

The Medieval Studies Graduate Student Interest Group of UT-Austin and the Vagantes Board of Directors are grateful for the support of the following sponsors:



- Medieval Academy of America
- Graduate Student Assembly, UT-Austin
- Student Government, UT-Austin
- Harry H. Ransom Center, UT-Austin
- Jack S. Blanton Museum of Art, UT-Austin
- University Co-op, UT-Austin
- Department of Art History, UT-Austin
- Department of English, UT-Austin
- Department of History, UT-Austin
- Department of Religious Studies, UT-Austin
- Department of Spanish & Portuguese, UT-Austin
- Dr. Jeffrey Chipps Smith, Dept. of Art History, UT-Austin
- Dr. John R. Clarke, Dept. of Art History, UT-Austin
- Dr. Jorie Woods, Dept. of English, UT-Austin

# *Vagantes 2014*



*The University of Texas at Austin*  
*March 20-22*

The University of Texas at Austin welcomes you to the thirteenth annual Vagantes conference!



Vagantes is an itinerant conference for graduate students specializing in any area of Medieval Studies. It is now the largest graduate student conference in North America for those studying the Middle Ages. The conference aims to both build and fortify the scholarly community of junior medievalists by emphasizing interdisciplinarity and showcasing the resources of the host institution.

The *vagantes* were those medieval clergy, students, and minstrels who adopted the nomadic life. Their wandering spirit is the inspiration for our conference, which moves to a different North American university or college each year. The first Vagantes conference convened at Harvard University in 2002. In 2015 the fourteenth annual Vagantes conference will meet at the University of Florida. We hope to see you there!

Images:

Cover

Bible moralisée, c.1225-1250 (BL Harley 1527), f.36v, detail: Banquet celebrating the return of the Prodigal Son

Back Cover

*Cantigas de Santa Maria*, c.1252-1284 (Escorial MS B.I.2), f.152r, detail: Musicians playing hurdy-gurdies

Inner Cover

*Cantigas de Santa Maria*, c.1252-1284 (Escorial MS B.I.2), f.29r, detail: King Alfonso X directing singers and musicians

Abstract Thanks

Wildunger Altar by Conrad von Soest, 1403 (Evangelical Church, Bad Wildungen), detail: St. Peter

Happy Hour

Aldobrandino of Siena, *Li livres dou santé*, c.1285 (BL Sloane 2435), f.44v, detail: An abbey cellarer testing ale

Opening Keynote

*Cantigas de Santa Maria*, c.1252-1284 (Escorial MS B.I.2), f.183r, detail: Musician playing a portative organ

Final Reception

Book of Hours, mid-15<sup>th</sup> c. (Bodleian MS. Douce 93), f.28r, detail: Ring dance of the shepherds at the Nativity

## Notes

## Thursday, March 20

**Registration and Breakfast**

**10:00**

*Student Activity Center 2.120*

**Welcome and Opening Remarks**

**11:15-11:30**

*Student Activity Center 2.120*

Raúl Ariza-Barile & Sarah Celentano

The University of Texas at Austin

**Session I:**

**11:30-12:30**

**The Other, Within**

*Student Activity Center 2.120*

Moderator: Lindsey Hansen, Indiana University

*Ovættir Slikar* (Monsters of This Kind): *Draugar* in  
Medieval Icelandic Sagas and Their Connections to the  
Slavic Vampire

*Collin Brown, The University of Texas at Austin*

The Revenant Narratives of Medieval Britain

*K. Schofield Klos, University of Florida*

**Break:**

**12:30-1:10**

**Session 2:**

**1:10-2:30**

**The Other, Without**

*Student Activity Center 2.120*

Moderator: Zach Hines, The University of Texas at Austin

A Discourse Analysis Approach to the Idealization and Inferiorization of the Moor in *El Poema de Mio Cid*

*Brendan Regan, The University of Texas at Austin*

Land, Water, Woman: Place, Identity, and Coudrette's *Mélusine* in Late Medieval Poitou

*Shana Thompson, University of Houston*

Ethiopian Royal Vassals: Black Itinerancy in the Iberian Atlantic

*Chloe Ireton, The University of Texas at Austin*

**Break & HRC Manuscripts Exhibit:**

**2:30-4:30**

*A selection of medieval objects will be displayed in the Denius Seminar Room (2<sup>nd</sup> Floor) of the Harry Ransom Center. Micah Erwin, HRC archivist and manuscripts specialist, Dr. Luisa Nardini, Dept. of Musicology, and Kendra Grimmert, an M.A. student from the Dept. of Art History, will be present to answer questions and to facilitate discussion.*

## Notes

## Vagantes Board of Directors

Lindsey Hansen, Senior Elected Member 2012-2014,  
Indiana University  
Erin Sweany, Senior Elected Member 2012-2014, Indiana  
University  
Bevin Butler, Elected Member 2014-2016, Arizona State  
University  
Mark H. Summers, Past Host Institution Representative,  
University of Wisconsin-Madison  
Raúl Ariza-Barile, Current Host Institution  
Representative, The University of Texas at Austin  
Andrew Welton, Future Host Institution Representative,  
University of Florida

## 2014 Vagantes Organizing Committee

### Co-Chairs:

Raúl Ariza-Barile  
Sarah Celentano

### Committee Members:

Kendra Grimmett

### Faculty Advisers:

Dr. Alison Frazier, Dept. of History  
Dr. Glenn Peers, Dept. of Art History

### Treasurers:

Arturo Flores  
Jacquelin Llado

Opening Keynote Address: 5:00-6:00  
*Student Activity Center 2.302*

“Thinking Through Byzantine Things”

Dr. Glenn Peers  
Professor of Art History  
The University of Texas at Austin  
*Reception to follow immediately in Student Activity Center  
2.120. Students from the Department of Musicology will  
perform a short program of choral works.*



# Friday, March 21

<b>Registration and Breakfast</b>	<b>8:30</b>
<b>Session I: Struggles of the Spirit</b> <i>Student Activity Center 2.120</i>	<b>9:00-10:20</b>
Moderator: Brianna Jewell, The University of Texas at Austin	
Secular Violence as a Parallel to Cluniac Monastic Spiritual Combat <i>Roland Black, Western Michigan University</i>	
The Demons of <i>The Book of Hours of Catherine of Cleves</i> and the <i>Getty Tondal</i> <i>Layla Seale, Rice University</i>	
Reading Between the Lions: A Surviving Capital at Maillezais Abbey <i>LauraLee Brott, University of North Texas</i>	
<b>Break &amp; Vagantes Board Member Vote</b>	<b>10:20-10:40</b>
<i>Student Activity Center 2.120</i>	



## Abstract Readers:

### University of Wisconsin-Madison

Ashley Lonsdale Cook  
Nicholas Jacobson  
Mark H. Summers

### The University of Texas at Austin

Raúl Ariza-Barile  
Sarah Celentano  
Kendra Grimmett  
Brianna Jewell  
Holley Ledbetter

### University of Florida

Alana Lord  
Ralph Patrello  
Andrew Welton

differences in the assignation of blame in these two plays reflect two popular understandings of atonement theory then circulating in medieval Christianity—namely, the ransom theory promoted by Augustine, which places Satan as a primary player, and the satisfaction theory popularized by Anselm, which focuses on the broken relationship between man and God. Although I may disagree with scholar C.W. Marx when he argues that the York cycle reflects more of a satisfaction theory, I do agree with his claim that medieval plays, though perhaps unconsciously, do present eclectic views of redemption as they were born out of a climate of traditional and popular theology.

