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Keynote speakers / Conférenciers principaux

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Christian Heck (Institut Universitaire de France & Université de Lille 3)

L'HOMME ET L'ANIMAL DANS L'ICONOGRAPHIE MÉDIÉVALE : HIÉRARCHIES ET TRANSGRESSIONS'

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Susan Crane (Columbia University)

BISCLAVRET MEETS DERRIDA: WHAT CAN MEDIEVAL ANIMAL POETRY TELL CONTEMPORARY ANIMAL THEORY?

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Peggy McCracken (University of Michigan)

THE WILD MAN SPEAKS

PAPER ABSTRACTS / RÉSUMÉS DE COMMUNICATION

(in alphabetical order by author's last name / par ordre alphabétique du nom d'auteur)

Dongmyung Ahn

BEASTLY YET LOFTY BURDENS: THE DONKEY AND THE SUBDEACON IN THE MIDDLE AGES

From the Bible to bestiaries, papal documents to ordination rites, an examination of the duties, roles, natures, and images of the donkey and the subdeacon in the Middle Ages reveals a fascinating picture of the messy intersection of the sacred and the profane. The donkey was the only animal singled out in the Bible for its uncleanliness and need for redemption as well as the only animal, post-Fall, to be given voice to speak (Balaam's ass). The donkey was also the animal that bore Christ on significant journeys. In the medieval church, the subdeacon held similarly ambivalent status; he was inferior and superior both in the church's hierarchy and with regards to his liturgical function and clerical duties. In my paper, I argue that the ambivalent status of the donkey and the subdeacon reflects the paradoxical nature of Christianity.

A particularly revealing example of this human-animal connection is found in the context of the early thirteenth-century liturgical drama *The Play of Daniel* (MS Egerton 2615) and its position in the Feast of Circumcision, also known as the *asinaria festa* or the Feast of Fools. Many scholars, most notably Margot Fassler whose essay "The Feast of Fools and *Danielis ludus*" serves as a point of departure for my paper, have linked the donkey and the subdeacon to this play and this feast. Nevertheless, the full implications of the connection between this animal and this person within Christian ideology have heretofore been unexplored. I contend that the donkey is the proto-subdeacon; the subdeacon, the "clerical" donkey; and the Feast of Fools—the ultimate expression of ass-backwards—the ideal setting for the metaphorical relationship between this person and this beast. In the words of Paul to the Corinthians: "God chose what is foolish in the world to shame the wise; God chose what is weak in the world to shame the strong; God chose what is low and despised in the world, things that are not to reduce to nothing things that are, so that no one might boast in the presence God." (1 Corinthians 1:27 ESV) That such an unlikely pair as the donkey and subdeacon embody this foundational truth of Christianity is both radical and subversive.

Evelyn Birge Vitz

ANIMAL AND HUMAN APPETITES AND PASSIONS IN *LE ROMAN DE RENART*

This paper explores the representation and role of the appetites and passions of the animals in *Le Roman de Renart*. Among the questions to be explored: In their emotions, are animals represented as different from, and/or similar to, human beings—and how? How different are the various animals, in terms of their appetites and passions? With regard to what literary, philosophical, and theological frameworks can we best understand the depiction of animal passions in these tales? To what degree do the animals—and their passions—invite embodiment in performance? What emotions or other reactions are these stories apparently intended to elicit in their audiences of listeners and/or readers? Finally, how much do the different branches of the *Renart* vary on these issues?

Benoît Descamps

« *CHAIRS LOYALES ET DÉLOYALES* » - APPROCHE DE LA NORME CONCERNANT LES ANIMAUX DE BOUCHERIE DANS LES RÈGLEMENTS DE MÉTIERS URBAINS À LA FIN DU MOYEN ÂGE

Par un abattage public ou semi-public entraînant une circulation des animaux au cœur des villes, par la nécessaire réification de la bête vivante en vue de sa mise à mort, ou par la métonymie animal dont use le corps de métier ou l'individu pour sa représentation officielle (sceau, vitrail, sculpture, enseigne), la boucherie médiévale offre une perspective d'étude certes décalée mais complémentaire à une perception littéraire ou philosophique sur les mentalités médiévales.

