe, Franz Kafka, even Ray Bradbury) of course, but it is unexpected and therefore particularly disturbing in the context of *The Canterbury Tales*.

The brilliance of the “Prioress’s Tale,” is that it could possibly recover from this low point. It does: by the end of the tale, the Christian community has unexpectedly rallied around the miracle of the clergeon’s reanimation, and the desperation of this moment is conveniently and miraculously repressed:

The Cristene folk that thurgh the strete went
In coomen for to wondre upon this thyng,
And hastily they for the provost sente;
he cam anon withouten tariyng. (614-617)

Indeed, the tale ends by reassuring us, and convincing us against our better judgment, that it is only in the ghetto that a lack of community and of common humanity really exists.

How does it do this? By a few simple tricks of narration. As the clergeon’s mother approaches the ghetto, the narrative pace of the story slows down and becomes more detailed, more directed, and more personal. Despite the fact that the boy’s mother has spent what we must assume is much of the morning looking for her son outside of

the ghetto, the Prioress “speaks” this entire morning’s useless work in less than two stanzas; further, the speaker’s emotion and voice emphasize the state of mind of the clergeon’s mother, not the reactions of those whom she asks for help. Those who are unhelpful to her in the streets are, remember, anonymous: they are present, but oddly vague and “shadow-like.” By contrast, as the Prioress begins to narrate the mother’s search of the ghetto, her speech becomes noticeably more angry and directed:

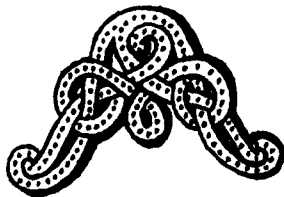
She frayneth and she preyeth pitously
To every Jew that dwelte in thilke place
To tell hire if hir child wente oght forby.
They seye “nay” . . . (600-604)

This emphasis is, of course, appropriate to the story, given the fact that the Jews are, according to the plot, responsible for the clergeon’s death. But it is exactly this outlandish plot, this “fantasy murder,” that allows the more reasonable anxieties of the story to be repressed. We forget about the loneliness of the crowd, the indifference of the neighborhood, only because the murder of the little boy appears horrible in comparison. The more “real” and secular anxiety of the tale is lost in the shuffle.

What we see, then, is that the city, which should stand as a clearly defined physical reminder of God’s design, has obviously broken down into what the Prioress experiences as a disturbing and intolerable muddle. In theory, the city is a safe place to praise Mary and to experience God’s Grace. In practice, the city works much as modern cities do, as a place of “messy” commerce and everyday life. Another way to think about how the story functions, then, is to note that 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. The tale reasserts

clear boundaries through a process of symbolic, if not “real,” exclusion. Thus, the story-telling works as an act of ritual purification: much of the pathos of the tale is generated through the exorcism of low-level anxieties which are linked to the tale’s almost modern social urban geography. The anti-Semitism in the tale is thus part of a process of re-establishing clear urban boundaries between self and other in order to re-establish the ascendancy of the sacred over the secular (see Sibley 90). To a certain extent this is a “grassroots” tale in which through the telling of a story the “people” re-establish a theological boundary which has been weakened by the secular state.

Finally, while Nicholas de Lange reminds us that “the emergence of the Jews as a symbolic ‘mechanism’ by which to solve a real or theological crisis, emerges early” in European history, what we often forget and what is clearly visible in “The Prioress’s Tale” is that scapegoating is pleasurable. The anti-Semitism in the tale relieves the temptation to see/interpret the city “naturally,” thus providing a context in which faith, redemption, and sacrifice can appear meaningful and intimate. I don’t wish to condemn the tale——indeed, I think we should read it oftener, because the tale is a barometer that measures our own unconscious anti-Semitic impulses. Our pleasure in the text is a way to answer, on a case-by-case basis, the question: are we anti-Semitic or not?



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Minutes
 Advisory Council and General Business Meeting
 THE MEDIEVAL ASSOCIATION OF THE PACIFIC
 27 and 29 March 2003
 Portland State University, Portland, Oregon

The Advisory Council and Officers of the Medieval Association of the Pacific met on Thursday, March 27, from 6:45 to 7:40

Officers present: James Otté. Siân Echard, Barnabas Hughes
 Councilors present: Leslie Arnovick, Martha Bayless, William Bonds, Roger Dahood, Maria Dobozy, Gina Greco, Piotr Gorecki, Matthew Kuefler, Karen Mathews, Kathleen Maxwell, Brenda Schildgen, Debora Schwartz

Maria Dobozy generously took minutes for Phyllis Brown, who was not able to attend the meeting.

Jim Otté called the meeting to order at 6:45 and invited those present to introduce themselves. The Council approved the minutes from the 2002 annual meeting.

The Council resolved to thank Barnabas Hughes and Phyllis Brown for their five years of service as officers in MAP and accepted the nominations of Brenda Schildgen as the next Secretary/Editor and Debora Schwartz as the next Treasurer of MAP. It was agreed that Phyllis will complete Brenda's term on the Council, and Barney will complete Debora's term on the Council.

Vice President's Report: Siân Echard reported that she received one application for the Benton Award, which was awarded to Shennon Hutton for travel to present a paper at the 2003 MAP meeting in Portland.

Treasurer's Report: Barnabas Hughes reported that he raised the subsidy for travel to the Conference Planning Meeting by \$50 for each officer; each officer can be reimbursed up to \$450 for travel expenses. MAP awarded Tom Garvey, the Canterbury Intern who assists Phyllis Brown with her work, a travel grant so that he could attend the conference.

	2001-02	2002-03	budgeted (2003-04)
Membership:			
Regular	210	188	
Students	43	40	
Libraries	6	3	
Income:			
Balance (5/14/01)	\$3812.74	(BBF) 3862	
Dues	5737.24	5370	
Gifts	760.00	735	
Conference	510.00	0	
Total	10819.98	9967	
Expenses			
Conference Planning	<608>	<1200>	<1800>
		<1302>	
Benton Award	<800>	< 800>	<400>
Founders' Prizes	<750>	<1000>	<1000>
Postage/Chronica	<1581>	<1581>	<840>
Miscellaneous	<350>	<350>	<345>
Program	<240>	<240>	<511>
Transfer to CD	<2000>	<2000>	<3000>
Total		<7171>	<7398>
Balance			
Checking 5/15/02	3862.37	3/03 3073	
Certificate	12991.73	16247	
Total	16854.10	19320	

Secretary/Editor's Report

(submitted in writing by Phyllis Brown)

Brown reported that she will work closely with Brenda Schildgen during the next year to make sure the transition is as smooth as possible.

The spring 2002 issue of *Chronica* was the first to feature publication of an essay awarded the Founders' Prize: "Light Words, Weighty Pictures" by Asa Mitmann, Art, Stanford University. Glenn Keyser's essay "One Way Streets: Urban Geography and Anti-Semitism in Chaucer's Prioress's Tale" will be published in the 2003 issue of *Chronica*. Glenn presented his paper at the 2001 meeting in Tempe, AZ. He was a student in English at UC Davis, is now at Columbia University.

Tom Garvey, the student who has served as Canterbury Intern for the last three years, is attending this meeting of MAP. If you see him be sure to say hello and thank him for all his excellent work. He will be graduating this June, after helping Brown bring out the spring 2003 issue of *Chronica*. Tom already has the abstracts from this meeting nearly ready for publication. He has also done excellent work keeping the MAP data base and web page up to date. Brown asked that members let her or Brenda know about suggestions for the web site or *Chronica*.

Brown acknowledged the excellent support have received from Santa Clara University—especially the English Department and the Medieval & Renaissance Studies Program, directed by MAP member Dorothea French—during the five years she has been Secretary of MAP and Editor of *Chronica*. She also thanks the other officers of MAP—past and present—and members of the Council over the five years for their excellent work, which has made her service a great pleasure.

Founders' Prize Committee Report

Kathleen Maxwell reported that the committee awarded first place to Liam Moore and second place to Samuel Dean.

Gina Greco agreed to chair the next Founders' Prize Committee. The committee set May 15 as the deadline for this year's Founders' Prize submissions.

Nominating Committee Report

Bill Bonds reported that the following MAP members have agreed to serve on the Council: Peter D. Diehl, Associate Professor of History, Western Washington University; Mary-Lyon Dolezal, Associate Professor of Art History, University of Oregon; Jarbel Rodriguez, Assistant Professor of History, San Francisco State University; David F. Tinsley, Professor of German, University of Puget Sound.

Barney agreed to chair the next nominating committee.

Old Business

Membership is down this year. It will help if MAP members publicize MAP at their institutions.

New Business

The Council discussed the idea of offering a new prize for a book publication.

Future Meetings

The 2004 meeting will be joint with Medieval Academy of America, at University of Washington in Seattle, April 1-3. Míceál Vaughn is liaison.

The 2005 meeting will be at San Francisco State University. Bill Bonds will be liaison.

The meeting was adjourned at 7:40.

All business was approved at the General Business Meeting March 29.



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

Friday, March 28 2003

Registration and Coffee – 8:30-9:00

Session One – 9:00-10:30

**Aesthetics and Old English Poetry. Chair: Marijane Osborn,
English, UC-Davis**

“Proportion and Old English Poetry,” Robert D. Stevick,
English, University of Washington

“Loss, Desire, and Nostalgia in Old English Poetry,” Janet
Thormann, English, College of Marin

**Word and Image in Medieval Manuscripts. Chair: Beth
Hudson, Art History, Portland State University**

“Internal Conversations Emanating from the Codex
Amiatinus: Ceolfrith and Ezra Across Time and Space,”
Barbara Apelian Beall, Fine Arts, Assumption College

“Word and Image in the Soissons Gospels,” William J.
Diebold, Art History, Reed College

“A Redating of the Melisende Psalter (BL Egerton 1139),”
Jean Brodahl, Independent Scholar

**Medieval Texts after the Middle Ages. Chair: Ralph Drayton,
History, Reed College**

“*Per fas et nefas*’: The Strange History of Nithard’s
Historiae,” Courtney Matthew Booker, History, UCLA
“Froissart’s not French: the Travels of a Medieval History,”
Siân Echard, English, University of British Columbia
“Speaking Through the Body: Angela of Foligno and Louisa
Lowe,” Kirsti Cole, Arizona State University

**Violence in Ballad and Manuscript Illumination. Chair: Louise
Bishop, Honors College, University of Oregon**

“Intimate Images of Violence, from Battlefield to Bedroom:
Artistic Transmission and Scholarly Scruple,” Laura H.
Hollengreen, Architecture, University of Arizona

“Hugh of Lincoln and The Execution of the Jews in the
Carew-Poyntz Hours (Cambridge, Fitzwm. Mus. MS 48),”
Roger Dahood, English, University of Arizona

“Re-Painting the Lion: The Wife of Bath’s Tale and a
Traditional British Ballad,” Lynn M. Wollstadt, English, Mt.
Hood and Clackamas Community Colleges

**Dante’s Less Celebrated Sources. Chair: Warren Ginsberg,
English, University of Oregon**

“Further Scrutiny of *La Divina Commedia* and the *Libro
della Scala*: why does it matter whether Dante knew the
work?” Brenda Deen Schildgen, Comparative Literature,
UC-Davis

“The Romance of Purgatory,” Theresa Kenney, English,
University of Dallas

Session Two – 11:00-12:30

Medieval Mathematics, Science, and Technology. Chair:
Barnabas Hughes, OFM, Secondary Education, CSU-
Northridge

- “The Practical Geometry of Bartolus of Sassoferrato,”
Timothy G Sistrunk, History, CSU-Chico
“Cartography and Navigation in the Late Middle Ages,”
Richard W. Unger, History, University of British Columbia
“The Earliest Beers: Understanding the Mysteries of Medi-
eval Technology with Modern Science,” Mark Peterson,
Independent Historian

Recent Issues in Byzantine Imperial Art. Chair: Anne
McClanan, Art History, Portland State University;
Commentator: Mary-Lyon Dolezol, Art History, Uni-
versity of Oregon

- “Lost Images of Byzantine Empresses (780-1081),” Kriszta
Kotsis, Art History, University of Washington, Seattle
“Articulating a Medieval Community of Kings: Diplomatic
Gifts in the *Book of Gifts and Rarities*,” Alicia Walker,
Harvard University
“Iconoclast-Era Byzantine Imperial Patronage: Subverting
the Natural World,” Anne McClanan, Art History, Portland
State University

Germanic Law and Culture. Chair: Warren Brown, History,
Cal Tech

- “Unweaving Wiglaf’s World,” Gary J. Bodie, English,
University of Oregon
“Narrating *Maldon: The Battle of Maldon* as Cultural
Practice,” Tara Booktaub Montague, English, University of
Oregon
“*Mund, maeg, wurd, word: Law in the Heliand*,” Michael
P. McGlynn, University of Oregon

Vengeance and Violence in Medieval Culture. Chair: Piotr
Gorecki, History, UC-Riverside

- “The Sorrows of Guðrún: Women and the Social Drama of
Feud in *Laxdæla saga*,” Janice Hawes, English, UC-Davis
“‘When reson torneth into rage’: the Case against Violence
in the *Confessio Amantis*,” Georgiana Donavin, English,
Westminster College
“Torturous Tonsuring: Violence, Communication and
‘Anticlericalism?’ in the Reign of King Edward I,” Drew
Miller, History, UC-Santa Barbara