**Session 2:**

**10:40-12:00**

**Gender and Sexuality**

*Student Activity Center 2.120*

Moderator: Kendra Grimmett, The University of Texas at Austin

Dude Looks Like a Lady: Masculinity and Disguise in *Brymskviðr*

*Pax Gutiérrez-Neal, The University of Texas at Austin*

Genitive Genitalia: The Representation of Possession of Sexual Organs in the French Fabliaux as a Reflection of Patriarchal Society

*Nicholas Holterman, The University of Texas at Austin*

Bisclavret the Maiden? Sexed Performance in the *Lais* of Marie de France

*Sarah Sprouse, George Mason University*

**Lunch:**

**12:00-1:30**

*We invite you to try one of the university-area restaurants on the list included in your registration packet.*

**Session 3:**

**1:30-2:50**

**Propaganda**

*Student Activity Center 2.120*

Moderator: Aaron Mercier, The University of Texas at Austin

How to Be a Good Knight: Propaganda in German Court Literature Through the Example of Heinrich von Veldeke's *Eneasroman*

*Katrin Fuchs, The University of Texas at Austin*

Tales and Memories of Pagan Violence: The "Pagan Revolts" in Eleventh-Century Poland and Hungary Through the Eyes of Later Generations

*Matthew Koval, University of Florida*

The Triumphal Missionaries and Guardians of the Pilgrims: The Franciscan Order and the Legend of Helena in Piero della Francesca's *Legend of the True Cross*

*Natasha Mao, Rice University*

**Break:** **2:50-3:10**

**Session 4:** **3:10-4:30**

**Identity**

*Student Activity Center 2.120*

Moderator: Andrew Welton, University of Florida

Back to the Future: Contemporary Premonstratensian Retrieval of Identity as Canons Regular

*Matthew Dougherty, Catholic Theological Union*

*We Secad; Ego Ælfricus*: Shaping Scholarly Identity in Ælfric's Latin and Old English Prefaces

*Meg Gregory, Illinois State University*

Revisiting Reims North: The *Vita Sancti Remigii* and the Formation of Episcopal Identity

*Lindsey Hansen, Indiana University*

multifaceted vision that describes and explicates her complex point of view. Hadewijch's ingenuity lies in her literary ability to construct and explore worlds through words, a spiritual pilgrimage as real as that to the Holy Land, yet unhampered by the constraints of the physical and corporal reality. Through close readings of select excerpts from Hadewijch's entire corpus, I will argue that her various literary voices both compel association with traditional theological works—such as the Bible—and contribute to the rise of new religiosity and the idea of "New Evangelism," while supplying a multitude of means with which to experience spiritual union, to become "God with God." In the end, her corpus constitutes a literary journey beyond the earthly realm, which transposes the reader into a spiritual space to explore and internalize.

**Musical Marginalia: Voicing the Passion Gospel in the Beneventan Zone**

*Bibiana Gatozzi, Princeton University*

Marginalia in liturgical manuscripts, variously described as sites of obscenity, play, reflection, and allegory, provide interpretative challenges for medieval scholars trying to identify the meanings and functions of these textually peripheral items. Pictorial marginalia and textual glosses have been likened to aural phenomena—"voices"—by Mikhail Bakhtin and Mary Carruthers who highlighted their interpretative, communicative value as such. Yet the type of marginalia that most exploits sound, namely, that which employs musical notation, has been under-explored as a locus of sonic communication that adds ulterior meaning to a text in favor of its purely inventorial value as a depository of new repertoire. Through a comparison of marginal melodies in codices from the Beneventan zone that contain notated musical marginalia attached to Passion Gospel texts, I identify Passion-text musical marginalia as a widespread phenomenon in medieval southern Italian liturgical books whose function was to mark a particularly affective text in performance and to "voice" local musical traditions threatened to be silenced by increasingly standardized musico-liturgical practices. My case studies will be an 11<sup>th</sup>-century evangeliary (Vat. Lat. 3741), two 12<sup>th</sup>-century evangeliaries (Vat. Ottob. Lat. 296, Berlin Staatsbibliothek Theol. Lat. Quart. 278), a 12<sup>th</sup>-century ordinal (Lucca, Bibl. Stat. 1781), and an early 14<sup>th</sup>-century missal from the cathedral of S. Pelinus in Corfinium (ACSPe no. 958). These codices feature marginal musical settings of Christ's words from the cross and thus participate in a broader medieval discourse regarding theological and affective responses to the Passion narrative. I focus on the marginal melody in the Missal of S. Pelinus to show how affective devotion, Passion theology, and local custom governed the form of musical Passion marginalia in medieval southern Italy. The Missal memorializes a unique musical tradition at a cathedral misguidedly considered peripheral, like the margins of its codices.

**The Devil's Plot or a Severed Social Contract: Two Views on the Fall in Medieval Plays**

*Miriam Poole, Indiana University*

The paper explores the York cycle's *Fall of Man* and the Anglo-Norman *Play of Adam*, two medieval plays on the fall of man. The representation of the fall in these two plays and the distribution of blame—with one play placing culpability on Satan and the other on man—reflect two underlying theological currents in the medieval interpretation of salvation. The fourteenth-century *Fall of Man* portrays Satan as the primary cause for the fall even as it parallels Satan's overweening pride alongside mankind's unchecked hunger for knowledge. At the end of the play, God imparts the bulk of the punishment for Adam and Eve's disobedience on Satan. An earlier dramatic version of the same story—the twelfth-century Anglo-Norman *Play of Adam* emphasizes a God-established hierarchal order that provide Adam and Eve with protection and peace in exchange for loyalty and obedience. When the social contract is broken, chaos ensues. Although Satan may have instigated the disobedience, God nevertheless metes out equally weighted punishments to Adam, Eve, and Satan, with no one individual receiving primary blame. I propose that the

description of luxury textiles, gems, and precious metals has been used as evidence of the manuscripts' importance and their association with jewelry and relics. I think that, by taking into consideration the original owners' patterns of use and the way books are held, it can be argued that the way these covers felt was just as important as how they looked. In particular, the embroidery would create an invitingly textured surface that would engage the hands of the reader as they practiced their daily devotions. This texture would become as intimately familiar as the words of the prayers and the illuminations that punctuated the text, and would come to be associated with the act of prayer. Currently, we look at luxury devotional books as texts, in which the content and the illumination are in intimate dialogue. My argument considers the manuscript more as a whole object, where the cover is an integral part of that conversation.

