

Bibliotekarstudentens nettleksikon om litteratur og medier

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Om leksikonet: https://www.litteraturogmedieleksikon.no/gallery/om_leksikonet.pdf

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, men “middelalder” (tysk “Mittelalter”) ble allment brukt fra slutten av 1700-tallet (Allen W. Porterfield i Prang 1972 s. 26).

“We may be inclined to think of medieval literature as a generic wasteland or labyrinth. There are signposts, but these only confuse matters further by their baffling ambiguities. They may be classical, or classical misunderstood, or classical reinterpreted, or vernacular equivalent, or vernacular oblivious, or vernacular artful and innovative.” (Fowler 1982 s. 146)

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 (folkereligiositet) 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 udtrykker glæde over naturen, andre er galgen-humoristiske. Noen udtrykker bitterhed, andre livsglæde. 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 opbygge 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 betonedede og ubetonedede 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 kærlighedspoesi, 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/Litteratur%20%C3%A6re_perioder/middelalderen_\(Litteratur\)/middelalderen_\(Litteratur_-_Folkesproglig_litteratur\)](http://denstoredanske.dk/Kunst_og_kultur/Litteratur/Litteratur%20%C3%A6re_perioder/middelalderen_(Litteratur)/middelalderen_(Litteratur_-_Folkesproglig_litteratur)); lesedato 09.12.16)

Franskmannen Jacques de Vitry levde på overgangen mellom 1100- og 1200-tallet. “Vitry was one of the most famous preachers of the Middle Ages, a true master of the medieval sermon form. This style used *exempla*, or examples, from everyday life, to illustrate the moral interpretation of Scripture passages. These *exempla* became themselves famous and widely used and offer a window into the moral imagination of the Christians of the Middle Ages, an imagination that intermixed the mundane with the fantastic and sublime. Preachers borrowed these *exempla* from each other and over the centuries they often took on established, proverbial forms. The *exempla* of Jacques de Vitry are extracted from his sermons, but they cannot be considered to have been written by him. Rather, they represent a body of fables, proverbs, and short tales that were widely used in the sermons of the Middle Ages and would often have been recognizable to audiences.” (<https://verbum.com/product/27632/the-exempla-or-illustrative-stories-from-the-sermones-vulgares-of-jacques-de-vitry>; lesedato 23.02.21)

“Jacques de Vitry (b. ca. 1160, d. 1240) was one of the most famous preachers of the high Middle Ages. Born in northern France, he studied at the University of Paris, and in 1210 became a canon regular in the diocese of Liège. Jacques’s most popular collection, the *Sermones vulgares vel ad status*, contains sermons recorded in Latin but designed to be preached in the vulgar tongue to laypeople, and arranged according to the social class and profession of the audience. [...] Jacques’s less popular collection – the *Sermones dominicales et festivales*. Less popular, because the sermons were preached to largely clerical, not necessarily elite, audiences, and because of the lack of the lively *exempla* (illustrative anecdotes) for which Jacques was well known.” (<https://research.library.fordham.edu/emw/emw2016emw2016/11/>; lesedato 23.02.21)

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)

Alexandre de Hales (eller Alexander Halensis) var en fransk teolog som levde på 1200-tallet og som ble teologiprofessor i Paris. Han hovedverk er *Summa theologiae* (utgitt i 1482). I denne boka blir temaene belyst gjennom spørsmål og svar. Verket ble anbefalt av pave Alexander 4 for alle kristne skoler og det ble et forbilde for blant andre Thomas Aquinas og hans summa (<http://www.cosmovisions.com/Hales.htm>; lesedato 22.01.21). En summa har blitt kalt en “katedral av ideer” (Saulnier 1948 s. 83).

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.

I middelalderen “there were all sorts of mixtures between figural, allegoric, and symbolic forms” (Auerbach 1984 s. 64).

