ISSN: 1087-9501

LE CYGNE

BULLETIN OF THE
INTERNATIONAL MARIE DE FRANCE SOCIETY

Abstracts, Notes and Queries

Number 3 - Spring 1997

LE CYGNE

BULLETIN OF THE
INTERNATIONAL MARIE DE FRANCE SOCIETY

Abstracts, Notes and Queries

ISSN: 1087-9501

LE CYGNE

BULLETIN OF THE
INTERNATIONAL MARIE DE FRANCE SOCIETY

Abstracts, Notes and Queries

Number 3 - Spring 1997

The *International Marie de France Society* was founded during the seventh triennial Congress of the *International Courtly Literature Society*, which was held at the University of Massachusetts in Amherst from July 26 to August 1, 1992. Its mission is to establish friendly and productive exchanges between faculty, independent scholars, and students interested in Marie de France and the anonymous lays. For the past three years, the *International Marie de France Society* has sponsored two sessions at the "International Congress on Medieval Studies" (Kalamazoo, Michigan). Topics and titles of sessions are generally decided at the annual business meeting, in Kalamazoo. A call for papers is issued by mid-August and abstracts should reach the organizer by September 15. The annual publication, *Le Cygne: Bulletin of the International Marie de France Society: Abstracts, Notes and Queries* is issued in the Spring. Three copies of articles, notes, abstracts, or book reviews should be addressed to the Editor for anonymous submission to the reviewers. *Le Cygne* endorses the *MLA Style Manual*. The normal maximum length is 6,000 words for articles and 1,000 words for notes. Contributions are also welcome for posting on the Society Home Page: http://www.fln.vcu.edu/mdf/mdf.html and the discussion list *Le-cygne*. For subscription, please send the following message: SUBSCRIBE LE-CYGNE [full name] to listproc@lists.vcu.edu.

Editor: Chantal Maréchal, P.O. Box 7438, Richmond, VA 23221; E-mail: cmarecha@saturn.vcu.edu; FAX: (804) 828-9510.
Editorial Board: Sahar Amer (U of North Carolina); Robert Hanning (Columbia U); Karen K. Jambeck (Western Connecticut SU); June Hall McCash (Middle Tennessee SU); Emanuel Mickel (Indiana U); Judith Rice Rothschild (Appalachian SU); Rupert Pickens (U of Kentucky)

Cover illustration by Oscar A. Maréchal.
Special thanks to Judith Barban and Robert Grover for their gracious permission to publish photographs of the "Journée de Travail" and the "NEH Seminar."

CONTENTS

ABSTRACTS: Conference Papers 1

SPECIAL EVENTS:

Journée de Travail 17

NEH Summer Seminar 31

ARTICLES AND NOTES:

"Marie de France as *Sapientia:*
Author Portraits in the Manuscripts of the *Fables*"
by Chantal A. Maréchal. 45

SPECIAL FEATURES:

An Italian Translation of a Selection from Marie de France 's *Fables*
by Roberta Morosini 61

WHO'S WHO IN MARIE DE FRANCE STUDIES:
Introductions by SunHee Gertz

Glyn S. Burgess 67

Emanuel J. Mickel, Jr. 71

NEWS:

Publications 77

Dissertations 78

Minutes of the 1996 Business Meeting. 79

MEMBERS 85

ABSTRACTS

International Congress on Medieval Studies
Kalamazoo -- 8-12 May 1996

Kalila Wa Dimna and the *Esope*: Fables East and West.

Sahar Amer

Critics since the nineteenth century have identified an eleventh-century collection of Phaedric fables, the *Romulus Nilantii* (*RN*), as Marie de France's main source for her twelfth-century fable collection, known as the *Esope*. While it is true that most of Marie de France's fables have indeed Aesopic sources, it remains that this tradition in no way constitutes Marie's sole model.

A close study of Marie's recueil reveals that 10% of her fables have specific sources in the Arabic fable collection extensively circulating in the Andalus since the ninth century and probably known in an oral form in Eleanor of Aquitaine's court: *Kalila Wa Dimna*. In this presentation, I propose to examine in detail the way Marie re-writes the Arabic fables and to compare it with her treatment of the Aesopic material. My analysis shows that both the Arabic and the Aesopic fables in Marie de France's *Esope* are accompanied by a new theory of reading, very different from the one found in the *RN*, but well attested in the Arabic fable tradition. While the Latin fable tradition adopts a Christian attitude of defense, takes very seriously its didactic role, categorically opposes truth to falsity, controls the readers' response, and offers pre-packadged morals, Marie de France's collection is not cognizant of this Christian attitude, but indicates rather an indebtedness to an Arabo-Islamic worldview. Under the guise of giving the reader a clear moral, Marie de France undermines her own role as narrator and teacher as she questions the very possibility of the fable to be a didactic instrument. Meanwhile, she places all learning responsibility upon the reader and forces him or her to take an active role in deciphering and interpreting the fables.

This paper shows that Marie's indebtedness to Arabic sources can no longer be overlooked. My analysis helps us better to appreciate the relationship between Eastern and Western literary traditions in the Middle Ages, and allows us to see that one of the major contributions of the Eastern to the Western world may well be a more positive view of man and the world, a belief in his intellectual and rational capacities, and a realization that the world is made up of contingencies and not of absolutes.

University of North Carolina at Chapel Hill

Congrès de l'ACFAS
"Le Logos et la parole au Moyen Age."
McGill University, Montréal -- 14 May 1996

La logique des bons mots:
Les *Fables* de Marie de France et le *Décaméron*

Roberta Morosini

Ce rapprochement pour le moins inhabituel entre deux auteurs et deux ouvrages pour lesquels il n'y a aucune évidence de dépendence veut être la continuation d'une communication présentée à la "Journée de travail" sur Marie de France (Columbia University–Avril 1996) et a pour objectif de mettre en évidence un trait commun entre les *Fables* et le *Décaméron*. Le paysan de la fable de Marie et Madonna Filippa sont impliqués dans des procès où leur culpabilité ne fait aucun doute et tous deux se tirent d'affaire ("turne sun tort en dreit") en ayant recours à une argumentation qui est prompte et rusée, mais qui n'a de sens qu'au niveau de l'expression verbale ("parole . . . semblable a la reisun," écrit Marie), puisqu'elle véhicule un message relevant de l'absurde. Cette communication s'intéresse à examiner de près les analogies et les différences des raisonnements du paysan et de Madonna Filippa à partir des procédés narratifs adoptés par les deux auteurs. Il s'ensuit que bon sens et apparence de bon sens se révèlent l'*extrema ratio* dans les deux cas tandis que l'aporie entre l'absurdité du signifié et la cohérence du signifiant est soulignée par le rire du public. Toutefois, l'argumentation absurde de Filippa aboutit à un double résultat: au niveau institutionnel (un changement dans la loi) et au niveau individuel (humiliation du mari).

Bien qu'il y ait de nombreux exemples de l'art de bien parler et de son efficacité pratique au Moyen Age les deux cas examinés se révèlent intéressants. Le but est de démontrer que pour Boccace l'épisode de Madonna Filippa s'impose dans le cadre du sujet choisi pour la journée et que son intérêt ne se borne pas au jeu des mots. En réalité sa préoccupation constante est la conduite du récit et le déroulement des évènements. Ensuite, si pour Marie de France il n'y a pas de "fable de folie / u il nen ait philosophie," pour l'auteur italien le but de ses nouvelles ne vise jamais à donner un enseignement moral. En ce qui concerne la fabuliste, le discours bref mais incisif du paysan de la fable n'a que des connotations sociales. Il faudrait finalement considérer son argumentation comme la tentative de Marie de France de revendiquer et de légitimer cette figure maltraitée qui passe ainsi, grâce à sa "bone éloquence", du rôle de victime à celui de personnage qui a du succès dans la vie. Dès lors, le paysan de la fable annoncerait la typologie de l'individu humble mais rusé et habile de la société commerçante représentée par Boccace dans le *Décaméron*.

McGill University

International Arthurian Society Meeting
Garda, Italy -- 21-27 July 1996

Love of the Other: Fantasy in Two *Lais* of Marie de France.

June Hall McCash

In her late twelfth-century collection of narrative lays, Marie de France has used a variety of approaches and stylistic techniques to depict how love may be attained and lost. In only two of the lays, however, *Yonec* and *Lanval*, does fantasy seem to play a dominant role both as a psychological phenomenon and as a narrative device. Each lay has characteristics of a fantasy generated by the mind of the protagonist–one female, one male--who is desperately in need of love and support. *Lanval*, the first of the two tales and the only one set at King Arthur's court, is a male fantasy of love and sexual gratification with a magnificent fairy-woman who comes at his desire from the mythical Avalon. She meets his every need, in this case for material wealth and love. *Yonec*, the second of the two tales, is by contrast a female fantasy of love and sexual fulfillment with a shape-

International Congress on Medieval Studies
Kalamazoo -- 8-12 May 1996

Kalila Wa Dimna and the *Esope*: Fables East and West.

Sahar Amer

Critics since the nineteenth century have identified an eleventh-century collection of Phaedric fables, the *Romulus Nilantii* (*RN*), as Marie de France's main source for her twelfth-century fable collection, known as the *Esope*. While it is true that most of Marie de France's fables have indeed Aesopic sources, it remains that this tradition in no way constitutes Marie's sole model.

A close study of Marie's recueil reveals that 10% of her fables have specific sources in the Arabic fable collection extensively circulating in the Andalus since the ninth century and probably known in an oral form in Eleanor of Aquitaine's court: *Kalila Wa Dimna*. In this presentation, I propose to examine in detail the way Marie re-writes the Arabic fables and to compare it with her treatment of the Aesopic material. My analysis shows that both the Arabic and the Aesopic fables in Marie de France's *Esope* are accompanied by a new theory of reading, very different from the one found in the *RN*, but well attested in the Arabic fable tradition. While the Latin fable tradition adopts a Christian attitude of defense, takes very seriously its didactic role, categorically opposes truth to falsity, controls the readers' response, and offers pre-packadged morals, Marie de France's collection is not cognizant of this Christian attitude, but indicates rather an indebtedness to an Arabo-Islamic worldview. Under the guise of giving the reader a clear moral, Marie de France undermines her own role as narrator and teacher as she questions the very possibility of the fable to be a didactic instrument. Meanwhile, she places all learning responsibility upon the reader and forces him or her to take an active role in deciphering and interpreting the fables.

This paper shows that Marie's indebtedness to Arabic sources can no longer be overlooked. My analysis helps us better to appreciate the relationship between Eastern and Western literary traditions in the Middle Ages, and allows us to see that one of the major contributions of the Eastern to the Western world may well be a more positive view of man and the world, a belief in his intellectual and rational capacities, and a realization that the world is made up of contingencies and not of absolutes.

University of North Carolina at Chapel Hill

Congrès de l'ACFAS
"Le Logos et la parole au Moyen Age."
McGill University, Montréal -- 14 May 1996

La logique des bons mots:
Les *Fables* de Marie de France et le *Décaméron*

Roberta Morosini

Ce rapprochement pour le moins inhabituel entre deux auteurs et deux ouvrages pour lesquels il n'y a aucune évidence de dépendence veut être la continuation d'une communication présentée à la "Journée de travail" sur Marie de France (Columbia University--Avril 1996) et a pour objectif de mettre en évidence un trait commun entre les *Fables* et le *Décaméron*. Le paysan de la fable de Marie et Madonna Filippa sont impliqués dans des procès où leur culpabilité ne fait aucun doute et tous deux se tirent d'affaire ("turne sun tort en dreit") en ayant recours à une argumentation qui est prompte et rusée, mais qui n'a de sens qu'au niveau de l'expression verbale ("parole . . . semblable a la reisun," écrit Marie), puisqu'elle véhicule un message relevant de l'absurde. Cette communication s'intéresse à examiner de près les analogies et les différences des raisonnements du paysan et de Madonna Filippa à partir des procédés narratifs adoptés par les deux auteurs. Il s'ensuit que bon sens et apparence de bon sens se révèlent l'*extrema ratio* dans les deux cas tandis que l'aporie entre l'absurdité du signifié et la cohérence du signifiant est soulignée par le rire du public. Toutefois, l'argumentation absurde de Filippa aboutit à un double résultat: au niveau institutionnel (un changement dans la loi) et au niveau individuel (humiliation du mari).

Bien qu'il y ait de nombreux exemples de l'art de bien parler et de son efficacité pratique au Moyen Age les deux cas examinés se révèlent intéressants. Le but est de démontrer que pour Boccace l'épisode de Madonna Filippa s'impose dans le cadre du sujet choisi pour la journée et que son intérêt ne se borne pas au jeu des mots. En réalité sa préoccupation constante est la conduite du récit et le déroulement des évènements. Ensuite, si pour Marie de France il n'y a pas de "fable de folie / u il nen ait philosophie," pour l'auteur italien le but de ses nouvelles ne vise jamais à donner un enseignement moral. En ce qui concerne la fabuliste, le discours bref mais incisif du paysan de la fable n'a que des connotations sociales. Il faudrait finalement considérer son argumentation comme la tentative de Marie de France de revendiquer et de légitimer cette figure maltraitée qui passe ainsi, grâce à sa "bone éloquence", du rôle de victime à celui de personnage qui a du succès dans la vie. Dés lors, le paysan de la fable annoncerait la typologie de l'individu humble mais rusé et habile de la société commerçante représentée par Boccace dans le *Décaméron*.

McGill University

International Arthurian Society Meeting
Garda, Italy -- 21-27 July 1996

Love of the Other: Fantasy in Two *Lais* of Marie de France.

June Hall McCash

In her late twelfth-century collection of narrative lays, Marie de France has used a variety of approaches and stylistic techniques to depict how love may be attained and lost. In only two of the lays, however, *Yonec* and *Lanval*, does fantasy seem to play a dominant role both as a psychological phenomenon and as a narrative device. Each lay has characteristics of a fantasy generated by the mind of the protagonist--one female, one male--who is desperately in need of love and support. *Lanval*, the first of the two tales and the only one set at King Arthur's court, is a male fantasy of love and sexual gratification with a magnificent fairy-woman who comes at his desire from the mythical Avalon. She meets his every need, in this case for material wealth and love. *Yonec*, the second of the two tales, is by contrast a female fantasy of love and sexual fulfillment with a shape-

changing goshawk, who becomes a handsome man in her presence. As a consequence of the love of Muldumarec, the bird/man, and in contrast to her barren marriage, she gives birth to a son, Yonec, who is able to accomplish her ultimate revenge on her aging and jealous husband. In both stories, the lovers are beckoned at will from a fantastic realm, and invisible to all but the beloved, they are able to fulfill both their immediate and ultimate needs. Building on previous studies of the lays, some of which acknowledge the possibility of fantasy (i.e., Joan Ferrante, Deborah Nelson, Michelle Freeman), this paper will compare the two lays, examining the differences, as Marie portrays them, between the male and female imaginations and the apparent demands and varying expectations she seems to perceive between the masculine and feminine realms, as depicted in her poetic creation. It will also explore the use that Marie makes of generic fantasy of the two works, against a background of recent theoretical works on fantasy as a literary genre.

Middle Tennessee State University

Southeastern Medieval Association. Baylor University -- 3-6 October 1996

(En)gendering Public and Private: The Fairy Mistress Motif in *Pwyll, Pendeuic Dyuet* and Marie's *Lanval.*

Kathleen M. Hobbs

The fairy mistress motif is perhaps not the most obvious basis for a comparative analysis of Marie's *Lanval* and the First Branch of the Mabinogi, *Pwyll, Pendeuic Dyuet* [*Pwyll, Prince of Dyfed*]. Of the hundreds of different versions of the fairy mistress motif, there are certainly tales whose deployment of the motif is done much more similarly. But the two quite different versions under consideration here are comparable in their departure from the usual pattern in which the protagonist loses the fairy mistress after breaking the taboo she imposes.

As it is presented in *Lanval* and *Pwyll*, the fairy mistress motif highlights the power of women; but it also reinforces the notion that women's power is strictly limited to the realm of courtship. Marie's *Lanval* centers almost exclusively on a tale of courtship. *Pwyll, Pendeuic Dyuet*,

on the other hand, is far more wide-ranging. It is not only a tale of courtship, but also a tale of Pwyll's aspirations toward an effectiveness in kingship. Where *Pwyll* seems meant for an audience with an interest in the preservation of rightful and autonomous Welsh rulership, and perhaps even those rulers' mythic connections, Marie's molding of traditional motifs tailors her work to a more focused and perhaps more politically secure audience.

In both tales, the division between the Otherworld of the fairy mistress and the world of the court parallels the division between the characters' public and private identities. In each, the public realm of the court is dominated by the social roles and expectations perpetuated by its hierarchical and homosocial order. The private realm of courtship, however, is located in an Otherworld where the lovers meet without the imposition of the social codes mandated by the court. In each tale, the hero leaves his court in favor of the promises offered by the fairy mistress, and accepts the restrictions she imposes upon him. But there is a distinct shift in the narrative motifs controlling the direction of the tale *Pwyll, Pendeuic Dyuet*. Unlike the fairy mistress in *Lanval*, Rhiannon leaves the fairy realm in order to live with Pwyll at his court in Dyfed. When Pwyll's advisors demand that she bear him a son in order to maintain her status, Rhiannon ceases to be the fairy mistress of traditional lore who controls her own realm and who imposes her will and desires on others; she is transformed, rather, into the calumniated wife.

At the point of this narrative shift, the tales of *Pwyll, Pendeuic Dyuet* and *Lanval* diverge most widely. Like Rhiannon, Lanval's fairy mistress is an assertive character who actively pursues a mate of her own choosing. But unlike Rhiannon, Lanval's mistress never follows her mate to dwell with him in the public life at court. When she does finally come to court, she is preceded by several of her maidens whose hyperbolic beauty and bearing announce them as visitors from the Otherworld. Marie leaves off in her tale at precisely the point where the motifs shift in *Pwyll*. Once Lanval leaves the court in order to enter fully into the private realm of idealized courtship, Marie tells her readers: "Nuls hum n'en oï plus parler / Ne jeo n'en sai avant cunter" (vv. 645-46). When Pwyll brings Rhiannon to live at court, she is subjected to all of its physical realities. Rhiannon's body bears children, suffers punishment, and is given the status of possession, subject to territorial claim and debate. Lanval, on the other

hand, stresses the absolute and necessary division between the realms of court and courtship, between public and private. The strict separation that Marie maintains allows her to elide issues of bodily function and physical reality in relation to Lanval's mistress, keeping her in a constant state of idealization. Though the tales *Pwyll, Pendeuic Dyuet* and *Lanval* make use of the fairy mistress motif in different ways, perhaps for different purposes, both reinforce the notion that a woman who exercises agency has her place only in a world elsewhere.

Rutgers University

Le Laüstic et le Rossignol: Issues of Intertextuality and Influence in Marie de France and Chrétien de Troyes.