Les règlements de boucherie à Paris aux XIVe et XVe siècles, tout comme dans certaines villes du Nord du royaume, définissent non seulement des gestes et des pratiques tolérées ou interdites, mais également des catégories de viandes consommables ou non. Ces textes normatifs proposent en conséquence une certaine taxinomie, révélatrice des rapports entre les hommes et les animaux que l'on propose sur l'étal ou dont, au contraire, la consommation n'est pas tolérée par les autorités professionnelles ou municipales. Cette classification tient moins compte d'interdits alimentaires qui n'existent quasiment pas dans l'Occident chrétien, que de la qualité (genre, usage avant l'abattage, âge, état sanitaire,…) de l'animal transformé en « chair loyale » par le boucher – *carnifex,* au sens littéral du terme le« faiseur de viande ».

Après avoir rapidement illustré la relation entre ces bêtes de boucherie et l'urbain médiéval, à la lumière de ces législations confrontées aux actes de la pratique judiciaire révélée par les sources parisiennes, en particulier le registre judiciaire de la Grande boucherie de Paris (1431 – 1483), la communication présentera les conceptions qui dépassent les notions de goût et de dégoût pour définir des frontières entre l'homme et l'animal.

Katherine Clark

ANIMALS ON THE EDGE: HUMANS AND HYBRIDS IN THE PONTIFICALS OF LATER MEDIEVAL FRANCE

This presentation on humans and animals in medieval illumination, specifically depictions of hybrids in the miniatures and margins of pontificals, represents one thread in a broader study of medieval liturgical books. I will briefly discuss the rise of animal imagery through the development of the twelfth-century bestiary and use this background to reflect on the aesthetic and moral resonances that animals and fantastical hybrids to French liturgical books in the later Middle Ages.

Michael Camille's essential study, *Image on the Edge,* explored the imaginative power of the creatures in medieval marginalia. The animals and fantastical hybrids that decorate the borders of medieval books stubbornly resist categorization and instead spontaneously define an "edge" that elided the sacred and the profane, high and low culture, textual content and its parody. Jeffrey Hamburger notes that Camille's study of marginalia in many different types of l books is at once "engaging, yet irritating," often raising more questions than it answers. Hamburger invites continued investigation of the social logic of marginalia in its various contexts, asking whether Camille offers "any evidence that might be taken seriously by a social historian."* This paper takes up Hamburger's challenge to interpret human and animal hybrids historically and contextually, and focuses marginal illumination within a particular genre, pontificals, and especially on the images associated with the consecration of the clergy. Two groups of books, French copies of the Roman Pontifical and the *Pontifical* of William Durand, provide a starting point for this inquiry.

The miniature illuminations in these books routinely paired a stylized icon of a celebrant (and sometimes consecrand) with each ritual in the manuscript that illustrate the ritual. Such images represented the appropriate dress and procedure for the liturgy. The addition of marginalia—often fantastical, sometimes even profane, sexual, and vulgar— complicate the supposed order of the canonical text and image. Scenes involving literal or fantastic animals sometimes reinforce the values associated with ritual. At other times, particularly in relation to clerical ordinations, the animals appear to mock the process: monkey-monks engage in violent and sexual activities, possibly criticizing the office or warning the celebrant, consecrand, and audience of the vices that threaten it.

Camille offered modes of interpretation that have moved us beyond binary categories of analysis of this process such as text/image or serious/parody. As Hamburger comments, "whatever their meaning, in their final configurations many marginal images could not have been conceived by anyone in advance, even the artist." These insights facilitate new questions about how animals and hybrids allowed medieval scribes, artists and readers to reflect on religious sensibilities

and experiences, and allow modern scholars to reconsider the reception and use of the final product, the decorated book, not least because the marginalia appear in the richest, most luxurious, and best preserved of the extant pontificals. The meaning of such images to the reader were ambiguous; they might be considered blasphemous, instructive, or humorous. Marginal illumination indicates the importance and luxury of the book as a prized and valuable object because it required expensive materials and artistry. That many such pontificals were produced during the Avignese Papacy (1309-1417) at the papal court further invites inquiry as to how issues of reform in this period found complex and diverse expression within the Church's own *scriptoria*, even on the pages of its most sacred rituals.