“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/engl310h/marie.htm>; lesedato 05.01.17)

Romanen om de syv vismennene (Le roman de sept sages) er overlevert i ulike eksemplarer på forskjellige språk. Fortellingen, som rommer historier innenfor en rammefortelling, har antakelig indisk opprinnelse. "The Romance of the seven sages is a stories-within-a-story of Eastern origin that had a vast success in the Middle Ages and was variously translated and creatively rearranged across Europe. The most ancient of its Western versions, the French verse *Le roman des sept sages de Rome* (second half of the 12th century), strikes us for the concentration of environment-related tales: since the frame story deals with an accusation of infidelity, the tales tend to discuss cases of disputed love, and several of them describe tragic stories of human affection towards plants and animals. [...] one of these tales, *Tentamina*: in this tale, a noblewoman tries to enrage her husband by destroying all his love objects – a pear tree, a hound, and his vassals' esteem." (<https://dial.uclouvain.be/pr/boreal/object/boreal:210700>; lesedato 24.02.21)

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) *Romanen om Renart* er egentlig ikke en roman, men en samling fortellinger (Brix 2014).

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)

“The Mabinogion is based upon a 14th century manuscript known as ‘Red book of Hergest’. The work is a collection of eleven tales of early Welsh literature and draws upon the mystical word of the Celtic people intertwining myths, folklore, tradition and history. These tales are thought to have a much more ancient provenance, being passed down through the generations by word of mouth by the early Welsh bards. These early Welsh or Celtic storytellers wandered Britain and beyond, swapping their many tales for board and lodging. The tales they told

tended to be memorised only in outline, the details being filled in and embellished as the story unfolded. Exactly how these stories found their way into the written form is unclear, however the tales range from Celtic mythology to the better known accounts of the adventures of Arthur and his knights. [...] The four ‘mabinogi’ tales, from which the Mabinogion takes its name, are thought to be the earliest dating from the 11th century. These include: Pwyll, which tells of how a Prince of Dyfed takes the place of the King of the Underworld; Branwen, which tells how the unjust treatment of a queen starts a war in Ireland; Manawydan involves overcoming an enchanter and the rescue of a mother and child, and Math the Lord of Gwynedd who ends up turning his nephews into beasts. Five of the remaining stories involve the legend of Arthur and his knights. The setting for Culhwych and Olwen is Arthur’s Court and includes a list of his knights. Arthur’s Court is again the setting in The Dream of Rhonabwy, which tells of a story involving Arthur and his knights, fairy heroes and Celtic warriors. The other Arthurian stories, The Lady of the Fountain, Geraint the Son of Erbin and Peredur the Son of Evrawc, are mainly concerned with the quests and adventures of Arthur’s knights. The latter even includes one of the earliest references to the Grail legend. The Mabinogion was translated and edited under the direction of Lady Charlotte Guest and was first published in 1840.” (Ben Johnson i <https://www.historic-uk.com/HistoryUK/HistoryofWales/The-Mabinogion/>; lesedato 30.03.23)

“På tysk er de litterære højdepunkter kærlighedspoesien, *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%20-%20a6re_perioder/middelalderen_\(Litteratur\)/middelalderen_\(Litteratur_-_Folkesproglig_litteratur\)](http://denstoredanske.dk/Kunst_og_kultur/Litteratur/Litteratur%20-%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)

