

Bibliotekarstudentens nettleksikon om litteratur og medier

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Middelalderlitteratur

Middelalderen som historisk epoke avgrenses vanligvis til perioden fra ca. år 500 e.Kr. til ca. år 1400. Denne nesten tusen år lange epoken deles ofte inn i tidlig middelalder (ca. år 500-1050), høymiddelalder (ca. 1050-1250) og senmiddelalder (ca. 1250-1400). Middelalderen som epokebetegnelse (og som idé) ble skapt i renessansen.

Den romerske ideen om et imperium levde videre i den kristne kirken i middelalderen, der kirken bidro sterkest til det som fantes av enhetskultur. Det religiøse verdensbildet spente over alle livsområder. Alt var gjennomtrengt av tro, men det var ikke bare kirkens dogmer folk trodde på. Mange trosforestillinger var knyttet til naturens krefter og overnaturlige vesener. Dette avspeiler seg i det store mangfoldet av sjangrer som blomstret i middelalderen: kirkehymner, pasjonsspill, legender, ballader, epos, gåter, regler, dyrefabler, vagantviser, trubadurdiktning, sagn, eventyr ... Andre sentra for middelalderens kulturelle liv enn kirken og klostrene var landsbyene og byene (de største med universiteter) og konge- og adelshoffene.

Kirkens språk var latin (fordi Bibelen ble lest på latin), og mye av den latinske litteraturen er anonym. Den geistlige kulturen var relativt atskilt fra folkekulturen, særlig fordi folk flest ikke kunne lese eller forstå latin. Folkekulturen, uttrykt på folkenes egne morsmål, hadde lav prestisje hos kirken. Det fantes mye folkelig overtro (folkereligiøsitet) som var mer eller mindre uberørt av katolsk teologi, men kirken organiserte mysteriespill og mirakelspill som var tilpasset folket. Det fantes også skuespill innen folkekulturen som viste skepsis til den kristne eliten, og under karnevalsfeiring kunne slik kritikk komme direkte til uttrykk.

The Exeter Book fra 900-tallet, med ukjent(e) forfatter(e), består blant annet av de lange diktene som har fått titlene “The Seafarer”, “The Wanderer” og “The Wife’s Lament”, nesten hundre gåter og en heltefortelling. Boka var eid av den første biskopen i Exeter i Devon i England. “He donated it to the Exeter Cathedral library sometime between 1050 and 1072. For several centuries the book was neglected and abused; few people were able to read the Old English language in which it was written and thus had little use for it. Some pages are badly stained or scorched. The original binding and an unknown number of pages are lost. [...] Benjamin Thorpe published the first complete translation in 1842. He assigned titles to “The

Seafarer” and “The Wanderer,” as none of the poems in the manuscript had titles. [...] The poems in the Exeter Book reflect the hardship and uncertainty of life in Anglo-Saxon times. Men who made their living on the sea had to leave behind their families and sail long distances in primitive, poorly equipped boats. The women and children left behind endured months and even years without knowing whether their menfolk would return. In addition, frequent outbreaks of disease and war scattered communities and brought untimely death to many people.” (<https://www.pottstownschoools.org/Downloads/The%20Seafarer.pdf>; lesedato 21.04.20)

“Hovedparten af middelalderlitteraturen i Vest- og Centraleuropa blev skrevet på latin. Det middelalderlatinske litteratursprog var mangeartet, men fra en lingvistisk betragtning er det identisk med romernes litteratursprog. I tidlig middelalder (ca. 600-1100) var latin i praksis det eneste skriftsprog [...] Det sprog, som den hellige skrift og dens omgivende traditionelle tekster var affattet på, var normgivende for al skribentvirksomhed. Fra omkring 1100 fandt diverse folkesprog deres skriftlige normer, men først fra ca. 1200 begyndte de at få indpas i næsten alle genrer. [...] Mange latinske prosaværker var del af et levende litterært kredsløb og hørte ikke isoleret til i klostrene, sådan som man traditionelt har forestillet sig. Både kirkelige og verdslige fortællinger trak på mundtlige traditioner, blev omkodet til latin, når de skulle skrives ned, og kunne blive afkodet til mundtlige fortællinger igen. En genre, hvor dette forløb er særlig oplagt, er helgen- og visionsskildringer. Også historisk stof af verdsligt indhold blev nedskrevet på latin for derefter at blive læst op på latin eller genfortalt på folkesprog for ikke-latinkyndige. Men den monumentale funktion af latinsksprogede værker var også vigtig.” ([http://denstore.danske.dk/Kunst_og_kultur/Litteratur/Litter%C3%A6re_perioder/middelalderen_\(Litteratur\)](http://denstore.danske.dk/Kunst_og_kultur/Litteratur/Litter%C3%A6re_perioder/middelalderen_(Litteratur))); lesedato 07.12.16)

Trubadurer ved hoffene diktet og sang kjærlighetslyrikk (deres oppfatning av hva kjærlighet er minner om den romantiske på 1800-tallet). De diktet på sine morsmål (ikke latin) høvisk sangvers-lyrikk. Nesten 500 navn på trubadurer er kjent. Mange av trubadurene var grever eller hadde andre adelstitler. Det fantes undersjangerer, og ikke alle diktene/sangene handlet om kjærlighet. Noen var satiriske eller parodiske (undersjangeren sirventes).

Vaganter på 1100- og 1200-tallet framførte egne dikt som underholdning for vanlige folk. Vagantene var ofte studenter som vandret mellom læresteder. Noen av deres dikt uttrykker glede over naturen, andre er galgen-humoristiske. Noen uttrykker bitterhet, andre livsglede. Humor og parodi går noen ganger over grensen til det blasfemiske. *Carmina Burana* (1200-tallet) er en samling med 226 vagantviser. Av disse visene er 44 på tysk. Viser om kjærlighet utgjør omtrent to tredjedeler av *Carmina Burana*.