Theorizing and Moralizing the Liberal Arts: Medieval Music
and Rhetoric. Chair: Michael Curley, Honors Pro-
gram, University of Puget Sound

- “‘Correct Speech’ and ‘Proper Melodizing’ in the Carolingian
Ninth Century,” Blair Sullivan, Musicology, UCLA Center for
Medieval and Renaissance Studies
“Enumeration, Categorization, and Teaching a Worldview:
The Example of Alcuin’s *Disputatio Puerorum*,” Liam
Ethan Felsen, English, University of Oregon
“‘To Make the Crafte of Musike’: The Idea of Music in the
Polychronicon,” Jane Beal, English, UC-Davis

Lunch – 1:00-2:00

First Plenary Speaker – 2:00-3:30

Jan Ziolkowski, Harvard University: "The Culture of Authority in the Greater Twelfth Century"

Session Three – 4:00-5:30

Medieval Economies. Chair: Cheryl Riggs, History, CSU-San Bernardino

"Head, Shoulders, Knees, and Toes: Body Parts, Rubrics, and Images in Middle Dutch Prayer Books," Kathryn M. Rudy, Art History, University of Utrecht

"The Medieval Money Market in Santa Coloma de Queralt," Gregory Milton, History, UCLA

"Coopwijfs and Drapières: Production, Trade, and Gender in Medieval Flemish Cities," Shennan Hutton, History, UC-Davis

Courtly Literature in its Social Context. Chair: Elizabeth Walsh, English, University of San Diego

"Politics and Courtly Romance," Rose Marie Deist, Modern and Classical Languages, University of San Francisco

"Dazzling Dresses and Magnificent Cloths: The Function of the Heroine's Clothing in *Emaré* and Some Related French and Middle English Romances," Yvette Kisor, English, UC-Davis

"In Pursuit of Nothing: The Reduction of *Chaitivel* and *Milun*," Amanda Byram, English, Boise State University

Going to Extremes: Unorthodox Saints. Chair: James Given, History, UC-Irvine

"The Virgin as the Empress of Hell," Kevin Roddy, Medieval Studies, UC Davis

"Spiritual Calisthenics: Somatic Representations of the Divine and the Demonic in Angela of Foligno's *Memorial*," Ashley Hover, English, Arizona State University

"Violence and Christian Sanctity: The Example of Gerald of Aurillac," Mathew Kuefler, History, San Diego State University

Teaching Medieval Culture Outside the Box: A Roundtable. Moderator: Phyllis Brown, English, Santa Clara University

"Teaching Middle English Poems to Latina/o students: A Study of the Use of Germanic and Latinate Words in the Translation of Middle English Poetry," Michael Calabrese, English, CSU-Los Angeles

"World Music as a Context for Teaching and Understanding Medieval Music," Stephen Martin, Music, Portland State University

Revising Manuscripts: New Paleography, New Conclusions. Chair: Gail Berkeley Sherman, English, Reed College

"Bede's Commentary on 1 Samuel and its Troublesome Editors," George H. Brown, English, Stanford University

"The Manuscript and the Prosody of the *Ormulum*," Dorothy Kim, English, UCLA

Reception, hosted by Portland State University – 5:30-6:30

Banquet – 6:30

Saturday, March 29

Registration and Coffee – 8:30-9:00

Session Four – 9:00-10:30

Reading the Visual: Painting, Sculpture, Manuscript Illumination. Chair: Virginia Jansen, Art History, UC-Santa Cruz

“Between Bruges and Jerusalem: Procession and Devotion in Late Medieval Flanders,” Mitzi Kirkland-Ives

“The Sodomous Lions of Granada,” Glenn W. Olsen, History, University of Utah

“The Other Close at Hand: Margins, Marvels, Monsters and Miracles,” Asa Mittman, Art History, Stanford University

Memory and the Past in Medieval Literature. Chair: Paul Remley, English, University of Washington

“Piers Plowman’s *Imitatio Christi* as a Journey into the Past,” Christina Handelman, English, UCLA

“Through the Serpentine Past: Re-membering Chaucer’s *Anelida and Arcite*,” Tanya Lenz, English, University of Washington

Holiness, Incest, Madness, Revenge. Chair: Anita Obermeier, English, University of New Mexico

“*De Furioso Sanato*: Madness and the Tomb of Saint Elizabeth of Thuringia,” Heidi Marx-Wolf, History, UC-Santa Barbara

“Vengeance Miracles: A Study of Two Twelfth-Century English Shrines,” Laura Hutchings, History, University of Utah

“Dynastic Problems, Fictional Solutions in Late Medieval Incest Romances,” Margarita Yanson, Comparative Literature, UC-Berkeley

Digitizing Medieval Manuscripts. Chair: Gina Greco, Languages and Literature, Portland State University

“Digitizing *Sir Gawain*: The Cotton Nero A.x. Project,” Murray McGillivray and Kenna Olsen, English, University of Calgary

“New Approaches to Transcribing and Studying Old French Manuscripts: The Example of The *Charrette* Project,” Sarah-Jane Murray, Princeton University

Middle English: Metrics and Language. Chair: Donka Minkova, English, UCLA

“Reflections on Regionalism in Medieval England,” Scott Kleinman, English, CSU-Northridge

“Chaucer’s Pentameter and the Gently Jointed Iambs of Skelton,” Tom O’Donnell, English, UCLA

“Problems in Alliterative Rank: Approaches to Form and Meaning in *Sir Gawain and the Green Knight*,” Meg Lamont, English, UCLA

Disappearing Acts: Invisibility as Metaphor and Narrative Device in Vernacular Literature. Chair: Abby McGehee, Art History, Oregon College of Art and Craft

"Unseen Servants: Invisibility and its Consequences in *The Nibelungenlied* and Hartmann von Aue's *Iwein*," Jason Whitesitt, English, Boise State University

"Making the Invisible Visible in *The Works of Saint Martin* by Wauchier de Denain (Thirteenth-Century French)," John J. Thompson, Modern Languages and Literatures, Cal Poly San Luis Obispo

"Disappearing Acts? The Minstrel and the Author(ess) in the *Roman de Silence*," Debora Schwartz, English, Cal Poly San Luis Obispo

Session Five – 11:00-12:30

Bringing the Past into the Present. Chair: Kathleen Maxwell, Art History, Santa Clara University

"Walking in Their Shoes, Looking Through Their Eyes," Candace Robb, Independent Scholar

"What Is Real? Using Contemporary Fiction to Teach History in the Classroom," Sharan Newman, Independent Scholar

"How the Axe Falls: A Retrospective on Twenty-Five Years of *Sir Gawain and the Green Knight* Performance," Linda Marie Zaerr, English, Boise State University

Court Culture and Power in Medieval England. Chair: William Bonds, History, San Francisco State University

"Alfred's Nero," Paul E. Szarmach, English, Medieval Institute, Western Michigan University

"Magna Carta and the Community of the Realm," Keizo Asaji, History, Kansai University

"A Theological Roundtable at the Court of Henry I," Marie Anne Mayeski, Historical Theology, Loyola Marymount University

Body and Text: Writing and Performing Authority in Medieval German Women's Writing

Chair: Maria Dobozy, Languages and Literatures, University of Utah

"'My Pitiabale Body': Gender Performance and the Female Body in the Visions of Elizabeth of Schönau," Michaelanne Ehrlich, Arizona State University

"A Salvation History of One's Own: Gender and Saintliness in the Prologues to the Sisterbooks," David F. Tinsley, German, University of Puget Sound

Rhetoric and Magic / The Magic of Rhetoric. Chair: Martha Rampton, Pacific University

"Reflexivity and Meaning in the Verse 'Snow Child,'" Martha Bayless, English, University of Oregon

"Listening to the Sound of Silence in Anglo-Saxon Charm Performance: An Oral-Pragmatic Approach," Leslie K. Arnovick, English, University of British Columbia

**Love, Marriage, and Sexual Politics. Chair: Barbara Altmann,
University of Oregon**

“Hartmann von Aue: A Deconstructor of Sexual Politics?”

Brikena Ribaj, University of Utah

“The Genre of the *Confessio Amantis*,” Peter Nicholson,
English, University of Hawai'i at Manoa

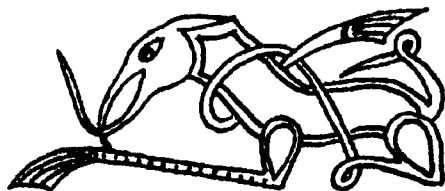
“‘These stories beren witness’: *Trouthe* and the Conclusion of
Dorigen's Complaint,” Alison Louise Langdon, English,
University of Oregon

Lunch – 1:00-2:00

Business Meeting – 2:00-2:45

Second Plenary Speaker – 3:00-4:15

Karl D. Uitti, Princeton University: “A Celtic Gift to the
Western Imagination: The Apostle St. James the Major, the
Codex Calixtinus, and Medieval European Catholicity”



Conference Abstracts

Leslie K. Arnovick, English, University of British Columbia
Listening to the Sound of Silence in Anglo-Saxon Charm Perfor-
mance: An Oral-Pragmatic Approach

Anglo-Saxon magic charms contain both instructions for actions to be performed and words to be spoken (or written). They also frequently prescribe silence as part of an incantation. Whether or not the pre-modern world was primarily aural rather than visual, the role and effect of silence within the oral performance of a charm must not be neglected, as it has been in the scholarly literature. Representing more than an absence of sound, silence assumes a pragmatic function in the Old English texts. The performer is told, for example,

During this same daybreak go first to church and cross yourself and commend yourself to God. Then go in silence, and though something of a fearful kind or a man should come upon you, say not a single word to it until you reach the herb you marked the night before. Then sing the Benedicite and a Pater-noster and a litany, delve up the herb, letting the knife stick fast in it (11th century, MS Regius 12 D xvii, p. 123b; Grendon 1909:190).

The communicative function of silence has been well established by socio-linguists (e.g. Agyekum 2002, Wardhaugh 1985, Tannen 1994, and Verschueren 1985). This paper will argue that instructions for keeping silent command nothing less than active acts of non-verbal communication (cf. Agyekum 2002 and Bonvillain 1993). Constituting marked silences, silence briefer than pauses and hesitations has been called eloquent silence. This paper combines the methodologies of historical

pragmatics and oral theory to elucidate the function of eloquent silence in charm texts. It asks whether silence prescribed in the early medieval charms has illocutionary force and perlocutionary effect. A survey of formulae contained in a corpus of Anglo-Saxon charms reveals that not only does the silence serve to foreground and frame the utterance of magic words, but also it evokes or initiates a supernatural "performance arena" in which magic may take place.

**Keizo Asaji, History, Kansai University
Magna Carta and the Community of the Realm**

In the Provisions of Oxford of 1258, fifteen barons chosen both from the king's side and from the side of the Community of the Realm swore on the Holy Gospels to be bound together to reform the state of the realm. The reform movement, after experiencing a setback, resumed power on May 14, 1264 when the army of Simon de Montfort, Earl of Leicester, defeated the army of Henry III on the hillside of Lewes. In *The Song of Lewes*, a contemporary political song on the battle, we can recognize how the Community of the Realm was acting to reform the state of the realm. According to *The Song*, the Community of the Realm was recognized as a kind of advisory committee to the king, and not as the king's subordinate.

On the other hand, Powicke gave a different interpretation of the Community of the Realm in his authoritative book, *King Henry III and Lord Edward*. According to his explanation, the community of the realm in the thirteenth century was a corporation of all the inhabitants of the kingdom, and the king ruled the subjects as a symbol of the harmonious community. His theory about the Community of the Realm was published in 1947 and since then has been the established interpretation of the constitutional idea during the reign of Henry III. In 1980s, however, some criticism of this interpretation appeared from Professor Robert Stacy and Dr. Michael Clanchy.

Thus the interpretation of the Community of the Realm in the thirteenth century has varied among its scholars. Whether the idea was of na-

tional unity or a barons' association bound by a common oath, has not yet to be clarified. As early as in 1215 the phrase, Community of the Realm, was used in clause 61 of Magna Carta when a group of barons forced King John to affirm their liberty. In the present paper I would like to trace the transition of the meanings of the word from Magna Carta in 1215 to the Provisions of Oxford in 1258, and investigate what the community in the provisions of Oxford meant in the constitutional history of thirteenth century England.

**Martha Bayless, English, University of Oregon
Reflexivity and Meaning in the Verse "Snow Child"**

The later Middle Ages saw a number of versions of the story of the "snow child" — the child allegedly engendered when his mother eats snow, and who is subsequently sold by her husband, who tells the mother that he took the child so far south that he melted. The most accomplished of these is the "Modus liebinc," the Latin version composed in sequence form: a small masterpiece of compact wit. This paper will explore the ways in which the "Modus liebinc" transforms the basic plot of the "snow child" legend into a succinct literary tour de force. I will examine the ways in which the basic structure of the fabliau — a reflexive structure in which the disruption of stasis is rectified by a parallel movement back to the original state — is reflected in imagery, word choice, and syntax. Central to the story, for instance, is the fact that, once the husband leaves, the house is filled with jokesters and vagabonds, typified by the simple line "Mimi aderant," "Mimes were there." The poet's implication is that the presence of mimes signals a breakdown of order; but it also foreshadows the restoration of order, the section of the story when the husband returns and rids himself of the illegitimate snow child by mimicking the wife's exculpatory falsehood. The story becomes a test to see if the errant woman can break free of the correspondences (between baby and adultery, between action and reaction) that would condemn her, and the poem ultimately confirms that those correspondences are essential for meaning and resolution.