*Jeffrey F. Hamburger, Review of Michael Camille, *Image on the Edge: The Margins of Medieval Art* (Cambridge, Mass: Harvard University Press, 1992), *The Art Bulletin* 75:2 (June 1993) 319-327, p. 324.

Rémy Cordonnier

THÉOPHANIE ANIMALE : UN DILEMME DOGMATIQUE

Le christianisme a construit son économie du Salut sur un dogme fondamental : l'Incarnation, signe de la réconciliation de Dieu avec les hommes, mais aussi moyen par lequel Dieu s'est rendu visible aux yeux des hommes. Comme le dit Irénée de Lyon (v. 130-140 – 202-208) : « Le visible du Père, c'est le fils ; et l'invisible du Fils, c'est le Père » (*Contre les hérésies*, IV, 6, 6). L'incarnation ne concerne à priori que l'Homme en qui Dieu c'est incarné, qu'il avait fait à son image et à sa ressemblance et qui participe même de la divinité à travers la personne du Fils. De ce fait, de toutes les théophanies divines, c'est la *parousie* qui occupe la place la plus importante, d'ailleurs chez les Pères grecs « théophanie » renvoie essentiellement à l'Incarnation.

Toutefois les théophanies christiques -nativité, transfiguration, ascension, et tous les miracles de la vie publique- ne sont pas les seules théophanies mentionnées dans les Écritures. Il y en eut même de nombreuses autres, vétérotestamentaires notamment, mais de théophanie animale en revanche il n'y en a qu'une et elle est néotestamentaire. Il s'agit de celle du baptême, lorsque l'Esprit descend sur Jésus « sous la forme d'une colombe ». C'est donc de cette colombe que je vais parler, en présentant les principales problématiques théologiques relatives à ce vaste dossier qui, au vu de mes recherches documentaires, n'a pas tellement retenu l'attention des chercheurs jusqu'ici.

Pierre-Olivier Dittmar

IL N'Y A PAS D' "D'ANIMAL" AU MOYEN AGE

Le sens moderne du terme « animal » qui exclu l'homme est largement inusité voir inconnu au Moyen Age au moins jusqu'au XIIIe siècle. En latin, ce terme qui est rare et presque réservé à la littérature savante désigne alors généralement tous les êtres animés, homme compris. De façon générale, notamment dans la littérature morale et les sources de la pratique, c'est d'autres catégories qui sont utilisées, qui relèvent soit l' « espèce » soit des catégories génériques comme « pecus » ou « bestia ». Ces dernières sont non seulement justifiées théologiquement, mais aussi foncièrement anthropologiques et articulés à des pratiques, notamment alimentaires. L'apparition du terme « beste » en ancien français, qui englobe tous les animaux dénués de raison, signe un profond bouleversement dans les conceptions de l'environnement. Celles-ci impliquent en retour d'importantes modifications dans les conceptions de la personne, puisque l'existence de ce concept permet « l'invention » du concept de « bestialité humaine » au court du XIIIe siècle. En dernier lieu, l'histoire de ce changement ne s'est pas uniquement écrite dans le monde des idées, puisque l'image, notamment par la création de figures hybrides, qui anticipe de près d'un siècle ce changement linguistique et conceptuel.

Cette invention de l'animal au moyen âge est analysée au prisme des théories de l'anthropologue P. Descola, en considérant le moyen age central pris dans une tension entre deux ontologies, l'analogisme et le naturalisme.