“Middelalderlatinsk poesi kan opbyde mere eller mindre ambitiøse efterligninger af størstedelen af den romerske litteratur, men også et helt andet, middelalderligt register. Den mest udbredte og kendte latinske poesi var den, der var tilknyttet

gudstjenesten under særegne musikalske former. Troper, hymner, sekvenser og rimofficier m.m. blev digtet og sunget i stort omfang og indtog en central rolle i det kultiske liv. Menighedens forståelse af denne poesi kan måske bedst sammenlignes med den måde, vi forstår operaer på. Nogle blandt publikum forstår kun lidt, andre noget, andre igen kender historien så godt, at de kan følge med uden at forstå sproget; endelig er der nogle, som virkelig behersker sproget og alle koderne. Sådanne latinske sange til brug i gudstjenesten havde en pendant i digte, som blev sunget i studentermiljøer uden for kirken (fx *Carmina Burana*). Fælles er den rytmiske struktur i versmålene. I modsætning til romersk poesi er det vekslen mellem betonede og ubetonede stavelser, som bestemmer rytmen, og ikke vekslen mellem korte og lange stavelser. En anden middelalderlig opfindelse er rimet, som både optræder i den kultiske og ikke-kultiske latindigtning. [...] Blandt større klassicerende digte hæver sig bl.a. det anonyme germanske helteepos *Waltharius* (ca. 900), Gautier fra Châtillons epos om Alexander den Store, *Alexandreis* (ca. 1180), og Nivard fra Gents satiriske dyrefabel *Ysengrim* (ca. 1150) [...] Den kultiske poesi blev formelt videreudviklet af sekvensdigteren Notker Stammeren (ca. 840-912) og nåede et virtuost højdepunkt med Adam af St. Viktor (ca. 1110-92). I 1100-t. blomstrede vagantpoesien, hvis mest fremstående repræsentanter er Hugo Primas fra Orléans og Archipoeta.” ([http://denstoredanske.dk/Kunst_og_kultur/Litteratur/Litter%C3%A6re_perioder/middelalderen_\(Litteratur\);](http://denstoredanske.dk/Kunst_og_kultur/Litteratur/Litter%C3%A6re_perioder/middelalderen_(Litteratur);) lesedato 07.12.16)

“En egentlig, verdslig skønlitteratur på folkesprog (modsat latin) opstod i Vesteuropa i den tidlige middelalder. Først fandtes på folkesprog især religiøs digtning, således fra 700-t. det ældste engelske digt *Drømmen om korset*. Fra samme tid stammer af verdslig digtning det engelske sagnhistoriske kvad *Beowulf* og noget senere det ældste germanske heltedigt *Hildebrandslied*. De første franske litterære tekster på folkesprog er helgenlegender; fra slutningen af 1000-t. får vi historiesange, *chansons de geste*. [...] Højmiddelalderen (1100-1200-t.) var en strålende tid for den verdslige skønlitteratur på folkesprogene. Den udsprang i Frankrig og blev til inspiration for hele Europa, først med trubadurlyrikkens kærlighedsposi, der blomstrede ved de sydfranske hoffer; siden med romaner (af oldfr. *romanz* ‘romansk’, dvs. på folkesprog), der skabtes som en ny genre. Romanerne var først på vers, men mange af dem omsattes til prosa, samtidig med at andre nye digtedes på prosa fra begyndelsen af 1200-t. De var først gendigtninger af stof fra antikken, de såkaldte *antikke romaner*, men snart foretrak man fortællinger frit inspireret, i høvisk stil, af keltisk mytologi, som romanen *Tristan og Isolde* og de eventyrlige ridderromaner om den engelske sagnkonge Arthurs kred, fx *Lancelot* og *Den hellige Gral*.” ([http://denstoredanske.dk/Kunst_og_kultur/Litteratur/Litter%C3%A6re_perioder/middelalderen_\(Litteratur\)/middelalderen_\(Litteratur_-_Folkesproglig_litteratur\);](http://denstoredanske.dk/Kunst_og_kultur/Litteratur/Litter%C3%A6re_perioder/middelalderen_(Litteratur)/middelalderen_(Litteratur_-_Folkesproglig_litteratur);) lesedato 09.12.16)

The Cambridge Companion to Medieval Women's Writing (2003; redigert Carolyn Dinshaw og David Wallace) “seeks to recover the lives and particular experiences of medieval women by concentrating on various kinds of texts: the texts they wrote

themselves as well as texts that attempted to shape, limit, or expand their lives. The first section investigates the roles traditionally assigned to medieval women (as virgins, widows, and wives); it also considers female childhood and relations between women. The second section explores social spaces, including textuality itself: for every surviving medieval manuscript bespeaks collaborative effort. It considers women as authors, as anchoresses ‘dead to the world’, and as preachers and teachers in the world staking claims to authority without entering a pulpit. The final section considers the lives and writings of remarkable women, including Marie de France, Heloise, Joan of Arc, Julian of Norwich, Margery Kempe, and female lyricists and romancers whose names are lost, but whose texts survive.” (<http://english.fas.nyu.edu/object/english.bookshelf>; lesedato 22.05.17)