Jane Beal, English, University of California, Davis
“To make the crafte of musike”: The Idea of Music in the
Polychronicon

In the *Polychronicon*, a universal history of the world compiled from Latin sources by Ranulf Higden and translated into English by John Trevisa (by 1387), music plays an important role. The stories of Tubalcain and Pythagoras provide contrasting histories of the origins of music, and music is intimately connected to portraits of historical figures like King David, the Emperor Nero (called “the prince of harpers”), and Saint Dunstan. The invention of the seven-stringed harp by Mercurius, the importation of the organ from Greece to France, and the existence of a musical clock powered by special waterworks all appear as musical matters worthy of note. The songs of birds in Rome are esteemed in verse, and the song of birds in Sicilia are admired, too, particularly since they are headless and their music consequently miraculous. Drawing on Peter Comestor, the *Polychronicon* negatively portrays Siringa “who wente away from hir housbounde for love of musike and melodie,” but later, drawing on Augustine, the chronicle positively discusses how music soothed the thoughts and rapine tendencies of the students in ancient Greece. Taken collectively, these instances promote the idea that music is morally ambivalent, able at once to accomplish good and evil--to entertain, entice, or edify--depending on the intentions of the music-makers and the reactions of their listeners. As we shall see, the *Polychronicon* testifies to the power of history to represent music, and, at the same time, to the resounding effect of music on history.

Barbara Apelian Beall, Fine Arts, Assumption College
Internal Conversations Emanating from the Codex Amiatinus:
Ceolfrith and Ezra Across Time and Space

Folio 1 verso in the Codex Amiatinus (Florence, Biblioteca Medicea Laurenziana, MS Amiatino 1) maintains a privileged position within the historiography of the manuscript. The text on folio 1v played a critical role in the reconnection of the Codex Amiatinus to its site and date of

production at the scriptorium of Wearmouth and Jarrow prior to 716, leading to the 19th-century appellation of the Dedication Page. Aside from its function of assigning provenance, the content of folio 1v has virtually slipped from the attention of scholars. Yet more can be gleaned from the verses on this folio when re-viewed and re-considered within the original codicological context of the first quire of the manuscript. Critical to this reinterpretation is the original position of the famous Ezra portrait, now on folio 5 recto, but originally on the page facing folio 1v.

In this talk, I will reconstruct the codicological arrangement of these folia. As a result, an internal conversation between Ceolfrith and Ezra can be heard emanating from the codex. Ceolfrith’s message is one of the importance of the task with which his scriptorium was engaged to produce three complete pandects, one of which Ceolfrith carried to Rome. In other words, the original context of the Ezra portrait invited readers to see Ezra’s call for reform and his copying the Scriptures as a typological coordinate with Ceolfrith’s overseeing the copying of the Codex Amiatinus.

Courtney Matthew Booker, English, University of California,
Los Angeles (UCLA); Getty Research Institute, Los Angeles
“Per fas et nefas: The Strange History of Nithard’s *Historiae*”

My paper discusses the theft, concealment, and “repatriation” to France between the eighteenth and nineteenth centuries of what the French nation had come to believe to be its earliest and most precious literary monument: the unique manuscript of the lay Carolingian author Nithard’s *Historiae*, a text that contains the first extant witness of the French language. In my paper I also discuss my discovery of an overlooked early-modern manuscript of Nithard’s text, a find that prompts a reconsideration not only of the text’s transmission and history but also of its shifting historical reception.

Traditionally considered a text that had been ignored in the Middle Ages, Nithard’s *Historiae* only became of interest to scholars in the seventeenth and eighteenth centuries. Determined to ascertain and establish

their nation's distinct identity as much in the past as the present, French intellectuals of this period came to see language as a transhistorical characteristic and criterion for defining a uniquely French national ethnicity and culture. The great importance these same scholars assigned to language consequently imparted enormous value upon Nithard's *Historiae* (containing, as they do, the first extant witness of the French language) and thus upon the sole manuscript that preserves them. Unfortunately for France, however, by the time language had become the determining factor of national identity, the now-precious Nithard manuscript was no longer in its "native" country. Sold by a French humanist to Queen Christina of Sweden in the middle of the seventeenth century, the manuscript—much to the chagrin of French scholars—had already joined the Vatican's pontifical library as part of that queen's famous bequest to the Pope.

The great efforts of Napoleon's savants to "rescue" the manuscript, their even greater efforts to furtively retain it, and the subsequent fate of this foundational document shall form the principal focus of my talk. I will then conclude by considering what my newly discovered Nithard manuscript reveals about the history of these events; what this history in turn reveals about the intimate relationships of art, property, and other material objects to the delineation of cultural heritage and the formation of national identity; and why the modern reception and repeated deployment of Nithard's *Historiae* as an especially transparent text says as much about the present as the text itself does about the early medieval past.

Jean Brodahl, Independent Scholar, Portland, OR
A Redating of the Melisende Psalter (BL Egerton 1139)

The Melisende Psalter has long been hailed as the premier manuscript produced in Crusader Jerusalem. The manuscript is named for Melisende, who was a Crusader queen of Jerusalem. The manuscript has been seen as an example of her patronage and dated between her marriage in 1139 and the death of her husband, Fulk of Anjou, in 1143. In this paper, I will re-examine the evidence for the traditional dating of the

Psalter. Based on stylistic comparanda with manuscripts produced in France and England, I will suggest the Melisende Psalter was probably produced in the 1160s.

Re-dating of the Melisende Psalter necessitates a reconsideration of other manuscripts also produced in the Crusader scriptorium of the Holy Sepulchre, with which the Melisende Psalter bears a close resemblance. I will suggest why a later date is plausible for this group of manuscripts by considering the historic and historiographical evidence.

George Hardin Brown, English, Stanford University
Bede's Commentary on I Samuel and Its Troublesome Editors

Bede's Commentary on Samuel is the product of his mature exegetical career. Filling 272 pages in its most recent edition (CCSL 119), it constitutes a major, indeed unique, contribution to medieval biblical hermeneutics. However, this least known and circulated of Bede's scriptural studies, extant in only eight manuscripts, has been done a considerable disservice in its printed editions by Herwagen (1563), Migne (1844), and Hurst (1962), each of whom has made the text less accurate and readable than that presented by the ninth century scribes.

Amanda Byram, English, Boise State University
In Pursuit of Nothing: The Reduction of *Chaitivel* and *Milun*

Several of Marie de France's *lais*, composed *circa* 1160-1180, were translated into Old Icelandic in the year 1260. Two of these, *Milun* and *Chaitivel* are edited to nearly half of their original length. By focusing on the "missing" sections, I will demonstrate how these stories move away from the stated intent, recounting/recording Breton *lais* for the enjoyment of the king of England and his court, and shift to accommodate a different society's precepts without sacrificing the story's fluidity.

Marie's compilations lose their detailed depiction of Western European chivalry in their journey north. The interplay between men and women

is reduced, as are many of the descriptive scenes demonstrating some steps and aspects of “courtly” society. These reductions respond to cultural differences between these two countries.

Comparison of the *lais* in their original Old French and their shorter Nordic versions illustrates the power omission wields on conceptual meaning. Moreover, the edited lines emphasize the differences between strongly Christian, feudal Western Europe and loosely Christian, near parliamentary Scandinavian society. *Milun* and *Chaitivel* provide an opportunity to explore and confirm the impact of omission.

Michael Calabrese, English, CSU, Los Angeles
Teaching Middle English Poems to Latina/o students: A Study of the Use of Germanic and Latinate Words in the Translation of Middle English Poetry

I have begun research in an area that has received little or no scholarly attention: Teaching Medieval Literature” to Latina/o Students. At CSULA I teach works in translation from Latin, from Romance languages, and also, very significantly, from both Old English and Middle English. Middle English specifically is full of French and Latin loanwords that streamed into English after the Conquest, making it a hybrid tongue. Spanish speaking students at a school such as mine have a particular affinity for Medieval English languages and literature. And in order to have an authentic experience of this literature, they often have to fight back through Modern English translations to the original words written by the medieval authors. In many ways, CSULA teaches a population whose native language is closer to the languages of medieval literature than is the language of modern, American English speakers.

Some of our most important poems, anthologized everywhere and taught to our students regularly, are translated so as to mute the Latinate words, distancing the texts from our students whose first language is closer to the poem’s original language than to the modern translation. To some extent, muting the Latinity of medieval English poetry, as translations have done, is a way of shaping it as a distinctly national, even national-

istic, Anglo-American product. This tendency may work toward the exclusion of Latina/o readers, for whom I intend to open a door to the text.

Roger Dahood, English, University of Arizona
Hugh of Lincoln and The Execution of the Jews in the Carew-Poyntz Hours (Cambridge, Fitzwm. Mus. MS 48)

The Carew-Poyntz Hours (English, mid-14th c.) includes a narrative pictorial sequence, which according to Miri Rubin is related to an event that occurred in Paris in 1290, “the first fully documented case of a complete host desecration accusation, from discovery to punishment” (*Gentile Tales* [New Haven: Yale UP, 1999], pp. 40 and 162). According to the surviving written accounts, the Paris Jews were executed by burning. None of the written accounts mentions drawing (i.e., dragging by horses), but the Carew-Poyntz representation shows the Jews being dragged. The paper summarizes the written accounts and raises the possibility that the English illuminator of the Carew-Poyntz Hours borrowed the detail of dragging from the history of the Jews implicated in the death of Hugh of Lincoln in 1255 and interpolated it into a version of the Paris story. The Carew-Poyntz Hours and the Prioress’s Tale, another anomalous case of Jews punished by drawing, may be evidence that the story of Hugh of Lincoln had wider currency in fourteenth-century England than the brief allusions to Hugh in fourteenth-century chronicles might lead us to suppose.

Rosemarie Deist, Modern and Classical Languages, University of San Francisco
Politics in Courtly Romance

“*Consilium et auxilium*” are fundamental categories of medieval power and political influence. The ritual of “*consilium et auxilium*” is manifest chiefly on two planes: in private gestures of trust and confidence that are articulated to a public and as a measure of the quality of character of an aristocratic person.

I shall trace the origins of "consilium et auxilium" to Carolingian times, construct on this basis the concept of "fideles" and "amici", and demonstrate the survival of this idea in romance. French narratives and their adaptations in German romance are my focus. I think in particular of the grail story by Wolfram von Eschenbach. A fascinating aspect is the conception of power for aristocratic women and how this conception is transmitted by the poets to a feudal male—and female—audience. Such seemingly conflicting strands produce intricate patterns of description and social reality and are perceived astonishingly different by the French and German poets to suit their respective audiences.

William J. Diebold, Professor, Art History, Reed College
Word and Image in the Soissons Gospels

The early Carolingian royal manuscript known as the Soissons Gospels (Paris, BN lat. 8850), like many early medieval gospel books, contains images of the four evangelists writing their gospels. Unusually, however, in the Soissons manuscript the evangelists write not the opening words of their gospels (these do appear in the books held by the animal symbols which appear above the evangelist's head) but rather phrases from other places in the gospel text. Thus, for example, Luke's book bears the words "Be ye therefore merciful, as your Father also is merciful" (Luke 6:36). In this paper I examine the significance of these phrases. Why were they selected? How do they relate to Carolingian theological concerns? In attempting to answer the latter question I present both the moral theology articulated in the phrases and also their significance for Carolingian image theology, which centered around the relationship of word and picture.

Georgiana Donavin, English, Westminster College
"When reson torneth into rage": The Case against Violence in the *Confessio Amantis*

Violence explodes in scenes of love and intimacy in the *Confessio Amantis*: indeed each book contains an episode of assault upon a family member. In order to untie and examine the strands of love and vio-

lence, this paper focuses on Book III, since this book contains narratives of murderous love and explicit arguments against physical conflict.

Book III's tales of passionate anger include those of Canace and Machaire, Phebus and Cornide and Orestes. Its preaching against violence consists in Genius's repudiation of war and homicide. Genius's pacifist speeches, however, do not provide an antidote to the mayhem among lovers in Book III's earlier tales, because Genius's speeches do not address the collusion between violence and intimacy.

Violence and love are elided in these tales. Canace kills herself while vowing undying love to Machaire, Phebus slays his lover Cornide out of jealousy, and Orestes avenges his father's death out of loyalty. Violence is the consequence of engaging in self-gratifying affairs, the genesis for which is the blow of Cupid's arrow. In the "Tale of Phebus and Cornide" Cupid shoots an arrow of fire at Phebus, one of lead at Cornide. The bodies of both must be wounded before they participate in an illicit affair, and throughout Book III, the bodies of women must be destroyed to satisfy masculine anxiety about selfhood in the arena of love. Violence is both the catalyst and evil culmination of illicit love.

Gower's case against violence in Book III, then, is the same as his case against the court of love, out of which these affairs arise. At first, Amans restrains himself from taking his frustrations out on his lady by turning violence toward himself, by whipping or biting himself. At the end, he finds that love in Venus's court is synonymous with self-destruction if not murder, and abandons Venus's realm. The reader is sympathetic to the narrator's abandonment of the court of love, since Book III has already made clear that the rules of Venus's court are untenable. As becomes obvious with the Book on Wrath, the sins against love are the very means by which love is maintained.