### **Unchaining the Dead: Reconsidering the "Anglo-Saxon" Weapon Burial Rite**

*Andrew Welton, University of Florida*

Unchaining the dead: Reconsidering the 'Anglo-Saxon' weapon burial rite  
Nearly half of all men buried in England between the 5th and 7th centuries were buried with weapons in their graves. Most historians and archaeologists interpreting these graves treat the weapons as passive accessories for the human corpse, props to display the status of the deceased. In these interpretations, the human body (and the family which arranges its display) takes center stage. Following the call of archaeologist Ian Hodder to 'look more closely at things themselves', I argue that more attention should be given to the weapons placed within these graves. Weapons, like the corpses they accompanied, exhibited properties of social agency and accumulated rich social biographies. By shifting the focus from the corpse to the weapons, I argue, we can better understand the purpose of their inclusion in so many early English graves. My argument brings together an archaeological examination of a corpus of spears from the cemeteries of West Heslerton and Wasperton with evidence from written histories, charters, and poetry to explore the 'enchainments' which resulted from the circulation of weapons through early medieval English society. I argue that weapons did not circulate passively through networks of gift exchange, but – through these exchanges - became active agents within processes of social transformation that extended along the itineraries down which these objects traveled. Weapons, given as gifts or stolen in battle, carried memories and connections to their past owners, and could transmit social obligations of loyalty or revenge across time and space. I argue that the choice of whether to pass a weapon on to the next generation or bury it in the grave was bound up with its 'enchainment' to the obligations of the deceased, and the wishes of the living to transmit these obligations into the future, or else lay them to rest.

### **Session 3: Performance and Performativity**

#### ***Becoming God in Prose and Verse: Exploration of the Creative Genius Within Hadewijch's Corpus as Literary Worlds and Spiritual Realization***

*Adrienne Damiani, UC Berkeley*

The treasure known as Hadewijch of Brabant's literary corpus is unlike any other in Middle Dutch. Her prose visions, stanzaic poetry, rhyming couplets and letters allow a selected glimpse into her creative genius, early beguine mystical writings and her highly individualized interpretation of spirituality and oneness with God/the Beloved. Hadewijch employs themes that are at once similar to courtly lyric and other traditional literary genres and at the same time distinguishes herself as a visionary in a spiritual and poetic sense, her literary style in her poetry and prose unmatched in its diction and ingenuity. With this paper, I seek to explore the ways in which Hadewijch's literary style creates a series of voices demonstrating her unique spirituality, which allows her audience to encounter a

### **Session 5:**

**4:30-5:30**

#### **Syncretism**

*Student Activity Center 2.120*

**Moderator: Mark H. Summers, University of Wisconsin-Madison**

*The Anicia Juliana Codex: A Product of Cultural Inheritance and Appropriation in Sixth-Century Byzantium*

*Katherine Baker, University of Oklahoma*

*The Persian Miniature in the Middle Ages*

*Elnaz Bokharhachi, Arizona State University*

*Flamboyant Fantasies: Architecture and Ornament in Late Gothic Normandy*

*Kyle Sweeney, Rice University*

### **Happy Hour**

**6:00-8:00**



*All conference participants are invited to join University of Texas students for dinner and drinks at the Dog & Duck Pub, 407 W. 17<sup>th</sup> Street (between San Antonio and Guadalupe Streets).*

# Saturday, March 22

**Registration and Breakfast** **10:00**

**Session 1:** **10:30-11:50**

**Translation, Adaptation, Appropriation**

*Student Activity Center 2.120*

Moderator: Chloe Ireton, The University of Texas at Austin

A Romantic Notion: Rustichello da Pisa Invents a New Chivalric Table in His *Compilation*

*Elizabeth Florea, The University of Texas at Austin*

Divided Will in the Old English *Boethius*

*Melissa Mayus, Notre Dame University*

Cicero's *Pro Lege Manilia* and the Beginnings of Humanist Imperial Thought in Late Medieval Italy

*Adam Mowl, UCLA*

**Session 2:** **11:50-1:10**

**Materiality**

*Student Activity Center 2.120*

Moderator: Sarah Celentano, The University of Texas at Austin

Faking Signification: The Semiotics of False Relics

*Mark H. Summers, University of Wisconsin-Madison*

fourteenth century following Petrarch's discoveries of Cicero's oratorical works. The *Pro Lege Manilia*'s discussion of the moral and practical justifications for empire and of the imperial hegemon's relationship to its allies soon attracted the attention of several prominent humanists in republican Florence and princely Milan, including Coluccio Salutati, Antonio Loschi, Francesco Filelfo and Giannozzo Manetti. This paper considers how the rediscovery of an important classical source modified some of the established philosophical, juridical and theological traditions concerning empire. Furthermore, by tracking how *Pro Lege Manilia* was handled by humanists belonging to different political contexts and writing across a range of literary genres, it will be shown how this set of Ciceronian arguments about the legitimacy of empire contributed to an evolving language of imperialism, shared and contested by both 'republican' and 'monarchical' strains of humanist political thought.

## Session 2: Materiality

### Faking Signification: The Semiotics of False Relics

*Mark H. Summers, University of Wisconsin-Madison*

Relics of saints hold a special place among fakes, forgeries, and fraudulent creations of the Middle Ages. During the rise of the cult of relics from the ninth to the twelfth centuries, questions of authenticity and multiplicity rarely arise. Even when relics exist in seemingly endless multiple copies, the originality of these sacred objects remains not only largely unquestioned, but also enthusiastically accepted. However, unequivocal belief in relics was not to last. In 1543, leading Reformationist John Calvin published his *Treatise on Relics*, problematizing the veneration of relics in the Catholic Church and famously claiming that all of the fragments of the true cross, should they be reassembled, would constitute the cargo of a large boat. Calvin was particularly perturbed by relic veneration because many of the objects hailed by the Church fail to provide a rational explanation for their origins or existence in multiple copies. Modern scholars must account for the divide between the medieval acceptance of relics and rationalistic critiques of their authenticity. Despite the fact that many relics, especially those of the body of Christ, cannot be satisfactorily proven genuine, there is no doubt that these relics were highly regarded treasures for their medieval audience. In an attempt to account for the ambivalent nature of relics, several recent studies suggest that it is the materiality of reliquaries, rather than the relics contained therein, that acts as the locus of efficacy in these objects. This paper examines the semiotic relationships between relic, reliquary, and the medieval worshipper, using the eleventh-century Reliquary of Pippin from the Conques Treasury as a case study. Drawing on Umberto Eco's theory of semiotics, which argues that signs can lie, or manipulate the system of codes to convey false information, I suggest that the materiality of a reliquary transmits a complex series of messages and meanings asserting the authenticity of the relics hidden within.