Det fantes mange fortellinger om apokalypsen, dvs. verdens undergang. Sjangeren apokalypse handler om kosmiske omveltninger i forbindelse med dommedag, prøvelser ved jordens undergang, frelse og fortapelse osv. Apokalypse som sjanger er et “medieval manuscript devoted to the second coming of Christ and the events preceding it, as described in the Book of Revelation of the New Testament. [...] although Apocalypse manuscripts existed in the early Middle Ages, they were especially popular in 10th- and 11th-century Spain, where the text was often integrated with commentary and lavish illustration, and also in England from about 1250-1275.” (Joan M. Reitz i http://lu.com/odlis/odlis_c.cfm; lesedato 30.08.05)

Italieneren Thomas Aquinas levde på 1200-tallet. Han hadde adelige foreldre, men valgte å bli dominikanermunk. Han ble sterkt påvirket av den greske filosofen Aristoteles, og på kirkens vegne ønsket han å forene denne filosofens ideer med kristendommen. Resultatet ble verkene *Summa Theologiae* og *Summa Contra Gentiles*, som formulerer en kristen ortodoksi (en samling dogmer/læresetninger). Blant annet utledet Aquinas en rekke gudsbevis som tar utgangspunkt i den sansbare virkeligheten, med slutninger fra skaperverk til skaper. Aquinas mente at menneskets naturlige fornuft er gitt av Gud og dermed ikke nødvendigvis er i konflikt med troen. “Aristoteles’ filosofi var helt ukjent i Europa frem til 1000-tallet, men på denne tiden begynte Aristoteles å bli kjent på grunn av økende kontakt med arabisk kultur, hvor aristoteliske idéer var utbredt. [...] Thomas mente at troen har sin rettmessige plass bare på de områder hvor fornuften tier. Han mente at på enkelte områder gir ikke fornuften noe svar, og på disse – og kun på disse – skal man bruke tro. (F.eks. hevdet Thomas at fornuften ikke kan si noe om hvordan universet ble skapt, og derfor kan man tro på den fremstilling som står i Bibelen.) [...] Forsøkene på å systematisere og forklare kristendommen ved hjelp av logikk og fornuft ble raskt en egen videnskap. Denne videnskapen fikk navnet skolastikk.” (Vegard Martinsen i <http://filosofi.no/thomas-aquinas/>; lesedato 20.01.17)

Skolastikken fungerte som et teologisk læresystem for å forene tro og viten. I middelalderen ble teologi regnet som en vitenskap.

I tydelig motsetning til filosofer som f.eks. Thomas Aquinas står en rekke mystikere, blant andre Bernard av Clairvaux (første halvdel av 1100-tallet). Noen

av dem drev en ekstremt “innadvendt” og asketisk meditasjon for å oppnå guddommelige innsikter. I sine tekster prøver de gjennom metaforer og allegorier å skildre sine språkløse, ekstatiske erfaringer. Metaforene kan være knyttet til lys og vann, og de kan være erotiske.

“Middelalderen representerer en av de mest dramatiske kulturelle endringsprosessene som er dokumentert i menneskets historie. Fra ruinene av det romerske keiserriket vokste det frem en helt ny kultur, organisert etter andre fortellinger enn tidligere. Nye kulturelle forbilder, som Katarina av Siena og Bernard av Clairvaux, meislet ut sin identitet fra fortellingen om Kristi brud. De transformerte gamle forestillinger om kvinnelig og mannlig, kropp og ånd. De vrent opp-ned på verdier, slik at sosiale defekter som ydmykhet, fattigdom, svakhet, lidelse og kvinnelighet ble til åndelige fortrinn.” (idéhistoriker Line C. Engh i *Morgenbladet* 2.–8. desember 2016 s. 27)

“En av middelalderens mest populære og kraftfulle metaforer var Kristi brud, kvinnen som personifiserte både kirken selv og hver enkelt troende. Det er egentlig mer snakk om en fortelling enn en metafor. Og fortellingen er ganske enkel: En vakker, ung kvinne skal gifte seg med mannen hun elsker. Men før de to kan forenes, blir han drept. Han ofrer sitt liv for å redde hennes. Hun lider og lengter. Og til slutt kommer overraskelsesmomentet: Den døde elsker dukker opp igjen, og avslører at han er herre og hersker over alle. De to gifter seg og lever lykkelig i all evighet. De fleste vil gjenkjenne fortellingen. Det er intet mindre enn hele den kristne frelseshistorie, komprimert til en håndgripelig liten kjærlighetshistorie. Men de færreste i dag har hørt historien fortalt akkurat på denne måten, selv ikke de som kjenner bibeltekstene godt – særlig ikke de som kjenner bibeltekstene godt. Historien ble funnet på av teologer og bibelfortolkere i middelalderen, som vevde sammen bibelske tekster med bryllups- og ekteskapstemaer. Allerede i oldtiden og tidlig middelalder utviklet kirkefedrene forestillingen om kirken som brud, mor og jomfru: på én og samme tid ekspanderende (“mor”), men ubesudlet av verden og kjetteri (“jomfru”). Bruden som metafor for den troende sjel ble utforsket på mer inngående vis først senere i middelalderen.” (Line C. Engh i *Morgenbladet* 2.–8. desember 2016 s. 27)