“The Grail was invented in the mid-twelfth century by the writer Chrétien de Troyes. No mention of a grail had ever been made before. Chrétien was not only the inventor of the Grail but of Arthurian literature as we know it today, those tales of knights and ladies and of courtly romance. There was nothing necessarily holy about Chrétien’s grail; he did not write about it as the cup or chalice at the Last Supper, nor did he give it any other religious association. For that matter he did not describe it as a cup or chalice at all, but rather as a serving dish, which is the usual and original meaning of the Old French word *graal*. But there is something wonderful about the grail’s first appearance in the pages of Chrétien’s story at the beginning of a rich man’s feast, and all the more wonderful and strange because Chrétien never finished what he began, so we do not know what the secret of the grail was meant to be. This is how the grail makes its first appearance on the page: “Then two other squires entered holding in their hands candelabra of pure gold, crafted with enamel inlays. The young men carrying the candelabra were extremely handsome. In each of the candelabra there were at least ten candles burning. A maiden accompanying the two young men was carrying a grail with her two hands; she was beautiful, noble, and richly attired. After she had entered the hall carrying the grail the room was so brightly illumined that the candles lost their brilliance like stars and the moon when the sun rises.” *Arthurian Romances* (Penguin, London 1991) What is tantalising about this appearance of the grail is that Perceval, the hero of the romance, knows exactly what it is, but he fails to tell us before the story breaks off (when Chrétien dies). Is the story allegorical? People have argued over that point for more than eight hundred years. And if allegorical, is the allegory religious? That too has never been resolved. But what we do know is that the appearance of this mysterious and haunting image was soon inspiring writers to try their hands at completing the original story or writing new ones – and in the process inventing the prose romance genre which evolved over the centuries into the modern novel.” (Haag og Haag 2004 s. 105-107)

“The Grail legend was first introduced to a wide range of English readers by Sir Thomas Malory, who drew the chapters of his *Morte d’Arthur* from the mass of French Arthurian romance and gave it epic unity. Malory was an English knight born about 1400 of an old Warwickshire family. He served in the French wars under Richard Beauchamp, Earl of Warwick, who was recognised throughout all Europe as embodying the knightly ideal of the age, and it is probably because of his close association with Beauchamp that Malory developed his enthusiasm for chivalry. Certainly it was Malory’s admiration for chivalrous ideals, combined with the noble rhythm and simplicity of his prose, that have given the *Morte d’Arthur* such an enduring place in English literature. Malory died in 1471, and fourteen years passed before the *Morte d’Arthur* was published by the first English printer William Caxton. The event and the date were significant alike, for 1485 has become conventionally accepted as the end of the Middle Ages in England, and as the Grail romance passed through the printing press, so a new age had begun.” (Haag og Haag 2004 s. 107)

En gang mellom 1171 og 1181 skrev Chrétien de Troyes (kanskje sammen med andre) blant annet *Yvain, eller løveridderen*. Yvain lever et liv med turneringer og spennende eventyr, og glemmer at tiden hans kone har gitt han for å komme hjem har utløpt. Derfor blir han avvist av henne. Nesten gal av sorg begir Yvain seg ut på nye eventyr, fulgt av en løve som han reddet fra å bli drept, helt til han blir tilgitt av kona. Denne historien skulle sikkert illustrere kjærlighetens foredlende kraft, fordi Yvain for å vinne tilbake sin kones kjærlighet kjemper for rettferdighet, som beskytter av de svake og frigjører av de undertrykte (Brix 2014).

“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 i <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 Honeste Amandi*, 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)

Aucassin og Nicolette er en fransk tekst, bevart fra 1100- eller 1200-tallet. Den består av en blanding av prosa og vers, og blander dessuten forskjellige sjangrer. Aucassin er sønn av greven av Beaucaire. Han er så forelsket i Nicolette, en ung muslimsk kvinne som har blitt omvendt til kristendommen, at han nekter å gå i krig. Derfor låser greven både sønnen og Nicolette inne i hvert sitt tårn i borgen. Men Nicolette klarer å rømme og kommer seg inn i skogen utenfor borgen der hun bygger seg en enkel hytte. Når Aucassin endelig blir sluppet fri, bestemmer de to seg for å flykte, men skipet de går ombord på driver inn til det (fiktive) landet Torelore. Der er kongens og dronningens oppgaver omsnudd. Dronningen er den krigerske, mens han er bundet til hjemmet. Etter mange dramatiske hendelser, som å bli fanget av pirater og unngå tvangsgiftemål, kan paret endelig gifte seg. Når greven setter sin sønn fri og Aucassin rir ut i skogen for å lete etter sin elskede, møter han en ynkelig og stygg mann som gråter over et husdyr som har blitt borte, og mellom de to er det en dialog som gir et bilde av hvordan livegne bønder levde (<http://www.cosmovisions.com/litterature-courtoise.htm>; lesedato 25.02.21).