June Hall McCash

Scholars have frequently speculated about the influence of Marie de France on Chrétien de Troyes and vice versa, but little work has been done that really compares their works in any systematic way. Nevertheless, each has written a text that would seem to invite comparison with the other's work, namely Marie's *Laüstic* and Chrétien's version of the Philomela story in the *Ovide moralisé,* presumed to be the work of which he spoke in the prologue to the *Cligès* when he indicated that he had written "de la hupe et de l'aronde/ et del rossignol la muance." Chrétien's work is a reworking of Ovid's tale of Philomela's metamorphosis into a nightingale to escape the wrath of her brother-in-law Tereus. By the same token, scholars have contended that Marie depends heavily on Ovid's work for her depiction of violence, the image of the nightingale, and its symbolism. Even so, critics have shown little interest in comparing the two works.

This paper proposes to examine the texts in question by Marie de France and Chrétien de Troyes in an effort to explore possible intertextual allusions that could be significant in determining whether indeed one of them knew and was influenced by the other's work. Special attention will be given to a comparison of the two authors' treatments of violence, descriptions of the nightingale, depictions of the enclosed woman, and use of symbolism.

Middle Tennessee State University

Family Matters: Women and Kinship in the Middle English *Lai le Freine*

Andrea Rossi-Reder

Although the Middle English translation of Marie de France's *Lai de Fresne* is for the most part faithful to the French original, it contains some subtle but significant differences. In a familiar, even bourgeois manner that contrasts to Marie's aristocratic poem, the Middle English version stresses the importance of kinship, not only through blood and marriage, but also through godparenting, and shows specifically that women are the primary links in establishing kinship ties. Moreover, the translator connects women and kinship with divine order--women seem to be the instruments of God's plans regarding protection and kinship ties.

In condemning the birth of her would be gossip's twin sons and then in denying her own issue by exposing one of her twin daughters, Freine's birth-mother denies the importance of kinship. When infant Freine is exposed in the ash tree, she falls from the family tree like a ripe fruit left to rot. Cast from the tree thus, she nevertheless will be nurtured by a series of godparenting women other than her mother until she finally gets the chance to rejoin her birth-mother and family, thereby regaining her identity and status.

Just as the ash tree is both the site of Freine's exposure and protection, her family tree both rejects her and ultimately embraces her. In the end, family ties are reunited by birth and marriage; all is forgiven and presumably healed.

Baylor University

Twelfth-Century Feminism: The Self-Determining Heroines of Marie de France.

Judith Rice Rothschild and Edith Whitehurst Williams

It is no new departure to apply the terms 'feminist' and 'feminism' to a discussion of Marie de France. She is herself that rare phenomenon--a woman of the Middle Ages who succeeded in leaving an indelible mark on the literature of her century, and moreover, even on that of the twentieth. Marie also wrote at a time when feminine characters were assuming a role

in European literature unheard of prior to the advent of the troubadours in the preceding century. Although never conclusively identified, she is believed to have been connected with the court of Henry II Plantagenet of England and Eleanor of Aquitaine, a court noted for its sophisticated tastes in literature and not unlike the courts in France in manners and learning. In spite of the intellectual milieu of such courts, certain rigid stereotypes of the female character still prevailed. Heroines–and anti-heroines–were usually portrayed in stock terms conforming to one mold or another. In the face of these restrictive influences, Marie achieved a remarkably authentic treatment of the female characters in her *Lais*; her impartial presentation reflects the insight of a poet which is not limited to her insight as a woman writer.

Oldest among these modes of thought against which Marie was creating her *Lais* was the virulent antifeminism of patristic tradition; one does not have to search far to find a daughter of Eve portrayed in writing. Within the framework of this thinking, the only defense against the inherent evil for a woman was a retreat into the holy life; a second female type that emerges is the saint or the very holy woman. In marked contrast to these two is the imperious mistress of the Courtly Love tradition. We propose to examine three of Marie's distinctive heroines and point out that, in each case, the character acts as she does not because she is a woman, conforming to a stereotype, but because she is a human individual making choices in terms of her own nature.

The three female figures which will best serve this purpose are found in the lays of *Eliduc* and *Equitan*. Eliduc's first wife, Guildeluëc, illustrates the saintly nature, but we will discover that her motives are grounded in very human impulses. His second love, the princess Guilliadun, could well assume the role of capricious mistress, but she does not. The wife of the seneschal in *Equitan* is indeed evil enough to claim kinship with Eve, but since Equitan shares considerably more responsibility for their wrong-doing than has traditionally been attributed to Adam, she cannot be identifed solely as temptress. In these three characterizations we will observe what has long been noted about Marie's narrative art: among the marks she left on her highly traditional material is that of character development and particularly of characters in action.

Appalachian State University / Eastern Kentucky University

Convention of the Modern Language Association
Washington, D.C. -- 27-31 December 1996

The *Fables* and *Lais* of Marie de France and the dictum 'gloser la lettre'

Karen K. Jambeck

The most frequently discussed passage in the *Lais* of Marie de France – "K'i peüssent gloser la lettre / E de lur sen le surplus mettre" (Prologue, 13 -16) – has accumulated a considerable gloss unto itself. Previous considerations, while focusing on definitions of terms and on sources of the lines, have neglected the importance of glossing within the culture of memory, as described by Mary Carruthers. Viewed within this "memorial culture," Marie can be seen to refigure, preserve, and perhaps recreate in the act of *meditatio*, the *dicta* and *facta* of the ancients (Greeks, Romans, and Bretons), which are worthy for their *sententia*. Such are the truths, the "granz biens" and "philosophie," to be laid away carefully in the treasury of the mind and heart for future use. In both collections, she explains and illustrates how glossing can renew and revivify traditional texts, making them understandable and memorable. Marie's *Lais* and *Fables* represent and bring together worthy actions, tales, and words of wisdom. Readers and listeners who are able will take care to remember these truths for the purposes of making prudent judgments and building character. Viewed though the lens of "memorial culture," Marie's poetic principles can be seen to constitute a coherent program, which she sets forth in the prologues to the *Fables* and *Lais* and implements throughout both works.

Western Connecticut State University

Postgraduate Conference
University of Hull, U.K. -- 15 March 1997

Marie de France and the Law.

Jacqui Eccles

Marie de France's interest in legal matters is evident throughout the *Lais*. It is somewhat surprising that despite the abundance of references to both law and legal procedure in her work, there have been very few

studies of this aspect of Marie's *Lais*. Elizabeth Francis has written about the trial scene in *Lanval*, and John Bowers has provided us with a study of the role of ordeals in the *Lais*. The aim of this study is to look at the attention Marie has given to legal matters throughout the *Lais*, and to examine her possible connections to the king who instigated the laws which so interested her. It will attempt to answer some of the questions posed by Francis, Bowers and others, and also to address points which seem to have been hitherto overlooked. Marie de France's work transgressed in every sense of the word, and the ultimate objective of this study is to illustrate why this is the case.

University of Liverpool

Annual Kentucky Foreign Language Conference. Lexington, KY -- 17-19 April 1997

Intertextual Considerations of Marie de France's *Espurgatoire Seint Patriz*

Judith Barban

The Epilogue to Marie de France's *Fables* has long attracted the attention of researchers because of the lines in which Marie identifies herself and her origins ("Marie ai num si sui de France"). But there is more to be learned about the enigmatic author, for the Epilogue ends with a brief prayer asking God to allow her to undertake another seemingly final project that would be of personal spiritual value: "Or pri a deu omnipotent / qu'a tel uevre me doinst entendre / que jeo li poisse m'alme rendre." It is tempting to see in these lines a reference to the work generally considered to be the third and latest of the extant poems ascribed to Marie, for the *Espurgatoire* is certainly the most devout of her known works. Judging from Marie's own statement in the Epilogue which she herself added to Henry of Saltrey's *Tractacus*, the translation was apparently not a commissioned work but something of her own choosing, written for altruistic purposes.

If indeed a translation of Henry's Latin text was what Marie considered her *magnum opus*, it would be interesting to discover why she chose this work. What in it could have appealed to her? What values inherent in it

was Marie seeking to communicate to the "laie gent"? Intertextual considerations of the *Espurgatoire*, the *Fables*, and the *Lais* will reveal the commonality of certain themes, motifs, character types, and messages. For example, Owen, the central character of the purgatory poem, was in his youth opposed to Christianity and fought against divine love. Likewise, Guigemar, the title character of Marie's first lay, rejects human love. After both protagonists venture to another world where each is totally dependent on the object of love for survival, they place themselves henceforth in the service of the love they once resisted. Prominent in the *Fables*, the "lai ester" (let it be) motif also appears in the *l'Espurgatoire* when the king advises Owen against becoming a monk: "E li reis li a respondu, / chevaliers seit, si cum il fu; / ço li loa a tenir, / en ço poeit Deu bien servir." From these and other correlations among the three works, we discern an author adapting her message to the medium--the courtly lay, the popular fable, or the theological treatise.

Winthrop University

L'*Espurgatoire* and Translation

Jeanette Beer

Marie de France in her prologue to the *Lais* rejected her inclination to "aukuné bone estoire faire / E de latin en romaunz traire" because, being already overdone by others, it would not add to her fame. In *l'Espurgatoire Seint Patriz*, however, she reverses herself, takes a Latin narrative by Henry of Saltrey, and translates it into French. Some critics regard this venture as different in kind from her previous works, and, even, as a denial of previous achievements. Is a new and very different audience inscribed in *L'Espurgatoire*? This paper will examine the similarities and dissimilarities between *L'Espurgatoire* and Marie's previous translations, looking for factors that might explain the apparent reversal.

Purdue University

A Look at the Prologues and Epilogues of Marie de France: the *Lais*, the *Fables*, and the *Espurgatoire Seint Patriz*.

June Hall McCash

The general prologue of the *Lais* of Marie de France has been, since at least the 1940s, the subject of much critical scrutiny by a variety of scholars who have identified a number of significant issues relating to Marie's objectives and concerns in the writing of the *Lais*. Leo Spitzer's discussion of Marie de France as a "poeta philosophus et theologus," followed by D. W. Robertson's efforts to read the language of Marie's prologue with its mention of "lettre," "sen," and "surplus" as technical terms consistent with the "current exegetical practice" of explicating works in terms of their *littera*, *sensus*, and *sententia*, opened a debate that has continued for over fifty years. The prologues of Marie's other works, however, have not undergone the same critical scrutiny as that of the *Lais*.

This paper seeks to expand the discussion to include an exploration of the prologues and epilogues of the *Fables* and the *Espurgatoire Seint Patriz*. Its intent is to examine whether or not these other works of Marie display the same concerns for such issues as memory, *translatio studii*, originality, and the value of work and study as do the *Lais*. A preliminary comparison of these framing materials suggests that her concerns were both consistent and evolving. They indicate that the poetic preoccupations in her earliest work did not disappear as she grew older and undertook the writing of other types of literature. However, they evolved from the views of a youthful poet aware of the ways of the court and the secular life to more serious, and perhaps more mature, considerations of spiritual matters.

Middle Tennessee State University

Marie de France's Fable 70: A Female's Rape Narrative and its Male Revisions.

Harriet Spiegel

Of all the literary narratives that call on us to question the gender of the authorial voice, none is more problematic than that recounting rape. Contemporary feminist theorists have questioned the possibility of rape narratives when the patriarchy gives both language and perceptive form to

the act of rape. Fable 70 by Marie de France presents an attempt to articulate the act of rape, both the despair of the female victim and the taunting glee of the male perpetrator. Yet subsequent (male) tellings, notably in *Ysengrimus* and the *Roman de Renart*, transform the violent act and the despair into an event of ridicule and perverse justice.

California State University, Chico

International Congress on Medieval Studies Kalamazoo -- 8-11 May 1997

"Le veir vus en dirai sanz faile": Marie's Remembrance of *Lanval*, and Its Import on the Prologue and the Arthurian Canon.

Douglas Canfield

In the spirit of Keith Busby's recent suggestion of the need for "extended critical treatment" of the complicity between the narratives of the late twelfth century and the act of their creation ("Ceo fu la summe de l'escrit" in *Philological Quarterly*, 1995, p.3), this paper seeks to comment on *Lanval* by revealing such a complicity. This revelation may illuminate issues surrounding *Lanval* that have troubled scholars of the lay, bringing about a reconsideration of the significance of a *Prologue* which has too long been seen as merely "conventional," and an Arthurian figure who does not figure prominently (if at all) in the Arthurian tradition.

Such a study must begin with what is useful to regard as Marie's *art poétique*: the *Prologue*. A careful reading of the *Prologue* produces first and foremost a rich interlace of terms relating to orality and textuality that indicate a concern with remembrance rooted to some extent in remembering to listen to what one reads (or to remember the oral tradition) in order to "gloser la lettre" more subtly. This amalgam, when applied to readings of the *Lais*, assumes a specific identity in *Lanval*. The fairy who becomes Lanval's lover and benefactor appears to embody textuality in the lay, as she is always surrounded by a world of vision and verbs of sight and glossing. Lanval, on the other hand, would appear to represent the embodiment of orality, as he is surrounded by a world of auditory verbs, and is quiet ill at ease in the visual world. This double identification allows Marie to weave a story which could be defined as an allegorical *translatio*

studii, as a reification of the *Prologue*, and as a keen commentary on the apparent lacuna that *Lanval* represents in the Arthurian corpus.

The specific mention of the union between Lanval and his mistress parallels Marie's justification of the *topos* of *translatio studii* in that the fairy explains that she has come from far away solely to find Lanval, and to give him a body through which he regains his remembrance within the court in exchange for a vow of silence. Once the vow is broken, it requires his peers to either take his words about her beauty as truth ("Le veir vus en dirai sanz faile," with all of *veir*'s polysemic possibilities) or to posit this truth in her body, which they inspect as scrupulously as if she were a book on custom law. In fact, they 'glossed' her body and used their own wisdom to apply its significance to Lanval's trial in a *mise en scène* of the prescription of the *Prologue*. This reading of *Lanval* further suggests a symbiotic relationship between the text and the original lay which excludes would-be *losengiers* from sharing the glory with Marie, or from taking from her completely by ascribing it wholly to the Arthurian tradition. She makes it quite clear that Lanval has been forgotten in the world of Arthur, and her corpus allows Lanval, in the words of Jean Rychner, to rise from "le néant" (Edition of the *Lais*, p. 254). While Lanval may belong to the Arthurian court, his renown is due alone to the fairy, or to Marie, a truth she does not fail to tell.

University of Oklahoma

Memory, Metaphor, and Marie de France.

SunHee Kim Gertz

In 1930, Leo Spitzer wrote, "Dichten heiβt für Marie erinnern" [For Marie, to write poetry means to remember!]. Marie's focus on memory is not surprising in its twelfth-century context. *Memento mori* services for the dead, and *exempla* in sermons, histories, and literary collections reveal a complex web that allows such a focus to be comprehensible. What is quietly striking, however, is Marie's memorializing of vernacular rather than Latin poetry, her apparent approbation for remembering love's literature rather than patently religious writings, and the clearly high value she places on poetry itself.

For Marie, memory is not simply a receptacle or place holder. For her, memory's relation to poetry is also not. I would like to argue in this presentation, an approximate synonym for the literary canon--not simply an attempt to ensure that the lays she has heard are preserved in writing. Marie's poetics of memory, of course, include such memorializing. But

further, memory is a touchstone for exploring the dynamics of poetry, as I intend to demonstrate with the help of medieval and modern semiotic and memory theory and through the example of *Le Chievrefoil*.

In *Le Chievrefoil*, it is obvious that the two lovers are partners in the coding and decoding of a message invisible to others, one that conveys all that must be known in an instant. In a sense, the lovers share a private metaphor, one that draws heavily on their own memories as well as on their penchant for memorializing. Critically, their interaction also mirrors the relation between authors and readers. Thus, readers not only recognize metaphors, but also must be able to place them into larger contexts. Perhaps most importantly, however, Marie also suggests that every attempt (not just the result) to create or read a complex text is metaphorical as well as memorializing.

Clark University

The Transfer of Desire, or Why Not "Guildeluëc and Guilliadun"?

Florence Newman

At the outset of the last of her *Lais*, Marie de France offers a synopsis of the tale of a knight married to one woman, Guildeluëc, and in love with another, Guilliadun:

> D'eles deus ad li lai a nun
> Guildeluëc ha Gualadun.
> Eliduc fu primes nomez,
> Mes ore est li nuns remuez,
> Kar des dames est avenu.

The hero's conflicting loyalties constitute the unifying and traditional premise of the romance, while the courtship of Eliduc and Guilliadun employs many of the most familiar conventions of *fine amour*: sighs, uncertainties, secret messages and meetings, the sufferings of separation. It is little wonder that modern editors have reverted to the lay's original name, following the typical practice of titling medieval romances after their male protagonists. Marie's insistence that this is an aventure that befell two women, however, deserves greater consideration. Not only does the narrative emphasize the sincerity of both women's sentiments, by contrast with Eliduc's equivocations, but the imaginative and emotional climax of the story is a scene of surprising tenderness between Guildeluëc and Guilliadun, in which Guildeluëc assumes the role of lover and spouse toward her would-be

rival, a compound role to which Eliduc proves inadequate. At the tale's conclusion, when first Guildeluëc and then Guilliadun enter a convent, the potentially erotic becomes subsumed by the explicitly spiritual, conferring legitimacy on a female bond that ordinarily finds little place in courtly romance.

As Gaston Paris observed over a hundred years ago, Marie's lay is the best known and arguably the "most poetic" treatment of the popular legend of "Le Mari aux Deux Femmes," a legend exemplary, according to Paris, of "feminine virtue and conjugal affection." Comparison of her version to *Ille et Galeron* by Gautier d'Arras (who identifies his hero Ille as "son of Eliduc") points up how radically Marie has privileged affection between women, a gesture Gautier seems to recognize and deliberately reject. Gautier's revisionist rendering of the "man with two wives" motif, which restores heterosexual relationships and the hero's quest for identity to their central place in the romance narrative, reveals that Gautier has not only read Marie, but he has understood her implications all too well.

Towson State University

Chicken Scratchings: Marie's Use of Written Sources in the *Fables*.

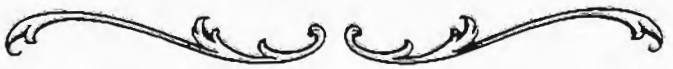
Elizabeth Poe

The purpose of this paper is to explore the significance of the opening and closing fables of Marie's collection. Because the order of the fables does not vary significantly among the twenty-three manuscripts preserving all or part of the collection, we may assume that the arrangement of texts reflects the author's own plan. More specifically, we may assume that the fact that the collection is framed by stories having to do with chickens of one kind or another represents a deliberate choice on Marie's part.

But why chickens? I believe that the answer to this question lies in Marie's view of herself as a writer and in her attitude toward her written sources. In developing my idea, I shall identify Marie's probable models for these stories, analyze how she adapted the source texts to her own purposes, compare the two chicken stories as she recounts them, and comment on the two significant transformations from one to the other: namely, the shift from male to female (cock in the first instance, hen in the second); and the introduction in the latter of a human interlocutor in the form of a woman.