“Katarina av Siena (1347-1380), en mystiker av dominikanerordenen, hadde en visjon hvor hun giftet seg med Kristus [...] Særlig undrer vi oss når vi finner en mann i rollen som Kristi brud. Det mest kjente tilfellet er cisterciensermunken Bernard av Clairvaux (ca. 1090-1153), som i sine prekener fremstilte seg som forelsket brud som lengter etter sin brudgom, Kristus. Bernard tok det klassiske mystiske motivet – å beskue Gud, ansikt til ansikt – ett skritt videre, til kysset mellom menneske og Gud, munn til munn: “Og endelig, etter mange bønner og tårer, vil vi til slutt – kanskje – våge å løfte blikket til hans herlige munn, ikke bare for å betrakte ham, men – jeg skjelver mens jeg taler – for å kysse ham.” Så roper Bernard ut, som brud, til brudgommen: “Hva gjenstår nå, o gode herre? Jeg brenner av åndelig lidenskap, la meg få slippe til – til din munn, til ditt kyss; fyll meg med

gleden av ditt ansikts nærvær.” Både Bernard og Katarina iscenesetter seg selv i hovedrollen som Kristi brud. [...] Det åndelige begjær erstatter det kjødelige og verdslige begjær.” (Line C. Engh i *Morgenbladet* 2.–8. desember 2016 s. 27)

Omtrent samtidig med Bernard levde tyske Hildegard von Bingen. Hennes filosofi er preget av en kosmisk helhetstanke (holisme), som kjennetegner også hennes naturforskning, musikk m.m. Hun var en mystiker som i *Kjenn veiene* skildrer sine syn og veien til Gud. Italieneren Giovanni di Fidanza Bonaventura levde på 1200-tallet og tilhørte fransiskanerordenen. Hans tekst *Sjelens reise til Gud* rommer en illuminasjonslære, en slags “metode” for å bevege seg fra denne verden til det guddommelige. Bonaventura minner om at Guds skapelse skjedde på 7 dager, og det er derfor logisk at det er 7 trinn tilbake til skaperen. Bonaventura var en mystiker som gjennom sine meditasjoner mente at han hadde fått en forsmak av paradiset.

Marie de France var en fransk dikter som antakelig levde i England. Hennes *Lais* (ca. 1160) består av “twelve verse narratives in French (Anglo-Norman) language; octosyllabic couplets; [...] she was a woman of French origin writing in England in the later decades of the twelfth century, widely educated, and in touch with the royal court. She dedicates her book of *Lais* to a “noble King” who was probably Henry II, and she may have been his kinswoman, possibly an illegitimate half-sister. Marie’s works draw into that courtly culture the languages and traditions of the English and Celtic past. She rewrote a Latin narrative about the origin of “Saint Patrick’s Purgatory” and the adventure of an Irish knight there; and she retold the fables of Aesop using an English translation that she attributed to King Alfred. The *Lais*, she says, came to her through oral transmission, and she connects them with the Bretons.” (<http://faculty.winthrop.edu/kosterj/engl310h/marie.htm>; lesedato 05.01.17)

Marie de France “brings a quite different and rather critical set of preoccupations to her Arthurian story. She opens her tale with a realistic and admirable occasion of male power and strong kingship: Arthur’s battle for territory and his reward of faithful vassals. A bleaker side of that courtly world, and perhaps of Marie’s own, is also implicit, however. With a terseness and indirection typical of her *lais*, Marie shows women as property in the king’s gift, knights forgotten when their wealth runs out, and the perversion of judicial process. [...] Marvels and erotic desire dominate her tale, though, and women’s power, for good or ill, is its primary motivating force. Guinevere, in a hostile portrait of adulterous aggression and vengeful dishonesty, nonetheless manages to manipulate Arthur and his legal codes when Lanval rejects her advances. The queen is countered by Lanval’s supernatural mistress, who commands luxurious riches that dwarf Arthur’s; she rescues Lanval by being an unimpeachable legal witness in his defense. Indeed, she arrives on her white palfrey [en hest] as the moment of judgment nears, almost like a knightly champion in a trial by battle. In a total reversal of convention, once she frees her love, she rides off with him into the sunset – only it’s the man on the back of the

horse. Lanval vanishes into a timeless world of fulfilled desire and limitless wealth that has analogies in much older Celtic tradition. This closing scene defies the reintegration of male courtly order that is typical even in the erotic romances of Marie's contemporary Chrétien de Troyes. [...] Marie de France may be trying less to propound a critique of the received stories of Arthur than to recall her readers' attention to elements that tradition has left aside, as she suggests in her prologue. Some of this is no more troubling than a delightful fantasy of wealth and pleasure, outside time and without consequences. Other elements imply, with startling economy, forces that (in the hands of later romancers) tear the Arthurian world to pieces. This is only one of Marie's dozen *lais*; the others in her collection (including one on the Tristan legend) view love from other points of view, rendering a very kaleidoscopic picture of the relationships of men and women, of individuals and society, and of power and authority in her time." (<http://faculty.winthrop.edu/kosterj/eng1310h/marie.htm>; lesedato 05.01.17)

Det som på engelsk kalles "beast epic", er en "series of stories popular during the Middle Ages in which the characters are animals with human qualities, usually written in the form of an allegory satirizing the Catholic Church, the royal court, or some other powerful person, group, or institution (example: Pierre de Saint-Cloud's 12th-century Roman de Renart)." (Joan M. Reitz i http://lu.com/odlis/odlis_c.cfm; lesedato 30.08.05)

En "bestiary" er en "type of medieval literature containing descriptions, folklore, and myths about exotic animals (real or imaginary), with text and illustrations intended to teach both natural history and Christian morals through allegory, for example, the rise of the phoenix as a symbol of Christ's resurrection. Based primarily on the Physiologus ("The Natural Philosopher"), a Greek text believed to have been written in Alexandria in the 2nd century, bestiaries were particularly popular in 12th- and 13th-century England in versions that incorporated other medieval sources such as the 7th-century encyclopedia of Bishop Isidore of Seville. Michelle Brown notes in *Understanding Illuminated Manuscripts* (Getty Museum/British Library, 1994) that bestiaries were illustrated in a wide variety of styles, and their motifs were often used in other decorative contexts (borders, bas-de-page scenes, mappae mundi, etc.). The 13th-century Aberdeen Bestiary is one of the finest surviving examples (University of Aberdeen, MS 24) [...] Synonymous with Bestiarius, De Bestiis, and Book of Beasts." (Joan M. Reitz i http://lu.com/odlis/odlis_c.cfm; lesedato 30.08.05) Et "mappa mundi" er et verdenskart.