“[T]hree hagiographical romances written in France around the thirteenth century and later adapted into English [...] are *Ami et Amile*, *Robert le Diable* and *Florence*

de Rome and their English counterparts *Amis and Amiloun*, *Sir Gowther* and *Le bone Florence of Rome*. [...] They have all caused confusion and arguments as to what their genre is (Epic? Saint's life? Romance? A combination of two or three genres?) and feature the defining notions of otherness, exile and penance. [...] the French and English authors prove to have quite different takes on the same stories. [...] the English texts propose a more conservative reading of common material than did their French originals. [...] *Ami et Amile* ought to be a celebration of perfect friendship. The thirteenth-century French text, consensually defined as a *chanson de geste*, has many counterparts and took diverse forms – miracle play, romance, epistle, *vita* – as well as several languages – Latin, Anglo-Norman, Middle English, etc. – as it was disseminated across Europe and the centuries. Critics believe that a first version of the tale existed as early as the eleventh century. [...] The text relates the story of an intense friendship uniting two men, Ami and Amile, conceived at the same time and born on the same day. An effort to cast the couple in a sacred light can be observed in the omnipresent references to God at the opening of the text: first of all, an angel announces the extraordinary friendship that will link the two boys (l. 21), and seals their fates even before they are born. Then the narrator tells us that the story is well known and true, as many, including 'gens de religion' (l. 8) and pilgrims to Santiago de Compostela, can attest. Moreover, the boys' godfather is none other than the pope, Ysoret, who baptises them (on the same day, unsurprisingly) and gives them identical cups. These discrete elements are shortly thereafter characterised by the narrator thus: God had worked a miracle in making them: 'Dex les fist par miracle' (l. 43). Ami and Amile go on to grow up separately but identically: we are told that they have the same eyes, nose, mouth, way of walking, riding, bearing arms. If they are presented as mirror images of one another, their resemblance is not merely physical, it is anchored in their character as well – however little developed it actually appears to be." (Muriel P. Cadilhac-Rouchon in <https://core.ac.uk/download/pdf/1335881.pdf>; lesedato 26.02.21)

“There is little subtlety and no distinction in the psychological depiction of Ami and Amile – hence no one could tell which of the two is the finer young man. They might live apart but they grow up constantly hearing about one another and they cannot refrain from desiring to be together. They have been made to feel incomplete or, more to the point, exiled from a palpable happiness; i.e., the happiness derived from forming an extraordinary, totally exclusive friendship. At the age of fifteen then, after they are knighted, each leaves his house in order to find the other. Their quest can only make sense if we consider that they have heard much of one another. This motif strongly recalls the love by hearsay motif common to very many medieval stories, although it usually concerns only male-female couples. The seven-year-long search runs over 127 lines and is punctuated by the interventions of several characters, including a pilgrim, all of whom provide information as to the whereabouts of the friends. They finally meet in an idyllic meadow and easily recognise one another. This could be the end of the text but the narrator's purpose is elsewhere. He has only set the basis of the relationship and is

going to let it blossom into its full, extreme potential. The foundations of the tale make it clear that the concept of otherness is not only at the heart of the texts but that it is also problematic. The protagonists' uncanny similitude has intrigued critics to the point that some have had the intuition that the two heroes could be one and the same person.” (Muriel P. Cadilhac-Rouchon i <https://core.ac.uk/download/pdf/1335881.pdf>; lesedato 26.02.21)

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)