Tulane University

SPECIAL EVENTS



JOURNEE DE TRAVAIL

Columbia University -- April 1996

Organisateurs: R. Howard Bloch and Margaret Pappano

Robert Hanning, Karen Jambeck, Joan Ferrante and Tilde Sankovich

Foreword by Sahar Amer

This highly successful and informative "Journée de travail on Marie de France" took place on April 20, 1996, at Columbia University. Organized by R. Howard Bloch (Department of French and Romance Philology, Columbia University) and by Margaret Pappano (graduate student from the Department of English and Comparative Literature, Columbia University), it gathered scholars from the United States and Canada; it was dedicated to the exchange of ideas and works in progress on various aspects of Marie de France's works, ranging from literary and critical analyses to a roundtable on issues surrounding the translation of Marie's works. Joan Ferrante, Robert Hanning, and Harriet Spiegel spoke candidly about their experiences as translators. The presentations culminated with a keynote address delivered by Stephen Nichols.

This event, the first of its kind in this country, was a great success: not only was the quality of the papers presented truly outstanding, but also, contrary to most conference sessions on Marie de France, this "Journée de travail" placed equal emphasis on her three texts: the *Lais*, the *Fables* and the *Espurgatoire Seint Patriz*. The intimate format of the event allowed a friendly and productive exchange between scholars. The "Journée" ended with a reception which gathered all the participants and the audience in informal discussion.

It is a pleasure to thank both Professor Bloch and Ms. Pappano for having organized this event, and for having facilitated such a stimulating gathering of scholars working on Marie de France.

University of North Carolina at Chapel Hill

PROGRAMME

9:30-10:45 ***Lais***

- Regula Evitt (San Francisco State University)
"Writing from the Space of the Displaced."

- Tilde Sankovich (Northwestern University)
"From Orality to Writing: Crossing the Border."

- Anthony Allen (University of Pennsylvania)
"Mourning and Textuality in the *Laustic*."

11:00-12:00 **Focus on *Equitan***

- Donna Alfano Bussell (San Francisco State University)
"Burning Bodies and the Heat of the Hunt."

- Marlene Villabos Hennessey (Columbia University)
"The Aesthetics of Number in Marie de France's *Equitan*."

1:30-2:45 ***Fables***

- Roberta Morosini (McGill University)
"'Femmes saivent enginner . . . unt un art plus ke li deable':
Marie misogyne?"

- Sahar Amer (University of North Carolina at Chapel Hill)
"Claiming a Female Voice: Marie de France and the *Esope*."

- R. Howard Bloch (Columbia University)
"From a Theology to an Ethics of Language in the *Fables*."

3:00-4:00 **Roundtable on Translating Marie**
- Joan Ferrante (Columbia University), Robert Hanning (Columbia University), Harriet Spiegel (California State University--Chico).

4:15-5:00 ***L'Espurgatoire***

- David Pike (American University)
"'Le dreit enfer vus mosterruns': Marie's *Espurgatoire Seint Patriz*."

- Mary Agnes Edsall (Columbia University)
"Translating with Authority:
Marie's *Espurgatoire* and Henry's Erasure."

5:00-5:45 ***La Sume de l'Escrit***

- Stephen G. Nichols (The Johns Hopkins University)
"Solomon's Bed, Virgil's Bacchanal, and Marie's Riotous Writing."

ABSTRACTS

Writing from the Space of the Displaced, or Whose Bodies Matter in *Chaitivel*

Regula Meyer Evitt

The twelfth-century debate on the creation of Eve, with its emphasis on Eve's necessary mirroring of Adam through the matter she derives from him (as both Jo Ann McNamara and Stephen Nichols have argued), ultimately reinscribes a hierarchically correct gender paradigm: one which holds women to be inferior copies of men. Medieval romances regularly reproduce this cultural hierarchy, subsuming female within male identity. When these texts work to limit their female characters' autonomy and agency, they also seek in analogous ways to contain their female readers. Female voices in romance, Echo-like, often reproduce male desire rather than express female desire substantively. Such a scenario displaces the identities of both character and reader. Marie de France, I argue, responds in her lays to this interconnected narrative and cultural displacement of women by constructing narrative topographies quite literally from the displaced female body.

Marie uses this strategy variously throughout the lays: *Guigemar*, *Lanval*, and *Yonec* provide especially striking examples. All three are metapoetic to the extent that their female protagonists serve as responsive 'readers' within the text who actively shape their own narratives by critiquing, resisting, or reconceiving the cultural norms which make them objects of commodification and erotic desire. By reconfiguring her fictive female characters in these ways, Marie demystifies romance's standard appropriation of female characters and readers. She does so by working within the conventions of the genre. However, Marie mimes the system's conventions in order to question its pretensions of including the feminine within a fundamentally androcentric universe. She transforms the characteristic components of romance transgressively: whether through morphic characters who undergo both supernatural and gender transformations (a hawk-knight; a werewolf), or through beasts who challenge her culture's normative bounds for gender, mortality, textuality (an androgynous stag-hind; weasels with the power to resurrect the dead; a cygnet who quite literally signs when he carries messages between separated lovers).

In *Chaitivel*, however, Marie moves beyond transgressive mime. If her other lays contain metapoetic elements, this lay is, as critics have noticed frequently, Marie's *méta-lai*. It presents erotic experience as already and always textable; narrates its female protagonist's decision to transform her tragic love experience into a lay. In this lay, "talent" transforms Marie's narrator from listening audience to author-agent who pieces together a narrative about a woman who resists being fragmented by the competing desires of multiple lovers. Here Marie explores explicitly the potential for self-authorization within a narrative, collapsing the fictive boundaries between herself and her female protagonist by gradually omitting the signature editorial insertions through which she underscores her omniscient authorial presence in other lays. Marie's doubled cultural status as author-subject/woman-object constitutes a virtually unique position of displacement given that female authors of romance are so rare. She explores how the creating 'subject,' who is herself typically designated 'object' by her culture and expected to mirror male desire, should represent herself fictively. In other metapoetic lays, I argue, Marie exposes the mythic dimensions of specularity in masculine representations of the feminine: a false mirroring in which masculine figures see themselves reflected in the eyes of the women they desire, and occupy, as Judith Butler emphasizes in *Bodies that Matter*, both terms of the binary opposition, masculine-feminine. In the *méta-lai Chaitivel*, however, Marie uses her erasure of the traditional narrative boundary between author and narrated character to suggest that women need not be constructed at all in specular relation to androcentric desire. If Marie's metapoetic lays ask, "What happens when the mirror speaks, when the feminine mimes masculine desire transgressively?" then *Chaitivel* asks, "What happens when the mirror represents herself as other than mirror, when she speaks from the extracultural position of the feminine, which Butler designates the excessive feminine?" Commanded to mirror the desire of just one of four knights who vie for possession of her, Marie's lady transforms herself instead into a refracting lens. In a witty gesture through which the lady pre-empts the usual metonymic reduction of woman, she offers different parts of her raiment to each as "druerie" to carry into the tournament. The knights successively name the lady even as the narrator deftly witholds her name. Through their repetition of the act of naming, they confirm the integrity of her identity while the narrator prevails in possessing her identity. The lay inverts and reverses the processes through which the feminine is fragmented. *Chaitivel*, I conclude, is ultimately a lay about who ought to possess the power of naming in a post-Edenic world: whether or not that power of signifying should be assigned by gender; whether the displaced female voice can find its true matter.

San Francisco State University

From Orality to Writing: Crossing the Border.

Tilde Sankovitch

This paper is part of a larger project in which I want to consider the notion of Marie de France as an inveterate crosser of borders, a transgressor of boundaries, and of the *Lais* as migrant stories. The notions of migration, of crossing, of trangression, of borders and boundaries, are of course implied in her name, thanks to the preposition "de," which she includes in her self-presentation in the Epilogue to the *Fables*. She endows her name not with nostalgia but with the strong awareness of an elsewhere from whence she springs. Some of the crossings she effects are from France to England; from anonymity into naming; from silence into literature; from invisibility into remembrance. As central to all these crossings and paradigmatic of them I see the crossing from orality into writing– the focus of this paper. It is a problematic crossing in which she participates along with her contemporaries, the crossing from a largely oral to an increasingly written culture. The question of orality versus writing is one that has obviously preoccupied her, and we see in the *Lais* clear traces of that almost obsessive preoccupation that leads her to attempt a reconciliation between the promise of narrative veracity connected with orality, and the promise of continuing interpretation of her work, embedded in the written text.

Northwestern University

Mourning and Textuality in the *Laüstic*.

Anthony Allen

This paper is an attempt to read Marie de France's *Laüstic* against the backdrop of a reflection on writing, loss, and transcendence, that is currently being elaborated in medieval studies. Framed as it is in MS Harley 978 between *Yonec* and *Milun*, two stories of birds, illegitimate desire, and the birth of a child, the *Laüstic* may be said to represent a melancholic lapse from this avian triptych's economy of transcendence. Whereas Muldumarec and Milun's sons are called upon as redemptive figures to fulfill their histories and achieve narrative closure, the adulterous lovers of the *Laüstic* are left to mourn in silence the death of their metaphoric creation.

This structural 'lack' has repercussions on the reader's hermeneutic practice. As has often been remarked, the funeral wrapping of the dead nightingale in a cloth "a or brusdé e tut escrit," and its subsequent enshrining in a reliquary, may function as an image of Marie's own poetic enterprise of preservation and memorialization. But how should we read the ending of the lay? Does the lady's last poetic *envoi* deploy a mournful elegy to the lost presence of the voice, or a hagiological celebration of the transcendence of writing?

Focusing on this indeterminacy, I would like to explore the implications of the funeral rite that Marie inscribes here as the origin of a generative process of textuality. Working from Abraham and Torok's (and originally Freud's) distinction between mourning and melancholia (*Cryptonymie, L'écorce et le noyau*), as well as Derrida's questioning of this conceptual binary ("Fors"), I seek to show how the lovers' mourning ritual delivers an ambivalent message about the monumentalizing effect of textuality. Finally, considering that the melancholic model informs our attempts to read and recover the past, I examine the epistemological implications of Marie's tale for us, contemporary readers of medieval texts.

Ohio State University

Burning Bodies and the Heat of the Hunt.

Donna Alfano Bussell

Among Marie de France's lays, *Equitan* is remarkable. Disquieting in its stark brutality and Machiavellian candor, *Equitan* defies classification as a traditional tale of conflicted love. It is the love *aventure*-turned-*fabliau*. Highlighting an opposing narrative tradition in her prologue and epilogue, signified by the "Bretons" and their creation of lays, she heightens the discrepancy between the diagetic level of the story, the ignoble course of events evident in *Equitan* as the narrative unfolds, and the extradiagetic level of narration and audience expectations indicated in her prologue and epilogue. I argue that Marie does this as a means of problematizing the ways in which her narratives are molded to fit particular pre-set meanings in order to serve social and public functions. She complicates love's aventure when she juxtaposes the semiotics of the lay's frustrated lovers with those of the trickster to evoke a *fabliau* atmosphere in which the conflict of power and narrative control can be revealed. The seamy side of ambition in the noble class is displayed in *Equitan*, a nasty, power-grabbing world in which women are implicated as well as men. Marie brings to light

that which occurs out of the audience's view, behind the closed doors of the Breton lay's noble narrative image: the struggle over what the story- tellers could say and what those noble narrative subjects want them to say. Rewriting the events in *Equitan* as a lay, as the Breton barons do for the sake of remembrance, covers the intrigues in guise of glorious stories which efface the 'Other' stories of deceit.

When Marie draws a distinction between the glorious story and its gory 'Other' as one that occurs over the body of a woman, she literalizes the connection between political movement and the love debates. The poetics of memory, imagination, and meaning are played out in *Equitan* as a problem of gender as well as political interests. In the widening gap between extradiagetic expectations of conflicted love and the diagetic maneuvering for the creation of narrative, each character of the noble estate represented in *Equitan* tries to redirect the course of narrative events to better his or her sociopolitical interests. Ultimately, however, the woman is situated as the fulcrum on which the *aequus/equus* of political relationships and systems signed by the lay shifts sharply into *fabliau*.

San Francisco State University

The Aesthetics of Number in Marie de France's *Equitan*

Marlene Villalobos Hennessy

The name 'Equitan' can be refracted from the Latin term *aequus*, meaning equal, which comes into Old French as the words *equite*, *equalite*, and *egals*. This paper will argue that Equitan's name, the embedded interpretations and associations it suggests, and the vocabulary of the lay are closely connected. Throughout *Equitan*, words such as "egals," "justise," "mesure," "leial," "leialte," and "leialment," recur. These are all terms of comparison, measure, and equivalence--words which have social, legal, and economic associations. This unfolding of language creates an entire semantic field, which is marked beneath the surface by what I refer to as an 'aesthetics of number.' I will suggest that numbers act as an organizing principle for *Equitan* and its allegory and serve to create a formal architecture in the lay. Moreover, I will demonstrate how social and sexual relations in *Equitan* are expressed as a series of nearly mathematical equations emphatically linked to the feudal and courtly lexicon of the lay. Finally, I hope to show that the lay as a whole resembles a feudal courtroom in which moral law, equity, and distributive justice eventually triumph.

Columbia University

"Femmes saivent enginner . . . unt un art plus ke li deable" Was Marie de France a misogynist?

Roberta Morosini

This paper is aimed at drawing a portrait of women as they are depicted in the fables with human figures in order to document and explain Marie de France's supposed misogyny, by trying to cast it in a different light, one which I arrived at by taking into consideration a similar attitude towards the figure of the *vilein*. In the first part of this paper I consider the various types of women Marie includes in this 'corpus' of human fables. One can say that the portrait of the woman could easily fit into one of the types described by Northrup Frye in his *Anatomy of Criticism*, namely the "Alazon." My concern, at this point, is to show one instance of a contradictory attitude when she suddenly switches from obvious disapproval to sympathy and indulgence towards a woman's ability to deceive. The second part of the paper explores the way Marie traces the portrait of the *vilein*, who could also fit into one of Frye's figures, namely the "Agroikos." The image of the *vilein* turns out to be no better than that of the woman and interestingly, for the *vilein*, there is also an isolated case in which Marie takes his defense ("The Peasant and His Horse").

My conjecture is that just as Marie's attitude cannot be construed as if a courtly poet (as some scholars would have it), her attitude towards women cannot be interpreted as misogyny. The contradictory cases concerning the *femme* and the *vilein* could be, in fact, a symptom of the impact on Marie of the new social context. She is not concerned with upholding the interest of the upper classes or those of men against women, but in guaranteeing the social harmony she perceives to be in danger.

I end this paper with the question: are we to attribute the isolated but significant cases of Marie's unexpected sympathy for women, as in the analogous case of the *vilein*, to their deceitful but skillful discourse? Does this confirm her admiration for the rhetorical skill--"la bone eloquence"--praised in the Prologue of the *Lais*?

McGill University

"Le dreit enfer vus mosterruns": Marie's *Espurgatoire Seint Patriz*

David L. Pike

The key to Marie's *Espurgatoire* lies in its relationship to the genre of the Otherworld vision as well as in its ties to the *Lais* and *Fables*. Marie's translation of Henry of Saltrey's *Tractatus de purgatorio Sancti Patricii* makes two primary alterations of the Latin text. First, she renders the protagonist Owein into a Romance *chevaliers*. Second, the vocabulary she adds to or substitutes for Henry's--especially the adverbs *apertement* and *veirement* and the verb *mostrer*--insinuates a language of truth-claims, as opposed to the Latin text's assumption of the self-evident verity of its words. Marie's vernacular translation proposes the topography of hell as an important meeting-place of the theological issues of the Otherworld vision and the textual concerns of medieval romance.

American University

From left to right:
Stephen Nichols, Chantal Maréchal, Anthony Allen and Sahar Amer.

Solomon's Bed, Virgil's Bacchanal, and Marie's Riotous Writing.

Stephen G. Nichols

Marie de France must be credited with inventing (in the medieval sense) a certain kind of vernacular writing. *Guigemar*, her first lay in British Library MS Harley 978, offers compelling evidence of her innovative discourse, especially when viewed in conjunction with the Prologue. There is no clear line of demarcation between the end of the one and the beginning of the other in MS Harley 978. Or, rather, one should say there is an overlap between plausible endings of the Prologue and possible beginnings of *Guigemar*. Imbrication of these initial texts suggests a relationship of theory and practice between Prologue and *Guigemar* where the latter represents both a laboratory for and a demonstration of Marie's founding of the lay as hybrid cultural product.

"Hybrid" accurately describes Marie's allegory of writing as a corollary to taming the chaos of nature by the art of agriculture--that art of cultivation evoked so powerfully by Virgil in his *Georgics*, a work Marie cleverly insinuates into *Guigemar*. "Hybrid" also reminds us of how the Prologue lays out Marie's program for a new writing that grafts language upon language to transform indigenous flora into new creations. She tells us how she will take rough Breton lays from the wilds of Broceliande, transform them through the art of composition into written texts to ornament a new language of culture and conquest, Anglo-Norman. Linguistic pluralism lies at the heart of Marie's enterprise. Breton, English, Latin, Anglo-Norman, even Old Norse (cf., *hafne*, G. 151) color the fabric of her lays, conveying Marie's consciousness of the hybrid cultural domain she surveys. Obsessively, Marie evokes the different languages of her cultural sphere. She does not do so to signal barbarism, the term for linguistic alterity in Greece and Rome. Rather, it proudly signals her own learning by which her language and her art combine to create a new cultural model by grafting onto the Latin-Romance stock ancient shoots from indigenous linguistic (and poetic) traditions.

Anamnesis, revelation or provocative memory recovery is what Marie describes in her Prologue and what her linguistic pluralism seeks. She manages anamnesis by violating rhetorical decorum through the use of a

figure known to medieval grammarians, including her own model, Priscian. They called the trope 'Metaplasm,' to suggest how incorrect or barbarous forms could be recuperated and trained to express an original poetic image. For Marie this means introducing unexpected words at key moments, terms drawn from other languages and from other poetic works whose juxtaposition with Marie's own writing sets off mischievous dissonance with the original texts, or at least with their subsequent and pious reception. By spiking her text with unsettling references to classical and biblical works of reverential authority, Marie simultaneously recovers the mythical and erotic in them, while defiantly affirming the same qualities in her own work. Virgil's *Georgics*, the *Song of Songs* and the mythical origins of the goddess of song herself, Carmenta, are examples of the revisionist view of classical texts, and the bold assertion of the power of vernacular ones, that Marie incorporates in the first of her Breton lays.

The Johns Hopkins University

N.E.H. SUMMER SEMINAR

Columbia University -- July 1996

Front row: Judith Barban (seated), Jacqueline de Weever, Wendy Sterba, Nancy Virtue, Elizabeth Walsh, Duane Kight, R. Howard Bloch.
Back row: Dolliann Hurtig, Minnie Sangster, Richard Hartman, Wendy Greene, Michael Calabrese, Walter Blue.