Miranda Griffin

THE BEAST WITHOUT: NUDITY, SKIN AND FUR IN WEREWOLF ROMANCE

This paper explores the significance of skin, fur and clothing in the construction of and blurring between categories of human and animal in three French werewolf narratives: the twelfth-century lais *Bisclavret* and *Melion*, and the thirteenth-century romance *Guillaume de Palerne*. In all three stories, as is well-known, the transformation between man and wolf is dependent upon the wearing or removal of clothing. However, I want to consider in more detail the implications this focus on clothing has for the ideas of inside and outside, an opposition which is frequently at stake in the discussion of the division between animal and human in the Middle Ages (a discussion which frequently mentions the notion of 'the beast within'). In an argument informed by Derrida's meditations on 'pudeur' and the animal, I reflect on the importance of nakedness in these texts, and the meaning this nakedness has when read onto animal or human bodies. In werewolf narratives, the clothes which the restored human puts on as a marker of his renewed courtly status are made from animal skin (and sometimes described in de-

tail). In these narratives, then, we understand a being to be human or animal according to what kind of animal skin he or she is wearing. Rather than being contained within an unreliable human body, I argue that the animal is more likely to be on the outside in these tales, but is always understood as subordinate to (and supportive of) human identity: the beast is without, therefore, in the sense that it is outside, but also in the sense that it is always marked with lack.

Diane Heath

DO YOU LISTEN ONLY AS 'THE DULL ASS TO THE LYRE?': BURNELLUS THE ASS VISITS PARIS

This paper concerns the tale of an English human/animal character visiting medieval France. Medieval scholars equated asses to uncomprehending students ('do you listen only as 'the dull ass to the lyre'?' asks Philosophy in Boethius's *Consolatio Philosophiae*) from Aesop's *asinum lyram* fable. This education/ignorance *topos* was explored in various French and English decorated initials; the ass and wild ass also appear in French and English bestiaries.

From the Aesopic *asinum lyram* and the medieval Latin bestiary, Canterbury monk Nigel Witeker fashioned Burnellus, a talking, reasoning, cosmopolitan little brown ass, to comic effect in his satirical poem on clerical and monastic abuses, *Mirror for Fools* (*Speculum Stultorum* ca.1190); popular throughout Europe until the post-Reformation. In one episode Burnellus visits the Schools of Paris, where he joins the drunken English students who are indistinguishable from asses with their long tails (or belts). Although he slaves away for seven years he can remember only 'hee-haw' by the end of his studies. In this paper, I use the French scenes from the *Speculum Stultorum* to explore human / animal tensions with the aid of the chapter on the wild ass from a contemporary Canterbury bestiary (now in Paris, BnF NAL 87316). The long, pan-European popularity of both *Speculum Stultorum* and bestiary allows us to study how the medieval view of 'asininity' changed over time; from human viewed as animal, to animal viewed as human.

Methodologically, I link the education and ignorance themes of asses from *Speculum Stultorum* and bestiary linguistically to Lacan's idea (Seminar Book I) that the word 'elephant' is more important than a herd of pachyderms, to problematize the contrasting medieval concepts of animals as fellow creatures (for example, the Franciscan 'sister bird') and from Genesis, where Adam names (and thus owns) animals, examined through the etymology of the wild ass. In the Derridean questioning of 'le vivant' we can explore not only the assumption of the animal attribute, here asininity, but also the becoming of the humanized ass – a Parisian tale of a tail.

Eileen Joy

THE POST/HUMAN CIRCUITS OF CHIVALRIC *TECHNE* IN CHRETIEN'S *YVAIN*

I myself have read that honor desires the body's pain.
—Gottfried von Strassburg, *Tristan*

In medieval courtly literature, chivalry appears, on the surface, to offer a type of freedom—the freedom to leave home, for example, and the freedom to create one's self through various acts of personal *techne*—but in actuality, the community of chivalry is the very antithesis of freedom. The function of many medieval romances, such as Strassburg's *Tristan*, Wolfram von Eschenbach's *Parzival*, and Chretien de Troyes' *Arthurian Romances*, according to Jeffrey Cohen, is to provide the "hypnotic glimmer" and "cannibal poetics" of the chivalric, heroic self, and to offer men "in mythic form everything that they [actually] cannot have: freedom of movement, freedom of desire, freedom from the constraints of history and time" (*Medieval Identity Machines*, p. 71).