Pearl er "a visionary medieval allegory [...] [teksten] opens with the poet in a state of deep mental distress. [...] The *erber* [garden] where the pearl was lost becomes a place of mourning for the poet, but the anguish of his loss is strangely harmonized and transformed by the beauties of the garden. As he mourns the pearl that once brought him so much joy, he hears a mysterious sweet singing in the still hours of his sadness. The *erber* blooms in the sunlight with a luxuriance of flowers and spices that springs from the richness of the soil in which the pearl lies rotting, a

theme of transformation echoed in images of harvest, of the living grass growing from the dying seed. [...] Exhausted by his anguish, the poet falls into a dream of a wonderful country, a land where crystal cliffs encompass a forest of overwhelming beauty. [...] Most immediately striking is the fact that the forest is gravelled with precious pearls [...] But to the dreamer these pearls are no more than gravel grinding under his feet; he does not stoop down and fill his pockets – a confirmation of our impression that the original pearl he lost was more than a physical object.” (Piehler 1971 s. 144 og 146-147)

Det walisiske verket *Mabinogion* består av “texts found in two late-medieval manuscripts – the Red Book of Hergest and the White Book of Rhydderch – this collection was initially edited and translated by antiquarians William Pughe and Lady Charlotte Guest in the early nineteenth century. Guest and Pughe applied the term ‘Mabinogion’ [...] to their translated compilation. While the Mabinogion collection itself might thus be regarded as a nineteenth century editorial creation, its constituent texts are authentic medieval productions, deriving from originals composed between the eleventh and the fourteenth centuries. They represent a golden age of narrative prose that flourished in Wales over the course of the central middle ages. [...] Eleven separate tales are normally included within the Mabinogion corpus.” (<http://www.mabinogion.info/>; lesedato 08.11.16)

“På tysk er de litterære højdepunkter kærligheds poesien, *minnesang*, og det originale *Nibelungenlied* (ca. 1200). Hartmann von Aue og Wolfram von Eschenbach omskabte flere af Arthurromanerne og forfattede også betydningsfulde originale værker. Gottfried von Strassburg gendigtede Tristanromanen. En sagnkreds om *Didrik fra Bern* dannedes litterært i Tyskland og Norden. [...] Den allegoriske digtning, som dels allerede kendtes fra antikken, dels knytter an til middelalderlig fortolkningsmetode, blev fremherskende og fik stor betydning også for den følgende tids verdslige fiktionslitteratur. Allegoriske mesterværker er den franske *Roseroman* fra 1200-t. og den engelske *Piers Plowman* fra 1300-t. af en ellers ukendt William Langland. Senmiddelalderen (1300-1400-t.) prægedes bl.a. af en voksende interesse for slægtsromaner som fx *Le Roman de Mélusine* af Jean d’Arras. Lyrikken skiftede karakter, den løsrev sig fra musikken, samtidig med at faste digtformer genskabtes og nyskabtes. En enestående digter, der peger frem mod moderne tid, er François Villon. Novellen som genre blev vigtig i 1300-t., bl.a. takket være Boccaccio i Italien og Chaucer i England. I 1400-t. komponeredes der novellesamlinger på alle europæiske sprog, mest berømt er 100 nye noveller, *Cent Nouvelles nouvelles*, nye i forhold til [Giovanni Boccaccios] *Dekameron*.” ([http://denstoredanske.dk/Kunst_og_kultur/Litteratur/Litteratur%20a6re_perioder/middelalderen_\(Litteratur\)/middelalderen_\(Litteratur_-_Folkesproglig_litteratur\)](http://denstoredanske.dk/Kunst_og_kultur/Litteratur/Litteratur%20a6re_perioder/middelalderen_(Litteratur)/middelalderen_(Litteratur_-_Folkesproglig_litteratur);); lesedato 09.12.16)

“Bertran de Born of Hautefort, who flourished 1159-1195, was a lesser French noble and troubador from Poitou in southwestern France. He wrote poetry in Old Provençal, a dialect of medieval French. His favorite subject was the pleasures and

profits of war, though he also wrote courtly love poetry. All that we know him comes from his poems. He was a minor castellan who fought with his brother Constantine over possession of the family castle at Hautefort. Though he name drops continuously in his poetry, implying a familiarity with the great men of his day (King Philip II Augustus, Richard the Lionheart, and his brothers Henry and John), it is doubtful that he had the influence on them that he claims. No contemporary chronicle even mentions him. Bertran's historical significance is as a representative of the attitudes of the the lesser French nobility in the late twelfth century. He is often viewed as the spokesman for his class: constables of castles, younger sons of knightly families who served as household knights and mercenaries, and the holders of small fiefs. These petty nobles, suffering from the inflation of the late twelfth century and from the increasing expense of nobility, looked to the great barons for patronage and felt resentment against merchants and peasants alike. Because Bertran tried to incite the sons of Henry II of England to rebel against their father – war meant profit from plunder and pay – Dante placed him in Hell among the sowers of discord (*Inferno*, canto xxviii, ll. 134-6). Though Bertran is best known for celebrating the pleasures of war, he also wrote love poetry, though even in these poems his expressions are brutal and lacking in subtlety. Bertran ended his life as a monk in the Abbey of Dalon.” (<https://www.usna.edu/Users/history/abels/hh205/bertrandeborn.html>; lesedato 03.02.17)