Foreword by Walter Blue

The 1996 NEH summer seminar on "Marie de France and the Making of the Medieval Subject," led by R. Howard Bloch at Columbia University, was a success and a delight. From the outset, participants were asked to consider the entire corpus of Marie's work--*Lais*, *Fables* and *Espurgatoire Seint Patriz*--in the context of the twelfth-century Renaissance, and to reflect on Marie as a feminine subject who constructs for herself a powerful poetic persona in an age quite hostile to creative women.

At Marie's own invitation to read and reread, each of the twelve participants (university professors from nine different states--eight women and four men) adopted a lay and presented it to the group, adding the necessary and

inevitable *surplus*. Special emphasis was given throughout the seminar to Marie's literary obsessions: naming and remembering, framing and memorializing, prologues and epilogues, tombs and texts, gaps and glosses, and the consequences of both speech and silence. The polysemic plasticity of Old French and Marie's concern with sexual ambiguity were not forgotten.

The proceedings were enriched by the presentations of visiting scholars Steven Nichols and Karen Jambeck, enlivened by excursions to the Pierpont Morgan Library and to the Cloisters, and enhanced by weekly group lunches and by receptions hosted both by Columbia and by Professor Bloch in his own home. Columbia's hospitality was impeccable and her resources inexhaustible. Participants delved joyously into the immense riches of the university's library and were able to carry out their research projects with diligence and imagination while still finding time to enjoy the countless amenities of the metropolis.

All participants join me in extending hearty thanks to Professor Bloch for his splendid leadership and encouragement. Our appreciation for Marie –already high at the start–has only increased.

"Dit vus en ai la verité" (*Chievrefoil*, v. 117).

Hamline University

ABSTRACTS

Layering Love in Marie de France's *Guigemar.*

Judith Barban

It is not surprising that an author whose very name is an anagram of the word *aimer* (to love) should give preeminence to the subject in the twelve narrative verse tales which are now generally accepted as the work of one woman known as Marie de France. The stories are indeed love stories, but they are stories so constructed as to present simultaneous layers or levels of love, each inviting an interpretation of the lay from a different perspective. I propose a reading of one of the tales which will illustrate this stratified structure, this layering of love. In this paper I summarize representative scholars who have made stylistic, socio-psychological, and theoretical studies of the *Lais*. Moreover, I propose another dimension through a Christian approach which seeks to reconcile the opposing twelfth-century forces of Augustinian theology and Courtly Love.

The narrative lay *Guigemar* appears as the first tale in the two most important manuscripts of Marie de France's collection (MSS H and S). Since researchers have always agreed that *Guigemar* was doubtless the author's choice as an opener, and since Marie is now recognized as a writer of great deliberation, it may be safely assumed that the first poem, in its place of prominence, was designed to introduce the reader/listener to the artistry and ideology of the author as well as to the new genre she has created. In the general prologue to the tales, several enigmatic lines seem to suggest that Marie is inviting her readers to discover hidden truths within the text: she mentions the ancients who wrote with deliberate obscurity knowing that readers of the future would have more subtlety of mind and would be able to decipher lessons which would prepare them for any eventuality. Despite the many varying translations of these lines, each version seems to urge the reader to search the text for a golden thread that will illuminate the author's intentions.

Guigemar is, first of all, a carefully created love story: the story is framed in a prologue and conclusion; the time, place, and hero are established for the reader; plot and character development, a prepared dénouement, and, as is often the case with Marie, a perplexing ending are all present. Combining Celtic motifs and classical themes, Marie tells a basic

love story in which the lovers meet, are separated, and finally are reunited. Clearly woven into the fabric of the love story is Marie's concept of romantic love which is influenced by the Tristan legend and the courtly love tradition.

On another level, *Guigemar* is a socio-psychological study of a young man's awakening sexuality, the importance of parental love in preparing this awakening, and the complications and confrontations love introduces into peer relations.

Guigemar's love theme may also be seen as a paradigm of the author's love for literature, or more cogently, the writer's act of launching the word, of creating literature. Certain key words in Old French (*traire, traiter*, even *lai*) help unlock this view of a twelfth-century woman for whom writing is liberation and love.

Guigemar is replete with signs and symbols inviting a Christian interpretation in which the protagonist may be compared to Jacob (Old Testament), to Saul of Tarsus (New Testament) and, generally, to the Sinner (*Everyman*) redeemed by Love. Elements of the biblical *Song of Songs* also invite an allegorical interpretation. Though such a Christian allegory is possible, it is ultimately not satisfying, for there is too much of the essentially human in Marie's characters. For all its reflection of the divine, love in the *Lais* remains profoundly human and profoundly passive. Indeed it is Guigemar's passivity which so clearly illustrates the Augustinian concept "Pondus meum amor meus" [My love is my weight]. Carried about by this weight, the true Christian is predestined to love Christ and to be drawn to him. Likewise, in *Guigemar* the true lover is led about by the force of love and predestined to find the object of his affection.

Marie achieves a tour de force in *Guigemar*, for in the poem the reader discovers a complex, multilayered exaltation of love in which the Celtic supernatural is doused with destiny, coated with courtly refinement, then anointed with the oil of Christian implications and Augustinian precepts.

Winthrop University

The Persistence of Doubling in Marie de France's *Eliduc*.

Wendy Tibbetts Greene

The reader sensitive to Marie de France's opening prologue to the *Lais*-- an invitation to interpret *ad infinitum*--cannot believe that this subtle writer's insistent dealing in doubles in *Eliduc* has no meaning beyond itself. For Marie's inclination to play with names, words, and numbers in all of her work excites the reader's hunger to gloss the text. In *Eliduc*, Marie may be working with a number of analogues. Readers have suggested that it deals with the nature of writing, the legend of the fall, or unconditional love. Yet none of these theses explains Marie's attention to pairs. While this lay has been described as "triadic" in structure, Marie also seems determined to emphasize the recurrence of two's--not necessarily opposites--or couples, in the world around her. Two wives, two kings, two chess games, two round-trip journeys, two wars, two fainting spells, two weasels, and two retreats from the world occur in the lay.

The conclusions that result from an examination of Marie's relentless pairing are the following: the two women are more alike than different, sisterlike; the conflicts in the tale do not arise from the two women, who rarely if ever disagree; the two kings suggest betrayal as a recurring theme; the two chess games and wars that battle (and perhaps all male strategizing) is improperly regarded as play in Marie's culture. Likewise, the pair of journeys emphasizes the idea of danger as a necessary part of man's life (women are protected and rarely travel). The spells, weasels, and retreats from the world are uniquely feminine, and they are the sources of the serenity that ends the tale.

This examination reveals nothing the reader might have hoped for: no recurring patterns of opposition, no parallel scenes, no recurrent bargains, no equivalent exchanges of the sort we encounter in *Sir Gawain and the Green Knight*. What is revealed is Marie's devotion to her two women. Did she not tell us, at the beginning of her story, that it was no longer to be named for Eliduc but was about the two women? Pursuing the persistence of pairs reveals that what they have in common is their connection with the two women. Even the least likely pairs, the kings and the wars, are related to Guilliadun and Guildeluëc. Perhaps Marie de France has not used this persistent pattern of two's to call attention to any single interpretation of *Eliduc*, but for the love of pattern for its own sake. What consummate artist does not do likewise?

North Carolina Agricultural and Technical University

Medieval Models of Marriage and the Choice of Partners in Marie de France's Lay, *Le Fresne.*

Dolliann Hurtig

This essay will focus on the question of medieval models of marriage and the choice of partners in Marie de France's lay *Le Fresne*. First of all, we will see how the *domus*, the core of medieval family life, represents the secular model of marriage. Secondly, we will observe how concubinage, although frowned upon by the Church Fathers as sinful, is nonetheless a well-accepted practice in feudal society. Thirdly, we will note how a coalition of vassals may successfully pressure a lord into a *mariage de convenance* in the interests of the patrimony. Fourthly, we will witness how the increasing power of the Church in the twelfth century allows the religious model of marriage to neatly absorb the secular one. To procreate children who will inherit the land and pass it on is very compatible with the Church doctrine that fosters the salvation of God's children who will enjoy, for all eternity, the patrimony of their Father in Heaven.

Louisiana Tech University

"De Bisclavret fu fez li lais": The Anxiety of Authorship in Marie de France's *Bisclavret*

Duane W. Kight

To write in the Middle Ages was to be confronted with a dilemma: to apprehend the world, the only tool one had at one's disposal was language, and yet that tool could never be adequate to the task. Given this, two responses were possible: the first was simply to choose not to signify, not to speak or write; the second was to repress one's anxiety about speaking or writing, to gloss over the inadequacy of language, and thus to signify, constituting oneself as a subject.

This anxiety also had a theological dimension. The troubling inadequacy of the signifier to the signified which language exhibits is interpreted, in the Christian context of medieval culture, as an indication that language reflects the fallen nature of its producer. How then could one even write, given the impossibly fallen nature of one's medium? How could one circumvent or stabilize the theological and rhetorical contingencies of language?

These are the questions which Marie sought to solve in the *Lais*, and especially in *Bisclavret*, on which I propose to concentrate. Her answer was to disregard the dangers of writing, thereby repressing the anxiety inherent in what she was doing, and to seek new authority and autonomy through asserting her status as a speaking subject. My arguments will center on the figure of the titular werewolf, which, framed by the notion of writing "bisclavret"/"Bisclavret" at the lay's beginning and end, is the field where Marie becomes conscious of, and attempts to resolve, the dilemma of authorship.

Haverford College

Les Deus Amanz: the Legend and the Location, Middle Ages to Modern Times.

Minnie Sangster

When Marie de France wrote her *Lai des Deus Amanz* in the late twelfth century, did she draw upon stories sung by minstrels in England, or did she relate a legend from her own native France? Was she a native of the Vexin, and had she seen the "Côte des Deux Amants" herself? We will perhaps never be able to answer these questions with complete certainty, but the legend and its location are worth exploring.

It is relatively certain that the legend was not original with Marie, although hers is among the first versions to have survived. While the only name Marie cites is that of the town of Pîtres, one finds a cast of well-identified characters as the legend evolves. There are couples named Florine and Saint-Cyr, Edmond and Garceline, Raoul and Mathilde, Clorine and Irval, Edmond and Caliste, etc. There are also additional episodes, most notably the suitor saving his beloved from a raging wild boar.

The location of the town of Pîtres is one of the few facts surrounding the legend which is quite certain, for today Pîtres is a small town in the Seine Valley near Rouen. Visible for a distance of several miles is a large hill known locally as the "Côte des Deux Amants," whose steep sides are bare while the growth at the summit is quite abundant. Here is located the "Maison des Deux Amants," a large building now housing a retirement home. In the halls hang a series of nineteenth-century paintings depicting key scenes from the legend, including the young lover struggling up the hill bearing the girl on his back. I spent several days near Pîtres and will illustrate the paper to be presented at the 1997 International Congress on

Medieval Studies with slides and video of the "Côte des Deux Amants," the surrounding countryside, and the paintings located in the "Maison des Deux Amants."

North Carolina Central University

Binding the Wound: A Lacanian Approach to Gender and Subjectivity in Marie de France's *Guigemar*.

Wendy Sterba

Because subjectivity is hotly debated in medieval studies, it may seem quixotic to undertake a psychological analysis of a twelfth-century text. There are however several reasons for attempting this endeavor. Lacan bases his theories of symbolic castration on the experience of a 'subject' entering into use of language, an experience shared by all writers, but one especially pertinent to a writer whose culture is moving progressively from an oral to written base. The twelve scant lays, the *Fables*, and the *Purgatory* give ample demonstration of Marie's profound preoccupation with issues of gender, subjectivity, and fragmentation.

In the *Lais*, Marie persistently tells the story of women boxed in by social institutions (either literally locked up by husbands in fortresses or towers, or figuratively by marriage or caste) and delineates strategies they use for coping. It is however her longest lay, *Guigemar*, which provides the most intriguing material for an analysis of the issue of subjectivity as it relates to gender. Marie's hero Guigemar can be read as exemplary of the Oedipal process Lacan describes as the "mirror stage." Both he and the lady of the story ultimately learn to conceal their consciousness of their incompleteness by binding their genitals. Guigemar wears an ersatz phallus, a knot the lady places in his shirttail, while he ties her into a chastity belt that serves as fetish and disavowal of her own wound. This process parallels the development of the subject in language, and is mirrored not only in the characters' recognition of their incompleteness, but also in the fears of the author with regard to the reading and potential misappropriation of her text as it becomes reified and thus split from the originally oral narrator by the production of written text. Marie's characters learn coping strategies for a society that limits their possibilities. Once bound and thus relieved of her obvious 'lack,' Marie's fictional lady realizes she is not locked in and can travel freely. This process would seem also

to be paralleled by Marie, who by taking a pen in hand, was able to break the stringent limitations of medieval society and write herself anywhere and way she wanted, regardless of the social strictures against women.

College of Saint Benedict / Saint John's University

A Feminist Reading of the Otherworld in Marie de France's *Lanval*.

Nancy E. Virtue

Marie de France's *Lai de Lanval* poses particular difficulties to the feminist reader. From a purely sociological perspective, *Lanval* paints a very grim picture of a society in which real women (those without the good fortune to have supernatural powers) are little more than property to be doled out with the spoils of war. Indeed, the lay begins as King Arthur distributes land and women to the knights of the Round Table: "a cels de la table ronde / . . . femmes e terres departie" (vv. 15-17). The political realm, the Round Table, is a closed circle from which women are excluded. Even the queen, the only this-wordly woman who has any real power (and who is therefore the only female character in *Lanval* who seems to warrant any sort of character development) negotiates her power from the bedroom, from her private relationship with her husband. The only power for women in this lay, it would seem, exists in the Otherworld, a land that, until the end of the tale when Lanval rides off with his fairy lady, would appear to be inhabited only by women (according to legend, Avalon was ruled by Morgan Le Fay and inhabited primarily by women, and although men certainly found their way to the island, it was associated with the restorative powers of women and with fertility). At best, then, it would seem that *Lanval* presents little more than a utopian dream of female power created by the female imagination and having little effect on the real (male-governed) world. The fairy lady disappears from this world at the end of the lay and we have to imagine a fairly bleak ending for the queen who has not only been exposed as a liar, but whose power, which was based on the supposed superiority of her beauty, has been thoroughly undermined.

Thus many critics have read *Lanval* as a piece of utopian fiction. However, I would suggest that the depiction of the Otherworld in *Lanval* is more ambiguous from a feminist perspective. Are we to conclude that Marie's task in *Lanval* is simply to lay bare the utter exclusion of women from any real power, happiness, or meaning in this world? Is her goal simply to expose (and, of course, implicitely condemn) the patriarchal feudal system by imagining, or one might say fantasizing an alternative? If this is so, *Lanval* , and perhaps all the lays, could be read as a sort of escapist literature, and although it might be tempting to see Marie's works in this way, as a miserable woman's musing or pastime, I choose to read her work, or at least *Lanval*, less as a utopian dream of female power than as a revolutionary tale about the liberating nature of writing. *Lanval* is, one might say, an allegory of resistance through writing, a tale that, despite its other-wordly elements and despite its protagonist's eventual abandonment of the real world, is nonetheless a tale about changing society, about turning it around (if not overturning it) by reversing the order of things. *Lanval* sees some hope for making real differences in the world and is, I would argue, very much invested in improving humanity and, perhaps in particular, the lot of women. My goal, then, is to examine more closely the interplay of the two worlds in *Lanval*, that is, the chivalric order of King Arthur's court and the other-wordly realm represented by the fairy lady and located in Avalon. More specifically, I will examine how the two worlds collide, coexist, and couple, and how Marie, as narrator, positions herself in relation to these systems.

Indiana University Purdue-University Fort Wayne

Yonec: A Tale of Two Worlds.

Elizabeth Walsh

This paper is a study of the way in which Marie de France integrates pagan and Christian elements in *Yonec*. The pagan, referred to in the paper as 'preternatural,' are primarily embodied in Muldumarec, the fairy-king. The Christian, referred to as 'supernatural,' are represented in the three sacraments mentioned in the lay: Baptism, Eucharist, and Marriage. The discussion of the preternatural is presented with reference to the Celtic

Otherworld. This is followed by some examination of the attitude toward the devil and witchcraft in the twelfth century. The Christian elements in the story are discussed in the light of the theology of the twelfth-century theologian Hugh of Saint-Victor, author of *De Sacramentis* .

Further work on the actual practice of marriage in that era remains to be done. This study shows that Marie was highly critical of marriage as it was practiced in the twelfth century and that she seems to turn to the Fairy World to find hope and happiness in human love.

University of San Diego

The Writing that Strays: Marie de France's *Chèvrefeuille.*

Jacqueline de Weever

Chèvrefeuille is the shortest of Marie's lays and perhaps the most studied, the most analyzed, providing the most commentaries. My own reading looks at what "vérité" might mean ("que la vérité vus en cunt" [v.3]), and I suggest that the tale is a parable about the imaginative life. Marie writes that this is already a much-told tale, reminding her readers that the lovers die on the same day. Then she intrudes to give another view of diffi-cult times, different yet connected to the Prologue of the *Lais* (vv. 23-25), connected with difficult work, in this case writing to alleviate suffering. Once we understand that the lovers suffer because of absence, we expect that the story will tell of suffering's alleviation, this time through writing.

The preparations for the writing that would fulfill the lovers' desires are detailed and explicit (vv. 51-61). Tristan cuts the branch of the hazel tree, (feminine grammatical gender); then he works on it. The verbs of the passage are important: "he squares it"; then "he pares it." One translation says, "he whittles it," but 'to pare' is also an English verb and implies careful peeling away of layers and careful shaping. Since *bastun* may be translated as 'pole, ' 'staff,' 'rod,' the word leaves no doubt of the purpose of the text written on it, the furtherance of love. After such careful preparation, Tristan writes his name, and entwines a piece of honeysuckle (male grammatical gender) around it. The text then explains the symbolism of the hazel and the honeysuckle and the explicit meaning: we cannot live without each other. The play of grammatical gender suggests the fertilization that takes place in the life of the imagination, as well as the

heresy of turning aside from religious observance to find satisfactions elsewhere.

Once the queen sees the writing, she immediately knows its meaning and acts accordingly. She commands a halt, indicating that she wants to dismount and rest; she goes away from her people: "Del chemin un poi s'esluigna." The writing, laid against the road leading to the Pentecost celebration or orthodoxy, causes the queen to turn from the road and find satisfaction of her desire. Another level of interpretation invites us, however, especially since Marie has invited us to "gloser la letre." This second level suggests that the writing that has caused the queen to stray and thus find satisfaction is heretical.