Siân Echard, English, University of British Columbia
Froissart's Not French: The Travels of a Medieval History

This paper comes out of a larger project on the post-medieval life of medieval texts, a project that looks at the books which transmitted key medieval texts to later periods. Jean Froissart's *Chroniques* were enormously popular from the time of their first appearance, but the forms in which they were transmitted routinely reshape the text to match the expectations and desires of readers. This paper explores how Froissart is "claimed" in later generations—how translation, nationalism, and bibliophilia transform Froissart. The paper considers 16th-century annotated copies, medieval and modern translations, fine press printings, and juvenile adaptations. Throughout, a characteristic claim to authenticity accompanies the wholesale reworking of Froissart at the level of both design and text, so that his history is simultaneously presented as a "real" medieval artifact, even as generation after generation remake it, and make it their own.

Michaelanne Ehrlich, English, Arizona State University
"My pitiable body": Gender Performance and the Female Body in the Visions of Elisabeth of Schönaue

Elisabeth of Schönaue (1129-65) was a woman compelled by her faith to act and speak in ways that subverted traditional gender roles. Her reputation as a holy woman is precariously opposed to her special vocation as the mouthpiece of God. Her self-construction is continually checked by a culture that determines only two figures by which women can be judged: the Virgin Mary or Eve. Elisabeth's body, then, becomes a contested site for gendered performance as she carefully negotiates cultural ideas about a woman's proper role to establish her position as a convincing prophetic voice. In several passages of her visions, Elisabeth assumes a gendered role to deliver her message, whether it is as the feminine virgin or the masculine authoritarian, performing a part to fulfill God's message. This constant struggle between sexuality, body, voice, and a culture skeptical of female empowerment emerges as Elisabeth explores the performative function of gender and

her own role as prophet.

This paper explores theories of gender performativity while at the same time exploring the constructed nature of virginity and chastity in the Middle Ages. Elisabeth's visions illustrate an awareness of her special role as a strong and masculinized prophetic voice bundled in a weak, female, and necessarily virginal body. She was able to utilize these societal constructions to spread God's word while she negotiated her own position as a speaking, masculine woman who transcended the male/female dichotomy.

Liam Ethan Felsen, English, University of Oregon
Enumeration, Categorization, and Teaching a Worldview: The Example of Alcuin's *Disputatio Puerorum*

The Disputatio Puerorum per Interrogationes et Responsiones, reputed to have been written by Alcuin, the scholar-teacher of Anglo-Saxon and Carolingian schools, is a question-and-answer text of the late eighth or early ninth century. By utilizing and synthesizing various sources such as Isidore's *Etymologiae*, the *Disputatio* seeks to explain, through a series of questions and answers, the categorical, ordered nature of the world, and of man's place in it. The text aims to teach cosmological, numerological, and scriptural knowledge, revolving around such topics as the nature of corporeal bodies and incorporeal spirits, the reckoning of time, the ten names of God, and the books of the Old and New Testaments. In doing so, the text makes great use of what Charles Wright calls the 'enumerative style,' a method of categorization that is often found in medieval Irish and English texts. I will argue that the *Disputatio* — in the subjects that it teaches and the manner in which those ideas are taught — is reflective of this kind of enumerative, categorizational system that the Anglo-Saxons imposed upon the world around them. I will argue this by discussing the *Disputatio* in relation to similar Latin and vernacular texts, showing how the text categorizes all forms of knowledge, not only for its own sake, but in order to transmit that knowledge to the next generation of learners, the boys in cathedral schools. And because the *Disputatio* is

a teaching-text, I will also discuss which aspects of this worldview were considered most important to present to schoolboys, and in what manner and with what emphasis this worldview was taught.

Christina Handelman, English, UCLA
Piers Plowman's Imitatio Christi as a Journey into the Past

In this presentation, excerpted from a dissertation chapter, I examine the much neglected backward trajectory of *Piers Plowman*, not so much our modern conception of a forward-moving apocalypse but a past-centric retreat into the biblical past. Especially evident in the last few passus, Will's central desire is to return to the past of Christ's historical life in Palestine. While the poem as a whole reflects Will's sense of himself as temporally and geographically disjoined from the medieval world around him, at the end of his text, Will finally manages a temporal leap into the biblical past, meeting historical figures like Moses, Abraham and the Good Samaritan, and witnessing the Crucifixion. Will's experience is similar to advice for lay meditators in the *Meditationes Vitae Christi* (both encourage participation in a biblical scene), but Langland transforms the affective piety tradition to embrace his concept of the warrior Christ. Through this emphasis on the triumph of the harrowing of hell rather than the pathos of the crucifixion, Will regains his commitment to his community, signaled by Conscience's final resolve to follow Piers on pilgrimage.

Laura H. Hollengreen, Architecture, University of Arizona
Intimate Images of Violence, From Battlefield to Bedroom: Artistic Transmission and Scholarly Scruple

The mid thirteenth-century Parisian manuscript (Pierpont Morgan Library, M. 638) made for King Louis IX of France and known variously as the Morgan Crusader Bible, the Morgan Old Testament, or simply the Old Testament Picture Book has recently been reproduced in a major facsimile edition and is the subject of an upcoming exhibition at the Walters Art Museum in Baltimore. To date, it has been examined by scholars writing on such disparate topics as the transmission of icono-

graphic motifs in biblical illustration, the expression of Crusader ideology in French art at the court of Saint Louis, and medieval instances of rape imagery. This paper will draw on all of these perspectives—iconographic, socio-political, and feminist—as well as others in order to delineate a central feature of the manuscript which has gone strangely uninvestigated: the visual cultivation of violence in its many forms, such as assassination, execution, infanticide, fratricide, regicide, martyrdom, military triumph, individual combat, maiming, sexual debauchery, rape, animal sacrifice, iconoclasm, destruction of property.

While the manuscript's imagery is faithful to its pictorial sources and to the letter of the biblical text, it presents a cycle which is visually unique. Anyone leafing through the manuscript—as I did when making the foregoing rough and ready list of the kinds of violence it contains—will be struck by the succession of image after image of explicit goriness. To unravel iconographic sources without characterizing the tenor of the picture cycle as a whole, to explore the relevance for crusading ideology of battle scenes painted with contemporary weaponry and costumes without acknowledging the other kinds of violence that are depicted, to highlight rape scenes while ignoring the rest of the manuscript—these approaches do their own kind of violence.

I look instead at the cult of violence in the Morgan Old Testament as one important instance of major shifts in Old Testament illustration in the early-to-mid thirteenth century. Against the background of contemporary changes in biblical exegesis, I shall show that the racy Old Testament illustration of royal patronage, virtually drunk on its own power and sense of predestination, was preceded by a much more sober, restrained Old Testament illustration in which the very real sensuality of some of the imagery was carefully controlled in service to an overall order of rational and steadfast piety. For the delectation of a king who was deemed to be leading the Chosen People of the Middle Ages, an earlier focus on struggle in Old Testament narratives, as manifested with sympathy and pathos in works such as the Old Testament portal at Chartres, had given way to the propaganda of victory. This later vision of the Old Testament, based on changing Jewish-Christian relations,

provided the necessary biblical precedent for Louis's crusades to wrest control of the Holy Land from the Muslims.

Laura Hutchings, History, University of Utah
Vindictive Saints: Miracles of Revenge in 12th and 13th Century England

While medieval saints could be counted on in times of need to cure the sick or deliver the faithful from harm, they were also to be feared. Blasphemies against the saints, including forsaken vows, theft, and unrighteous living, could result in strong punishment. A saint's justice, in the form of these "revenge miracles," might render one blind, infirm, or, in extreme cases, dead. Clergy and laity alike were targets of the saints' wrath, which was often unexpected, but rarely questioned.

Revenge miracles can be found in hagiography and in the miracle records kept at various saints' shrines. This paper uses both sources to examine the revenge miracles of several saints in 12th and 13th century England with the aim of establishing concrete similarities and differences among the miracles. This paper also focuses on patterns found in the following categories: types of miracles, geographical location of the saints' shrines, gender of the saint, gender and occupation of the "receiver" of the miracle, and any chronological developments within this miracle category.

Revenge miracles, though fewer in number than more popular curative miracles, are an important tool in the study of the medieval cult of saints and can provide valuable insight into the medieval understanding of the saints' intercession in the daily lives of the clergy and laity.

Shennan Hutton, History, University of California, Davis
Coopwijfs and Drapières: Production, Trade and Gender in Medieval Flemish Cities

Women were often principals in sales of cloth, loans and other financial transactions in thirteenth- and fourteenth-century Ghent, Bruges and Douai. In most of these transactions, women are not identified by their relationship to male relatives, or by their marital status, and no man represented, supervised, or even assisted them. This paper examines gender and work in actual practice through analysis of economic regulations, contracts and other archival documents. Evidence from the industrial regulations of the city of Douai reveals that both women and men practiced most occupations. While only male forms were used to denote weavers and merchants, drapers were always addressed as "drapier u drapière." Contracts from Ghent and Bruges reveal that women were especially prominent as "coopwijfs," or market-sellers, and confirm the role of women as drapers. While men dominated the most important crafts of the cloth industry - like weaving and shearing - women found opportunity as drapers, the financiers and organizers of cloth production. The involvement of women drapers in this very powerful and economically rewarding profession suggests that gender was not a barrier to economic prosperity and power in thirteenth- and fourteenth-century Ghent, Bruges, and Douai. The fact that these draper entrepreneurs were both male and female calls into question the dominant narrative of a system in which a few wealthy male entrepreneurs and merchants controlled and exploited humble female spinners and combers.

Theresa Kenney, English, University of Dallas
The Romance of Purgatory

Dante's contributions to Arthurian literature are few but of great significance. The famous mention of Mordred, the appearance of the tale of Lancelot and Guinevere in the Paolo and Francesca episode, the short lyric on Merlin (included in Wilhelm's *The Romance of Arthur*) — each is a priceless, if brief, addition to the Arthurian corpus. Dante

was not only a minor contributor to Arthuriana, of course; he was a learned, perhaps even enthusiastic, reader of it. One thing in particular Dante seems to have imbibed with the tales of Tristan, Lancelot, and Mordred is something of the structure of romance itself. Although the realm he travels through is otherworldly in a Christian and not a Celtic sense, Dante does indeed have a quest which he achieves specifically through adventure, in particular through meetings with or obstructions by certain characters. Each cantica of the *Commedia* leads us past obstacles to the achievement of a goal of the quest, which in turn grants self-knowledge. My focus will be on the *Purgatorio*, which culminates in a complex allegorical and symbolic ritual and procession as do famous romances such as Erec and Enide; Chretien's Perceval also seems to be leading to such closure with the foretaste of meaningful ceremony the Grail procession which Perceval does not comprehend.

I would also like to suggest that romance structures govern the *Commedia* as a whole, and in fact that the term "romance" more accurately define its genre than does the term "epic."

Dorothy Kim, English, UCLA
The Manuscript and the Prosody of the *Ormulum*

The early 13th late 12th century Middle English text of the *Ormulum* has been studied extensively, primarily by philologists, for its rich data about the transition into Middle English. Scholars have been particularly interested in the relationship between Orm's prosodic and syllabic structure as they are reflected in prosody as well as his "spelling" practice. However, in evaluating this text as a marker of fixed forms, the manuscript has rarely been discussed, more often than not dismissed as inconsequential in thinking about the work's prosody and philology. But in examining the manuscript, several important facts become evident in evaluating both Orm's prosody and his "spelling" practice.

Studies of the two specific philological innovations that the *Ormulum* is supposed to show—verse form and regular spelling in special references to long and short vowels—have not taken into consideration the

disreputable state of the manuscript. The manuscript of the *Ormulum* shows a text written in continuous prose and not in orderly, legible lines. Often the hand is not regular, and the parchment seems to be made entirely from scrap material. Most important, the marker of double letters in the manuscript is a slash in the letter itself, but because of the poor state of the manuscript these marks are in question. How can one make evaluations of Orm's "spelling" practice when the only sign for double letters (a slash) could easily be a mark added later or a consequence of the manuscript's less than pristine state? This paper will examine these issues in order to come to firmer conclusions about Orm's importance for Middle English studies, both philologically and otherwise.

Mitzi Kirkland-Ives, Art History, UC Santa Barbara
Between Bruges and Jerusalem: procession and devotion in late-medieval Flanders

In 1440 Philip the Good made his Joyous Entry into Bruges—an event understood as a reenactment of Christ's entry into Jerusalem, the archetypal royal *Adventus*. During the procession a series of dramatic presentations made this identification quite overt—Philip was a type of Christ and Bruges was the New Jerusalem. This identification of the medieval city with Jerusalem frequently occurred in religious processions as well (such as Corpus Christi, Good Friday, or Bruges' Procession of the Holy Blood). In the 1470s an Italian merchant, Anselm Adornes, went on a real pilgrimage to Jerusalem, an experience memorialized in the family's chapel in Bruges, the Jeruzalemkapel, a conceptual model of the Church of the Holy Sepulchre where he could reenact his journey. Philip's procession and Adornes' devotions involved an actual movement through real space. In 1470 Tomasso Portinari, the head of the Bruges branch of the Medici bank, commissioned a painting from Hans Memling—a continuous narrative depicting 23 episodes of the Passion in a complex cityscape that conflates an imaginary Jerusalem with the familiar buildings of Flanders. Memling's painting likewise embodies a form of religious experience that is inherently physical and experiential in nature, although the process is entirely imaginative. A

body of analogous practices, including those just described, provided the viewer with a set of skills that allowed him to use the narrative painting to structure his devotions as a sort of “virtual pilgrimage” in which he could internally process with Christ through Jerusalem, conceiving of this imaginative process as a physical procession.