Chrétien de Troyes levde på 1100-tallet. Han skrev “five romance narratives written in rhyming octosyllabic couplets during the final third of the 12th century (*Érec et Énide* [ca. 1165], *Cligés* [ca. 1176], *Le Chevalier de la Charrette* (*Lancelot*), *Le Chevalier au Lion* (*Yvain*) [ca. 1177? 1179-80?], and *Le Conte du Graal* (*Perceval*) [ca. 1190]); a sixth narrative, *Guillaume d’Angleterre*, has been attributed to him by some, although many scholars find this doubtful. At least two surviving lyric songs are said to have been composed by him (if so, he is the oldest known *trouvère* with work closely related to that of the Old Provençal *troubadours*). Certain works said by him to belong to his *oeuvre* – they are listed in the opening verses to *Cligés* – have not survived; these include, especially, a romance entitled *Du roi Marc et d’Iseut la Blonde*. [...] Of the above-mentioned titles two were left incomplete by Chrétien: the *Charrette* was brought to a close by Godefroi de Leigni, under Chrétien’s supervision (according to Godefroi); the *Graal* was (almost certainly) interrupted by the poet’s death. Not only did each of our poet’s works undergo copying throughout the 13th century (all eight manuscripts of the *Charrette* were produced in that century), they were each subject to myriad reworkings, in verse and, especially, in prose. *Perceval* underwent a number of “continuations” and inspired many textual “spin-offs” before the Grail story it told came to be incorporated into the vast *Prose Lancelot* (along with the *Charrette*, which constitutes the midpoint text of this great compilation).” (Karl D. Uitti i <https://www.princeton.edu/~lancelot/romance.html>; lesedato 09.01.17)

“Chrétien de Troyes was a court poet, that is, a *clerc* attached to a noble court, in his case the court of the count and countess of Champagne (and later, after the death of Henri le Libéral de Champagne, the court of Philippe d’Alsace, count of Flanders). [...] By Chrétien’s time (the 1160s and 1170s), such values as *courtoisie* (courtesy and “courtliness”) and *fin’amor*, as well as honorable *chevalerie* and its counterpart, learned *clergie*, had come to predominate in the aristocratic ideals of, first, the French-speaking English nobility and, next, the *noblesse* of Continental France and, somewhat later, that of Germany. It was incumbent upon the *clerc* to celebrate these values and to analyse them in works of narrative (and at times even in lyric song). To this end old stories of Celtic origin – *Tristan and Iseut*, Arthurian tales – offered a seemingly inexhaustible reserve of material, and romance narrative, a genre well conceived to explore the possible discrepancies between what appears to be so and what actually is, fastened upon them – especially in the work of Chrétien de Troyes. These stories also surely appealed to the imagination of *clercs* who, like Chrétien, obviously delighted in them: they must have seemed ready-made for the display of poetic fireworks to be found in all his romances – Chrétien’s sheer artfulness. [...] Chrétien’s apparently life-long concern with the couple formed by man and woman, with love in, as well as out of, marriage, and the relationship between such totally committed love, which he articulated as the most authentically human ideal, and divine charity [...] *Cligés* constitutes both a response to *Érec et Énide* and a development of it. Together, these two romances prepare the way for the next coupling of romances: *Lancelot* and *Yvain*, which expand upon the duo made up of *Érec* and *Cligés*. In a quite authentic sense, the *Conte du Graal* both summarizes and goes beyond the four romances preceding it.” (Karl D. Uitti in <https://www.princeton.edu/~lancelot/romance.html>; lesedato 09.01.17)

“The twelfth century marked a high point of medieval literary production in Old French, building on the first works to appear in the eleventh century. The first extant texts written in the vernacular date from about 1025 (The Song of Roland). Other epic tales were circulating at the same time or shortly thereafter, but literature written in Old French found encouragement and patronage in the twelfth century courts of Eleanor of Aquitaine and other members of the nobility. Generally writers were clerics, since schooling was reserved for few outside those destined for service to the Church. Many of these authors felt, or at least pretended to believe, that they were not doing something creative but rather putting old oral legends into writing. Works were often unsigned, making “Anonymous” the most prolific writer of the period. Other authors, like Marie de France and Chrétien de Troyes, who were contemporaries of Jean Bodel, identified themselves in passing in a few of their works, yet they still minimized their own importance. Marie, in the prologue to her *lais* says that she is “drawing” the work from Latin into French, or essentially serving as a translator. Chrétien claims that the topic of his tale, *Perceval*, or the *Story of the Grail*, was taken from a story given to him by his patron. In both cases, the existence of these earlier stories is in much doubt, with scholars giving credit to Marie and Chrétien for at least heavily adapting and repurposing ideas that may

have served as inspiration.” (<https://jeanbodel.wordpress.com/biography/>; lesedato 06.01.17)

“The courts of Eleanor of Aquitaine and her daughter Marie de Champagne, with their elaboration of ‘courtly love’ [...] The courtly love code adopted the terms of law and religion, their quibbles and ecstasies, but shifted the poles of their significance. The vital relationship is not now between man and society, man and God, but between two lovers: the lady and her ‘man’. Andreas Capellanus, Marie’s court chaplain, summarized the Code of Love in thirty-one Articles in a small treatise, *De Arte Honestae Amicitiae*, and Eleanor staged a grand assize, a ‘court of love’, at Poitiers in which the wire-drawn distinctions of the courtly code were argued out by the judging ladies while the men sat as suitors below. The courtly code was in its way revolutionary. It subverted the values of feudal society by its emphasis on love without bargains, its fantasy of female dominance, its individualism and its paradoxical legalism which piquantly appropriated the language of authority while undermining authoritarian assumptions.” (Beer 1970 s. 22-23)