The queen is not named in *Chèvrefeuille*. She is called "la reine." The political term suggests Iseult's positions (plural) in the culture. As queen, she is necessarily married to the king; as queen, she must produce an heir; as queen, she must fulfill certain other duties, such as attending the Pentecost celebration, one of the most important feasts of the Christian Church. To refer to her as queen throughout the tale is to highlight all the meanings of the term. The queen, then, turns aside from the road to Pentecost to find satisfaction away from the group: "Entre els meinent joie mult grant." Because of this joy, Tristan produces a second *escrit*, "pur les paroles remembrer" (v. 111), when he composes a new lay for his harp. This second *escrit* ends with the lines "Dit vus en ai la vérité / del lai que j'ai ici cunté," making a circle, beginning with the announcement to tell the truth, ending with the announcement that the truth has been told. Marie has given a parable about writing in her four inscriptions: the poet's source, her own written lay, Tristan's *escrit* on the wood, and finally, the *escrit* of the lay for harp accompaniment. The honeysuckle wraps itself around the hazel branch just as Marie's composition is grafted onto Tristan's lay. This combination is heretical if writing is seen as male. The truth is that the life of the imagination that leads to writing needs a certain kind of fertilization, a hermaphroditism of the intellect that leads to satisfaction. It is not found in the orthodoxies of writing solely dominated by men. Perhaps the best way to speak of what concerns her most is through the rehearsal of the story of lovers who risk all, as she is risking all, a woman writing as a challenge to male culture.

Brooklyn College

ARTICLES AND NOTES

Marie de France as *Sapientia*: Author Portraits in the Manuscripts of the *Fables*.[1]

Chantal A. Maréchal

Each passing year witnesses an increase in the number of studies dedicated to Marie de France, but unlike most previous scholarship, which dwells upon the study of the *Lais*, this essay analyses the interaction of text and image in the manuscripts of the *Fables*. Given the didactic nature of the Ysopet genre, it focuses on the integration of author portraits within the iconographic program of four illuminated manuscripts,[2] and formulates new hypotheses about the possible sources of inspiration utilized by the artists.

Already in the Middle Ages, the *Lais* had earned Marie de France the admiration of a large audience, and they had been quite popular during her life time. Denis Piramus, once a lyrical poet at Henry Plantagenet's court, tells how "cunte, barun e chivaler . . . si les funt sovent retreire," and how "dames . . . / De joie les oient e de gré" (vv. 35-48). Not surprisingly, the only miniature found in a manuscript of the *Lais*–the musical performance of a minstrel[3]–illustrates Piramus' remark, and could bring powerful fuel to the controversy about the relationship of Marie's *Lais* with orality.

By contrast, the connection of the Isopet genre with literacy has long been established, and it might explain the good fortune met by manuscripts containing Marie's *Fables*, both in terms of quantity and quality: first, quantity, with ten manuscripts from the thirteenth century, nine from the beginning of the fourteenth and five from the fifteenth;[4] and quality, since six of them display, or were intended to display, miniatures and/or historiated initials.

Until recently, information on the illuminations of manuscripts containing Marie's works has been rather scanty as most scholars limited their attention to textual and philological inquiries. Thus, when one turns to the

catalogs of the Bibliothèque Nationale (*Manuscrits du Fond Français*), an otherwise invaluable reference tool where the textual content of codices is concerned, it is to deplore the inadequacy of their descriptions of manuscripts as objects. The section devoted to MS Paris, B.N. fr. 24428, for instance ("XIIIth century. Vellum. i and 118 folios. 2 cols. 315 / 220mm. Binding in *cuir de Russie*, with the seal of Louis-Philippe. [Notre-Dame 193]"), surprisingly includes no reference to the gilded miniatures which introduce the fables. Although the catalog of the Bibliothèque de l'Arsenal (1892) promises, at first glance, to be more informative as it identifies and locates several miniatures, the information it provides about the decorated letters (on folios 271v, 272r, 272v, 273r) soon proves disappointing as it does not indicate how many historiated initials are found on each folio (indeed, one at the beginning of each fable). In his 1884 *Fabulistes latins*, Léopold Hervieux, on the other hand, appeals to his readers' visual sensibility when he describes the opening initial of MS Paris, B.N. fr. 1446: "Le prologue . . . est orné d'une très grande lettre initiale, dans l'intérieur de laquelle une miniature représente Marie assise" (630). Why then does he remain silent about the opening historiated initial of MS Paris, B.N. fr. 2173 when he so carefully describes the comparatively insignificant initial of the prologue of MS Paris, B.N. fr. 24428: "une grande lettre initiale remplie à l'encre rouge pär des traits de forme gothique" (630)? Such inconsistencies can only suggest that, for Hervieux, references to the visual features of the manuscripts are still of secondary importance. Therefore, Karen Jambeck has to be highly commended for the long awaited 'demarginalization' of this topic in her 1980 doctoral dissertation. The introduction of Jambeck's pioneering study on Marie's *Fables* gathers a wealth of information on the content, date, origin, and destination of the manuscripts; their length, and the size and lay out of their folios; the script and number of scribes involved; and, most importantly for our purpose, the location and size of miniatures and initials (Jambeck lxxxvii-cxviii).[5]

Two years earlier, in 1978, the significance of decorated initials and of the strict codes of colors and sizes which regulated their production and distribution had been systematically analyzed by J. J. G. Alexander in two influential contributions to the study of medieval calligraphy--*The Decorated Letter* and *Scribes as Artists*. Relying on thorough documentation, Alexander states that "the initial at all times . . . had a function as a signpost to the reader" (*The Decorated Letter* 21).[6] A similar premise

underlies Lesley Kordecki's discourse on the Aesopic tradition. This careful survey of the successive versions of the fables, in the 1985 article "Fables: the Moral of the Story," shows how classical and medieval translators, aware of its "two-fold objective of laughter and lesson" (125), altered the collection in order to manipulate readers and invite them to harvest the text's "flowers" and/or "fruit," in Gualterus Anglicus' terms.[7] In the most fascinating part of this demonstration, Kordecki examines the vicissitudes of the fable "The Cock and the Gem," which is sometimes completely omitted, sometimes positioned at the beginning of a collection in order "to re-inforce the importance of [the] meaning [stated]" in the prologues (Kordecki 124). A close examination of the manuscripts of Marie de France's *Fables* substantiate the accuracy of Alexander's and Kordecki's observations. It provides a powerful lens through which to observe the tight weaving of meaning and form attained through the collaboration of scribes, compilers and illuminators. The search for aesthetic harmony and unity of purpose which led to the execution of these manuscripts is manifest at all levels of the works: from their overall structure (defined by the ever-changing textual environment in which the compilers embedded Marie's *Fables*) to the simplest items in the hierarchy of the calligraphic system, for instance, flourished initials and paragraph markers.

Based on the comparative study of several codices from the Bibliothèque Nationale and from the Bibliothèque de l'Arsenal, and on data supplied by the sources introduced earlier, the following classification highlights the role imparted to iconographic programs in the staging of the manuscripts' reception. Five categories can be delineated:

The manuscripts of the first category feature a red or blue initial at the beginning of each fable without any marker for the morals (MSS Paris, B.N. fr. 1822 and 12603): for example, B.N. fr. 12603, contains 302 folios, 238 of which feature Romances of Antiquity, Courtly Romances, and Epics. Written at the beginning of the fourteenth century, this manuscript was found a century later, in the library of Charles de Croy, prince de Chimay (Jambeck, xcv). Clearly intended for an aristocratic audience, concerned more with pleasure and entertainment than with moral edification, this version of the *Fables* did not require any visual emphasis on the morals.

The second category includes manuscripts featuring a red or blue initial at the beginning of each fable with the addition of a paragraph marker for the morals (MSS British Library Harley 978 and 4333, Cotton

Vesp. B. XIV, and Bodl. Douce 132). The use of paragraph markers to signal the beginning of the morals suggests in itself the didactic value of Harley 978, a manuscript representative of this second category. Even if the probable origin of this codex (the abbey of Reading) and the use of Latin were not sufficient to indicate the religious inclinations of its audience, its content alone (e.g., treatises on religious music or medicinal recipes [Jambeck, xc]) would convince us.

Included in the third category are manuscripts featuring an initial at the beginning of both fable and moral (MSS Paris, B.N. fr. 1446, 2173, 19152, 25405 and 25406, and MS York Minster XVI) with alternating red and blue in all but the latter in which both initials are red but of a different size. Revealing preoccupations echoed in the visual emphasis put on the morals, the compiler of B.N. fr. 19152, chose, within the first twenty folios of his manuscript, to pair Marie's *Fables* with the *Chastoiement d'un père à son fils*, a text which *Le Dictionnaire des lettres françaises* describes as a French adaptation of the *Disciplina clericalis*, a popular didactic work used as a source of exempla by both preachers and lay moralists (257). The other works assembled in this volume (e.g., several *Fabliaux* and treatises on courtly love) are educational in their own way, even though, in contrast to Harley 978, their overall tone is more appropriate to the education of a courtly knight than that of a young monk. Indeed, until 1732, this manuscript belonged to the duc de Coislin, and its binding bears the coat of arms of Seguier, Keeper of the Seals for Louis XIV.

The manuscripts assembled under the fourth category display features identical to the ones attached to the previous group, but with the addition of a red title before each fable (MSS Paris, Arsenal 3142; B.N. fr. 14971, 24428, and 25545; and Brussels, B.R. 10296), a characteristic they share with the manuscripts of the next category (MSS Paris, B.N. fr. 4939; Vatican Ottob. 3064; and B.N. fr. 2168), three codices distinguished by the presence of a red rubric before the morals: "Moralité" (in the first two) and "ves chi lessample" or "lessample" (in the third). The manuscripts listed under these last two categories are either late additions (fifteenth-century) or *oeuvres de luxe*.

By acknowledging the existence of a systematic relationship between written and visual discourses, the above examples have demonstrated the value of each manuscript as a unified entity in the eyes of its makers. However, the presence of an even richer connection between image and text can also be exemplified by an analysis of the historiated initials and

miniatures of MSS Paris, B.N. fr. 2173; Arsenal 3142; B.N. fr. 1446; and Vatican Ottob. Latin 3064. Within the confines of the present investigation, the interest of these manuscripts resides in a shared iconographic element: the presence of an author portrait at the beginning of the Prologues and/or of the Epilogue of the *Fables*.

Let us look first at MS Paris, B.N. fr. 2173. The prologue of the *Fables* starts with a framed initial *C* representing, on a gold background, a brown-clad man writting at a desk, presumably Aesop (f. 58r). Beginning with Caxton's 1484 edition of Aesop's fables, illustrators show a sustained interest in a reflection of historical facts, and in the depiction of Aesop as a slave and lover of nature. However, this manuscript of Marie de France's work, still emulates the tradition represented by the original author portrait of the eleventh-century Latin Aesop of the Codex Avianus (f. 195r), even though the author has assumed the attitude and adopted the attire of a thirteenth-century scholar (with gown and cap).[8] This portrait represents the culmination of a long tradition, starting with the classical author portrait and evolving through the evangelist and scribe portraits, all symbolic of the writer's role as a crucial agent in the transmission of knowledge. It is reminiscent of a miniature representing Saint Mark in the *Rossano Gospels*, a Greek manuscript of the sixth century (f. 121r).[9] Still, unlike Saint Mark, Aesop has to face his task alone. Under Boethius' influence, the conforting presence of Mark's Muse has disappeared and her inspiring voice seems to have been silenced.

However, the opening initial of the Epilogue (f. 93r) introduces an unexpected motif which might very well announce the Muse's return. This time, the artist has portrayed a woman sitting at a desk, her hands resting on the pages of an open book. One might say that this substitution of what we will call the "translator portrait," for the original "author portrait," fits perfectly the content of a folio which features the famous verse: "Marie ai num, si sui de France" (*Die Fabeln*, Epilogue, v. 4). The lady of the Epilogue wears a long green tunic and her hair is hidden under a cap "fitted tightly round the head" and "fastened under the chin," a popular head dress of thirteenth-century "matrons," according to Carl Köhler (*A History of Costume*, 145).[9] Except for the depiction of Marie in the traditional writer's pose (she is seated at her desk) the artist did not make any attempt to idealize his model. Like the *fabliaux* included in the manuscript (e.g., "De celle qui fu foutue sur la fosse de son mari [f. 95]" and "De la vieille qui oint la paume au chevalier" [f. 97]), this portrait, in the

vein of the illustration of the fable which immediatly precedes the Epilogue ("De la Femme et de sa Geline" [f. 92] merely echoes a daily reality. In fact, considering the early date of this manuscript, one could argue that it provides us with the most realistic portrait of Marie we can ever expect to find. If the famous "Dame Marie" had been an abbess, as suggested by John Fox, the illuminator would have represented her in religious garb, like the nuns greeting Guinevere in another thirteenth-century manuscript, Bonn 526 (f. 483).

In MS Paris, Arsenal 3142, to which we will now turn, a most interesting transformation occurs as the translator literally takes over, replacing in the foreground--at the beginning of the Prologue itself (f. 256r) --an author whose text she has not only rendered into another language (in the modern sense of the word 'translation'), but has also glossed, amplified, and often boldly adapted to the tastes of a new age. What might first appear as disregard for a tradition well-anchored in the misogynistic society of the time becomes a logical choice when we learn the identity of the scribe's patron: Marie de Brabant, the second wife of Philip the Bold.[11]

This opening miniature represents, on a gold background, a woman scribe dressed in blue undertunic and light mauve gown. Her ample dress and short white veil do not correspond to the costume of thirteenth-century noble ladies, who preferred to wear fashionable close-fitting gowns, hairnets, fillets, and barbettes. Nor does this costume evoke the garments of twelfth-century nuns as represented in other manuscripts. In examining a wide sample of religious and secular medieval miniatures, I observed that the artist's choice suggested the existence of a codification of women's attire: for instance, the "bad" woman, or slave, is most often represented with long blond unveiled hair and wearing a close-fitting tunic;[12] noble, married ladies, as long as they are background characters, follow the thirteenth-century fashion described above; central female characters like queens,[13] positive allegorical figures,[14] or holy women like the Virgin Mary,[15] wear ample gowns and cloaks of various colours, mostly red, blue or mauve, and short white or blue veils. Since, as Joan Ferrante reminds us, the Virgin Mary was considered as a symbol of "the ideal thirteenth-century woman" (100), and in view of the fact that medieval society could only describe women in terms of good or evil (Mary or Eve), manuscript illuminators did not have much choice when representing a woman whose writings contributed to the dissemination of wisdom. The specificity of the poet's name, "Marie de France," could only encourage such a parallel.[16]

Another distinctive feature of Arsenal 3142 is the parenthetical use of Marie's portraits at the beginning of the Prologue and of the Epilogue of the *Fables*: she is depicted first as writing; then as presenting her completed work. However, what we do not see might be far more intriguing than what appears in this illustration of the Epilogue (f. 273r). The three-quarter profile representation of the author and the way she holds her book suggest the presence of an audience. Is she addressing a group of noble ladies in the queen's chamber, or a group of young nuns whose teacher she might be? Although we have no way of answering that question, one thing remains clear: the presentation of the book as a sign of oral performance. Text ("Par moralité escriveient / les bons proverbes qu'il oeient / que cil amender s'en poïssent" [vv. 7-9]) and image echo the lesson of the *Lais*:

> Ki Deus ad duné escïence
> E de parler bone eloquence
> Ne s'en deit taisir ne celer,
> Ainz se deit voluntiers mustrer.
> Quant unz granz biens est mult oïz,
> Dunc a primes est il fluriz,
> E quant loëz est de plusurs,
> Dunc ad espandues ses flurs." (vv. 1-8)

The author portrait of another manuscript, Paris, B.N. fr.1446 (f. 88d) is in perfect harmony with the message of Marie's Prologues. Through her intentional covering of an enigmatic circle which a comparative analysis of various evangelist portraits allowed me to identify as an inkwell,[17] and through the imperative gesture of her right hand,[18] the woman of this portrait proclaims the power of the spoken word. This power is celebrated throughout the entire manuscript–in the discourse of the seven advisors of Diocletian's son (fols. 1r-70r);[19] the speeches of Renart, disguised as a preaching friar in the *Couronnement* (fols. 71r-88v); and the "dits" of Baudouin and Jean de Condé (fols. 115r-210r). Baudouin de Butor's rather sulfurous story of Constant's sons,[20] a combination of themes from the legend of Robert le Diable and from the *Huth-Merlin*, was no invitation to put this manuscript in a nunnery library. Yet, the morals of Marie's *Fables* (fols. 88v-108v) are clearly marked by a colored initial. This seems to indicate that we are still dealing with a compilation of didactic texts, but like

this case, the message is mostly a warning against wordly hypocrisy.[21] Not surprisingly, from an early date, this manuscript was part of the library of sixteenth-century poet Jacques de Thou, one of a long line of magistrates and courtiers.

Kurt Ringger describes the opening initial of B.N. fr. 1446 as representing Marie "dans l'attitude d'un professeur faisant son cours" (340). This interpretation is tempting, but is it not anachronistic? At that time, abbesses and prioresses were the only women allowed to teach, and only to women.[22] Considering the nature of the texts assembled in this manuscript, the orator's invisible audience could hardly be a group of novices. A close look at the "half-erased" poem of folio 210r could be informative. It starts with this line: "Très dous et loiaus amis . . . ." Was it a dedication? Could this mean that the manuscript was intended for a male audience, as suggested by the masculine plural "amis"? I would like to suggest the following hypothesis: inspired by contemporary literary and iconographical trends, the illuminator of this manuscript tried to justify his choice (the representation of a woman as author) by allegorizing his subject. In this case, the author portrait owes less to Marial models than to the depiction of Solomon's pragmatic Wisdom, as illustrated in the moralized Bibles of the time,[23] and to the representation of Boethius' Philosophy.[24] This borrowing from a classical tradition might have, indeed, legitimized in the artist's eyes the representation of a woman instructing a male audience.

This motif finds its most explicit expression in the opening initial of MS Vatican Ottob. 3064 (f. 235r), a late fourteenth- or early fifteenth-century codex. This miniature represents a lady reading, or writing, at a desk near a circular shelf piled with books. A group of courtiers respectfully stand or kneel in front of her enthroned figure. Marie de France thus suddenly appears as a new manifestation of Virgil's sibyl, "the priestess who reveals the principles of both philosophy and eloquence" (Baswell 120), in Marie de France's words, "escïence" and "bone eloquence" (*Lais*, vv. 1-8). This might explain why she so closely resembles the sibyl Almathea portrayed by the Maître du Couronnement de la Vierge, in a contemporary manuscript of Boccaccio's *Des Cleres et Nobles Femmes* (Paris, B.N. fr. 12420, f. 36b).[25] Additionally, their silhouettes stand out against a similar background, and they use identical desks.[26] However, the overall scene represented by this miniature also conjures forth another image--the *Cité des Dames* Master's portrait of Christine de Pisan teaching, in the

manuscript of the *Proverbes Moraux* (MS B.L. Harley 4431, f. 259v). This calls to mind still another motif popular with both artists and writers all through the fifteenth century: the legendary confrontation of Saint Catherine of Alexandria with the scholars. The most acclaimed miniaturists of the time, among them the Limbourg Brothers and the Master of Berry, treated this theme with a special predilection.[27] This analogy between the depiction of Marie de France and those of Christine de Pisan, the legendary Almathea, and Saint Catherine is striking and uniquely significant for our understanding of the reception of the poet's works during the fifteenth century and of the rediscovery of Marie as "auctor."[28]

This essay has taken us full circle, from the exile of the Muse at the beginning of MS B.N. fr. 2173, to her triumphant return through the manifestations of *multiformis Sapientia* (d'Alverny, III. 333): the Sibyls, the Wisdom of Solomon, the Virgin Mary, Saint Catherine, and Boethius' Philosophy. Now, we can rejoice as these allegorical transmutations finally opened to Marie de France the doors of the *Cité des Dames*.