**Yvette Kisor, English, University of California, Davis
Dazzling Dresses and Magnificent Cloths: The Function of the
Heroine’s Clothing in *Emaré* and Some Related French and
Middle English Romances**

The long description of the cloth in *Emaré*, a Middle English romance of the Constance-type (lines 82-180), has often been noted by readers of the poem. A gift to the heroine’s father, he in turn gives it to his daughter and has it made into a dress remarkable for its dazzling beauty. According to Gough, the first editor of the poem, the story of the gift of the cloth, and its long description, “is the only part of the romance which cannot be paralleled in other versions.” (Gough, 28). Yet glittering garments do turn up in some of the analogues to *Emaré*, though not, it is true, in quite the same circumstances. In fact, each of these dresses seems to function differently in each romance, and carry different associations. In Philippe de Remi’s *La Manekine*, for instance, the fine gown clearly suggests the heroine’s noble status, and her donning and removing of the gown is each time suggestive of a change in fortune, an association of which the heroine herself is clearly cognizant. In *Emaré*, however, the gown carries very different associations, related to the heroine’s beauty, her sexuality, and even suggestive of an otherworldly quality. Jean Maillart’s *Le Roman du comte d’Anjou* and the Middle English *Le Bone Florence of Rome* also feature such dresses, with important associations for their heroines. I propose to explore these connections further, and discover what these dresses, and their differing uses and functions, can tell us about the heroines in each of these related romances.

**Kriszta Kotsis, Art History, University of Washington, Seattle
Lost Images of Byzantine Empresses (780-1081)**

In the three centuries spanning the years 780 to 1081 about seventy imperial women resided in the Byzantine court, of whom fifty-nine are known by name. From this throng of imperial women representations survive only for fourteen empresses (including imperial daughters) that can be dated to the 8-11th centuries – undoubtedly only a small fragment of the numerous images of empresses that must have been originally produced. While the accidents of survival decimated the number of images of empresses that come down to us, the extant representations had also undergone various alterations; thus, several of the surviving images are incomplete or have been modified by later hands, and numerous lost their original contexts that would reveal how they functioned. Yet, in addition to the extant images, a series of Byzantine texts provide evidence of representations of empresses that no longer survive.

This paper explores the textual sources that describe lost images of empresses (for example, the 10th century narrative of the miracles at the Church of the Virgin at the Pege in Constantinople that describes a mosaic panel showing the 8th century empress Irene), as well as further textual and visual evidence that attest to social practices (as for instance imperial marriage negotiations) that yield information about the production and use of images of empresses. The analysis of the evidence attesting to lost images of empresses is essential to supplement the tethered remains of the extant visual evidence, which in itself does not appear fully representative of the imagery of the Byzantine empress. This talk analyzes the variety of concerns articulated in the lost images of empresses of the 8-11th centuries to illuminate the complex processes in which images of imperial women were used in Byzantine society. It forms part of a larger project that analyzes representations of Middle Byzantine empresses to provide new insights into the concept of female imperial power, the role of women, the conception of gender, the mechanisms and purposes of visual communication, and the functions and employment of portraiture in Byzantium.

**Mathew Kuefler, History, San Diego State University
Violence and Christian Sanctity: The Example and Importance
of Gerald of Aurillac**

It is a well known incident in the Life of Saint Gerald, Count of Aurillac: before going into a battle, Gerald admonishes his armed retainers to fight with their weapons turned in such a way as to avoid unnecessary bloodshed. The remark, however, comes in a long passage defending Gerald's participation in warfare, a passage that bespeaks a real discomfort with the association of violence and sanctity in the mind of the hagiographer, and yet, a compelling reason to address the question. Gerald's Life is ascribed to Odo of Cluny, and it was perhaps the monks of the Cluniac system who, more than most, had to cope with the endemic violence of tenth- and eleventh-century France. As a count, Gerald was required not only to wage war but also to adjudicate local legal disputes and punish offenders. Again, the hagiographer tried to mitigate the implication of violence, suggesting that no one was ever branded or mutilated or executed in Gerald's presence. But the idea that a saint could commit violence in the service of religion was a radical departure from longstanding Christian tradition, best remembered in the martyrs, who suffered violence to the point of death. Once the tradition of non-violent sanctity could be explained away, the door was opened to a reappraisal of the overall relationship of violence to the Christian life. Gerald of Aurillac is the first violent saint I have found, but within a couple of generations the Crusade was preached to Christians by a Cluniac pope at Clermont, not far from Aurillac, and soldiers who took up the cause of a violent Christianity were promised a martyr's crown.

**Meg Lamont, English, University of California, Los Angeles
Alliterative Rank and Its Discontents: Approaches to Form and
Meaning in *Sir Gawain and the Green Knight***

Taking Marie Borroff's *Sir Gawain and the Green Knight: A Stylistic and Metrical Study* as a starting point, and her treatment of August Brink's and J. P. Oakden's founding studies on alliterative rank, this is an investigation into the usefulness of alliterative rank as a tool of analysis for poems of the Alliterative Revival.

Brink's treatment of the alliterative rank of a group of synonyms meaning "man, warrior," in particular, has received a great deal of attention. Of fifteen synonyms for man, ten are of high alliterative rank. Of these, only two have descended into modern usage, and these in dialect form with altered meanings. None of the ten appear in Chaucer. Furthermore, all but one of these ten highly alliterating synonyms for "man, warrior" is of Old English derivation (*tulk* is from Old Norse). One conclusion that has been made as a result of Brink's study is that the high alliterative rank of words of Old English derivation suggests an unbroken poetic tradition between Old English verse and the poems of the Alliterative Revival.

However, there are some problems with this hypothesis. Borroff suggests that an analysis of other groups of words, in particular groups of adjectives (because Brink does not treat these in the same way as nouns) is needed in order to draw firmer conclusions. This paper is a study of such a group of adjectives. My conclusions show that the findings for the "man, warrior" group are somewhat misleading, and suggest in particular that more work is needed on the use of words of French derivation in the poems of the Alliterative Revival.

Tanya Lenz, English, University of Washington
Through the Serpentine Past: Re-membering Chaucer's *Anelida and Arcite*

Alison Louise Langdon, English, University of Oregon
"These stories beren witness": *Trouthe* and the Conclusion of Dorigen's Complaint

The ten concluding exempla in Dorigen's lengthy complaint have caused some consternation among readers of "The Franklin's Tale." Dorigen voices the complaint to illustrate the virtue of her decision to commit suicide rather than compromise her chastity, and indeed the majority of the exempla do consist of women who similarly choose death over dishonor. However, six of the concluding ten exempla are women who manage to preserve their lives as well as their honor. The typical critical responses to this apparent disparity have been either that these women are simply to be seen as representative of notably faithful wives generally and thus fit within the complaint's overriding theme of chastity and fidelity, or that the incongruity of these exempla gives evidence of Dorigen's weakening resolve to follow through with her plans of suicide. Neither of these responses is entirely satisfactory, for they do not take into account the relationship between the exempla and the crisis of *trouthe* that inspires the complaint to begin with. This paper will re-examine the nature and order of the exempla that make up Dorigen's complaint, showing how they provide insight into Dorigen's understanding of the complex and competing meanings of *trouthe* as they manifest themselves in the Franklin's Tale. Though all of the exempla invoke the primacy of Dorigen's vow to Averagus over that which she makes to Aurelius, I will argue that the last ten not only acknowledge the chastity and fidelity integral to any marriage vow but also emphasize that quality unique to Dorigen's and Averagus's vow: the exchange of mutual obeisance.

"Singest with vois memorial," (18) quotes the poet whose invocation to Polyhymnia, Muse of sacred song, opens Chaucer's short poem entitled *Anelida and Arcite*. Contemporary readers of Chaucer's short poem would do well to heed this call themselves, if they would follow the poem's "poynt of remembraunce;" that is, the process of remembering history generally, and remembering the "story" of the House of Thebes particularly, not only informs but, as we shall see, literally *forms* Chaucer's poem itself. To neglect such recollection—to overlook the crucial references to *Stace*, *Corynne*, Theseus, Creon, Amphiorax and the like; to dismiss the poem's carefully crafted structure or its conclusion, or indeed any given part of the poem is to fall victim to the very fate it would warn against. Unfortunately, the history of critical perspectives on the poem, spanning a period of nearly one hundred years, testifies to just such a failure to remember. Typically lamented for its mistaken identification as fragmented and unfinished, the formulation of a genuine critical understanding of this elegant and profound poem seems to have suffered further from recent developments in the field of textual studies. As the present study will show, it is entirely possible to synthesize an understanding of *Anelida and Arcite* such that its diverse forms and content not only cohere, but maintain a dynamic integration such that they co-create meaning. Focusing on integrating structural and thematic elements of the poem, this essay argues, on a number of levels, for an understanding of *Anelida and Arcite* that depends upon both structure and theme for its realization. That is, by re-writing the story of Thebes, Chaucer does not simply express and warn against certain aspects of Theban mentality that contributed to the fate of the House of Thebes, but rather implies a similarly destructive Theban-like relationship between history and poetry by means of structural and thematic devices that are, to employ the serpent symbol that is inextricably bound to Thebes, 'serpentine,' by which I mean to say they are simultaneously linear and circular; double and triple; segmented and unified.

Heidi Marx-Wolf, History, UC, Santa Barbara
De Furioso Sanato: Madness and the Tomb of Saint Elizabeth of Thuringia

Miracle records from canonization processes are one resource wherein the historian gets to hear, more or less directly, the first person accounts of ordinary people - those people seeking cures at the tombs of the saints for their everyday maladies and problems. Of the 107 miracles found in the inquest records of Saint Elizabeth of Thuringia, five refer to people described as furiousus, "mad" people made sane again by the intervention of Elizabeth. There are accounts for a grown man and two grown women, a boy of four years and a girl of six. In my paper, I will focus on the ways in which people speak about their own madness or the madness of those in their communities. I will discuss the kinds of behaviors attributed to these mad persons in order to determine the range of what people considered manifestations of insanity. And finally, I will contextualize my discussion within a broader investigation of contemporary medieval medical literature on madness, its causes and cures.

Marie Anne Mayeski, Historical Theology, Loyola Marymount
A Theological Roundtable at the Court of Henry I

A small collection of documents associated with the Court of Henry I of England indicates renewed aristocratic and ecclesiastical interest in inheritance, genealogy, original sin and the possibility of inheriting virtue as well as status and goods. Such documents include Henry's coronation charter, genealogical documents that are suddenly more elaborate and anecdotal, Anselm of Canterbury's treatise on the immaculate conception and original sin, and the life of St. Margaret of Scotland, commissioned by her daughter, Queen Matilda of England. This is assuredly an odd mix of texts and topics, yet related, and of equal interest to both secular and ecclesiastical authorities. One of the points of contact between them is that they are all, in one way or another, issues of female concern and even power.

In the paper I briefly demonstrate the ways in which these issues were treated in the pertinent documents, consider the social and political forces that shaped the discussion, and lay out the implications of the conversation, especially for the position and theology of women.

Anne McClanan, Art History, Portland State University
Iconoclast-Era Byzantine Imperial Patronage: Subverting the Natural World

This paper examines the patronage practices of the Iconoclast era emperors and focuses specifically on the policies of Emperor Theophilus. Based on anti-iconoclast rhetoric, scholars have assumed that the work produced during this period of reform was strongly oriented towards Islamic models. Instead I reappraise both type and content of these iconoclast-era commissions to see them in a broader context of meaning. This is actually an understudied aspect of Byzantine Iconoclasm, which is remarkable enough given Peter Brown's quip that Byzantine Iconoclasm suffers from a crisis of overexplanation.

When looking at this period, the question remains once raised by André Grabar as to the extent to which the Iconoclasm of the eighth and ninth centuries reshaped how Byzantine viewers perceived plants and animals as part of church decoration. During Iconoclasm, churches and palaces continued to be built and decorated, and some Iconoclast emperors, such as Theophilus, were prodigious patrons. The decoration of lavish Iconoclastic era churches with supposedly inoffensive natural motifs aroused great wrath—Theophanes Continuatus relates that "holy pictures were taken down in all churches, while in their stead beasts and birds were set up and depicted, thus evidencing his [Theophilus'] beastly and servile mentality." Other sources likewise disparage the proliferation of these elements in the absence of newly-forbidden iconic imagery. How do renderings of plants and animals look, then, to their medieval audience when the ban on icons is removed?

Murray McGillivray and Kenna Olsen, English, Univ. of Calgary
Digitizing *Sir Gawain*: The Cotton Nero A.x. Project

This paper discusses the challenges and opportunities provided by the Cotton Nero A.x. Project, an international team project to produce an electronic edition on CD-ROM or DVD-ROM of the famous manuscript containing “Sir Gawain and the Green Knight,” “Pearl,” “Patience,” and “Cleanness.”

