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FOREWORD

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The International Association of University Professors of English (IAUPE) owes its practical inception to the untiring efforts of a distinguished medievalist, C.L. Wrenn. From a first Oxford meeting in 1950 there sprang an unbroken series of triennial Conferences, with the provision, in more recent years, of a Medieval Seminar—a meeting, prior to the main Conference, of those whose interests were predominantly in “language” and the historically earlier aspects of the wide domain of English studies. This, it may be stressed, was never conceived in any spirit of separatism. On the contrary, those who attend the medieval *parlement* are, whenever possible, enthusiastic participants in the main Conference.

The meeting at Carleton University which this issue of *Florilegium* generously records is thus the latest in a distinguished list. The Editor, Douglas Wurtele, deserves our warmest thanks not only for his labours as planner-in-chief of a notably wide-ranging Seminar programme but also for his remarkable resilience as an unfailingly genial Host to our pilgrim company.

The range and variety of this volume are sufficient indication of the complexity of “medieval” studies. There is nothing timorous about the symposiasts at Carleton’s table. Paul Clogan takes on a large topic and under his guidance we perceive a major theme, “a coherent moral vision of

kingship and an examination of the rhetorical means by which that vision has been itself produced." The examination is thorough and illuminating, and interest in Lydgate is rescued from a long-standing obsession with style to that concern with moral structure which links the Theban story with historiography in fifteenth-century England. Stanley Hussey similarly casts a fresh eye on a work of central importance and brings out "a complex system of repetition, parallelism, and irony achieved by the poet's deliberate exploitation of the ambiguity of certain words." From its arresting opening, this exploration sharpens attention to the actualities of an over-familiar terrain. Faithful to inherent ambiguities ("*I know that you know that I know*"), alert to the nature of debate which verges on *flyting*, this scrutiny will safeguard us all against that "badge of an in-group" which rests upon having "only heard the adventure narrated" as against having "*lived it*" as Gawain did, and as we now can under this genial but authoritative guidance.

Sarah Keefer takes us with clarity and assurance into the Old English field, enabling us to perceive the limitations of our notions of "text." We see that the modern editor may unwittingly do disservice to the work he handles, exalting the printed text over the written page. Our aim must be that the "edition" should "move away from the subconscious sense of authorship that is somehow implicit in it." This is excellent counsel, resting securely on exact demonstration and an unyielding use of Occam's Razor.

With Ian Kirby's opening words I reached for my Field Service Pocket Book (Pt I, Pamphlet 4, Appreciations, Orders, Messages and Intercommunication). "This paper has one occasion, one cause, and one objective." There is the irresistible appeal of the ordered mind, and as the argument goes cleanly and, I think, irresistibly, forward I find myself back once more at those TEWTS (Tactical Exercises Without Troops) which demanded rigorous concentration if the Directing Staff solution was not to be missed. Kirby's view of Byrhtnoth's strategy is wholly persuasive "a strong defensive position had served its purpose and was now no more than a deterrent." As to the Vikings, "it cannot be sufficiently emphasised that by crossing the causeway they gave up the security against attack that Northey offered." The argument is neatly rounded off by reference to Arthur's legendary victory at the river Duglas, as related in Layamon's *Brut*, when Arthur's apparent timorousness in withdrawal leads to the decisive defeat of the Saxon invaders. This is a spirited and perceptive account of Byrhtnoth's generalship. It concludes with words which will find an echo in every edition of Infantry Training known to me: "leading from the front, [he] gave

a splendid example to the men under his command." Battle is once again decisively joined!

Saara Nevanlinna neatly and persuasively presents complex matter in her examination of "As Who Say/Saith." In this thoroughgoing enquiry, kinesics or body language is called on; there are vivid reminders of stinging reproof (*As hwa se þus seide*. Ich nalde forte þolie deað, þenche fulðe toward-te. & swereð deope aðes); with *as qua sulde sai*, from *Cursor* (Frñ) 8609, we note an interval of more than a hundred years before *as who should say* appears in the Early Modern English period; and the survey does not fail to note that Merriam-Webster (1971) records *as who should say*, glossed "so to speak," as an archaic phrase. Here is a close and penetrating study which is unfailingly lively in its thoroughness.

Chaucer appears from an unexpected standpoint in Elisabeth Orsten's presentation of a modern parallel to the anti-Semitism of the Prioress's Tale. As late as 1985, the hamlet Judenstein in the Tyrolean village of Rinn clung to its tradition, in defiance of the Papal decree of 1961 forbidding further promulgation of anti-Semitic legends, and a locked church was followed by a panel discussion of nearly three hours on Austrian television. Orsten finds in one of the participants, a "solid bourgeois artist from the Province of Tyrol," all the traits she perceives in Chaucer's Prioress: "The charm and attention to appearance, the appeal to sentiment, the religious devotion, and the disregard for official Church discipline, coupled with cheerful dismissal of facts and logic." This is a notable contribution to our understanding of what has been unforgettably called "the imperfect submergence of the woman in the nun."

Florence Ridley shocks us into awareness by her very title. "Affinities?," we ask. We are quickly answered, and in this wide-ranging enquiry we are kept alert to a continuing Germanic tradition that esteemed individual prowess, an unyielding courage in the face of apparent defeat. Byrhtwold's words, no less than the commendation of the Christian Saviour as a proud warrior, are called into play. Might one reinforce this plea by asking that we should always render the thrice-repeated *sceal* of *Hize sceal þe heardre*, etc. not as the "shall" which may be involuntarily weakened by association with a future sense, but by "has to be," the enunciation of something that has the overarching force of inevitability? "Shall" is, in our usage, too weak; and "must" cannot summon up unavoidable obligation — a field of choice that has narrowed to one course, or unthinkable dishonour. Ridley has freshly enabled us to perceive the heroic qualities that, finding no final hindrance in acceptance of the Christian religion, sustain Arthur and even the unlikely

figure of Attila. I am reminded of Tolkien's finding in the syllables *atta*, *attila* "the thing that really thrills my nerves." Attila, little father to his Germanic followers, lives once more in an unborrowed light.