Endnotes

1. This article is part of a larger project on the didactic nature of Marie de France's *Fables*, a project on which I have been working for the last decade. I am grateful to the N.E.H. for support in allowing me to further some of my ideas at Cornell University, in the context of Professor Robert Calkins' 1993 Summer Seminar. Thanks to the kind assistance of the highly qualified staff of the Rare and Manuscript Collection of the Cornell University Library, I found ample evidence for my theories concerning the interaction of text and image in the manuscripts of the *Fables*. I explored in particular the following areas: the incorporation of decorated initials and miniatures into the didactic program of the manuscripts; influencial analogues and the significance of the author portraits; and, through a comparison of MSS Paris, B.N. fr. 2173 and B.N. fr. 24428, the evolution of the iconographic system from static illustration of the high point of a story, to complex visual narrative. The results of this work have been presented in several oral and written versions, including a paper at the International Congress on Medieval Studies (Kalamazoo, May 1996).

2. MSS Paris, Arsenal 3142; B.N. fr. 1446; B.N. fr. 24432; and Vatican Ottob. 3064.

3. MS Paris, B.N. Nouv. acq. fr. 1104, f.1r.

4. For a full listing of the manuscripts of Marie de France's *Fables*, see Karen Jambeck, *Les* Fables *de Marie de France*. . . (1980), and Françoise Vielliard, "Sur la Tradition manuscrite des *Fables* . . . (1989).

5. I am grateful to Karen Jambeck for providing access to her unpublished transcriptions, drawings and notes. She is currently preparing a critical edition of Marie's *Fables*, based on an examination of all the known fable manuscripts.

6. For some useful discussions and documentation on manuscript illumination, see: Robert Calkins, *Illuminated Books of the Middle Ages (1983)*; Christopher de Hamel, *Medieval Scribes and Illuminators* (1992); Dorothy Miner, *The Development of Medieval Illumination* . . . (1958); Otto Pächt, *Book Illumination in the Middle Ages* (1994); and David Robb, *The Art of the Illuminated Manuscript (1973)*.

7. "Gualterus Anglicus is credited with a twelfth-century version [of the *Fables* . . .], followed, among others, by Middle English versions of Caxton, Lydgate and Henryson" (Kordecki 125).

8. See, for example, the "Seated Scholar," in MS Oxford, Oriel College, 46, (f. 187).

9. Saint Mark is represented seated at a desk. A Muse wearing a sky blue gown and veil is standing in front of him and comfortingly lays a hand on his book.

10. See Iris Brookes's *English Costume*, 71.

11. C.f., Henry Martin, *La miniature française* (1924), and Susan L. Ward's "Fables of the Court: Illustrations of Marie de France's *Fables* in Paris Bibliothèque Arsenal 3142," a paper read at the conference "Women and the Book in the Middle Ages." St Hilda's College, Oxford. 27-30 August, 1993.

12. See the representation of *Luxuria* in the *Bible moralisée*, MS Paris, B.N. lat.11560, (f.93v).

13. See, for instance, the representation of Guinevere in *Le Roman de Lancelot du Lac*, Pierpont Morgan Library, M. 805, (f. 166). See also Roger Sherman Loomis, *Arthurian Legend in Medieval Art*.

14. See for example, representations of *Sapientia* in the Bible moralisée, MS Paris, B.N. lat.11560, (f.93v). See also Emile Mâle, *L'art religieux du XIIème* . . . (1947), and *L'art religieux du XIIIème siècle* (1902).

15. See the representation of the Virgin Mary in *Die Wiener Biblia Pauperum*, (f. 2v). For further investigation, see Janet Backhouse, *The Illuminated Manuscript* (1986); Millard Meiss, *French Painting* . . . (1969); Henry Martin, *La miniature française* . . . (1924); Nigel J. Morgan, *Early Gothic Manuscripts* (1982); Jean Porcher, *Medieval French Miniatures* (1960); Lucy Freeman Sandler, *Gothic Manuscripts* (1986); and *Pierpont Morgan Library* . . . (1974).

16. As well as the patron's name.

17. See, for instance, the representations of Saint Mark in *Das Goldene Evangelienbuch von Echtemach* (f. 54v) and the Bible of the Stockholm National Museum (f. 63v).

18. For a useful discussion of this gesture, see Moshe Barasch, "*Giotto* ..." (1987) and Jean-Claude Schmitt, La raison des gestes (1990).

19. In the last part of the continuations of the *Roman des Sept Sages*.

20. Written in the margins of folios 70r-114v.

21. The *Couronnement*, which is dedicated to Gui de Dampierre, younger brother of Guillaume, killed in a tournament, warns him against hypocrisy and court intrigues.

22. See, for instance, the detail from *La Sainte Abbaye*, in Eileen Power's *Medieval English Nunneries* (1922).

23. See, for instance, the Bible abrégée, Paris Arsenal 5211, (f. 307).

24. C.f., Montpellier, Faculté de Médecine, MS 43, (f. 2).

25. I am grateful to Lesley Smith and Jane Taylor, organizors of the conference "Women and the Book" (see note 10), for helping me locate this miniature.

26. I expect my current comparative examination of these two manuscripts to provide shortly useful information about the origin of MS Vatican Ottob. 3064 and the identity of its patron.

27. See New York, The Cloisters, Belles Heures (f. 16) by Paul de Limbourg); Paris, B.N. fr. 414 (f. 386) by the Medaillon Workshop; and the Master of Berry's portrait of a woman teaching, in a manuscript of Boccaccio's *Des Cleres et Nobles Femmes* (MS B.N. fr. 598 [f. 71v]).

28. For further discussion, see *Reclaiming Rhetorica* (Ed. Andrea Lunsford) and Maureen Quilligan's *The Allegory of Female Authority*.

Works Cited

Alexander, J. J. G. *The Decorated Letter*. New York: G. Braziller, 1978.

—, "Scribes as Artists: the Arabesque Initial in Twelfth-Century English Manuscripts." In *Medieval Scribes, Manuscripts and Libraries: Essays presented to N. R. Ker*. (London: Scolar Press, 1978): 87-116.

Alverny, Marie-Thérèse de. *Etudes sur le symbolisme de la Sagesse et sur l'iconographie*. Norfolk [England]: Galliard, 1993.

Backhouse, Janet. *The Illuminated Manuscript*. Oxford: Phaidon, 1987.

Barasch, Moshe. *Giotto: the Language of Gestures*. Cambridge and New York: Cambridge UP, 1987.

Baswell, Christopher. *Virgil in Medieval England: Figuring the Aeneid from the Twelfth Century to Chaucer*. Cambridge and New York: Cambridge UP, 1995.

La Bible moralisée et illustrée, conservée à Oxford, Paris, et Londres. Reproduction intégrale du manuscrit du XIIIe siècle / accompagnée d'une notice par le Comte A. de Laborde. Paris: pour les membres de la Société, 1911-27.

Bibliothèque de l'Arsenal. *Catalogue des manuscrits de la Bibliothèque de l'Arsenal*, by Henry Martin. Paris: Plon, 1885-99.

Bibliothèque Nationale (France). Département des Manuscrits. *Catalogue des fonds français. Ancien fonds*. Paris: Firmin Didot, 1868-1902.

Brooke, Iris. *English Costume of the Early Middle Ages: The Tenth to the Thirteenth Centuries*. London: A. & C. Black, 1936.

Calkins, Robert G. *Illuminated books of the Middle Ages*. London: Thames and Hudson, 1983.

Dictionnaire des Lettres Françaises: Le Moyen Age. Eds. Robert Bossuat, Louis Pichard and Guy Raynaud de Lage. Paris: Fayard, 1964.

Ferrante, Joan M. *Woman as Image in Medieval Literature, from the Twelfth Century to Dante*. New York: Columbia UP, 1975.

Fox, John C. "Marie de France." *English Historical Review 25* (1910): 303-6.

Goldene Evangelienbuch von Echternach: Codex aureus Epternacensis Hs 15142 aus dem Germanischen National-museum Nurnberg. Frankfurt am Main: S. Fischer; Stuttgart: Meullerund Schindler, c1982.

De Hamel, Christopher. *Scribes and illuminators*. London: British Museum Press, 1992.

Hervieux, Léopold. *Les fabulistes latins: depuis le siècle d'Auguste jusqu'à la fin du Moyen Age*. Paris: Firmin-Didot, 1883.

Der Illustrierte Lateinische Aesop in der Handschrift des Ademar. Codex Vassianus Lat. Oct. 15. Einleitung und beschreibung von Dr. Georg Thiele. Leiden: A.W. Sijthoff, 1905.

Jambeck, Karen K. *Les* Fables *de Marie de France: Edition critique de fables choisies*. Dissertation Abstracts International 41.8 (1981).

Köhler, Karl. *A History of Costume*. Philadelphia: D. McKay, 1981.

Kordecki, Lesley. "Fables: The Moral of the Story." *Teaching the Middle Ages II*. Studies in Medieval and Renaissance Teaching (1985): 123-30.

Loomis, Roger Sherman. *Arthurian Legends in Medieval Art*. New York: Kraus Reprint Corp., 1966.

Mâle, Emile. *L'art religieux du XIIe siècle en France, étude sur les origines de l'iconographie du Moyen Age*. Paris: A. Colin, 1947.

—, *L'art religieux du XIIIe siècle en France: étude sur l'iconographie du moyen âge et sur ses sources d'inspiration*. Paris: Colin, 1902.

Marie de France. *Die Fabeln der Marie de France*. Ed. Karl Warnke. Reprint of Halle Edition 1898. Genève: Slatkine Reprints, 1974.

Marie de France. *Les Lais*. Ed. Jean Rychner. Paris: Champion, 1973.

Martin, Henry Marie Radegonde. *La miniature française du XIIIe au XVe siècle*. Paris: G. van Oest, 1924.

Meiss, Millard. *French Paintings in the Time of Jean de Berry: the Late Fourteenth Century and the Patronage of the Duke*. London: Phaidon, 1969.

Miner, Dorothy Eugenia. *The Development of Medieval Illumination as Related to the Evolution of Book Design*. Baltimore: Walters Art Gallery, 1958.

Morgan, Nigel J. *Early Gothic Manuscripts*. London: Harvey Miller; Oxford; New York: Oxford UP, 1982-88.

Pächt, Otto. *Book Illumination in the Middle Ages: an Introduction*. 1st English pbk. ed. London: Harvey Miller, 1994.

Pierpont Morgan Library. *Medieval and Renaissance Manuscripts*. New York: 1974.

Piramus, Denis. *La vie Seint Edmund le Rei, poème anglo-normand du XIIe siècle*. Ed. H. Kjellman. Göteborg: 1935.

Pisan, Christine de. *Le livre de la Cité des Dames*. Paris: Stock, 1996.

Porcher, Jean. *Medieval French Miniatures*. New York: H. N. Abrams, 1960.

Power, Eileen Edna. *Medieval English Nunneries, c. 1275 to 1535*. Cambridge [England]: Cambridge UP, 1922.

Quilligan, Maureen. *The Allegory of Female Authority: Christine de Pizan's Cité des Dames*. Ithaca: Cornell UP, 1991.

Reclaiming Rhetorica: Women in the Rhetorical Tradition. Pittsburgh: U of Pittsburgh P, 1995.

Ringger, Kurt. "Prolégomènes à l'iconographie des oeuvres de Marie de France". *Orbis Mediaevalis: Mélanges de langue et de littérature médiévales offerts à Reto Raduolf Bezzola à l'occasion de son quatre-vingtième anniversaire*. Eds. Güntert, Georges, Marc-René Jung & Kurt Ringger. Berne: Francke, 1978.

Robb, David M. *The Art of the Illuminated Manuscript*. South Brunswick: A.S. Barnes, 1973.

Sandler, Lucy Freeman. *Gothic Manuscripts, 1285-1385*. London: H. Miller Oxford UP, 1986.

Schmitt, Jean Claude. *La raison des gestes dans l'Occident médiéval*. Paris: Gallimard, 1990.

Vielliard, Françoise. "Sur la tradition manuscrite des *Fables* de Marie de France." *Bibliothèque de l'Ecole des Chartes* 147 (1989): 371-197.

Die Wiener Biblia Pauperum. Codex Vindobonensis 1198 (c. 1310).

ADDENDA

Just as this issue of *Le Cygne* was about to go to press, I learned of two fine newly-published articles on Marie de France's manuscripts, by Sandra Hindman and Susan Ward (for complete reference, please see "Publication News" on page 77).

SPECIAL FEATURE

An Italian translation by Roberta Morosini.
A selection based on Marie de France's *Fables*,
edited by Charles Brucker (Louvain: Peeters, 1991).

Fav. 27: L'uomo e le sue membra.
(De l'humme, de sun ventre, e de ses membres)

Voglio raccontare qui, e a mo' d'esempio
rievocare la storia di un uomo -
vi racconto delle sue mani, dei suoi piedi
e della sua testa-, che era arrabbiata
col ventre che portava in sé
che sperperava il denaro guadagnato dalle membra.
Queste, dunque, decisero di non lavorare piú
e lo privarono del cibo.
Mal col ventre a digiuno,
le mani e i piedi
si indebolirono rapidamente,
tanto che non potevano
lavorare come era loro solito:
quando avvertirono il loro grande indebolimento,
offrirono da mangiare e bere al ventre,
ma l'avevano fatto digiunare troppo
per cui esso non poteva mangiare piú.
Cosí il ventre perse le sue funzioni,
come pure le mani e i piedi.
Da questo esempio, si puó vedere
-ogni uomo onesto ne deve essere consapevole -
che a nessuno puo essere comunque tributato onore
se si comporta in modo infamante verso il propio signore,
neanche il signore,
se ricopre di disonore la sua gente;
se l'uno viene meno al dovere di fedeltá verso l'altro,
entrambi ne pagheranno le conseguenze.

Fav. 48: Il ladro e la strega.
(Del larun e de la sorcere)

Qui si racconta di un ladro che era steso
a dormire sotto un cespuglio.
Una strega lo trovó,
gli si sedette accanto e lo sveglió;
comincio poi a suggerirgli
di continuare la sua attivitá;
in quanto lei l'aiuterebbe sempre,
ovunque andrá
non ha nulla da temere,
purché voglia invocarla.
Cosí il ladro si sentí sicuro.
Un giorno gli capitó
di essere sorpreso a rubare;
furono i suoi vicini a scoprirlo
e gli dissero che sarebbe stato impiccato
perché si era comportato male.
Egli invocó la strega
per chiederle un consiglio.
La pregó di aiutarlo.
La strega gli disse di non aver paura,
di essere fiducioso e del tutto tranquillo.
Allorché furono vicini alla forca,
il ladro la chiamó a sé:
"Signora", disse, "liberami!"
"vá", disse lei, "non temere
io ti libereró, stanne certo!"
Quando gli misero la corda al collo
ed egli invocó, dall'altra parte,
per la terza volta, la strega,
per ricordarle in che modo
lei l'aveva rassicurato sotto il cespuglio,
ella gli rispose con un discorso ipocrita:
"Da quel momento io ti ho ben aiutato,
sostenuto e consigliato;
ma, ora, ti vedo comportare in un modo tale
che non so consigliarti.
Rifletti su ció che farai,

perché da me non riceverai piú consigli!"
Ció insegna a tutti gli uomini
di non credere, Dio lo proibisce,
né alle profezie, né alla stregoneria,
poiché chi vi ripone fiducia, viene ingannato:
il corpo ne soffre
e l'anima rischia un grande pericolo."

Fav. 55: La preghiera stupida di un contadino
Del vilein ki pria pur sa femme e ses enfanz)

Un contadino andava spesso in chiesa
a pregare Dio.
Gli chiedeva di aiutarlo,
di assistere sua moglie
e i suoi figli e nessun altro;
questa divenne la sua preghiera abituale.
Spesso la recitava ad alta voce
tanto che un altro contadino la sentí
e si affrettó a rispondergli:
"Possa Dio onnipotente maledire te,
tua moglie e i tuoi figli,
e che nessun altro sia maledetto!"
Con questo esempio, si vuole dimostrare
che ognuno deve pregare in modo
che la preghiera piaccia alla gente
e che sia gradita a Dio.

Fav. 103: La donna e la gallina.
(De la femme e de sa geline)

Un giorno una donna sedeva
davanti alla porta di casa e guardava
in che modo la sua gallina razzolava
e si procacciava il cibo;
Questa si dava molto da fare per tutto il giorno.
la donna le parló affettuosamente:
"Mia cara," le disse, 'smettila di razzolare in questo modo!
ogni giorno se lo desideri,

ti daró una misura piena di frumento."
La gallina le rispose:
"Ah! Cosa dite mai, signora?
credete che io, possa preferire il vostro frumento
a quello di cui mi sono servita per tanto tempo?
"No, no, disse la gallina;
"anche se davanti a me ci fosse
una misura sempre piena, non rinuncerei,
né esiterei un istante
a cercare sempre di piú,
secondo la mia natura e le mie abitudini."
Questo esempio vuole dimostrarci
che molti possono aquisire
beni e ció di cui necessitano;
ma non possono mutare
né la propria natura, né le proprie abitudini
alle quali sono profondamente legati.

WHO'S WHO IN MARIE DE FRANCE STUDIES

GLYN S. BURGESS

Among Professor Glyn Burgess's extensive publications on medieval language and literature, his *Analytical Bibliography* is indispensible for scholars of Marie de France. In addition, his English translation of the *Lais*, prepared in collaboration with Professor Keith Busby, has reached a broad audience. His book *The Lais of Marie de France: Text and Context*, especially his study of prowess and chivalry, is also an important contribution to our knowledge of Marie's work and the world in which she wrote.

A Personal Note

I was born in Manchester in 1943 and educated at Moseley Hall Grammar School in Cheadle, Cheshire, and then at St John's College, Oxford. My first acquaintance with Old French studies took place in the summer term ot 1963. The principal task each week for most Oxford students was to write an essay and to read it out to the tutor for comment. In my second week of study of Old French, and having received no tuition

in the language (I have never attended a class on Old French language), I was asked by my tutor, the recently deceased R. C. D. Perman, to write an essay with the title 'How did Marie de France treat her sources?' After over thirty years of work on Marie de France, I would hate to have to answer this question now!