The British Library has recently agreed to allow new high-definition photographs to be taken of the fragile and fading BL MS Cotton Nero A.x., the sole manuscript source for four of the most important poems in Middle English literature, and permitted Murray McGillivray and his international team of scholars (Kenna Olsen is a doctoral student on the team) to begin work on a new digital edition on the basis of the photographs.

The paper discusses the challenges posed by the task of bringing such an important manuscript to scholars and students as a digital surrogate, and the potential of the project to challenge not only accepted scholarly processes in medieval studies but also conventional thinking in informatics and computer science about document representation. It also explores the opportunities that digital procedures now offer for paleographical, codicological, bibliographical, and critical study of medieval manuscript texts, and proposes a new model of the interrelation of those aspects of medieval studies framed for the digital world.

The paper includes a demonstration of a preliminary model of the optical-medium edition and its conjoined Web site, and a discussion of the principal differences of emphasis and content from such illustrious predecessors as Kevin Kiernan’s “Electronic Beowulf,” Peter Robinson’s “Canterbury Tales Project,” Hoyt Duggan’s “Piers Plowman Archive,” and the Princeton “Charette Project.”

Michael P. McGlynn, English, University of Oregon
Mund, maeg, wurd, word: Law in the Heliand

There are four reasons why one would look for legal terminology, procedural and substantive law in the ninth century Old Saxon *Heliand*. First, it is a fairly early testimony from a Germanic culture. Second, it provides insights into the jural world of epic, since it is a translation of the Gospels into the medium of Germanic alliterative epic, which has inherent jural functions. Germanic law, generally speaking, was not a professional discipline and was not separate from other spheres of life—religious, medical, political. Thus, any sort of cultural testimony touching any of these spheres would also touch law. Third, it is the longest and richest extant source of Old Saxon language, replete with alliterating word pairs, including some legal ones. For example, “egan endi erbi” (l. 101) are the legal terms for possessions and inheritance, and the general parameters of certain legal institutions can be extrapolated from such terms. Fourth, the *Heliand* is a deliberate accommodation of the Gospel to a particular Germanic people—the Saxons. The effort the *Heliand* poet makes at accommodation reveals exactly those parts of Saxon culture that did not easily match the social behavior prescribed by the Gospels. If we leave aside a thoroughgoing definition of law for the sake of brevity, and agree that law has to do in an essential way with institutionalized social control (from Pospíšil) including defined relationships, then we can see how Christian ethics would intrude upon the practicalities of Saxon social relations. The central statement of Christian ethics, the Sermon on the Mount, clearly posed enormous problems to the Old Saxon author who translated not only words, of course, but institutionalized social control and the relationships defined by it, i.e. law. As Laura Bohannon exemplifies in her famous article, “Shakespeare in the Bush,” cultural translation involves mutual re-interpretation, in the case of the *Heliand*, of basic legal procedure and substance.

In his monograph and his translation, G Ronald Murphy S.J. has emphasized the Germanicism of many of the institutions described in the text. However, any reading of the original will yield the same result, when compared to Germanic legal texts. "Blessed are the peacemakers..." is translated as "Fortunate are those who live under the *frith* (the Germanic legal status equivalent to "the peace") and do not provoke legal actions (*saca*)" (1316-18). This denies the quintessential privileges of nobility: their personal and social sense of worth, as well as their livelihood, and ethos (in this case, their pantheon) are all based upon successful fighting. The *Heliand* poet promised great payment in compensation for the usual, though lesser payment of *wergeld*, with "every good thing: great and plentiful" ("gôdo gehuulikes, / mikil endi managfald", XVI.1344-5). This must have been difficult to accept for a culture whose sense of remuneration, compensation, and justice were immediate and tangible, all of which is evident in the institutions of *wergeld* and *faida*, or feud, in the *Lex Barbariorum*. The reward is called "lôn," cognate with Modern German "Lohn", or wage.

If the Gospel is discussed in such terms, then we can be certain of the legal culture of the people for whom the *Heliand* was written. That the author writes from such a point of view suggests he was forced to do so in order to be understood by his audience. The new concepts of God's will, charity, faith, forgiveness had to be reconciled with Germanic values they replaced: *wurd*, *treuua* (personal loyalty), *mund*, *faida*. Social relations such as disciple/rabbi were of course translated as the perhaps poeticized but nonetheless political, aristocratic Germanic relationship of the *gisið*; so too was translated the relationship of Jesus to the Hebrew authorities. Thus the *Heliand* provides a deep and extensive vernacular testimony to the kind of notional revolution that characterized the translation from Roman and Christian social practice to Germanic. It is in many ways the complement to the Latin testimony of the *Forum Judicium* of the Visigoths, where we see an

imported Germanism translated into an attenuated Roman society. In the former, discipleship becomes oral contractual personal loyalty (*treuua*); in the latter, *treuua* becomes *fides*, which upon translation brings associations of *maiestas* and abstract political (Roman) authority. In the inconsistencies of translation, then, one finds traces of the original ingredients, including the contested Germanic law.

Drew Miller, History, UC, Santa Barbara
Torturous Tonsuring: Violence, Communication & 'Anticlericalism?' in the Reign of King Edward I

This paper analyzes the forms and uses of violence detailed in two prolonged disputes in England during the reign of King Edward I (1272-1307). These conflicts pitted household against household, bishop against lord, church against state, and were a source of significant turmoil in late thirteenth century England. The vast majority of scholarship pertaining to violent dispute during the late thirteenth century examines it using legal and regal sources, omitting ecclesiastical (especially richly-detailed Episcopal) sources.

Employing understandings of violence as a means of communication, this discussion examines how violence worked as provocation, deterrent, ritual, punishment, and quite simply as a way to make a point or get something done. The types of violence used could be anything from threats to outright, bloody, 'sacrilegious' assault. In both cases, for example, laymen performed coordinated, violent attacks against clergymen whilst the clergymen attempted to perform the rite of excommunication against the very same attackers, for crimes recently perpetrated against churchmen in the same dioceses. Not only were these clerics wounded severely enough to bleed in the respective churches—which gave the bishops considerable legal advantage, for they alone could reconcile churches in which blood had been spilt—but both groups of lay-assailants also performed shaming rituals on

the clergymen involving knives, tunics, and tonsures. Animals belonging to the bishops were mutilated or killed 'in a sacrilegious fashion' by the same perpetrators and violence, threats, and disturbance prevailed within and without the legal courses pursued during these disputes, on the part of both knight and bishop.

Thus I argue that these bishops, while using all the traditional bells, whistles and rhetoric of great ecclesiastical defenders, acted like lay lords fighting violently for their local interests and identities. They placed the interests of their households first, those of the English church and/or crown second, and those of the papacy third. Perhaps most importantly, they succeeded, even during vacancies in the archbishopric of Canterbury.

Gregory Milton, History, UC, Los Angeles
The Medieval Money Market in Santa Coloma de Queralt

The economy of medieval Europe has long been studied from a variety of perspectives - the expansion of trade and trade routes, the development of urban commercial occupations, the production and regulation of coinage, the transition from a barter to money system and of course the theories concerning the causes and effects of all the above. However, the examination of direct exchange - the why, how and means of purchase, sale and loan - at the local, daily level has not faced extensive investigation. Drawing on close study of three notarial protocols for the years 1293-4, 1304-5, and 1312-1313 from the town of Santa Coloma de Queralt - located in Catalonia about 60 miles west-southwest of Barcelona - I discuss in detail the choice, use and manipulation of various types of currency utilized in the debt and credit exchanges recorded by the notaries. To the inhabitants of this town and its surrounding area, the conception of money - in this instance not real cash or coin in hand but the idea for which coinage is but the symbol - was quite sophisticated, involving choices between

the use of 'accounting' currencies - *solidi* or measures of wheat for example - with their different significance for future value, the use of debt instruments themselves as currency, and the influence and expectations of society at large upon these exchanges. The sales, loans and other debts recorded in the protocols indicate that men and women at the turn of the fourteenth century were used to selecting - with various purposes - the means of exchange with which they participated in economic activity. This selection was determined by necessities and pressures not immediately connected to the presence of real currency and coinage produced by the nascent medieval state institutions.

Asa Simon Mittman, Art History, Stanford University
The Other Close at Hand: Margins, Marvels, Monsters and Miracles

The earliest texts surviving from medieval England indicate that the British Isles are at the edge of the world. This notion persists throughout the early Middle Ages, through the 12th century. At this crucial moment in English history, after the Normans had conquered England but before they had subdued Wales and Ireland, Gerald of Wales produced a remarkable text: *The Topography of Ireland*. Gerald occupies a unique position in the history of medieval British art and literature. Half-Welsh and half-Norman, he considered himself to be something of an outsider, and so his works offer us a different perspective on British society than works produced by its mainstream. Judging by the numbers of surviving manuscripts, the *Topography* was his most popular text. I focus on its central section, Gerald's "Marvels and Miracles of Ireland." With this title, Gerald makes a pointed connection between his fantastic description of Ireland and the tradition of the *Marvels of the East*, an encyclopedia of the monsters of Africa and Asia. Part history, part marvels, part miracle stories and even part topography, his text is a mass of amorous goats,

ox-men and bearded ladies but he locates these creatures, unlike the remote *Marvels of the East*, just across the Irish Sea. I argue that, through his fabulous account of Ireland and its monstrous inhabitants, Gerald works to push Britain into a new, ever-so-slightly more central location in the divinely ordered universe. I examine the *Topography's* images and texts together in an attempt to understand their significance more fully.

Tara Bookataub Montague, English, University of Oregon
Narrating Maldon: *The Battle of Maldon* as Cultural Practice

My paper examines how the *Battle of Maldon* poet manipulates narrative time, how the shape of the narrative generates and controls meaning, performing political and moral work beyond the recovery and glorification of Byrhtnoth and his army. I will demonstrate that the structural center, crisis, and narrative focus of the poem is not the death of Byrhtnoth (as is the case in the other extant accounts of the battle), but the flight of the cowards (the passage that spans lines 181 through 204). Surrounded by a double narration of Byrhtnoth's death, this event seems to occur outside the normal time of the narrative. The resulting effect is that the cowards and their treacherous act are both highlighted and erased. My analysis of the narrative engages with the poem's Germanic heroic context, suggesting that the coward's action brings about a cultural crisis because it disrupts the cultural function of exchange, threatening the values, structure, and existence of the community. This reading, considered from a perspective that understands the poem as both reflecting and attempting to transform its audience's cultural reality, points to features of and may provide evidence for the poet's cultural, political, and historical context.

Sharan Newman, Independent Scholar

What is real? Using contemporary fiction to teach history in the classroom

The study of history is not an exact science. What happened, when and, most ephemerally, why has long been a subject of debate among scholars. Our perception of the past is created not only by the chance of document and artifact survival but also our own political and cultural viewpoints. This makes it difficult enough to present the past to students with as little bias as possible. Recently teachers have added to this by assigning historical fiction in their classes. Does this help create interest for the period or further confuse students as to "what really happened"? This paper will explore the hazards of using fiction to teach medieval history and propose some ways to mitigate them.

Peter Nicholson, English, University of Hawai'i at Manoa
The Genre of the *Confessio Amantis*

The closest model both for the form and for the thematic structure of Gower's *Confessio Amantis*—the works that are to the *Confessio* what the devotional handbooks and treatises are to his *Mirour de l'Omme*—is provided by the poetry of Gower's French contemporaries, particularly by the *dits amoureux* of Guillaume de Machaut. Machaut's *dits* are quite diverse, but they circulated together, and in them, Gower found the precedent for the most basic element of his frame, the encounter between the distressed and disappointed lover and the tutelary figure, together with all of the other differences between the resulting dialogue and the older allegorical narratives modeled on the *Roman de la Rose*, including the abandonment of the dream vision, the realism of the depiction of the lover's experiences, and above all the ethical purposes of the lover's instruction. Machaut shifted the focus from the alteration of the woman's character to the

improvement of the man's, and from success in love to the requirements of a worthy love. His disappointed lovers are not taught a surer way of obtaining their love but instead learn a new way of experiencing love, a mixture of patience, trust, and commitment that is itself a sufficient reward for the lover, and that also consists of a commitment to the virtues that are required by love, which are consistent with true virtue. Machaut therefore provides a moral *tertium quid*, the alternative both to the embrace of carnality and to the transcendence of human love that lies in the submission to love and the demand for virtuous practice. Such a demand provides the justification for Amans' confession. Like Machaut, Gower treats love not as a sin in itself nor as exempt from moral restraint but as a site of moral choices and therefore as an area in which ethical guidance is not only appropriate but necessary; and the model of the *dis* helps explain Genius' attempt not to get Amans to renounce his love but, through the patient cataloging of the sins and through the many examples of both sinful and virtuous lovers, to conform to an ideal of virtuous practice in love.