Beryl Rowland's interest in Bradwardine, *de Memoria Artificiali* has already illuminated understanding of Chaucer's *House of Fame*. Now in characteristically lively fashion she draws attention to Bradwardine's ignoring the traditional etymology of Berwick (Ber(e)wick: "a place where barley is grown"), to provide instead "animal figures so bizarre that they call for an explanation." Here is matter indeed for the chase; bear, partridge, horse, cow (with a proper distinction between *vacca* and *iuvenca*) all take part, and the conclusion is eminently satisfactory. I have only to observe that Alnwick is to be deleted from the list of those place-names that retain the medial "w" in pronunciation. But that makes no matter in this exhilarating hunt.

With Richard Schoeck we embark upon a wide survey. To any who might have supposed (with certain medievalists in Trier, we are told, some time ago) that the Schoeck of Schoeck and Taylor was no more, here is altogether convincing proof that he is indeed alive, and in his skilful handling of the conventions of medieval rhetoric he not merely expounds but exemplifies the richness of its repertoire. Under his guidance we can accept the "strong certitude" of a medieval theory of irony. Schoeck's own *ordonnance* is exemplary ("eminently lucid," to adopt one of his own characterizations). It is good to be reminded of the Toronto experiments in reading *Troilus and Criseyde* in its entirety aloud to a non-captive audience, and heartening to note that the Middle English pronunciations of the three participants, differently trained as these were, proved to be "in virtually total congruence." No tape was made at the time. Is it too late to encourage Schoeck to re-initiate a complete reading, this time for the record? His contribution to the present volume abounds in felicities of observation — as, the narrator picking up "the impossibility topos," only to sidestep it (surely in itself the very epitome of "impossibility"); the neat dance which embroiders the key figure *polyptoton*; the acute observation that one function of authorial "asides" is analogous to that of medieval marginal art, those "apes, dragons, priests and jongleurs that were so much more than mere decoration" — and here, too, is so much more that I would gladly dilate upon. Manly has his appropriate tribute in this re-assessment and enlargement of our understanding of Chaucer and the rhetoricians.

Rhonda Waukhonen is also concerned with matters which bear upon Chaucer's art, this time principles of structure underlying *The Canterbury*

Tales. Against over-simple understanding of a four-fold system of signification (literal, moral, allegorical, and anagogical) we are to see Nicholas of Lyra's distinctive understanding of the *sensus literalis* as encompassing "typology and metaphor as well as all figurative language." Waukhonen's exposition of a "unique semiotic," deriving from "a Hebraic sign system which streamlines the process of reference," shirks no difficulties but the reader will not find himself in any danger of that "partial suffocation" which Nicholas laid to the charge of monastic exegesis in its aversion from the literal sense. We may say of her what she records as Nicholas's achievement — in "suggesting a necessary relationship between the historical sense and the typological" she in turn has restored to our age "concepts that had long been under-emphasized." It is a notable achievement, enriching in particular our understanding of "The Nun's Priest's Tale," here expounded with incisive but enlarging clarity.

Difficult matter is again handled with dexterity in Horst Weinstock's treatment, "Roger Bacon's Polyglot Alphabets." In assessing Bacon's knowledge of Hebrew we are to consider first his basic conception of language itself, complicated by evidence of Continental mnemonic pattern. Weinstock's exposition is superbly thorough; and it does not lack appropriate humour. There is, he notes, some method in a medieval scribe's apparent "madness." He is able to show that the two-layered Hebrew alphabet of the *Cambridge Hebrew Grammar* "agrees perfectly" with the three-layered alphabet of "Linguarum Cognito." The reader shares the delight of the patient detective work evident throughout. This order of enquiry points with authority the way forward from a present of "unco-ordinated studies" in a variety of disciplines, to a fruitful coming together in closely-focussed enquiry, nowhere better exemplified than in the present study.

In the concluding contribution, Douglas Wurtele takes up a central question of Chaucerian studies. What are we to make of the characterization of *The Wife of Bath*? Wurtele closely examines those pronouncements on marriage and sexuality which are at the root of the matter and finds that "the occasional gleams of humanistic light cast by the Schools of Chartres and St Victor hardly dispel the shadow of guilt." *The Wife* is a "defiant yet troubled woman," a characterization which can hardly be improved, and the ambivalence of the creature is neatly matched by the nature of authoritarian pronouncement. "Alisoun is aware of the unfairness in authority's words on women and sexuality — but unaware of the ambivalences in those words." This analysis will take its place among the most penetrating studies of an endlessly enigmatic figure among the *Canterbury Pilgrims*.

As for the Carleton pilgrims, the reader will see how well we have fared. I must add that in all respects we were "esed atte beste," and, more fortunate than those of Canterbury, we concluded with a "soper" at which the feast of reason and the flow of soul was most subtly aided by the fruits of Château des Charmes Gamay-Cabernet with Pelee Island Select Chardonnay, and exalted by the sweet harmonies of the Elizabethan Consort whose names are gratefully recorded here: Don Beecher, Colin Everett, Vicki Iles. To all who combined to make ever-memorable our visit to Carleton, our thanks indeed. *Stet fortuna domus!*

Marazion, Cornwall