Franskmannen Guillaume de Lorris’ *Roseromanen* (ca. 1490-1500) er en allegorisk fortelling “of chivalric love [...] illustrated with 92 brilliant miniatures, of which four are half-page paintings with decorative borders. It was written and illuminated by the artist known as The Master of the Prayer Books of c.1500. Enchanting settings, rich pageantry and elaborate costumes conjure up the lavish and cultivated lifestyle of the royal court of Burgundy in the late 15th century. What’s ‘Roman de la Rose’ about? ‘The Story of the Rose’ was composed in France at the height of the age of chivalry and courtly love by Guillaume de Lorris. The author’s declared intention was to expound the “whole art of love”. He began writing in the late 1230s, but left the work unfinished when he died around 1278. The very long poem was completed, some 40 years later, by Jean de Meun, sometimes also known by the nickname ‘Clopinel’ because he was lame. In French, ‘clopinier’ means ‘to limp’. The earlier part of the poem tells of the Lover’s quest for the Rose, which symbolises his lady’s love. Guillaume relates the story as if it were a dream, speaking through the voice of the Lover. Rising one May morning he strolls along a riverbank, enjoying the sights and sounds of a new spring. The Lover’s footsteps take him to a lush orchard enclosed by a high wall. The walled garden belongs to a nobleman called Déduit – the Old French word for pleasure. It is here the Lover must seek his elusive Rose. In the quest, he is tutored in the art of courtship by the winged God of Love and encounters a series of allegorical characters. Each is an expression of the object of his affections. Together they provide a charming commentary on the psychology of romantic love. A very different view prevails in the later part of the poem, written by Jean de Meun. He takes an altogether more down-to-earth and cynical stance on the relationship between the sexes in the real world beyond the sheltering walls of the pleasure garden. This change in tone reflects a new, more rationalist mood emerging in the second half of the 13th century. The allegorical figure of Reason plays but a small part in the cast of

Guillaume's half of the story, serving only to curb the most excessive of the Lover's passions. But in Jean de Meun's half, she becomes the mouthpiece for his often-acerbic philosophy, aimed at a wide range of social and political targets." (<https://www.bl.uk/collection-items/roman-de-la-rose>; lesedato 24.01.16)

"The 'Roman de la Rose' became enormously popular. Some 250 manuscripts of the poem are known to have survived from medieval times. It exerted a strong influence on literature in France and beyond, Guillaume's verses in particular serving as the model for courtly poetry. [...] the Lover being shown the entrance to the walled garden by Lady Idleness, who is described as having yellow hair, grey eyes, a seemly neck and perfumed breath. Inside the garden, a lute player entertains elegantly dressed ladies sitting by a fountain. The walled garden played an important symbolic role in medieval art and literature, both religious and secular. Christians saw the enclosed garden – in Latin, the 'hortus conclusus' – as a symbol of the perpetual virginity of Christ's mother, Mary. The metaphor derived from a verse in the biblical 'Song of Solomon': "A garden enclosed is my sister, my spouse; a spring shut up, a fountain sealed." The secular equivalent was the 'hortus deliciarum', the garden of pleasure. It too was an enclosed space protected from the rigours of everyday life, a place where the wealthy, particularly women, could enjoy cultural amusement and intellectual inspiration." (<https://www.bl.uk/collection-items/roman-de-la-rose>; lesedato 24.01.16)

" "Medieval" is commonly a pejorative adjective, referring to things now long out of fashion and disdained. We prize those aspects of the medieval that are similar to our own sensibilities. For example, one can find a great many translations of Boccaccio's *Decameron* and Petrarch's sonnets, which are now taken as foreshadowing later literature which is pleasing to our taste. However, the more characteristically medieval works, such as Boccaccio's *De Casibus Virorum Illustrium* and Petrarch's *De Remediis Utriusque Fortunae* are virtually unavailable, even in large library systems. However, scholars tell us that they were the most respected works of the two authors during the century following their introduction. They were as honored as Dante's *Commedia* and almost as popular and influential as Petrarch's *Trionfi*, another medieval work with few modern translations. Such works draw from the older medieval traditions rather than heralding the later Renaissance." (Michael I. Hurst i <http://www.geocities.com/MiddleTrumps.html>; lesedato 28.12.05)

"The Book of Kells, often described as one of the finest books that has ever been produced, was written in an Irish monastery about 800. The work, which has lost some folios at the beginning and end, now possesses 340 leaves. Full-page paintings present scenes from the life of Christ or serve as ornate first pages of the Gospels; one double page does both. All but two of the pages have colorful ornamentation. There are more than twenty-one hundred flamboyant capitals throughout the volume, and the ivy-like decorative page borders entwine all

manner of humans, plants, and animals, in forms graceful to grotesque but always lively and interesting.” (Kilgour 1998 s. 73)