In Chretien's *Yvain* (the story of the "knight with a lion"), shortly after marrying, Chretien's knight Yvain literally runs off with the boys, promising to return within one year, but he fails to do so. When one of his wife's female servants, Lunete, tracks him down and demands back her lady's ring, he is stunned and Lunete has to forcibly pull the ring from his finger, at which point Yvain literally goes "mad," strips off all of his clothing, flees into the woods, and lives "in the forest like a madman and a savage." By entering the forest in this manner, Yvain signifies his complete abdication of everything his aristocratic culture stands for—he is no longer a husband, or even a knight, but is just an "animal." Yvain's real, naked body, no matter how well-trained and "hard," cannot, by itself, denote knighthood, or any kind of recognizable social identity, since, in the world of chivalry, identity—human and otherwise—is inextricably bound up with what might be called the technology of soldiery: knives, swords, shields, armor, pennants, spurs and horses. Yvain's entry into the woods—a landscape, moreover, that in chivalric romance always denotes a historical and wild time—represents his reduction to a kind of particulate, atomized being. The rest of the story is taken up with his slow progress back to his supposedly more coherent chivalric self, and one particular lion, whom Yvain saves from the clutches of a dragon, plays a critical role in the "second act" of Yvain's supposed self fashioning as a knight.

Everywhere Yvain travels, the lion travels with him, and each time Yvain meets an opponent, he tells the lion to sit by and not interfere, yet at just the right moment, the lion always pounces and helps Yvain defeat his enemies. It is clearly important to Yvain to always let his opponents know that he does not require the lion's help, yet at the same time, when he is overmatched (as he almost always is), the lion flies in, literally, to decide the matter with one deadly swipe of the paw, demonstrating that the chivalric self always "fights clean" and "honorably," yet also requires, for the decisive moment, a ferocious, unthinking violence. There is a

certain fluidity of identity between Yvain and the lion that creates what Deleuze and Guattari have called an "inhuman circuit"—an "amalgam of force, materiality, and motion" as well as a "network of meaning that decomposes human bodies and intercuts them with the inanimate, [the animal, and] the inhuman" (Cohen, *Medieval Identity Machines*, pp. 37-38, 76). The lion, of course, is also an allegory for Yvain's warrior ferocity, which is simultaneously "noble," like the lion's bearing (meaning upright, supple, and "hard" in his body, but also "rational" and "moral" in mind), and mortally, animalstically brutal, like the lion's sharp claws. Together, they make perfect houseguests as well as a beautiful killing machine. Ultimately, it is not discretion that is the better part of valor, but terror—here seen, not only as an object of awe, but also of beauty. The story also demonstrates the importance of wounding in the repertoire of chivalric *techne*, as Yvain and the lion wound and receive wounds together along each step of their adventures. They are even healed together, in order to wound and be wounded again.

My paper will examine the ways in which Chretien's narrative explicates the in- and post-human circuits of chivalric *techne*, especially in its repertoire of what I will call (provisionally) "bare life" performances, in which the knightlion assemblage makes itself available, over and over again, for a sacrificial gift that never stops giving. What finally emerges is a fantasy of inhuman chivalric masculinity that, precisely because it is both machine and animal simultaneously, is allowed to be sacrificed endlessly (because it supposedly never really dies, although the landscapes of chivalric literature, as also of real battlefields, are littered with dead bodies, both human and animal).

Matt Klemm

ANIMAL AND HUMAN NATURES IN MEDICAL THEORY ca. 1300

Animals are particularly prevalent in two areas of medieval medical theory: the physiological theory known as "complexion" and the ancillary discipline of physiognomy. Complexion—the balance of hot, cold, wet, and dry in any natural body—is perhaps the most fundamental concept for medicine. Differences in a thing's properties or capacities correspond to differences in complexion. Because every natural body has a complexion, this theoretical framework places humans and animals together on the same natural scale. Physiognomy is the study of the body's external features to determine innate tendencies. Animals played a major role in physiognomic texts because the tendencies that were signified by the physical features of animals were taken to be transferrable to humans. E.g., because deer and rabbits were considered timid, deer or rabbit-like features on a human were trusted to be a sign of timidity.