### Embroidering Memory: The Tactile Experience of Charles V's Library at Vincennes

*Emily Pietrowski, The University of Texas at Austin*

Albertus Magnus, quoting Horace on the subject of memory, declared that "things entrusted to the ear / Impress our minds less vividly than what is exposed / To our trustworthy eyes." Vision has long been considered the most important sense, and continues to be so to this day. Most scholarship on the role of memory in medieval devotions has remained focused on rote repetition of prayers and on the images that acted as finding aids and cues for the hourly devotions. In this paper, I argue that tactile stimuli also played a significant part in the habitual memory that facilitated the use of devotional manuscripts. For my argument, I will focus on the embroidered book covers from the 1380 inventory of Charles V's manuscript collection at Vincennes. The inventory provides a rich source of information about the materials used to adorn the royal manuscripts. Its

## Saturday, March 22

### Session 1: Translation, Adaptation, Appropriation

#### **A Romantic Notion: Rustichello da Pisa Invents a New Chivalric Table in His *Compilation***

*Elizabeth Florea, The University of Texas at Austin*

In 1272-1274 CE Rustichello da Pisa transcribed a massive *Compilation* in Franco-Italian from a borrowed *livre dou latin* of King Edward I of England. Rustichello's text is the first Arthurian romance by an Italian yet it is rarely studied because it is viewed as a mere transcription. In the first thirty-nine episodes of the *Compilation*, we find the narrative of *li Viel Chevalier Branor li Brun* or the Old Knight. These episodes are presumably original since they are only found in works attributed to Rustichello. I posit that the original character of Branor is a veiled representation of Rustichello's patron Edward. Both Branor and Edward share similar virtues and physical features that will be elucidated in the course of this paper. Rustichello demonstrates through the character of Branor that Edward's strength was superior to the "old" knights of Uther Pendragon's Table, and his piety was greater than the "new" knights of King Arthur's Round Table because Branor or "Edward," bests everyone. Furthermore, I believe that Rustichello employs the Branor episodes as a narrative transition to bridge the gap between the two tables. Thus, by placing Edward squarely between both the old and new chivalric orders, Rustichello ingratiates himself to his patron and also capitalize on the outstanding virtues of an inimitable *Branor li Brun* or by extension, Edward I.

#### **Divided Will in the Old English Boethius**

*Melissa Mayus, Notre Dame University*

Among the books King Alfred and his circle considered most necessary for everyone to know was Boethius' *De Consolatione Philosophiae*, yet in removing it from its late antique context and translating it for an Anglo-Saxon audience, the adapter(s) translated not only the language of the source text, but also adapted some of its major concepts to fit its new readers. Particularly, the concepts of fate, providence, and free will underwent several changes in the translation process in order to increase their acceptability to an Anglo-Saxon audience. By tracing these changes we can gain a solid basis for examining how those same concepts infiltrated other Old English texts. For example, in the Old English Boethius, the character Wisdom—who replaces Philosophy—adds an interesting claim that not only are the good and the wicked at odds with each other, but the wicked are sometimes even at odds with themselves. I argue that this mention of evil-doers being at odds with themselves seems to express an understanding of a divided will in the Augustinian sense, which we also see in some Old English poetry. Another change which the Boethius makes occurs in Prose 32 when Wisdom says that even if an agent cannot carry out a good deed, it is enough that they desire to carry out that good deed. This also hints that Wisdom has some idea of humans having divided wills, or at least makes a division between volition and action, which will appear later in Old English poetry, particularly Genesis B.

#### **Cicero's *Pro Lege Manilia* and The Beginnings of Humanist Imperial Thought in Late Medieval Italy**

*Adam Mowl, UCLA*

This paper explores the impact of Cicero's political oratory on early humanist thinking about empire. It focuses in particular on the speech *Pro Lege Manilia* (or *De Imperio Cn Pompeii*), delivered by Cicero in 66 BC in support of Pompey's bid for imperium to prosecute the Third Mithridatic War against Mithridates VI of Pontus. Largely unknown for most of the Middle Ages, the speech was reintroduced to learned audiences in the mid-

### Embroidering Memory: The Tactile Experience of Charles V's Library at Vincennes

*Emily Pietrowski, The University of Texas at Austin*

### Unchaining the Dead: Reconsidering the "Anglo-Saxon" Weapon Burial Rite

*Andrew Welton, University of Florida*

#### **Lunch:**

**1:10-2:00**

*Student Activity Center 1.106*

#### **Vagantes Board Meeting**

**1:10-2:00**

*(Members of the Board will meet over lunch)*

*Student Activity Center 2.120*

#### **Session 3:**

**2:00-3:20**

#### **Performance and Performativity**

*Student Activity Center 2.120*

### Moderator: Raúl Ariza-Barile, The University of Texas at Austin

### *Becoming God in Prose and Verse: Exploration of the Creative Genius Within Hadewijch's Corpus as Literary Worlds and Spiritual Realization*

*Adrienne Damiani, UC Berkeley*

### Musical Marginalia: Voicing the Passion Gospel in the Beneventan Zone

*Bibiana Gatozzi, Princeton University*

### The Devil's Plot or a Severed Social Contract: Two Views on the Fall in Medieval Plays

*Miriam Poole, Indiana University*

**Blanton Museum Tour:** **3:30-4:45**  
*Conference attendees and participants are invited to a tour of the Renaissance and Baroque galleries of the Jack S. Blanton Museum of Art.*

**Closing Keynote Address:** **5:00-6:00**  
*Student Activity Center 1.106*

“Why Medievalists Should Know Something about the Nineteenth Century: The Case of Merovingian Archaeology”

Dr. Bonnie Effros  
Professor of History  
University of Florida

**Final Reception:** **7:00-9:00**  
*The Texas Union 2.102 (Eastwoods Room)*

**Enjoy your stay in Austin!**



codex. Ultimately I suggest that by viewing the codex as an object representative of a specific cultural moment in Byzantium that a new reading can be given to several of the illuminated miniatures contained within.

#### **The Persian Miniature in the Middle Ages**

*Elnaz Bokharhachi, Arizona State University*

Over a thousand years, people of Iran have been faced with different invasions with constructive as well as destructive effects on their art. Nevertheless, Iranians never relinquished their own traditional art; rather, they absorbed the new elements of various arts without the loss of their existing indigenous cultures. Miniature painting was not an exception. Persian miniatures are richly detailed paintings that were brought into being as book illustrations depicting religious or mythological themes. It is difficult to trace back the origins of the Persian miniature. However, evidence tells us that new elements of Far East and Central Asia started to appear with the Mongol invasion in the 13<sup>th</sup> century. Those years were a prosperous time for poetry in Iran, so miniature depictions made a connection to a strong art form and appeared as a book illustration. Since art has always played a critical role in a country like Iran with many abrupt changes of dynasties and religions, poets, as a considerably important group of artists, had a shining role in saving Iranian language and culture by passing down their traditional and heroic stories to other generations. Preliminary miniaturists also as followers of poets tried to take a particular attention to depict miniatures based on their belief and cultural asset. Some of them merely depict religious views while others try to include some outrageous, challenging ideas to manifest other possible dimensions of the poems. This paper studies different examples of the poem book of a Persian poet, Hafiz, belonging to two different schools of Persian miniature illustration, from the thirteenth to the sixteenth century. I shall investigate the selected miniatures within different critical analyses and aesthetic standpoints to explore how disparate interpretations can sometimes turn a single piece of art into a hermeneutic battleground.