Tom O'Donnell, English, UC, Los Angeles
Chaucer's Pentameter and the Gently Jointed Iambs of Skelton

Discussions of late-medieval metrical practice in England focus on the gradual degradation of Chaucer's syllable-counting verse under the influence of supposedly un-footed alliterative meters and the challenge proffered by the decay of English final schwa. In particular, writers like Hoccleve, Barclay, and Skelton find themselves as the rather depressing conclusion to a story of misprision and corruption into doggerel, before Wyatt and Surrey intervene in English prosody and enable the Renaissance pentameter of Spenser, Marlowe, and Shakespeare. This paper seeks to investigate the structure of the Skeltonic in order to determine what metrical conventions did prevail in late medieval England. In contrast to writers like Budgey, Pyle, and Spina, I will argue that like Chaucer, Skelton's meter does admit foot-

structure, but I part from Saintsbury and Gordon in thinking that Skelton's meter is the fruit of a misunderstanding of Chaucer's pentameter. Rather, Skelton represents the survival of an awareness of English foot structure into Henry VIII's reign that is both backward-looking and innovative. I will suggest that we read the Skeltonic as a short iambic verse in the manner of Chaucer that is nonetheless complicated by split positions similar to what we find in Classical usage, as outlined by Alan Prince in "Metrical Forms" in Kiparsky and Youmans' *Rhythm and Meter*. The Chaucerian tradition, therefore, did not simply deteriorate, but rather it was skillfully adapted in the course of a century that witnessed drastic language change.

Glenn W. Olsen, History, University of Utah
The Sodomous Lions of Granada

For more than a half century there has been discussion of a tenth-century ablutional basin now in the Alhambra Museum in Granada, originally from Córdoba [see Rafael Castejón, "La nueva pila de Almiría y las representaciones zoomórficas califales," *Boletín de la Real Academia de ciencias, bellas letras y nobles artes de Córdoba* 16 (1945), pp. 197-211, which, at p. 198, reproduces the Alhambra basin]. Norman Roth, "'Deal gently with the young man': Love of Boys in Medieval Hebrew Poetry of Spain," *Speculum* 57 (1982): 20-51 misdescribes this basin in various ways, saying that it has heavily mustachioed lions (in one meaning "kings," dominators) mounting gazelles (one meaning of "gazelle" in Arabic and Hebrew erotic poetry is the recipient of pederastic desire, a boy, he who plays the passive role). It is generally agreed that the Granada bas-relief is a zoomorphic or anthropomorphic representation which obeys Islamic strictures against portrayal of the human body, and is to be placed against a background of Arabic and Hebrew erotic poetry. This Roth (see also his "'Fawn of my Delights': Boy-love in Hebrew and Arabic verse," in Joyce E. Salisbury, *Sex in the Middle Ages: A Book of*

Essays [New York 1991]) and others have tried to do. I have examined the Alhambra basin and two others now found in Córdoba and Madrid, and wish to attempt an interpretation of it which also relates it to the Pelagius legend, a story told in the Christian north of Spain about a Christian boy sodomized and martyred at Cordoba in 925 or 926 by the Caliph, 'Abd al-Rahmân III (the various forms of this legend have been most recently studied by Mark D. Jordan, *The Invention of Sodomy in Christian Theology* [Chicago 1997], pp. 10-28).

**Brikena Ribaj, German Literature, University of Utah
Hartmann von Ave: a Deconstructor of Sexual Politics?**

Hartmann von Ave's *Der arme Heinrich*, i.e. *Poor Henry*, raises a plethora of questions about familial, social, and sexual politics and the different power dynamics within set categories. Power struggles and the allocation of power itself into these different categories seem to be the *nuce* of this work.

The focus of my study is the character of the virgin daughter, *die Jungfrau*, who offers to sacrifice herself to 'redeem' Heinrich from his predicament. I will argue that this character can outwardly belong to an array of categorized structures, i.e. she is a female, a loving daughter, a virgin and a potential lover, even though she is not romantically attached to one particular person. However, at the same time, she is nameless and she does not ossify herself as a member of one set classification. There is a fluidity about her that allows her to be omnipresent and at the same time to cease to exist, if she so determines. Her very offer to die for somebody else alludes to her readiness to put a finality to her temporal existence. She does not offer self-sacrifice primarily out of selflessness, since she vocalizes unequivocally that she will benefit from this act as well.

The Homeric technique of assigning no specific name to her (like Odysseus who identifies himself as nameless in the Cyclopes episode, in Homer's *The Odyssey*) could be argued as von Ave's attempt to create a personage who can transcend and consequently defy all linguistic and social structures and who can, by the same token, via her own volition, choose to belong (or not) to any category. She is nameless, hence she remains unsignified. I will argue that it is through her rejection of set societal patterns and her espousal of escapist politics that she maintains her power and makes her presence known and felt in the text.

Even though she remains nameless throughout the text, she has an identity which is established and subsequently reinforced through her cleverly delineated verbal idiom. She does not merely suggest that she be used as a sacrificial means to redeem poor Heinrich, but rather she asseverates boldly that she does indeed have the will power and conscious desire to do so. It is her own decision to offer herself up as a sacrifice and not patriarchal society that dictates her agency. As she undauntedly announces to her parents in lines 562-564: "ich bin ein maget und hân den muot,/ê ich in sihe verderben,/ich will ê für in sterben." (46)

The main core of my argument is be that it is through her very absence of direct nominal referentiality that she asserts her presence and power in the text.

Candace Robb, Independent Scholar
Walking in Their Shoes, Looking through Their Eyes

Invited by a local arts council to lecture on the written word, I considered explaining my commitment to bringing the middle ages to life with a discourse on historiography. My friend Compton Reeves suggested that I forget the texts and look to my heart, and then shared these thoughts:

there are some among us who have empathy for those who lived in the past, and want to know more about them. History is the most humanistic of all disciplines, in that it includes all that folk in the past have done in all areas of endeavor. Doing history is an art, not a science, and it appeals to our creative instincts. Doing history also expands our specious present into whatever age and area of human history ... catches our fancy. To do history, then, makes us more human, for only humans among the creatures can have history. ... Is it not the purpose of life for each of us to grow in our individual humanity, and is not the study of past lives an exposure to the life pilgrimages of those who have gone before and can guide us?

So I began again, exploring the life lessons I have gained by slipping into the minds and bodies of medieval people. Here are some of the insights gleaned.

Kevin Roddy, Medieval Studies, UC Davis
The Virgin as the Empress of Hell

Among the many titles and honors accorded the Virgin during the Middle Ages, but one that she probably would have trouble accepting, was her ascendance to imperial power over hell at her Coronation. While this is the subject of a number of hymns in Latin and the vernaculars, it is most fully expressed in a treatise, *De laudibus beatae*

Mariae virginis falsely attributed to Albert the Great. Here Mary is described as *virago* ["virum agens"], and compared favorably with Judith: as *princeps*, as the first among her people; and finally as *regina*, with powers over heaven, earth, and hell. That this is intended to parallel the achievements of her son is obvious. But what is less obvious is the legitimacy such attributes provide to the Virgin's unending responsibility to rescue wayward souls (especially Theophilus, whom Ps.-Albert specifically mentions. It might be, then, that the Virgin acts as much from legal right as from her justly famous compassion.

Kathryn M. Rudy, Middle Dutch Literature, Univ. of Utrecht
Head, Shoulders, Knees and Toes: Body Parts, Rubrics, and Images in Middle Dutch Prayer Books

Rubrics—the texts written in red ink that introduce prayers written in black, which appear in almost all Middle Dutch prayer books—function in several ways and perform a variety of roles. Some rubrics written in the vernacular language of the Low Countries provide clues about the ways in which Christian votaries, both lay and religious (that is, monks and especially nuns), read and used prayer, often in conjunction with images. Studying rubrics helps to elucidate how prayer functioned and what people did while praying. During the period roughly from 1450-1550 the number of religious images and types of devotional exercise exploded in both number and variety and witnessed increased usage at the levels of both production and consumption, especially on the part of women. Of the large number of extant Middle Dutch prayer books, only a fraction are illustrated. Since prayer books that are not themselves illustrated often contain rubrics that refer to images exterior to them, this study is primarily an art historical one, aimed at specifying the ways in which images functioned. This paper has a two-fold aim: first to discuss the function of rubrics in Middle Dutch prayer books; then to explore the issues in greater detail through a case study, a popular prayer to the body parts

of the Virgin, with an accompanying rubric that directs the reader to say the prayer in front of an image of the Virgin.

Brenda Deen Schildgen, Comparative Literature, UC Davis
Further Scrutiny of *La Divina Commedia* and the *Libro della Scala*: Why does it matter whether Dante knew the work?

It is now over eighty years since scholars of the western Middle Ages first began to argue that the *Liber scale Machometi* was a major Islamic source for the *Divina Commedia*. Most important were Miguel Asin Palacios' 1919 and 1927 studies, *La escatología musulmana en la Divina Comedia* and *Dante y El Islam*. In 1949, Enrico Cerulli published *Il "Libro della Scala" e La Questione delle Fonti Arabo-Spagnole della Divina Commedia* and later *Nuove ricerche sul Libro della Scala e la conoscenza dell'Islam in Occidente*. These books demonstrated that Islamic eschatology was known and described in a number of western Latin texts and that there was ample evidence that various versions of the *Liber Scale Machometi* were circulating in the Latin medieval period. More recently, with the advent of postcolonial theory, Dante's attitudes towards Islam have been scrutinized under the lens of "orientalist" attitudes, and of course, he has failed because it is impossible to hide the fact that he condemned the prophet of Islam, Mohammed, and his nephew, Ali, to Hell as schismatics (*Inferno* 28). But his attitudes were broader than this obvious medieval blunder. In fact, modern critics have shifted their interest from locating Dante's sources to trying to assess how Dante has incorporated Islamic texts or ideas into his major work. Under the influence of Bloomian "anxiety of influence" approaches to the study of literary influence, Maria Rosa Menocal has argued that Dante wrote the *Commedia* as a direct answer to the Islamic version of the other world circulating in one of the versions of the Mir'aj texts. Maria Corti, on the other hand, took up the influence of Averroes and Averroism on Dante. This essay maintains that both the Islamic and

the Christian text belong to the genre of apocalyptic, and both share common sources in that Middle Eastern literary tradition, whether Biblical, apocryphal, or Koranic. Focusing on the first-person narrator that the *Commedia* and the *Liber scale* share connects them to the apocalyptic genres of the ancient and medieval Near East (whether canonical works like Ezekiel, Daniel, and the Apocalypse of John or non-canonical like "the Apocalypse of Paul") and the Mir'aj traditions as they appear in Sufi writings.

Robert D. Stevick, English, University of Washington
Proportion and Old English Poetry

In the long term effort to reconstruct the aesthetics of the earliest English poetry, only a little work has been done on the formal properties of the poems (and most of that work has been impressionistic). I will illustrate what I think is now emerging in studies of various art forms of the time: that they all share the aesthetic imperative of a coherence achieved by internal schemes of proportions among all the parts of a composition. This applies to the syntax and meter of poetry, to section divisions of long religious poems, to designs of the best illuminated pages, to sculptured ringed crosses, and to the finest decorative metalwork. There are distinctive aspects of this aesthetic that do not show developmental dependence on classical traditions.

Blair Sullivan, CMRS, UCLA
'Correct Speech' and 'Proper Melodizing' in the Carolingian Ninth Century

In the third century Censorinus describes music as "knowledge of proper melodizing," a definition rooted in Aristoxenian phenomenalism. Censorinus, however, offers the additional support of Pythagorean mythology to establish the existence of privileged melodic intervals. Both the phenomenalist current and the Pythagorean mythology are

transmitted to the Carolingian ninth century in the works of Isidore, Cassiodorus, and Boethius. I argue, however, that Carolingian writers on the theory and practice of music, beginning with Hrabanus Maurus's encyclopedic treatment of *musica disciplina*, turn away from Pythagorean tradition and rely instead on the authority of the grammatical discipline—by now established as the guardian of “correct speech” and the “source and foundation of all of the liberal arts”—to justify correct musical practice. By the middle of the ninth century they begin to evaluate and interpret traditional texts on music and—in response to contemporary developments in liturgical music—produce new texts, *artes musicae*, using an epistemic model based on the grammatical discipline. These treatises are modeled after Carolingian *artes grammaticae*, pragmatic adaptations of late-Latin treatises to meet the needs of ninth-century Latin classes. Pythagorean theory is still present in Carolingian *artes musicae*, but the rules for “proper melodizing” now take their full authority from the grammatical paradigm.

**Paul E. Szarmach, Medieval Institute, Western Michigan Univ.
Alfred's Nero**

By the late ninth century the Emperor Nero had so terrible a reputation that no early medieval spin doctor—had there been such a beast at the time—would have been able to restore it. Many texts and traditions transmitted this negative judgment, but perhaps none was so powerful and effective as Boethius' *De Consolatione Philosophiae*. In “that golden volume not unworthy of Tully or Maro,” Nero appears several times as an exemplum of the wicked tyrant and as the image of a moral agent out of control, moral recklessness being the cardinal Stoic sin, after all. When Alfred set out to translate *De Consolatione Philosophiae*, he had no choice but to receive the Boethian view. For this study of rulership Alfred also inherited the commentary tradition

and, as was his practice now well-established by scholarship on the work, he contributed his own shape and sense of the Neronian myth. This paper is a study of Alfred's reception of Nero, how he reworked the myth of Nero, and what he in turn contributed to the complex of themes launched in *De Consolatione Philosophiae*. One distinctive feature in Alfred's work is the “double rendering,” when Alfred translates Boethius' Meters into prose, then into verse, and thus relates the same material, allowing for two perspectives. Alfred does not particularly follow his own prescriptions on translation practice, as he describes them in the Preface to the Pastoral Care. In the differences across the renderings various aspects of Alfred's take on royal power, its limits, and its problematics come more clearly into the light. Alfred demonstrates a complex response, all in all, which is a witness to his considered views of royal power and which demonstrates his capacity for what one might call speculative thought.