“Christine de Pisan (or Pizan, 1364-c1430), born Christina de Pizzano, was a poet and author at the court of Charles VI of France. Her Italian father moved to Paris as Court astrologer to Charles V, and she married, in 1379, a notary and royal secretary, Etienne du Castel, who died of the plague in 1389, her father having died the previous year. She wrote a number of works on the situation of women, in particular *The Book of the City of Women* (*Le Livre de la Cité des Dames*, 1405) and *The Treasure of the City of Women* (properly *Le Livre des Trois Vertus*, 1405), as well as various political treatises written from a primarily royalist perspective. Renowned as the first female professional European author, she entered into a famous dispute (the *Querelle*) with Jean de Meung over his *Continuation of the Romance de la Rose*, in which she perceived misogynistic elements. A contemporary of Charles D’Orléans, among her works is one (published in 1418) of consolation to women who had lost family members at the Battle of Agincourt (1415), presented to Marie of Berry, whose husband John I, Duke of Bourbon was, like Charles, held in captivity in England. A fine illustrated collection of her works, presented to Queen Isabeau in 1414 (British Library, Harley 4431) contains thirty of her works and many superb miniatures. *The Hundred Ballads* (*Cent Ballades*, published c1399) reveals her early poetry, primarily on the subject of love, though her pre-occupation with virtue and justice is already apparent, forming part of her later extended critique of the courts, nobility and attitudes of her age.” (https://www.poetryintranslation.com/PITBR/French/ChristineDePisanCentBallades.php#anchor_Toc42167033; lesedato 26.02.21)

““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)

Franskmannen Gervais du Bus skrev *Fauvel*, antakelig i årene 1310-14. “Roman de Fauvel (French: “Romance of Fauvel”), French poem by Gervais du Bus that, in addition to its literary value, is a crucial document for the history of music. The poem condemns abuses in contemporary political and religious life. Its hero is the fawn-coloured (French: fauve) stallion Fauvel, the letters of whose name are the initials of the cardinal sins. A manuscript of the poem dated 1316 and lavishly illuminated (preserved at the Bibliothèque Nationale, Paris) has 130 musical works interspersed in the narrative, representing a remarkably rich anthology stretching back over 150 years. Some are in their original form, some adapted to fit the new context, and some, containing topical references, were presumably written specifically for the Roman. Five pieces by the French composer Philippe de Vitry are among the earliest examples of music in the Ars Nova style, which Vitry helped

to initiate.” (<https://www.britannica.com/topic/Roman-de-Fauvel>; lesedato 25.02.21)

Franske Jean d’Arras’ *Romanen om Mélusine* ble skrevet på 1300-tallet. Boka “traces the powerful dynasty of the Lusignans back to a fairy, who was cursed to change every Saturday into a serpent-like creature. Drawing on European folklore and mythology, Jean d’Arras wrote this fantastic narrative as part of a collection of ‘spinning yarns’ told by aristocratic women. The story focuses on the fairy Mélusine and on Raimondin, the founder of the Lusignan lineage, and reads like an adventure book. Commissioned by the famous collector John, Duke of Berry (d. 1416), and his sister, Marie de France (active 1160 to 1215), the Roman was popular with aristocratic families across Europe. Other noble families, such as the House of Luxembourg, claimed to be descendant from Mélusine.” (<https://www.bl.uk/collection-items/miniature-of-an-aristocratic-marriage-from-jean-darrass-roman-de-melusine#>; lesedato 26.02.21)