#### **Flamboyant Fantasies: Architecture and Ornament in Late Gothic Normandy**

*Kyle Sweeney, Rice University*

Between 1470 and 1510 *Flamboyant* architecture in Normandy became increasingly sophisticated in terms of its structure and ornament. Celebrity architects such as Roulland Le Roux transformed the Late Gothic craft of masonry through their visually seductive designs that expanded and elevated the role of exterior decoration. At the church of Notre-Dame in Louviers, an elaborate expansion program reshaped the south flank of the church, shifting the orientation of the entire edifice in the process. The realignment of the church on an unusual north-south axis was made explicit through decorative programs and the design of the extension—both of which appealed dramatically to the surrounding urban fabric of Louviers. Aside from the fantastic aesthetic spectacle of the facade, one wonders if its extravagant ornament played a more substantial role in the experience of the church and city? Can we recover the meaning behind this complex assemblage of architectural and decorative forms and the reasons for undertaking such an ambitious project that created little usable interior space? My research suggests this late *Flamboyant* facade played a vital spatial function in Louviers. It was the vision of an architect attempting to create a stone “paradise on earth” while satisfying the more earthly requirements of his wealthy secular patrons. In this paper, the privileging of sight, shifting medieval social structures, new demands for luxury goods, and increasing concerns with urban planning and the beautification of cities will be examined to shed new light on the significance of these fantastic *Flamboyant* facade projects. I aim to show that this monumental display of outrageous ornament offered visual proof of the importance of the church within Louviers while also serving as the chief symbol of the city’s prosperity and identity outside its walls.

the two languages, what differs is his frequency of writing about specific topics, which I argue is most probably due to a range of intended audiences, including both those who he sees as peers and those who were his students.

### **Revisiting Reims North: The *Vita Sancti Remigii* and the Formation of Episcopal Identity**

*Lindsey Hansen, Indiana University*

The peculiar iconography of the central portal of the north façade of Reims cathedral, dedicated in its entirety to moments from the life of the local Saint Remi, has led to many investigations of the meaning and function of the space. Primary among these are Barbara Abou-el-Haj's interpretation of the portal as a statement of the power of the canons over the rebellious burghers of the city, and William Hinkle's reading of the saint's tympanum as a celebration of the triumph of Reims as the site for royal coronations. These scholars have relied on the Bollandist or *Legenda Aurea* versions of the saint's life for their analyses of the portal's iconography. However, liturgical manuscripts produced in the thirteenth century for use at the cathedral of Reims reveal that another version of the saint's life – one that differed significantly from the 'canonical' versions of his vita found in these later compendia – was in use at the time that the portal was constructed. This paper will employ these previously unexamined manuscripts to reinterpret the contents of the tympanum and make new assertions regarding the function of the portal's visual narrative. It will argue that the thirteenth-century Rémois *Vita Sancti Remigii*, which modified earlier versions of the text in order to highlight the qualities of good leadership embodied by Saint Remi, as the inspiration for the sculpture of the Reims north portal. Rather than making grand statements regarding the power of the diocese of Reims within the greater medieval world order, I believe that both the text and image versions of the legend were intended to shape conceptions of episcopal identity and model appropriate behavior for the bishops and other church officials who used the space.

## **Session 5: Syncretism**

### **The *Anicia Juliana Codex*: A Product of Cultural Inheritance and Appropriation in Sixth-Century Byzantium**

*Katherine Baker, University of Oklahoma*

The *Anicia Juliana Codex*, also known as the *Vienna Dioscorides*, is an early Byzantine illuminated manuscript and is thought to be the oldest extant herbal. The codex was completed in 512-513 CE in Constantinople, and contains a collection of works on Greek pharmacology, toxicology, and the first known ornithology. Among the scientific treatises contained in the codex, Dioscorides' *De Materia Medica* is the largest, spanning over 380 out of the 485 pages. Also included in the codex is *The Song of the Power of the Herbs* by Ruphos of Ephesus, Nicander's *Venomous Beasts* and *On Poisons and their Antidotes*, and a compendium of birds presumably written by Dionysios of Philadelphia. The *Codex* is essential to understanding the Western scientific tradition as it served as the template for herbal codices through the Middle Ages. Early 6<sup>th</sup>-century Byzantium was an inherently hybrid culture, fusing the Classical traditions of Rome and the religious sensibilities of Christianity through their shared Greek heritage. While much scholarship has gone into exploring this syncretic tradition in other artistic media of the period, scientific works, like those contained within the codex, have been largely neglected. The codex is not merely aesthetic in nature, but an attempt to wed Classical scientific knowledge with monotheistic divine revelation. This alone would make the codex significant, but as a work of medicine, pharmacology, and botany, it may be unique. Therefore, the *Anicia Juliana Codex* is essential in understanding the nascent Christian intellectual tradition both in its origins and in its present aims during the early 6<sup>th</sup>-century in Constantinople. In my paper I discuss how various aspects of the cultural climate of early 6<sup>th</sup>-century Byzantium - such as the literary traditions and Roman imperial legacy of the city - affected the production of the

# Abstracts

Thursday, March 20

## **Session 1: The Other, Within**

### ***Óvættir Slikar* (Monsters of This Kind): *Draugar* in Medieval Icelandic Sagas and Their Connections to the Slavic Vampire**

*Collin Brown, The University of Texas at Austin*

While some have argued for no connection between the Scandinavian undead creatures known in Old Norse as *draugar* and the Slavic vampire or even called into question the strong historical contact between the Norse and the Slavs, others such as Jakobsson argue for a connection between these two undead creatures. These similarities can easily be seen in the characteristics of both creatures. In both traditions, somebody who lived a violent life was at a much higher risk of returning from the grave to negatively impact the living. Witches and sorcerers in Slavic lands as well as in Scandinavia were thought to return as the undead. People who were attacked and killed by *draugar* in could in turn become *draugar* themselves. The infectious nature of *draugar* is very similar to the "daemonic contamination" of the Slavic vampire as put forth by Perkowski. Medieval Icelandic sagas such as *Grettis Saga* and *Bárðar Saga* mention decapitation as an effective way of destruction. Both of these are found in the Slavic vampire tradition. All these traits of medieval Icelandic *draugar* show parallels to the Slavic vampire tradition and pre-date records of the Slavic vampire. Taking this into account along with all the similarities, especially in light of the Norse foundation of the Rus, these connections are too strong to ignore. These parallels between the traits of Slavic vampires and medieval Icelandic *draugar* show a continued historical exchange of folklore across northern Europe as a result of Norse expansion into the East during the Middle Ages.