**Janet Thormann, English, College of Marin
Loss, Desire, and Nostalgia in Old English Poetry**

The aesthetic value of some of the most powerful and moving Old English poetry derives from its clarity in revealing the structure of loss that motivates desire and from its emotional immediacy in responding to loss. Adopting the Lacanian registers of the Symbolic, Imaginary, and Real, I will look briefly at symbolic loss as nostalgia for the past in *Beowulf*, at imaginary loss as hallucinating the impossible fulfillment of an eroticized social relationship in “The Wanderer”, and at real loss in “The Wife's Lament,” circling about lack.

David F. Tinsley, German, University of Puget Sound
A Salvation History of One's Own: Gender and Saintliness in the Prologues to the Sisterbooks

In compiling the Töss Sisterbook, Elsbeth Stigel gives voice to the dynamic women's spiritual movement that was transforming the Order of Preachers in the fourteenth century. Her prologue seeks nothing less than to vindicate the exemplary struggles and sacrifices of her most illustrious sisters by portraying them as the inevitable outcome of salvation history.

Elsbeth's rhetorical strategy emerges most clearly when we compare her prologue to its counterpart in Gerard de Frachet's *Vitae fratrum*, which must have functioned as one of the principal models for spiritual biographies composed within the Order. The authors both wish to record the miraculous deeds of their forbears even as they assimilate Dominican exemplars into the canonical histories of the greater church. Gerard writes at the behest of the Order to document the unique place of the Order within salvation history. Elsbeth's goals are even more ambitious, given the tenuous status of cloistered and silent women in an Order devoted to combating heresy by preaching God's word throughout the world. If successful, the Töss Sisterbook would not only vindicate her sisters' controversial devotional practices within the Order but also provide a written record of exemplary asceticism designed to inspire her contemporaries to reject the seductive call of the world and to embrace the rigorous rules of life essential to salvation. Gerard portrays the Order's founding as the practical realization of the intercessory function of the Virgin Mary in a pre-apocalyptic world. Elsbeth's history celebrates heroic acts of faith and martyrdom in the face of unabashed evil. In her vision, the Order of Preachers represents a final flowering in a long history of Christian sacrifice. Both authors are concerned with establishing textual authority. Gerard provides a conventional *accessus ad auctores*, in which the *Vitae fratrum*

should be read in the tradition of authors like Gregory the Great, John Cassian, and Bede. Elsbeth counters with the motto "Estote perfecti" from the gospel of Matthew, which is designed to celebrate a unique kind of discipleship.

When one compares Elsbeth's compilation to the other Sisterbooks, the singularity of the Töss prologue becomes evident. Whereas the chroniclers of Oetenbach and Engelthal begin with spiritual biographies of community, the sisters of Weiler and Kirchberg highlight the difficulty of compilation in the face of such exemplary discretion and modesty. Only the nuns of Adelhausen provide a comparable historical framework.

Alicia Walker, Art and Architecture, Harvard University
Articulating a Medieval Community of Kings: Diplomatic Gifts in the *Book of Gifts and Rarities*

Art historical scholarship typically interprets gifts exchanged between Byzantium and various medieval Islamic courts as representative of common aesthetic sensibilities and as expressions of cultural and political power through a language of luxury. This paper moves beyond these general categorizations by exploring how certain diplomatic gifts indicated a shared ideology of medieval rulership and articulated qualifications for membership in a cross-cultural community of kings.

Two specific gifts—a saddle of Alexander the Great given to the Fatimid caliph by the Byzantine emperor and a vest with an embroidered sign of King Solomon given to the Byzantine emperor by a Seljuq ruler—are described in the eleventh-century text, *The Book of Gifts and Rarities*, attributed to the Fatimid court administrator al-Qadi al-Rashid Ibn al-Zubayr. As "secular relics" that invoked model rulers from the ancient past, these gifts indexed a shared mythology through which Byzantine and Islamic leaders communicated. The historical circum-

stances under which these gifts were made expands the meaning of the objects, showing how they conveyed messages about the relative status of giver and receiver in the medieval Mediterranean world.

Although the broader phenomenon of gift exchange has been extensively studied within the field of anthropology, treatment of Byzantine-Islamic gift exchange has remained limited, focusing on the phenomenon of a cross-cultural language of luxury. But the function of diplomatic gifts was more complex than merely displaying power through opulence. The saddle of Alexander the Great and the vest with a seal of Solomon evince the more subtle messages that diplomatic gifts could convey, articulating both membership in and position within a medieval inter-cultural community of kings.

Lynn M. Wollstadt, English, Mt. Hood, Clackamas Community Colleges
Re-Painting the Lion: The Wife of Bath's Tale and a Traditional British Ballad

"The Wife of Bath's Tale" is the only one of "Loathly Lady" tales to begin with a rape, and this difference sets the tale apart from its closest analogues by finally rewarding the knight for his sexual violence. When Chaucer structured his narrative around a rape and the knight's punishment, he complicated the story's ultimate message and the character of the Wife of Bath herself. This outspoken, independent woman might be expected to tell a tale that focuses on a man's wrongdoing; after all, Alisoun points to the biases of authorship when she shrewdly asks, "Who peynted the leon, tel me who?" (693). Chaucer's refashioning of the narrative's protagonist into a villain makes the tale more appropriate to the Wife's character, but allowing the ending to remain true to the story's analogues, as the knight is rewarded with a beautiful and true wife, has been taken as evidence of Chaucer's own cultural (and gender) biases.

It is this aspect of the tale that is preserved in a traditional British ballad, "The Knight and the Shepherd's Daughter," a narrative also built upon rape, punishment, and reward surrounding a woman who is not what she appears. This connection becomes even more intriguing when one takes into account the oral nature of the ballad tradition, in which singers become authors by learning and passing on texts. Since women played a vital role in this song tradition, traditional balladry gave generations of British women some of the narrative authority that the Wife of Bath craves. This paper examines "The Knight and the Shepherd's Daughter" in light of "The Wife of Bath's Tale," focusing on the cultural attitudes reflected in both texts. Just as Alisoun's tale was actually authored by a male whose attitudes toward his female storyteller were clearly mixed, this ballad evolved for generations within a patriarchy that accepted the ballad tradition as its own. Thus both reflect dual sensibilities, offering narratives of male subjugation to female authority while nevertheless reinforcing a system of cultural male hegemony. The texts' focus on the punishment of errant men, however, may explain the ballad's appeal to generations of women singers, just as it explains the Wife of Bath's relishing of her tale.

Margarita Yanson, Comparative Literature, UC Berkeley
Dynastic Problems, Fictional Solutions in Late Medieval Incest Romances

This paper focuses on the group of late medieval romances connected by the common theme of incest and holiness. The number of these romances more or less evenly spread among French, English, German, and less evenly among Italian, Spanish and Catalan languages is at least impressive enough to consider the topic a significant rather than a peripheral or an esoteric preoccupation of the mental cultural landscape of the later Middle Ages. Like marriage and adultery, incest in romance reflects the social and literary concern with lineage

and the dangers to the demand of the dynastic continuity. In all of these romances incest is presented as a possible and feared error, generated by the social structure itself.

The queen of the country dies in childbirth or soon thereafter, leaving the king with only a daughter and an instruction to marry someone as virtuous and as beautiful as she is. At the same time, the courtiers are pushing the king to marry again and produce a male heir. So in many of these romances (*La Manekine* by Philippe de Remi, *Mai und Beafloer*, *Emaré*), the incestuous desire of the father king is prompted by a combination of the Freudian desire (in this case properly represented by the figure of the devil), a literal interpretation of his first wife's death wish and, to a great extent, by the social pressure to secure the succession to the throne. The error of incest cannot be easily corrected by the society that generates it. In one of the English versions of the story (*Emaré*) the father-emperor gets a papal dispensation to marry his daughter. The only character who protests the incest is the daughter, for which she is either expelled or forced to flee the land. As a compensation for her misery, the daughter procures the divine interest in her fate: she is endowed with certain saintly characteristics (the ability to perform miracles, heal, cause male impotence and tempest) that prove to be instrumental in the eventual restoration of her royal status.

The restoration of the social order in these romances depends directly on the corrective assistance of the Christian system that rethinks the question of lineage and kinship in metaphoric terms and thus solves the riddle of incest not so much on the social literal level, but on the metaphoric, universal level. The issue of the corrective function of the Christian poetics applied to the provocative secular story is at the core of my paper.

Linda Marie Zaerr, English, Boise State University
How the Axe Falls: A Retrospective on Twenty-Five Years of
***Sir Gawain and the Green Knight* Performance**

While the powerful interaction between performance and written work has been amply illustrated in the area of musicology with wildly divergent performances of individual works, in the area of medieval textual studies, where performance has only recently been considered a significant force, the mutability of text in performance has tended to be an assertion rather than a reality informing discussion of potentially performed literary works.

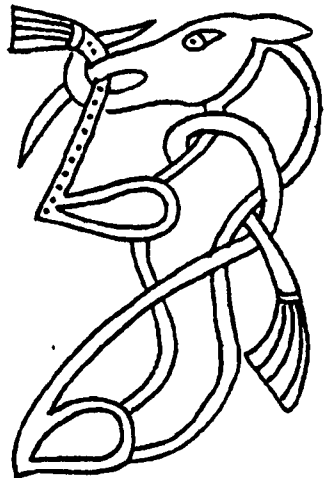
Using live performance and video and audio clips, I propose to demonstrate an instance of this transformative process by tracing a twenty-five-year history of *Sir Gawain and the Green Knight* performance. The discussion will touch on issues of adaptation and translation, variation in troupe composition, expectations of modern scholars as audience, impact of costume choices, and limitations of audio and video recordings as records of live performance.

This retrospective provides concrete support for the theoretical notion of a process of transformation through performance. Illustrating the wide range of possibilities one modern performer can experience within a stable written text indicates directions medieval performers may have taken. Manuscript evidence and some historical records support this possibility, as does the increasing awareness of instability in the distinction between drama and narrative. Furthermore, while historical performance has many limitations, it can demonstrate the power performance choices can exert within a literary text.

Future Meetings of MAP

The 2004 Annual Conference will be at University of Washington,
A Joint Meeting with the Medieval Academy of America
For information, contact Prof. Miceal Vaughan
(miceal@u.washington.edu)

The 2005 meeting will be at San Francisco State University



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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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 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, California 91330

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.

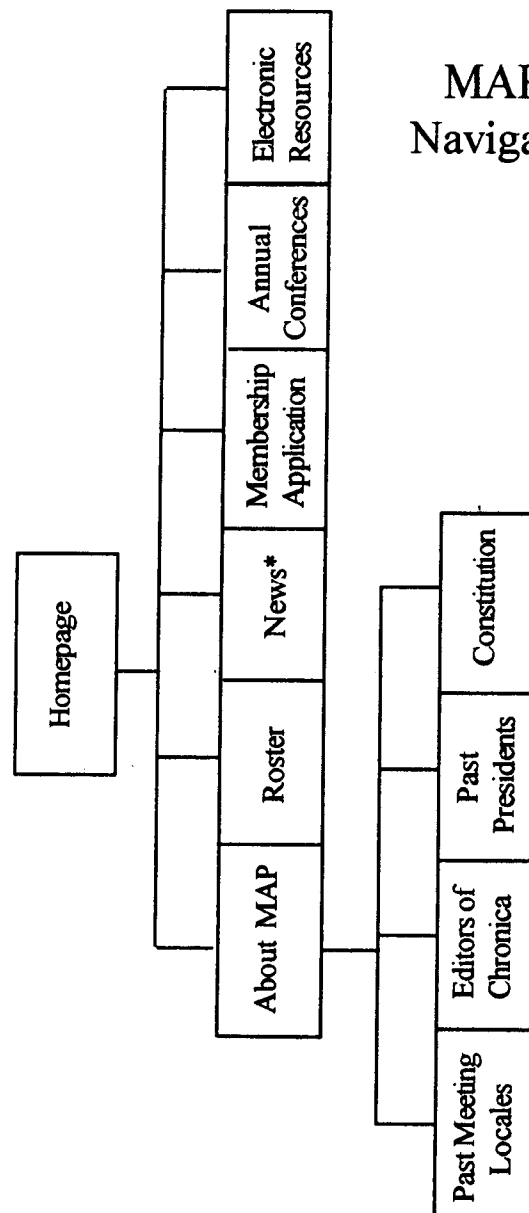
Founders' Prize Winners

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 up to two for \$250 each. Prizes for papers presented at the **2002 meeting in San Diego, CA**, were awarded to:

First Place: **Liam Moore, University of Utah**
 "The Use of the Title "Imperator"
 in the *Chronica Adefonsi Imperatoris*."

Runner-up: **Samuel Dean, University of Utah**
 "Fürwitz and the Passion for Fashion"

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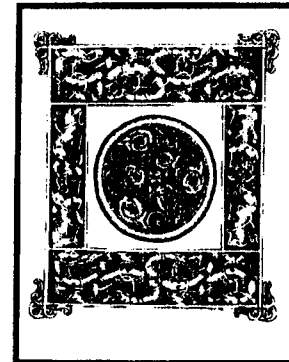
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