“François Villon is today perhaps the best-known French poet of the Middle Ages. His works surfaced in several manuscripts shortly after his disappearance in 1463, and the first printed collection of his poetry – the Levet edition – came out as early as 1489. More than one hundred printed editions followed, and Villon’s poetry has been translated into more than 40 languages. [...] In his 1533 edition Marot titled the first “La Ballade des dames du temps jadis” (The Ballade of the Ladies of Bygone Days) and the second “La Ballade des seigneurs du temps jadis” (The Ballade of the Lords of Bygone Days). In these two poems Villon asks what has become of the famous women and men of classical antiquity and the recent past. Where are Flora, Héloïse, Blanche de Castille, and Joan of Arc? Where are Charlemagne, King Arthur, and Charles VII? One of Villon’s most celebrated ballades, “La Ballade des dames du temps jadis” ends with the poignant and much-quoted refrain “Mais ou sont les neiges d’antan?” (But where are the snows of yesteryear?). Another recurring theme is that of unrequited love and women’s faithlessness and cruelty. In stanzas 46-56 Villon describes the lost beauty of an aged and ugly woman and then inserts a ballade Marot titles “La belle Heaulmière aux filles de joie” (The Beautiful Helmet-Maker’s Wife Speaks to the Prostitutes), in which a once lovely and lustful woman gives advice to younger “working girls.” In stanza 63 Villon asks, “What drives women to love so freely and so many?” and answers “C’est nature femeninne” (It is feminine nature). In the double ballade that follows he advises men to avoid such women: “Bien eureux est qui rien n’y a!” (Happy the man who keeps away!). After listing his personal misfortunes in love, he begins to bequeath his possessions. To his mother he leaves a ballade written in her own narrative voice: “Femme je suis povrecte et ancienne” (A woman I am, a poor and ancient one). In the dramatic monologue that follows, Villon’s mother addresses the Virgin and repeats the refrain: “En ceste foy je vueil vivre et mourir” (In this faith I desire to live and die). Villon also leaves ballades and other poems to his faithless lover, his friends, and his enemies.” (Lindsay Garbutt m.fl. i <https://www.poetryfoundation.org/poets/francois-villon>; lesedato 26.02.21)

Andre av Villons “ballades, such as the one Marot titles “Ballade de Villon et de la Grosse Margot” (Ballade of Villon and Fat Margot) are, as Barbara Nelson Sargent-Baur says, “deliberately coarse and disgusting.” [...] The best known of the poems with an acrostic for his name, however, titled in most editions “Épitaphe” or “Épitaphe Villon” and commonly called “La Ballade des pendus” (The Ballade of the Hanged Men), is universally attributed to him. Apparently written in late 1462, when Villon was in the Châtelet prison under sentence of death, it is, perhaps, his most poignant poem. He adopts a collective narrative voice, writing from the point of view of hanged men who urge their brothers to pray for them and to shun their example. He vividly describes the hanged men’s bodies swinging in the wind [...] Each stanza is followed by the haunting refrain “Mais priez Dieu que tous nous vueille absouldre” (But pray to God He may absolve us all). Villon’s *Ballades en jargon* are written in the language of the *Coquillards* (thieves and counterfeiterers). Critics have attempted to decipher these poems, but with limited success. [...] Villon used fixed forms, such as the ballade and the rondeau, even in the jargon poems.” (Lindsay Garbutt m.fl. i <https://www.poetryfoundation.org/poets/francois-villon>; lesedato 26.02.21)

Den franske sjangerbetegnelsen “congé” (som betyr avskjed) brukes om dikt på 1200-tallet der dikteren tar farvel med sin familie og sitt hjemsted for å foreta en reise, eller tar farvel fordi døden nærmer seg, eller fordi dikteren har blitt spedalsk og må isoleres (Brix 2014). Jean Bodel og Adam de La Halle var blant dikterne som skrev verk innen denne sjangeren. Etter hvert ble det skrevet dikt innen sjangeren som kun handler om å reise fra hjemstedet fordi dikteren er lei av å leve der (Brix 2014). En lignende sjanger i samme periode var “dødsvers” (“vers de la mort”), der hver strofe begynner med ordet “død”, en sjanger som minner leserne om sin dødelighet (“memento mori”) (Brix 2014). Den meste kjente dikteren av dødsvers var Hélinand de Froidmont, som tilhørte cistercienserordenen.

En såkalt rimkrønike (tysk “Reimchronik”) var en historiefremstilling i middelalderen i poetisk form, og som handler om historien til en by, et kloster, om et militært slag eller noe annet fra verdenshistorien (Rehm 1991 s. 231). I disse krønikene kan det være innslag av sagn og fantastiske hendelser. Sjangeren oppstod på 1100-tallet og forsvant på 1500-tallet.