After graduating from Oxford in 1965, I went to McMaster University, Hamilton, Ontario, where I did an M.A. with a thesis on Late Latin and Old French syntax. In September 1966 I took up my first University position, as lecturer at Queen's University, Kingston, Ontario. At the same time I began work on a doctoral thesis on the vocabulary of the *romans antiques* for Pierre Le Gentil at the Sorbonne. This thesis was defended in 1968 and published in 1970 by Droz under the title *Contribution à l'étude du vocabulaire pré-courtois*. I left Canada in 1970, spent one year as Assistant Professor at the University of South Carolina and came to my present position in Liverpool in 1971.

Like many teachers of Medieval French Literature, over the years I have taught one or more of the lays of Marie de France. But my involvement with writing about Marie came about in a rather unusual way. In 1975, at the close of a conversation with Alan Deyermond, then professor of Spanish at Westfield College, University of London, concerning the setting up of a British branch of the International Courtly Literature Society, I was asked if I would like to contribute a volume to Grant and Cutler's *Research Bibliographies and Checklists Series*, of which Alan was (and still is) the editor. Volumes on the *Chanson de Roland* and Chrétien de Troyes were already under way, so I suggested Marie de France or the Tristan legend. The latter had already been proposed by David Shirt, so it was agreed that I would undertake a volume on Marie. This conversation took place over breakfast at Euston Station in London! The work I did on the *Bibliography* (as I write I am awaiting the arrival of the *Second Supplement*) led to a more pronounced interest in this author than I had had hitherto and thus indirectly to the publications listed below.

BIBLIOGRAPHY

(i) Books:

Marie de France: an Analytical Bibliography (Research Bibliographies and Checklists, 21). London: Grant and Cutler, 1977. Supplement no.1, 1986. Supplement no. 2, 1997.

The Lais of Marie de France, translated with an introduction and notes (in collaboration with Professor K. Busby). Harmondsworth: Penguin Books (*Penguin Classics*), 1986.

The Lais of Marie de France: Text and Context. Athens, Georgia: U of Georgia P - Manchester: U of Manchester P, 1987.

Marie de France: Lais, ed. A. Ewert. A reprint of Ewert's edition with a new introduction and bibliography by G. S. Burgess. Bristol: Bristol Classical Press, 1995 (pp. v-lxxii).

(ii) Articles:

"The Problem of Internal Chronology in the *Lais* of Marie de France." *Zeitschrift für französische Sprache und Literatur* 91 (1981): 133-55.

"Symbolism in Marie de France's *Laüstic* and *Le Fresne*." *Bibliographical Bulletin of the International Arthurian Society* 33 (1981): 258-68.

"A Note on Marie de France's *Chevrefoil*." *French Studies Bulletin* 3 (1982): 1-4.

"Chivalry and Prowess in the *Lais* of Marie de France." *French Studies* 37 (1983): 129-42.

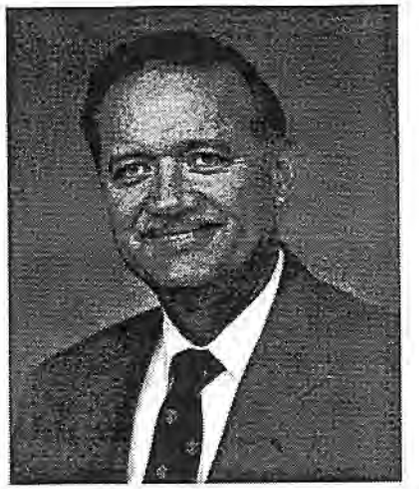
"Social Status in the *Lais* of Marie de France." *The Spirit of the Court: Selected Proceedings of the Fourth Congress of the International Courtly Literature Society.* Cambridge: D. S. Brewer, 1985. 69-78.

"On the Interpretation of *Laüstic*, v. 50." *French Studies Bulletin* 42 (1992): 10-12.

Preface to *In Quest of Marie de France, a Twelfth-Century Poet*. Ed. Chantal Maréchal. Lewiston: Edwin Mellen Press, 1992, ix-xii.

"Marie de France's *Le Fresne*: a Bibliographical Note." *Le Cygne* 2 (1996): 41-47.

"Marie de France's *Fables*: Some Recent Scholarship." *French Studies Bulletin* 61 (1996): 8-13.



Professor of French and Director of the Medieval Studies Institute at Indiana-Bloomington, Emanuel J. Mickel, Jr. has introduced countless students to Marie de France through his solid, insightful 1974 volume on her works. A true comparatist, Mickel has published on an extraordinary variety of subjects, from the Middle Ages to the nineteenth century, among them, the *Chanson de Roland*, Chrétien de Troyes, *Guillaume d'Angleterre*, Delacroix and Zola. Emanuel Mickel's work on the Prologue of the *Lais*, and his subtle attention to style, unity, and various themes in Marie's poetry have long commanded scholarly attention.

A Personal Note

I was born on October 11, 1937 in a small town, Lemont, Illinois, twenty miles from Chicago. My great-great-grandfather founded Missouri Valley University and my mother always said that the family produced preachers and professors. My own early inclination was to play professional sports, although my enjoyment as a teacher came to me early when the Latin teacher in high school became seriously ill and I was asked to teach second-year Latin for a month. The pleasure of teaching was such

that I thought that, once my glory as a professional athlete had been attained, I might well retire to the classroom! Fortunately my athletic career was put on hold--temporarily I thought--by marriage to my dear wife,Kathleen, three lovely children, and a graduate fellowship.

Having completed the M. A. and Ph. D. at North Carolina in 1965 (after two years active duty as an intelligence officer) under the benign eyes of two mentors I loved, Alfred Engstrom and Urban T. Holmes, I began my teaching career at the University of Nebraska in 1965. There I was promoted to associate professor with tenure in 1967. In 1968 I joined Indiana University with the understanding that I would teach graduate work both in 19th century and medieval literature, a commitment I made to satisfy both my loves. No longer in a Romance Languages department, I was forced to give up teaching Old Spanish and subsequently abandoned my Arabic-studies interest after a dozen years of assiduous daily reading. In 1973, I was promoted to full rank and became director of the newly-formed Medieval Studies Institute in 1976, a post I held for fifteen years. In 1976 I also accepted a two-year stint as associate dean of the graduate school and in 1984 began an eleven-year term as chairman of the Department of French and Italian. In my twenty-nine years at Indiana, I have maintained my scholarly interest in both nineteenth-century and medieval literature.

Soon after my arrival at Indiana I began work seriously on Marie de France with an eye toward writing a book I thought she so richly deserved. When Professor Holmes died, Twayne editors asked me to produce a book in their relatively new series. Although the format of Twayne was slight, I thought that the problem of length would not hamper a work on Marie because her own work was not so extensive. The years from 1968-1973 were devoted to my work on Marie and to my first volume in the *Old French Crusade Cycle Series*, a long-range project I had begun with Professor Jan Nelson. Since 1968 I have taught Marie's *Lais* every other year and have enjoyed keeping up with the numerous excellent books and articles that have been written in the last two decades.

Last year my thoughts of a golf career were finally put to rest at the fortieth reunion of my high school class. Totally lacking in judgment and mesure, not a good sign for a medievalist devoted to Marie, I was cajoled by my former golf team members to accept a challenge. The result was not good, though I did give great joy to an old friend who had our score cards framed and hung on his wall. I need say no more.

BIBLIOGRAPHY

(i) Book:

Marie de France, New York: Twayne, 1974.

(ii) Articles:

"A Reconsideration of the *Lais* of Marie de France." *Speculum* 46 (1971): 39-65.

"Marie de France's Use of Irony as a Stylistic and Narrative Device." *Studies in Philology* 71 (1974): 265-90. Selected for reprint in *Classical and Medieval Literature Criticism*. Detroit: Gale Research, 1993.

"The Unity and Significance of Marie's Prologue." *Romania* 96 (1975): 83-91.

"Guigemar's Ebony Boat." *Cultura Neolatina* 37 (1977): 9-15.

"Antiquities in the *Lais* of Marie de France." *In Quest of Marie de France, A Twelfth-Century Poet*. Ed. Chantal Maréchal. Lewiston: Edwin Mellen Press, 1993. 123-37.

(iii) Book Reviews:

Die Lais: *Zur StruKtur der dichterischen EinbildungsKraft der Marie de France*, by Kurt Ringger. *Speculum* 51 (1976): 532-35.

Les Lais *de Marie de France*, by Edgar Sienaert. *Zeitschrift für französische Sprache und Literatur* (1979): 173-75.

Le Vocabulaire des Lais *de Marie de France*, by Denise McClelland. *Speculum* 55 (1980): 147-48.

Les Lais *de Marie de France*, by Philippe Ménard. *Zeitshrift für französische Sprache und Literatur* (1980): 277-79.

A Metrical Study of Five Lais of Marie de France, by Katherine W. Le Mee. *Speculum* 55 (1980): 141.

The Fables *of Marie de France: An English Translation*, by Mary Lou Martin. *Romance Philology* 40 (1987): 534-36.

The Lais *of Marie de France. Text and Context*, by Glyn Burgess. *French Forum* 14 (1989): 89-91.

The Old French Narrative Lay: An Analytical Bibliography, by Glyn S. Burgess. *Romance Philology* 50 (1996): 102-103.

NEWS

Burgess, Glyn S. "The *Fables* of Marie de France: Some Recent Scholarship." *French Studies Bulletin: A Quarterly Supplement* 61 (Winter 1996):8-13.

----, *Marie de France: An Analytical Bibliography, Supplement no.2. London: Grant and Cutler, 1997 (Research Bibliographies and Checklists*, 21.2). Supplement no.2, 1997.

Pickens, Rupert, "Marie de France and the Body Poetic," in *Gender and Text in the Later Middle Ages*. Jane Chance, ed. (Gainesville: UP of Florida, 1996), pp. 135-171.

Evitt, Regula Meyer, "When Echo Speaks: Marie de France and the Poetics of Remembrance," in *Minding the Body: Women and Literature in the Middle Ages, 800-1500*, Monica Brzezinski Potkay and Regula Meyer Evitt (New York: Twayne Publishers, 1997) 77-102.

ADDENDA

Hindman, Sandra, "Aesop's Cock and Marie's Hen: Gendered Authorship in Text and Image in Manuscripts of Marie de France's *Fables*," in *Women and the Book: Assessing the Visual Evidence*. Jane H.M. Taylor and Lesley Smith, eds. (Toronto: U of Toronto P, 1997), pp. 45-56.

Ward, Susan L., "Fables for the Court: Illustrations of Marie de France's *Fables* in Paris, BN, MS Arsenal 3142," in *Women and the Book: Assessing the Visual Evidence*. Jane H.M. Taylor and Lesley Smith, eds. (Toronto: U of Toronto P, 1997), pp. 190-203.

Le storie con personaggi umani nelle "Fables" di Maria di Francia.

(Dissertation presented by Roberta Morosini for the Italian 'Laurea' (1994). Advisor: Professor C. Di Girolamo).

ABSTRACT

The focus of this study is the 'corpus' of stories with human characters within Marie de France's *Fables*. While the fables with animal characters have received considerable critical attention, the same cannot be said of the fables with human characters. The absence of the usual stock animal figures allows for a better understanding of the author's enigmatic personality and of her attitude towards the main problems of the society of her time.

The Introduction presents a survey of criticism on Marie de France's life and works. Chapter I traces the history of the fable genre from *Panchatantra* to Medieval Bestiaries and attempts to place the 'corpus' of selected fables within the tradition by applying the parameters established by Morton Nojgaard in his study of the fable in antiquity (*La fable antique*, Copenhagen, 1964). Chapter II constitutes the core of my study, divided into three main sections: the narrative structure of these fables; their thematic aspects (e.g., feudal features, *fabliaux* features, references to magic, superstition, and religion); the nature of the characters in the selected 'corpus' as analysed by Marie.

An appendix contains a translation in Italian of the selected 'corpus' of 26 fables based on Marie de France (*Les Fables*. Ed. Charles Brucker [1991]).

(Document not available through *Dissertation Abstracts*).

The International Marie de France Society. Business Meeting: May 11, 1996.

by Pauline J. Alama

Chantal Maréchal, President, called the meeting to order at 12:10 p.m. The president and the four members of the executive committee were present, as well as a number of new members.

1. Approval of minutes: The minutes of last year's meeting were approved, subject to the correction of the spelling of John Schwetman's name.

2. Budget report: The Society now has a savings account at First Virginia Bank earning a little interest. This is an improvement over the situation last year, when the Society had a checking account which charged monthly fees. The current balance of $1048.27 will shrink when current expenses are reported. All expenses are related to the Bulletin, which cost a total of $515 to produce. Money was saved on the printing by an agreement with a seller of printing equipment to give use of the equipment in exchange for publicizing their business on campus. A request was made for members to help with the bulletin.

3. Report on Activities:

a. The Society's homepage (http://www.fln.vcu.edu/mdf/mdf.html) now contains manuscript locations and links with libraries and other sources of information. A proposal to add a section on students' papers on Marie de France was well received by members.

b. The electronic discussion list LE-CYGNE now has about 60 members. Members were asked to notify the list of any publications on Marie de France, which will help Glyn Burgess with the next bibliographical supplement as well as raising awareness. Volunteers were requested to moderate discussions starting in the fall. One topic will be selected per

month. If started after the Christmas break, the otherwise very successful discussion moderated by A. Furtado might have generated more participation from Le-Cygne members.

c. The "Journée de Travail" at Columbia University was well attended. All Marie de France's works were represented, and the inclusion of works in progress was advantageous. A section of the next Bulletin will be devoted to this event, with pictures. The suggestion that the International Marie de France Society should consider sponsoring similar events in the future was well received.

d. The Bulletin, *Le Cygne*, now has an ISSN number. Prof. Maréchal is currently dealing with the Library of Congress to secure a copyright, and with MLA to get Le Cygne listed in its directory of periodicals. Future development of the Bulletin should include expansion of the editorial board to include more approaches to the material. The April 1996 issue (#2) includes Glyn Burgess' bibliography, plus lists of publications, dissertations, and works in progress. An electronic query on dissertations in progress turned up only three. Members were asked for alternate ways of finding information on dissertations in progress. Sahar Amer asked if a senior honor's thesis could be included on the list; it will be included. Members were asked to notify the president of any conference papers on Marie de France. Volunteers were requested to compile mailing lists of medieval institutions and libraries specializing in the Middle Ages. Larry Crist volunteered to make address labels.

4. Publicity: Members were asked to distribute a flyer for promotion of the Society.

5. Kalamazoo 1997: The President will request that both sessions on Marie de France and the Breton Lais not be scheduled on Sunday, as they were in 1996. At the president's request, Sherron Lux gave information on obtaining box lunches for next year's meeting.

6. Officers. Larry Crist and Sahar Amer were nominated and unanimously elected as additional members of the Executive Committee. Monty R. Laycox volunteered for the post of assistant-secretary.

7. New Business:

a. A committee must be formed to draft a constitution.

b. The President will work on a grant application with Anne Azéma for a session with vocal performance of settings of Marie de France's poetry. The deadline for the grant is March 1997.

c. In the long term, the Society hopes to publish a book with articles by members. Possibilities include joining forces with another organization to compile an institute publication. Sahar Amer mentioned Eve Salisbury's proposed book on Marie and the Breton lays.

d. Heather Arden reported on the multimedia program at the University of Cincinnati, which will start with a lay, perhaps *Lanval*, in conjunction with her course on medieval fantasy and legend.

The meeting adjourned at 1:00.

Pauline J. Alama

Thus many critics have read *Lanval* as a piece of utopian fiction. However, I would suggest that the depiction of the Otherworld in *Lanval* is more ambiguous from a feminist perspective. Are we to conclude that Marie's task in *Lanval* is simply to lay bare the utter exclusion of women from any real power, happiness, or meaning in this world? Is her goal simply to expose (and, of course, implicitely condemn) the patriarchal feudal system by imagining, or one might say fantasizing an alternative? If this is so, *Lanval* , and perhaps all the lays, could be read as a sort of escapist literature, and although it might be tempting to see Marie's works in this way, as a miserable woman's musing or pastime, I choose to read her work, or at least *Lanval*, less as a utopian dream of female power than as a revolutionary tale about the liberating nature of writing. *Lanval* is, one might say, an allegory of resistance through writing, a tale that, despite its other-wordly elements and despite its protagonist's eventual abandonment of the real world, is nonetheless a tale about changing society, about turning it around (if not overturning it) by reversing the order of things. *Lanval* sees some hope for making real differences in the world and is, I would argue, very much invested in improving humanity and, perhaps in particular, the lot of women. My goal, then, is to examine more closely the interplay of the two worlds in *Lanval*, that is, the chivalric order of King Arthur's court and the other-wordly realm represented by the fairy lady and located in Avalon. More specifically, I will examine how the two worlds collide, coexist, and couple, and how Marie, as narrator, positions herself in relation to these systems.

Indiana University Purdue-University Fort Wayne

Yonec: A Tale of Two Worlds.

Elizabeth Walsh

This paper is a study of the way in which Marie de France integrates pagan and Christian elements in *Yonec*. The pagan, referred to in the paper as 'preternatural,' are primarily embodied in Muldumarec, the fairy-king. The Christian, referred to as 'supernatural,' are represented in the three sacraments mentioned in the lay: Baptism, Eucharist, and Marriage. The discussion of the preternatural is presented with reference to the Celtic

Otherworld. This is followed by some examination of the attitude toward the devil and witchcraft in the twelfth century. The Christian elements in the story are discussed in the light of the theology of the twelfth-century theologian Hugh of Saint-Victor, author of *De Sacramentis* .

Further work on the actual practice of marriage in that era remains to be done. This study shows that Marie was highly critical of marriage as it was practiced in the twelfth century and that she seems to turn to the Fairy World to find hope and happiness in human love.

University of San Diego

The Writing that Strays: Marie de France's *Chèvrefeuille.*

Jacqueline de Weever

Chèvrefeuille is the shortest of Marie's lays and perhaps the most studied, the most analyzed, providing the most commentaries. My own reading looks at what "vérité" might mean ("que la vérité vus en cunt" [v.3]), and I suggest that the tale is a parable about the imaginative life. Marie writes that this is already a much-told tale, reminding her readers that the lovers die on the same day. Then she intrudes to give another view of diffi-cult times, different yet connected to the Prologue of the *Lais* (vv. 23-25), connected with difficult work, in this case writing to alleviate suffering. Once we understand that the lovers suffer because of absence, we expect that the story will tell of suffering's alleviation, this time through writing.