“Considered by many to be the most beautiful illuminated manuscript produced in medieval Europe, the Book of Kells was copied by hand and decorated by Celtic monks, probably around A.D. 800. The Latin text of the four Gospels is written in Insular majuscule script, lavishly decorated in Celtic style. Unlike the Lindisfarne Gospels, there is no record of the identity of the monks who created the Book of Kells, and their work remained unfinished, some of the ornamentation appearing only in outline. Although it may have been brought to Ireland from a monastery founded by St. Columba on Iona, an island between Ireland and Scotland, the 680-page manuscript is named after the Abbey of Kells, located in the Irish Midlands, where it remained from the 9th century until 1541. Since 1661, it has been in the possession of the Library of Trinity College in Dublin. During a major restoration in 1953, it was rebound in four volumes, two of which are on permanent public display under controlled conditions, the pages turned at regular intervals to allow visitors to see and appreciate its beauties. In 1986, the Swiss publisher Urs Duggelin of Faksimile Verlag was allowed to reproduce from photographs a limited edition of 1,480 high-quality facsimile copies purchased by libraries and private collectors worldwide.” (Joan M. Reitz i http://lu.com/odlis/odlis_c.cfm; lesedato 30.08.05)

En “carpet page” er en side “in a medieval manuscript or early printed book that bears little or no text but is covered with elaborate decoration, sometimes with the Christian cross incorporated into the overall design. The term is derived from its resemblance to hand-knotted carpets imported from the East. Michelle Brown notes in *Understanding Illuminated Manuscripts* (Getty Museum/British Library, 1994) that this style of ornamentation, popular with the scribes of Ireland and Britain from about A.D. 550 to 900, was used to separate the major divisions of Gospel books and Bibles and may have been of Coptic origin. Examples can be seen in the Book of Kells and in the Lindisfarne Gospels, an illuminated masterpiece produced in Northumbria at the end of the 7th century” (Joan M. Reitz i http://lu.com/odlis/odlis_c.cfm; lesedato 30.08.05).

Mye gresk litteratur og filosofi var i middelalderen oversatt til arabisk, og bibliotek med slik litteratur i Córdoba og Toledo i Spania inneholdt til sammen flere hundre tusen bøker (Strosetzki 1996 s. 3).

Føydalismen var det herskende sosiale og politiske systemet i store deler av middelalderen i Europa. Det føydale samfunnet var basert på to prinsipper: æren og troen (Lanson og Tuffrau 1953 s. 7). Adelen legitimerte sin makt med “politisk religiøsitet”, og makten var en kombinasjon av både åndelig, fysisk og materiell makt (Haubrichs 1973 s. 24). Det føydale systemet var knyttet til en hoffkultur som satte sterkt preg på kulturlivet, f.eks. med trubadurdiktning.

“Feudalism was a rough and ramshackle form of government that grew up, in the ninth century, to fit the extreme agricultural localism and the need for local defence. In a period of anarchy, large political units were impossible. At the same time, society was economically organized into agricultural communities that were largely self-sufficing. Feudalism fitted such a society; it combined the rights of land ownership or land use with the rights of government. This meant that, in practice, the king’s powers in matters of law enforcement, taxation, and the ability to build up an army were severely curbed, and the king was able to deal with the great majority of his subjects only at second or third hand. So far as feudal society was held together, its binding ties were contractual relations of lord and vassal, rather than the power and prestige of the monarchy.” (Artz 1980 s. 279)

“I middelalderen foregikk komprimering og visualisering av omfattende og overskridende ideer gjennom rituelle handlinger, så vel som gjennom tekster, kunst og meditasjon. Særlig i klostertradisjonene hadde bilder – mentale og fysiske – ikke bare til formål å formidle teologiske ideer eller tjene læremessige funksjoner. De fungerte også som en slags tenkemaskiner. Middelalderens kommunikasjons-teknologier trigget – ikke ulikt dagens digitalt sammensatte tekster – fantasier og små fortellinger som styrte selvforståelse og prioriteringer.” (Line C. Engh i *Morgenbladet* 2.–8. desember 2016 s. 27)

Den nederlandske middelaldermunken Thomas à Kempis’ verk *Kristi etterfølgelse* var tilpasset en bestemt lesepraksis: “Når bøker mangfoldiggjøres for hånd på skinn, blir det ofte skrevet tett for å spare plass, og Thomas bruker lesetegn for å vise hvor man skal stoppe. Til forskjell fra mange moderne utgaver, legger han opp til en slags vers med kortere linjer enn vi er vant til, hver med en avsluttet tanke. Det må passe som hånd i hanske til den dvelende lesemåten i klostrenes *lectio divina*.” (Karl Gervin i *Vårt Land* 2. januar 2014 s. 29) “In the 12th century, a Carthusian monk called Guigo, described the stages which he saw as essential to the practice of Lectio Divina. There are various ways of practicing Lectio Divina either individually or in groups but Guigo’s description remains fundamental. [...] He said that the first stage is lectio (reading) where we read the Word of God, slowly and reflectively so that it sinks into us. Any passage of Scripture can be used for this way of prayer but the passage should not be too long. The second stage is meditatio (reflection) where we think about the text we have chosen and ruminates upon it so that we take from it what God wants to give us. The third stage is oratio (response) where we leave our thinking aside and simply let our hearts speak to God. This response is inspired by our reflection on the Word of God. The final stage of Lectio Divina is contemplatio (rest) where we let go not only of our own ideas, plans and meditations but also of our holy words and thoughts. We simply rest in the Word of God. We listen at the deepest level of our being to God who speaks within us with a still small voice. As we listen, we are gradually transformed from within. Obviously this transformation will have a profound effect on the way we actually live and the way we live is the test of the authenticity of our prayer.” (<http://ocarm.org/en/content/lectio/what-lectio-divina>; lesedato 08.02.17)

Epos (bl.a. om *Beowulf*, *Rolandsangen* og *Den guddommelige komedie*), saga, trubadurdiktning og tristanisme har egne innførsler i leksikonet.

Alle artiklene og litteraturlista til hele leksikonet er tilgjengelig på <https://www.litteraturogmedieleksikon.no>