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).

“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)

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.

“Courtesy books, or conduct books, constitute a distinct branch of children’s literature. By their nature, courtesy books involve a dialogue between a more experienced, wiser (and therefore usually older) narrator and a less mature, less knowing (and therefore usually younger) audience. The transmission of knowledge between the narrator and audience further places the courtesy book in the larger realm of didactic literature. Today, when we hear the term *courtesy*, our initial impression may be that a courtesy book deals with manners. During the Middle Ages and Renaissance, *courtesy* was a much more complicated term, almost impossible to define with precision. Since even the *Oxford English Dictionary* lists no definition for this phrase, most scholars who use the term are operating from an inductive knowledge of works generally recognized as falling under the rubric of “courtesy book.” As the term is used here, a courtesy book is a work intended to teach proper behavior, ranging from keeping decorous and regular religious observance, to following approved principles of ethical behavior, to acknowledging and accommodating differences among various categories of people (especially in terms of class and gender hierarchies), to conducting business and social activities in such a way as to invite the approbation of one’s peers, to knowing and performing the minute niceties of conduct that allow one to be accepted in polite

society. In short, then, a courtesy book can deal with topics ranging from the religious to the ethical to the practical.” (Cindy Vitto i Kline 2003 s. 93-94)

“*The Babees Book* is one of several fifteen-century Middle English texts on manners written for children. [...] *The Babees Book*, as a book of manners and morality, belongs to a variety of medieval courtesy literature known as *facetus* literature. The connection between the poem and *facetus* literature is made in the second stanza, which begins with an allusion to Facetus, the imaginary author of those medieval Latin books of moral behavior. Then the eighth stanza begins with an invocation to Lady Facetia, a feminine personification of the mythic Facetus. This “muse” is invoked to take pity (*Rewe*) on the poet’s ignorance (*vnkunnyng*). Edith Rickert has suggested that the reason the poet feminized Facetus was because Courtesy was usually personified as a woman (180). [...] As Brentano points out, “the [*facetus*] poems were not written for the trained knight, but for the young squire, page, or school boy” (23). Since *Facett* is named in the second stanza of *The Babees Book*, its author surely envisioned the poem as belonging to this literary tradition. Brentano indicates that *Facetus* was preceded by the *Disticha Catonis* [the Distichs of Cato] (26). In this group of maxims a parental character “speaks” a miscellaneous collection of aphorisms on conduct in general; these were later translated into many of the vernacular languages of Europe and also were used in the study of elementary Latin (Mason, 6). The *Disticha Catonis* was popular in Anglo-Saxon England” (Deanna D. Evans i Kline 2003 s. 79 og 81).

“The primary lesson in *The Babees Book* for such young men concerns their duties and conduct at formal dinners. It was customary at the time for hands to be washed at table, so the child is instructed to pour out clean water into a basin and to hold the towel for his master until the latter has finished washing up. The child is not to leave the banqueting area until after grace is said. When temporarily released from his duties and seated at table with his peers, the child is to keep his knife clean and sharp, a reminder that forks were not in common use at the time. Moreover, he is advised not to hack away at his meat as if he were a field hand, a recognition of social distinction. [...] The child is advised to use his spoon for his soup, not to slurp, and not to leave his spoon in the serving dish. He is told not to stuff his mouth so full that he cannot speak and to taste every dish brought to the table. If strangers are seated with him, the child is advised to share his food because it is impolite to keep food only for himself when others are present. When he has completed his meal, the boy is to rise politely without laughing, joking, or using loud words and to proceed to his lord’s table to await further instruction. [...] the opportunity to participate at the banquet table, tasting its many and varied dishes, and the excitement of court life itself probably provided external stimulation for children to want to read and learn the text.” (Deanna D. Evans i Kline 2003 s. 82-84)

“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 ruminate 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.

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