Medical theory adds an important perspective to our understanding of the human animal relationship in the Middle Ages. Unlike the moral and analogical

uses of animals so prevalent in medieval literature, which impose human qualities on animals, medicine sought to make use of real information about the capacities of animals, and in this sense can be considered less anthropocentric. This paper investigates the use of animals in scholastic medicine in the decades around 1300, focusing on a group of particularly philosophically oriented physicians, including Taddeus Alderroti (Bologna), Petrus de Abano (Paris and Padua), and Turisanus (Bologna and Paris). I will look at what their comparisons of human and animal capacities reveal about their conceptualization of human and animal natures. Ultimately I maintain that the medical perspective on human nature tends to blur the distinction between animals and humans more than other scholastic discourses.

Anna Klosowska

RESURRECTION: MARIE DE FRANCE'S *ELIDUC* AND *SANCTUAIRES À RÉPIT*

Although clearly differentiated in medieval theology and as cognitive categories, animals and humans share essential properties in Marie de France's texts. For instance, animals and humans are brought back to life in the same ways in *Eliduc*, where two weasels show the heroine how to resurrect her rival using a plant pharmacon While this permeability is typical of the folkloric use of that motif, I wonder what it tells us about the concept and experience of human life or bare life. The scene in the chapel in *Eliduc* and similar scenes from later prose and verse romances participate in a long literary tradition rooted in Mediterranean late classical novel. Among such antecedents where resurrection plays an important role in the plot are the *Clementine Recognitions*, with over 250 copies. But I will focus on another, cultural analogue to the scene in *Eliduc*: *sanctuaires à répit,* where infants were returned to life, allowing the administration of baptism. As archeological record shows, this practice connects Christian ritual with pagan and prehistoric infant burial sites. Thus, we witness a complex travelling of a function across culture, "travelling" through time, but firmly 37 anchored to a specific regional site. This puts in a new light the fascinating identity between animal and human worlds in *Eliduc*.

There were some 260 *sanctuaires à répit* in France, particularly in the Northeast, spreading from Burgundy to Savoy. According to Jacques Gélis, the custom is documented in witness accounts testifying to the miracles from the end of the thirteenth century to the 1970s. The numbers are significant, in some cases and locations nearing 50 per year. The ritual is thus attested later than the original text (1160-70?), but contemporary with the manuscript tradition of Marie de France's *Lais* and *Eliduc*, which appears in only one of five manuscripts of the *Lais*, the mid-thirteenth c. BL Harley 978.

I will discuss the consequences of the closeness between human and animal *répit* in *Eliduc*. The case is the more interesting since, in strictly theological

terms, animals were not supposed to be resurrected; and yet, numerous texts and artifacts attest to the difficulty of imagining an eternal life dissociated from animals (cf. Karl Steel, *How to Make a Human*). I will also focus on one particularly beautiful example of *sanctuaire à répit*, the chapel of the dukes of Burgundy, occupying a prehistoric and Roman infant burial site on an isolated small promontory by the Roman road between Dijon and Beaune: the chapel of Notre-Dame-du-Chemin.

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Asa Mittman

ANIMALS AND ALTARS: CONSTRUCTION OF THE BESTIAL OTHER ON THE HEREFORD MAP

Clare Lees and Gillian Overing write that identity is constructed through "*dependent* differentiation … definition by means of difference." Humans look to one another and to animals as bases for their identities, demarcated though opposition. In the Middle Ages, though, a potent "third space" existed, neither animal nor human: the monstrous. Many popular monsters of the Middle Ages, such as the cynocephalus, centaur and manticore, blur the boundary that ought, in a medieval Christian world view, serve to separate "us" from "them." Such figures underscore the artificiality of the human/animal divide.