The preparations for the writing that would fulfill the lovers' desires are detailed and explicit (vv. 51-61). Tristan cuts the branch of the hazel tree, (feminine grammatical gender); then he works on it. The verbs of the passage are important: "he squares it"; then "he pares it." One translation says, "he whittles it," but 'to pare' is also an English verb and implies careful peeling away of layers and careful shaping. Since *bastun* may be translated as 'pole, ' 'staff,' 'rod,' the word leaves no doubt of the purpose of the text written on it, the furtherance of love. After such careful preparation, Tristan writes his name, and entwines a piece of honeysuckle (male grammatical gender) around it. The text then explains the symbolism of the hazel and the honeysuckle and the explicit meaning: we cannot live without each other. The play of grammatical gender suggests the fertilization that takes place in the life of the imagination, as well as the

MEMBERS

MEMBERS

Pauline Alama
University of Rochester
Res.: 276 Laburnam Crescent
Rochester, NY 14620
Tel.: (716) 271-2608
E-mail: HWYN@TROI.CC.
ROCHESTER.EDU

Anthony Allen
U of Pennsylvania
Res.: 315 S. 45th St. #4F
Philadelphia, PA 19104
Tel.: (215) 222-2413
E-mail: aallen@mail.sas.
upenn.edu

John Robin Allen
University of Manitoba
St. John's College
Winnipeg, MB
Canada R3T 2M5
Tel.: (204) 889-3561
FAX: (204) 889-3655
E-mail: allen@cc.umanitoba.ca

Sahar Amer
U of North Carolina
Dept. of Romance Languages
CB #3170, 238 Dey Hall
Chapel Hill, NC 27599-317
Tel.: (919) 962-0112
E-mail: samer@login0.isis.
unc.edu

Heather Arden
University of Cincinnati
Depart. of Romance Langs.
& Lits. ML 377
Cincinnati, OH 45221
Tel.: (513) 556-1845
FAX: (513) 556-2577
E-mail: Heather.Arden@UC.edu

Anne Azéma
The Boston Camerata
416 Main Street
Amesbury, MA 01913
Tel.: (508) 388-8265
FAX: (508) 388-8266
E-mail: aazema@aol.com

Judith Barban
Winthrop University
Modern and Classical Langs.
Rock Hill, SC 29733
Tel.: (803) 323-2231
FAX: (803) 323-2347
E-mail: barbanj@winthrop.edu

Carolyn G. Behnke
University of Cincinnati
Res.: 2821 Digby Ave.
Cincinnati, OH 45220
Tel.: (513) 221-0110

Anne Berthelot
U of Connecticut
Res.: 150 Krapf Road
Ashford, CT 06278
Tel.: (860) 429-0272
FAX: (860) 429-0272
E-mail: berthelo@uconnvm.
uconn.edu

Susan Blake-Caldwell
West Texas A&M University
Res.: 22 Village Drive
Canyon, TX 79015-2036
Tel.: (806) 655-2257

R. Howard Bloch
Columbia University
French Department
513 Philosophy Hall
New York, NY 10027
Tel.: (212) 854-2500
E-mail: rhb11@columbia.edu

Kathleen Blumreich
Grand Valley State University
Department of English
Allendale, MI 49401
Tel.: (616) 895-3074
E-mail: blumreik@gusu.edu

Sharon L. Bolding
(University of British Columbia)
Res.: 6025 McKinley Place North
Seattle, WA 98103
Tel.: (206) 517-7837
FAX: (206) 217-5050

Isabelle Boof-Vermesse
Université d'Orléans
Res.: 46, rue des Lombards
75001 Paris - France

Nancy Bradley-Cromey
University of Richmond
Foreign Langs. & Lits.
Richmond, VA 23173
Tel.: (804) 289-8109

Katherine Brosman
Columbia University
Res.: 554 W. 113th St., #3F
New York, N.Y. 10025
Tel.: (212) 663-2889
E-mail: k665@columbia.edu

Joan Brumlik
University of Alberta
Modern Langs & Comp.
Studies, 200 ARTS
Edmonton, Alberta
T6H 4B7 Canada
Tel.: (403) 435-7171

Glyn S. Burgess
University of Liverpool
Department of French
P.O. Box 147
Liverpool L69 3BX
E-mail: af02@liverpool.ac.uk

Douglas W. Canfield
University of Oklahoma
Mod. Langs., Lit. & Ling.
Norman, OK 73019
Tel: (405) 325-6181
E-mail: dcanfield@uoknor.edu

Raymond Cormier
Longwood College
Farmville, VA 23909
Tel: (804) 395-2155
E-mail: rcormier@longwood.lwc.edu

Valerie Christopherson
(California State- Fullerton)
Res.: 307 Willapa Lane
Diamond Bar, CA 91765
Tel.: (909) 396-8964
E-mail: Pr4val@aol.com

Larry S. Crist
Vanderbilt University
Box 1598, St. B
Nashville, TN 37235
Tel.: (615) 322-6910 (6900)

Evelyne Datta
Rice University
Dept. of French Studies
Houston TX 77251
Tel.: (713) 527-8101
FAX: (713) 285-5951
E-mail: datta@ruf.rice.edu

Elizabeth Dawes
University of Winnipeg
Dept. of French
515 Portage Ave.
Winnipeg, MB
Canada R3B 2E9
Tel.: (204) 786-9475
FAX (204) 783-7981

Mary Agnes Edsall
Columbia University
Dept. of English & Comp. Lit.
Tel.: (212) 316-2104
E-mail: mae4@columbia.edu

David A. Fein
U of North Carolina
Dept. of Romance Languages
Greensboro, NC 27412
Tel.: (910) 334-5358 (Work)
(910) 288-8877 (Home)
E-mail:FEINDX@FAGAN.UNCG.EDU

Joan Ferrante
Columbia University
Dept. of English & Comp. Lit.
602 Philosophy Hall
New York, NY 10027
Tel.: (212) 854-6415

Michelle A. Freeman
Princeton University
Dept. of Romance Langs. & Lits.
Tel.: (609) 258-5404
FAX: (609) 258-4535
E-mail:freeman@pucc.Princeton.EDU

SunHee Gertz
Clark University
Department of English
FAX: (508) 793-8892
E-mail: sgertz@vax.clarku.edu

Albert Gier
Universitat Bamberg
D- 96045 BAMBERG
Tel.: 011-49-951/863-21-45
FAX: 011-49-951/8632146

Charlotte Gross
North Carolina State Univ.
English Box 8105
Raleigh, NC 27695-8105
E-mail: charlott@unity.ncsu.edu

Robert Grover
Western Connecticut State U
Res.: 196 Scout Rd.
Southbury, CT 06488
E-mail: GROVER002@WCSUB.CTSTATEU.EDU

Christiane Hallak
Columbia University
Res.: 315 W 21, #6E
New York, NY 10011
E-mail: cgh5@Columbia.edu

Robert W. Hanning
Columbia University
Dept. of English & Comp. Lit.
602 Philosophy Hall
New York, NY 10027
Tel.: (212) 854-5184
E-mail: rwh2@columbia.edu

Carol Harvey
University of Winnipeg
French Department
515 Portage Ave.
Winnipeg, MB
R3C 2E1 Canada
Tel.: (204) 786-9476
FAX: (204) 774-4134

Brooke Heidenreich
Duke University
Res.: 1000 N. Duke St., #2
Durham, NC 27701
Tel.: (919) 683-5687
E-mail: bjheiden@unix.amherst.edu

Marlene Villalobos Hennessy
Columbia University
Res.: 508 E. 5th St. #10
New York, NY 10009
Tel.: (212) 979-1790
E-mail: mvh2@columbia.edu

Cynthia Ho
U North Carolina-Asheville
Dept. of Lits. & Langs.
Asheville, NC 28804-3299
Tel.: (704) 259-9563
E-mail: CHO@unca.bitnet

Kathleen Hobbs
Rutgers University
Douglas Campus
Program in Comp. Lit.
New Brunswick, NJ 08903
E-mail: kmhobbs@eden.rutgers.edu

Dolliann Hurtig
Louisiana Tech University
Res.: 601 E. Maryland #204
Ruston, LA
Tel.: (318) 257-3027
FAX: (318) 257-4248

Karen Jambeck
Western Connecticut State U
Res: 12 Olcott Way
Ridgefield, CT 06877
Tel.: (203) 431-6768
E-mail: JAMBECK@WCSUB.CTSTATEU.EDU

Susan M. Johnson
University of Memphis
Dept. of Foreign Languages
Campus Box 526430
Memphis, TN 38152
Tel.: (901) 678-2506
Home: (901) 274-4827

Mary Coker Joslin
North Carolina SU
Res.: 2431 West Lake Drive
Raleigh, NC 27609

Jean-Marie Kauth
Res: 2361 Stone Drive
Ann Arbor, MI 48105

Joanne Keaton
6731 Lowanna Court
Indianapolis, IN 46220
(317) 849-0396

Sharon Kinoshita
University of California
Oakes College/UC Santa Cruz
Santa Cruz, CA 95064
Tel.: (408) 459-2395
E-mail: sharon-kinoshita@macmail.ucsc.edu

Elisabeth Knight
U Wisconsin-Milwaukee
Res.: 1862 N.71 St.
Wauwatosa, WI 53213
Tel.: (414) 453-6822
E-mail: eknight@csd.uwm.edu

Monty R. Laycox
Appalachian State U.
113 Morehead St. #2
Morgantown, NC 28655
Tel.: (704) 433-5998
FAX: (704) 438-6015
E-mail: mrlaycox@uncecs.edu

Kathryn M. Lorenz
University of Cincinnati
Res.: 12228 Retswood Dr.
Loveland, OH 45140
Tel.: (513) 683-9706

Bea Lundt
Ruhr-Universitat BOCHUM
Res.:Heinrich-Kõnig-Str. 25
D- 44797 BOCHUM
Tel.: 0234/461520

Sherron Lux
UT-Knoxville
Res.: 152 Taliwa Ct.
Knoxville,TN 37920
Tel.: (423) 577-8901
FAX: (423) 974-6926

William MacBain
University of Maryland
Dept. of French and Italian
College Park, MD 20742
Tel.: (301) 405-4036
E-mail: wm1@umail,umd.edu

June Hall McCash
Middle Tennessee SU
Box 79 - Dept. of Foreign Langs.
Murfreesboro, TN 37132
Tel.: (615) 898-2284
E Mail: jmccash@mtsu.edu

Peggy McCracken
U of Illinois-Chicago
Res.: 601 S. Morgan St.
Chicago, IL 60607
Tel.: (312) 996-4582
FAX: (312) 413-1044
E-mail: peggymcc@uic.edu

Bridget McDonald
Johns Hopkins University
Humanities Center
3400 N. Charles Street
Baltimore, MD 21218-2690
FAX: (410) 235-2371

Meradith T. McMunn
Rhode Island College
Dept. Of English
Providence, RI 02908
Tel.: (401) 456-8675 (work)
FAX: (401) 456- 8379
E-mail: mmcmunn@ric.edu

Donald Maddox
U of Massachusetts
Dept. of French and Italian
312 Herter Hall
Amherst, MA 01003
Tel.: (413) 545-2314
FAX: (413) 545-4778
e-mail: maddox@frital.umass.edu

Chantal A. Maréchal
Virginia Commonwealth U
Res: P.O. Box 7438
Richmond, VA 23221
Tel.: (804) 828-2200
FAX (804) 367-9510
(Foreign Lang. Dept.)
E-mail: cmarecha@saturn.vcu.edu

Jacques Merceron
Indiana University
French and Italian Dept
Ballantine Hall 642
Bloomington, IN 47401
Tel.: (812)-855-4336
FAX: (812)855-8877
E-mail: jmercero@indiana.edu

Guy R. Mermier
University of Michigan
Res.: 2211 Vinewood Blvd.
Ann Arbor, MI 48104-2763
Tel.: (313) 747-2338
FAX: (313) 663-8919
E-mail: grm@um.umich.edu

David Merchant
U of Tennessee, Knoxville
Res.: 5841 Bailey Cove Cir. #10E
Knoxville, TN 37909
Tel.: (423) 670-8940
E-mail: mountaindragon@mindspring.com [or] dmdragon@utkux.utcc.utk.edu

Emanuel J. Mickel
Indiana University
Dept of French and Italian
Ballantine Hall 642
Bloomington, IN 47401
Tel.: (812) 855-8253
E-mail: mickel@indiana.edu

Evelyn Mullally
Queen's University
Department of French
Belfast, BT9 6DR,
Northern Ireland
Tel.: Belfast 335365
FAX: 324549
E-mail:emullally@clio.arts.qub.ac.uk

Deborah Nelson
Rice University
Dept. of French Studies, MS 31
P.O. Box 1892
Houston, TX 77251
Tel.: (713) 527-4851
FAX: (713) 285-5951
E-mail: dnelson@ruf.rice.edu

Karine Nguyen Tuong
Central VA Community College.
Res.: 115 Ivy Dr. #11
Charlottesville, VA 22903
Tel.: (804) 979-0507

Stephen G. Nichols
Johns Hopkins University
French Department
Baltimore, MD 21218-2690
Tel.: (410) 516-4736
FAX: (410) 516-5358
E-mail: SGN1@JHU.EDU

Jeanne A. Nightingale
Miami Univ. of Ohio
Res: 2626 Glenway Ave.
Cincinnati, Ohio 45204
Tel.: (513) 471-2627

Michael J. O'Hara
University of Kentucky
Res.: P.O. Box 920
Lexington, KY 40587
Tel.: (606) 254-3608
E-mail: mjohar00@pop.uky.edu

Linda S. Olson
Southern Connecticut SU
Foreign Language Dept.
501 Crescent Street
New Haven, CT 06515-1355
Tel.: (202) 392-6762
FAX: (203) 392-5908 (attn. Olson). E-mail:olson@scsu.ctstateu.edu

Seán O'Mannion-Espejo
Res.: 44 State St. #2-R
Northampton, MA 01060
Tel.: (413) 586-4467
E-mail: somannion-espejo@webster.m-w.com

Madeline Padgett
Emory University
43 Park Circle, NE
Atlanta, GA 30305
Tel.: (404) 237-3955
E-mail:mpadgett@web.cc.emory.edu

Mary Pagurelias
3106 Emmons Ave. #22
Brooklyn, N.Y. 11235
Tel.: (718) 332-0133

Margaret Pappano
Columbia University
Res.: 605 W. 112 St. #4A
New York, NY.10025
Tel.: (212) 316-2067
E-mail: map14@columbia.edu

Rupert T. Pickens
University of Kentucky
Dept. of French Lang. and Lit.
1015 Patterson Office Tower
Lexington KY 40506-0027
Tel.: (606) 257-5721
FAX (606) 258-1073
E-mail: rtp@ukcc.uky.edu

Thérèse Piguet
Florida Atlantic U.
Res.: 11349 Lakeview Dr.
Coral Springs, FL 33071
Tel.: (954) 341-5936
FAX: (954) 341-0032
E-mail: James.Piguet@bbs.ecin.com

Elizabeth W. Poe
Tulane University
Dept. of French & Italian
New Orleans, LA 70118
Tel.: (504) 865-5115
FAX: (504) 865-5367
E-mail: bethpoe@mailhost.tcs.tulane.edu

Laura J. Radiker
Harvard University
Dept. of Celtic Langs. and Lits
Cambridge, MA 02138
Tel.: (617) 495-1206
E-mail: radiker@husc.harvard.edu

Maria A. Rebbert
Hillsdale College
Dept. of Modern Langs.
Hillsdale, MI 49242
Tel.: (517) 437-7341
E-mail: maria.rebbert@ac.hillsdale.edu

Christina W. Richardson
Western Connecticut SU
Res.: 21 Olmstead Hill Rd.
Wilton, CT 06897
Tel.: (203) 762-0845
E-mail:richardson@wcsub.ctstateu.edu

Meg Robinson
University of Massachusetts
Res.: 35 McClure St.
Amherst, MA 01002
Tel.: (413) 549-3546
E-mail: mrobinson@frital.umass.edu

Eva Rosenn
Res.:P.O. Box 7773
Liberty Station
Ann Arbor, MI 48107

Valerie A. Ross
UC-Santa Cruz
Res.: 227 Younglove Ave.
Santa Cruz, CA 95060
E-mail: vaross@cats.ucsc.edu

Judith Rice Rothschild
Appalachian State U
Foreign Langs. and Lits.
Boone, NC 28608
Tel.: (704) 262- 2308
E-mail: rothschildjr@appstate.edu

Hans R. Runte
Dalhousie University
Department of French
Halifax, N.S.
B3H 3J5 Canada
Tel.: (902) 494-6938
E-mail: hrunte@is.dal.ca

Eve Salisbury
SUNY-Geneseo
Res.: 1940 Clover Street
Rochester, NY 14618-3212
Tel.: (716) 242-0006
FAX: (716) 271-1858
E-mail: easa@uhura.cc.rochester.edu

Anna K. Sandström
University of Massachusetts
Res.: 35 McClure St.
Amherst, MA 01002
Tel.: (413) 549-3546
E-mail: asandstr@frital.umass.edu

Minnie B. Sangster
North Carolina Central U.
212 Communications Bldg.
Durham, NC 27707
Tel.: (919) 781-5482
FAX: (919) 560-5266
E-mail: inet:msangste@wpo.nccu.edu

Tilde Sankovitch
Northwestern University
Dept. of French & Italian
Evanston, IL 60208
Tel.: (847) 467-1448
FAX: (847) 491-3877
E-mail: tsankov@merle.acns.nwu.edu

Martine Sauret
West Michigan University
Languages and Linguistics
Res.: 58633 Ryan Road
Mattawan, MI 49071
Tel.: (616) 668-5374

Leslie A. Sconduto
Rutgers University
Department of French
New Brunswick, NJ 08903
Tel.: (908) 932-9431
FAX: (908) 932-8327

John R. Secor
Morehead State University
UPO 1212
Morehead, KY 40351
Tel.: (606) 783-2746
FAX: (606) 783-5346
E-mail:j.secor@morehead-st.edu

Jayshree Sethuraman
Tulane University
Res.: 7 Balmorra Road
Windham, NH 03087
Tel.: (603) 598-6586
E-mail: Jayshree@usa.net

Mary B. Speer
Rutgers University
Department of French
New Brunswick, NJ 08903
Tel.: (908) 932-9431
FAX: (908) 932-8327

Harriet Spiegel
California SU-Chico
Chico, CA 95929-0830
Tel.: (916) 898-5289
E-mail: hspiegel@oavax.csuchico.edu

Robert Stein
Purchase College-SUNY
Res.: 875 W. End Ave. #8G
New York, NY 10025
Tel.: (212) 866-6345
FAX: (914) 251-5909
E-mail: rstein@purvid.purchase.edu

Steven M. Taylor
Marquette University
Coordinator,Medieval Studies
Milwaukee, WI 53233
Tel.: (414) 288-6309
FAX: (414) 964-6472
E-mail: taylors@vms.csd.mu.edu

Dan Terkla
Illinois Wesleyan U.
English House, Bloomington, IL 61702
Tel.: (309) 556-3649
FAX: (309) 556-3411
E-mail: terkla@titan.iwu.edu

Adrian Tudor
University of Hull
French Department
Hull, HU6 7RX - UK
Tel.: (33) 1482-465990
FAX: (33) 1482-465991
E-mail: a.p.tudor@french.hull.ac.uk

Robert K. Upchurch
City University of New York
The Graduate School
Res.: 11 Stuyvesant Oval #9C
New York, NY 10009
Tel.: (212) 228-3632
E-mail:rupchurc@email.gc.cuny.edu