### **The Revenant Narratives of Medieval Britain**

*K. Schofield Klos, University of Florida*

Despite the abundance of textual evidence for vampire belief throughout medieval Europe, vampires remain intrinsically linked to Romania and the East. Recently, scholarly discussion has slightly broadened to include the *vrykolax* of Leo Allatius' 17<sup>th</sup>-century commentary on Greek superstitions, but the consensus remains that the West inherited vampire lore from the East around the 18th century. This paper seeks to remedy this misconception by examining a variety of revenant narratives in the Latin chronicles and hagiography of 11<sup>th</sup>- and 12<sup>th</sup>-century Britain. Specifically, I argue that these prodigia cannot be dismissed from the broader vampire conversation, because their traits place them somewhere between the Balkan revenants and the modern conception of the vampire. I extract evidence via close reading of four texts (*Gesta res Anglorum* (William of Malmesbury), the vita of St. Modwenna (Geoffrey of Burton), *de nugis curialium* (Walter Map), and *Historia rerum Anglicarum* (William of Neuburgh), and discuss it in combination with archaeological records of contemporary 'deviant' or anomalous burials in Britain and narratives of vampires and similar creatures elsewhere.

## Session 2: The Other, Without

### A Discourse Analysis Approach to the Idealization & Inferiorization of the Moor in *El Poema de mio Cid*

Brendan Regan, *The University of Texas at Austin*

In the medieval literature of Spain one observes two forms of characterization of the moor: (i) an idealization with knightly Christian characteristics and (ii) an inferiorization with vulgar barbaric characteristics. This dichotomous characterization has been observed in several medieval works such as in the epic *El Poema de mio Cid*. There are few critiques that explain the reason behind such an idealization in one situation versus an inferiorization in another. Piñero-Valverde (1989) claims that this dichotomy is due to differences between the African versus the Peninsular moor in which the African moor is characterized as the inferior villain while the Peninsular moor is idealized. While this claim holds true in certain parts of the epic, it is not without flaws. The current endeavor seeks to analyze *El Poema de mio Cid* through a discourse analysis framework taking into account the context surrounding the characterization. Discourse analysis demonstrates that speakers use language to construct their social world in which language is both multifunctional and variable, and most importantly, depends greatly upon the context. Through this framework the moor is idealized when his presence is seen as neutral non-threat to the Christian observer, while then characterized as inferior when he is viewed as a threat to the Christians. This perspective displays the importance of context in terms of symbolic language selection. In addition to shedding light into the dichotomous characterization of the moor in *El Poema de mio Cid*, this study also proposes that discourse analysis, a useful tool in the fields of linguistics, linguistic anthropology, and social psychology, can serve as a complementary framework to literary and cultural theory in analyzing literary texts.

### Land, Water, Woman: Place, Identity, and Coudrette's *Mélusine* in Late Medieval Poitou

Shana Thompson, *University of Houston*

Place, according to Edward Casey, is fundamental to perception, our knowledge of the world, and our notions of identity. Often, we construct symbols to embody the memories and concepts we wish to associate with a place. In the fourteenth and fifteenth centuries, when a sense of national identity was growing in France, Poitou repeatedly switched hands between the French and English kings over the course of the Hundred Years' War, destabilizing the inhabitants' sense of their place within the national landscape. During this period, Guillaume l'Archevêque—a minor noble, who was himself embroiled in the conflict—commissioned the epic poem *Mélusine*, a genealogical romance describing the founding of the Lusignan dynasty by the titular serpent-fairy. Although many scholars have studied this tale, they have neglected its popular reception. If the story spoke only to its noble patrons, it seems unlikely that *Mélusine* would endure in the popular culture of contemporary Poitou, where references still abound. While folktales resembling this legend existed in several parts of Europe, details added by the romance's late-medieval author tie *Mélusine* closely to the Poitevin marshland. In this region, land is intermingled with- and was often created from water. The author associates *Mélusine* with water from her first introduction, and she is often depicted as a siren with the bifurcated tail of a fish. She is also strongly tied to the history of the civilization of the land, accredited with building many of the region's landmarks and strongholds. I argue that through her repeated association with water and the civilization of the land, *Mélusine* represented a metaphor for the physical landscape of Poitevin marshland, while calling to mind the historical women who marked the region through their foundations. As such, she embodied both its history and physical landscape, serving as a symbol of regional identity.

pilgrimage. This essay will be the first to analyze how the fresco simultaneously reflects and promotes Franciscans as Catholic pilgrims' guides as well as agents of pagan conversion in the Holy Land. I will address these issues through depictions of Helena. As a pilgrim to the Holy Land in search of the True Cross and a missionary who converted a Jew, Helena's representation in the fresco is especially prominent in exhibiting Franciscan piety. Franciscans had long worked in the Levant as the pilgrims' guides and as missionaries who attempted to convert non-Christians, two roles highly related to those of Helena. As Helena embodied the ideal pilgrim the Franciscans aimed to guard as well as the model missionary they aspired to be in the Holy Land, Piero's fresco would have served both mnemotechnic and didactic functions. During the mid-fifteenth century when Christian presence was threatened by the Ottoman expansion, such images would have been particularly powerful. Ultimately, I hope to offer a new interpretation on Piero's fresco and argue that Tuscan art was not insular but rather deeply connected with the distant others, whether they be Jews or Muslims in the Holy Land.

## Session 4: Identity

### Back to the Future: Contemporary Premonstratensian Retrieval of Identity as Canons Regular

Matthew Dougherty, *Catholic Theological Union*

In its declaration on The Appropriate Renewal of Religious Life (*Perfectae Caritatis*) the Second Vatican Council (1962 – 1965) of the Roman Catholic Church called religious institutes to pursue their renewal through, *inter alia*, a Regular of Prémontré (the Premonstratensians also known as the Norbertines after their founder, St. Norbert of Xanten, d. 1134), the retrieval of their founding spirit has meant, *inter alia*, a fresh study and reflection upon the reform of canons regular in the 11<sup>th</sup>. and 12<sup>th</sup>-century Gregorian Reform. Through consideration of primary documents, including the work of Anselm of Havelburg and Geoffrey Chaucer, and secondary sources from both Premonstratensian and secular authors treating Norbert and the first generation of his disciples, this paper explores some effects of the Gregorian Reform on the 12<sup>th</sup>-century canonical movement in general and the Premonstratensians in particular. Both in the 12<sup>th</sup> century and in contemporary scholarship attention has been given to research that defines the canonical movement over and against classical (Benedictine) monasticism, resulting in the Premonstratensian Order's re-evaluation of its physiognomy and, therefore, its practices *vis-à-vis* traditional monastic practice. This challenges the Order to discern for today the maintenance of traditional practice in the light of the 12<sup>th</sup>-century canonical movement's definition of practice in terms of *docere verbo et exemplo*.

### We Secað; Ego Ælfricus: Shaping Scholarly Identity in Ælfric's Latin and Old English Prefaces

Meg Gregory, *Illinois State University*

Often called one of the most prolific writers of the Old English period, the monk and scholar, Ælfric is well-known for his program of language education and for his translation of important Latin religious texts into Old English. As such, his important works like the *Grammar* and his various homilies have often been investigated by scholars hoping to learn more about his life and his scriptorium. This project takes a different approach, as I analyze instead the short prefaces that appear before each of his major public works. Specifically, this paper is the result of a comparative linguistic study and literary analysis of a series of eleven prefaces that examines the ways in which Ælfric characterizes himself in regards to his translation project. I use a corpus of six prefaces produced in Ecclesiastical Latin and five prefaces produced in Old English for the project. Overall, the study observes variations in self-reference through first person singular and plural pronoun usage in order to identify the ways in which Ælfric shapes his scholarly identity in his writing across both languages. My findings indicate that while Ælfric's linguistic patterns are somewhat consistent across

## Session 3: Propaganda

### **How to Be a Good Knight: Propaganda in German Court Literature Through the Example of Heinrich von Veldeke's *Eneasroman***

*Katrin Fuchs, The University of Texas at Austin*

Propaganda is often seen as a modern instrument of spreading and changing ideas through mass media. This paper argues that propaganda already existed in its modern form during the reign of the Stauffer emperor Friedrich Barbarossa. The *Eneasroman*, written by Heinrich von Veldeke and finished in 1190, contains the so-called Staufferpartien, which refer to important points in the life of the famous emperor including one referring very directly to the court festival in Mainz, Germany at Whitsun in 1184, where the writer was presumably present. A new image of knighthood and the dawn of a greater future are presented at that point in the novel. The paper compares this Staufferpartie and the following description of the hero's wedding and coronation with the proceedings of the historical event in Mainz. The question is asked whether the obvious similarities can just be seen simply as adaptations for the story or if somebody profited through a direct connection between the emperor and the protagonist. Furthermore the paper analyses if this somebody is the writer, a patron who sponsored the novel for a specific purpose or Friedrich Barbarossa himself.

### **Tales and Memories of Pagan Violence: The "Pagan Revolts" in Eleventh Century Poland and Hungary through the Eyes of Later Generations**

*Matthew Koval, University of Florida*

The conversions of East Central Europe around the year 1000 in Poland, Bohemia, and Hungary have received much recent attention and much scholarship has appeared putting them in a comparative light. Of lesser note has been the reaction to Christianity among the populations of these realms. Particularly, major "pagan" uprisings appeared in Poland and Hungary around the same time, in the 1030's and 1040's respectively. These uprisings are likewise similar in that the first major textual discussion of their occurrences appeared only generations afterwards in the twelfth and early thirteenth centuries. The purpose of this project is, thus, to analyze these textual traditions of pagan reaction in a comparative mode. The purpose is not so much to find out about the "truth" about what actually occurred during the revolts, but instead to ask how these events were remembered – and to what purposes they were put. The foundational texts for this project will include the *Gesta Hungarorum* (for Hungary) and *Gallus Anonymus* (for Poland), both of which are known for their creative efforts to use the past to glorify particular rulers and political/religious factions. The glorification of the Arpad and Piast dynasties take different forms – from their portrayal as defenders of the faith to the defamation of political enemies as pagan enemies. Regional tensions also potentially played a role, with contemporary resistance points given a negative history. Likewise, ethnic tensions may have played a part, with the foreign-born aristocracy receiving favorable treatment as pagan fighters to justify their power over "native" nobles.

### **The Triumphal Missionaries and Guardians of the Pilgrims: The Franciscan Order and the Legend of Helena in Piero della Francesca's *Legend of the True Cross***

*Natasha Mao, Rice University*

Franciscans have a long tradition of decorating chapels with the legend of the True Cross, including the episodes of Helena, the mother of Constantine, who recovered the True Cross from the Holy Land and converted a Jew. The Franciscans' preference for the story is hardly a surprise when one sees it in light of Franciscans' multifaceted roles in promoted Holy Land pilgrimage and converting non-Christians there. In this essay, I intend to shed new light on Piero della Francesca's *Legend of the True Cross* fresco in the Church of San Francesco in Arezzo by examining it within the context of Holy Land

### **Ethiopian Royal Vassals: Black Itinerancy in the Iberian Atlantic**

*Chloe Ireton, The University of Texas at Austin*

In 1569 Francisco Gonzales, a free black resident of Seville, applied for a license to move to the port of Veracruz in New Spain in order to ply his trade as a diver in that city. Francisco argued that the crown should grant him a travel license, as he was not of the 'prohibited' peoples. Numerous Spanish royal decrees of the sixteenth century sought to curtail travel of New Christians (recent converts be them descendants of Jews or Muslims) to the Indies, for fear that they would corrupt indigenous and Spanish communities. In the sixteenth century, hundreds (if not thousands) of free blacks, some of them first generation Africans (manumitted slaves), acquired royal permits to embark in fleets to cross the ocean as vassals of the crown, that is, as Old Christians. In my paper, I hypothesize that the early sixteenth century Portuguese 'discovery' of Ethiopia, located in Central East Africa - while often rendered as marginal activities on the periphery of Iberian colonization - shaped Iberians' acceptance of black Old Christians. Biblical narratives and centuries-old legends informed early sixteenth century Europeans of an ancient Christian kingdom in Ethiopia. I argue that the idea of "Ethiopia" allowed crown bureaucrats, free blacks, and slaves to agree that blacks could claim an "Old" Christian status. I explore how the idea of Ethiopia travelled in the cargo of ships, in published texts, between black religious confraternities, and in the legal decision-making process of royal officials in the Iberian world. Ethiopia came to life in books penned by learned clerics and the ambitious plans of universal monarchs trying to justify planetary expansion. But it also came alive in everyday lives of free blacks who participated in the activities of black religious brotherhoods that venerated "Ethiopian" saints in the port cities that constituted the Iberian Atlantic.

## Friday, March 21

### Session 1: Struggles of the Spirit

#### **Secular Violence As A Parallel to Cluniac Monastic Spiritual Combat**

*Roland Black, Western Michigan University*

Around the year 930, Abbot Odo of Cluny (879–942) wrote a Vita of Gerald of Aurillac (855–909) supporting the lay lord's canonization and the cult that had grown around the noble since his death. Despite Gerald's position as a secular lord and his widely disputed (by religious) canonization, Odo sought to confirm Gerald's sanctity. Odo highlighted the count's noble life as proof of his saintliness, rather than glossing over it in favor of contemporary hagiographical tropes that reserved sainthood almost exclusively for exceptional monks. I argue that Odo did this by equating Gerald's physical battles against evil men with the spiritual combat conducted by monks. In an era when monastic virtues defined the lives of saints, Odo's genre-bending biography used traditional monastic martial language to depict the ideals of spiritual combat together with presentations of just war in panegyric lives of secular kings. Odo defended Gerald's participation in the world, indicating not only that he believed noble lives could be virtuous, but also that secular actions could rise to the same significance as spiritual battle in the monastery. Ultimately Odo's merger of different hagiographical types offered a vision of monastic spiritual warfare that was more united with secular war than it had ever been.

#### **The Demons of *The Book of Hours of Catherine of Cleves* and the *Getty Tondal***

*Layla Seale, Rice University*

*The Book of Hours of Catherine of Cleves* and *The Getty Tondal*, two Northern European fifteenth-century illuminated manuscripts, are among the best known manuscripts in the Morgan Library in New York City and the Getty Museum in Los Angeles. These brilliantly illuminated works have been the subject of prominent exhibitions and major scholarly

publications. However, an important visual component of these manuscripts still receives superficial interpretation: the images of demons. Though prominent in Christian spirituality of the late Middle Ages, demons are rarely analyzed as figures critical to private devotion. Ironically, the Morgan Library exhibition that featured the Cleves Hours was entitled *Demons and Devotion*, yet devils are overlooked in the catalog essays. I will argue that demon and devil imagery within the *Book of Hours of Catherine of Cleves* and the *Getty Tondal* demands closer inspection. In this paper I will explore these images within the context of private devotional practices and religious movements, such as the *Devotio Moderna*. In particular, I will examine the intricate layers of meanings that contemporary viewers brought to these representations in order to demonstrate the complex role of demons within late medieval spiritual imagination.

### Reading Between the Lions: A Surviving Capital at Maillezais Abbey

LauraLee Brott, *University of North Texas*

A surviving capital at Maillezais abbey, the “Victory Capital,” sits on an engaged column in the outer aisle of the nave. Created in the tenth century, the capital depicts a central male form surrounded by a pair of lions. He stretches his arms upward, and grasps organic tendrils above his head in attempt to save himself from the beasts who pull him toward the marshy landscape below his hips. Marie Therese Camus, Elisabeth Carpentier and Anat Tcherikover’s published volumes, along with the Zodiacque series, provide formal analyses of the sculpture and do not largely address the “Victory Capital” or images that depict the struggle between man and the wild elements as a separate or specific type of iconography. This paper steps outside of these authors’ methodologies and considers the receptive and narratological contexts of these types of images, suggesting in particular that the images spiritualize the claiming of the landscape, and, specifically in the case of the Victory Capital, hearken to tropes rooted in the biblical past that emphasize the strength of man and the power of human perseverance. The concept of man versus beast and landscape can be found throughout the bible, particularly in the Book of Daniel, as well as in the Sumerian epic of Gilgamesh. The wild elements of the landscape are emphasized in these stories as tools to the divine. Man negotiates with the elements, and his victory is ultimately signified by the physical presence of the church.

## Session 2: Gender and Sexuality

### Dude Looks Like a Lady: Masculinity and Disguise in *Þrymskviða*

Pax Gutiérrez-Neal, *The University of Texas at Austin*

*Þrymskviða* is a short epic in which Thor and Loki dress in drag to recover the stolen hammer Mjöllnir. The parodic arming scene that follows is a “joke...not only on his manliness but on his warrior status as well.” However, while Thor is concerned that cross-dressing will make him “argan” [“womanish”] in the eyes of his peers, he nonetheless is never referenced in feminine terms except in dialogue. Instead, Thor is called “Óðins sonr” [“Odin’s son”] and “Sifjar verr” [“Sif’s husband”]. Moreover, he performs masculine feats of feasting, and his eyes remain “öndótt” [“fiery” or “terrible”] and frighten Þrymr when the giant moves in for a kiss. And, in the end, Thor recovers his hammer and gleefully slays all the giants: “Hló Hlórríða | | hugr í brjósti/.../ok ætt jötuns | | alla lamði” [“the heart of Thor laughing in his breast...and [he] smote all the race of giants”]. Thor’s fears are largely unjustified, as his masculinity is never truly threatened. However, whereas Thor protested the “argan” disguise, Loki volunteers for the experience: “Þá kvað Loki | | Laufeyjar sonr,/Mun ek ok með Þér | | ambótt vesa,/Vit skulum aka tvau | | í Jötunheima” [Then Loki Laufey’s son said, “I will also with him to be a handmaid. We two shall drive together into Giantland”]. Once Loki has spoken, he ceases to be mentioned in masculine terms and is only referred to as the “alsnotra | | ambótt” [“very wise handmaid”]. Loki seamlessly slips into his feminine persona, covering for Thor’s slip-ups at the wedding banquet and serving as contrast to Thor’s persistent masculinity. Therefore, while the humorous tale may bear parodic elements, it in fact perpetuates and upholds Thor’s status as male and warrior.

### Genitive Genitalia: The Representation of Possession of Sexual Organs in the French *Fabliaux* as a Reflection of Patriarchal Society

Nicholas Holterman, *The University of Texas at Austin*

In a society where canon law and ecclesiastical regulations indoctrinated the public against flagrant sexual misconduct, the French *fabliaux* served, at once, to express the subversion of social constraints on sexuality as well as reinforce certain proscribed gender roles. Through a combination of close readings and of the analysis of secondary texts, this paper examines the euphemisms, symbolism, and explicit, violent language utilized by the fabliairs in reciting their tales. In the course of exploring these tropes, I have uncovered several ways in which representations of male and female genitalia and of various sexual acts—even though masked behind ribald retellings with the intervention of magic or hyperrealism—in the *fabliaux* reflect and reinforce the patriarchal hegemony of thirteenth-century French society.

### Bisclavret the Maiden? Sexed Performance in the *Lais* of Marie de France

Sarah Sprouse, *George Mason University*

Judith Butler provides a theoretical framework in her seminal cultural studies work *Gender Trouble* that permits a discussion of the issues of gender as performative bodily act in the *Lais* of Marie de France. Butler writes, “Consider gender, for instance, as a corporeal style, an “act,” as it were, which is both intentional and performative, where “performative” suggests a dramatic and contingent construction of meaning.” Gender as an act of performance allows for the body itself to be reconfigured outside the bounds of normative sexuality. The Old French romance tradition of *lais* accesses and subverts cultural determinations of gender through parodic and subversive constructions of courtly romance. Marie de France renders such subversion of the heteronormative performance in multiple *lais*, though this paper will focus on the disruption of sexed boundaries triggered by transformation into a beast in Bisclavret. Both Lanval and Bisclavret develop transgressive gender performances instigated by the supernatural, though Bisclavret’s transformation causes grammatical feminization as well as characterization. The medieval gendered body is not a fixed construct, but a fluctuating space with numerous, differing symbols of gender. That malleability allows for the inversion of the gender identities portrayed in both Bisclavret and Lanval. Investigating the ways in which disjunction between sex and gender cement that inversion suggest that one need not be sexed female in order to be gendered feminine. Rather, animal transformation triggers the dissonance between anatomical sex and gender performance, which exists in the character constructions of not only Bisclavret and Lanval, but also Bisclavret’s wife and Lanval’s mysterious, Otherworld love interest. For Marie, these dissonant performances occur along the margins of cultural normativity and the supernatural.