In this paper, I will explore a dense knot of images on the Hereford Map – a late-thirteenth- century *mappa mundi* with texts in Old French and Latin – tied together by the coiled line denoting the Path of the Israelites in the desert. Here, we find the well-known yale and phoenix, but nearby are two otherwise unattested beings: the shape-shifting marsok and harpy-like cirenus bird. Both of these beings push at the boundaries of the human/animal divide: the cirenus bird seems to bear a largely human face, albeit with a curved beak, and the marsok, while identified as "*bestia* transmutata," bears a human foot.

The Path, though, is centered on a beast more deeply transgressive. Pressed between the Red Sea and the path, the Jews kneel before an altar on which squats "Mahun." This ugly, twisting figure – ostensibly the Golden Calf – raises its leg to defecate on the altar. Related texts suggest that the idol would have been seen not only as animate but as rational, able to give prophesies and act with considered intent. The Map contains a powerful and sustained argument about the nature of humanity – Christian, European humanity – constructed in contrast with the animals and animal- human hybrids it houses. I will begin with the Calf, and then work outward to consider the cirenus bird and marsok, and will

attempt to disentangle this complex knot of images and its implications for our understanding of the process of medieval identity formation. These three creatures – one a fixed human-animal hybrid, one able to transform itself from animal to human, and one bestial in form but rational in intellect – provide the medieval viewer with powerful material for dependent differentiation, while simultaneously undercutting the foundations for such distinctions.

Jonathan Morton

ANIMALS AS LETTERS, ANIMALS AS DIVINE LANGUAGE IN A TWELFTH-CENTURY BESTIARY

Hugh of St. Victor's depiction of the whole sensible world as being 'like a book written by the finger of God'* is much quoted in discussions of the symbolic universe of twelfth-century thought. The same period witnessed the rise of bestiaries, illuminated books containing descriptions of the appearance and behaviour of animals accompanied by allegorical, anagogical or tropological lessons that were revealed to the good Christian by the behaviour of those animals. In opposition to Armand Strubel's claim that '[l]e Bestiaire, à la manière des encyclopédies, est fondamentalement discontinu, et fait de bric et de broc'**, this paper will suggest that bestiaries are unified and coherent propaedeutic tools for the study of the Bible. They rely for their meaning on traditions of scriptural exegesis and both imply and depend on a parallel between the Book of Scripture and the world as book. Taking as an example the first bestiary written in the vernacular, that of Philippe de Thaon in the first quarter of the twelfth century, I will investigate how the bestiary negotiates the heritage of Augustine's, Origen's, and John Scotus Eriugena's approaches to exegesis and the legibility of the world.

The bestiary follows Eriugena by drawing an analogy between the *diuinae scripturae apices* (letters of divine Scripture) and the *creaturae species* (appearance of creatures)*** in order to draw the audience away from the contemplation of the natural world for its own sake (as condemned by Augustine****) and towards meditation on Jesus, the Word made flesh, whose Incarnation guarantees the ability of both Scripture and the book of the world to signify. Bestiaries position animals, birds, and stones as letters in a book to be decoded by a human reader with the aid of divine wisdom. Despite the often human-looking faces of animals in bestiaries they recall the sixth day of Creation in their attempt to convince humans to elevate themselves from the other animals and to achieve salvation through language, a tool specific to humans.

*'Universus enim mundus iste sensibilis quasi quidam liber est scriptus digito Dei' (*Didascalicon*, 7.4, *Patrologia Latina*, 176.814B). **Armand Strubel, *'Grant senefiance a': Allégorie et littérature au Moyen Âge* (Paris: Champion, 2002, repr. 2009), p 78. ***John Scotus Eriugena, Homilia in Prologum S. Evangelii secundum Joannem (*PL*122.289C). ****Augustine of Hippo, Enchiridion, IX.3 (*PL* 40.235-6).

Cristina Noacco

HOMMES, ANIMAUX ET MONSTRES DANS LES RÉCITS MÉDIÉVAUX DE MÉTAMORPHOSE (XIIe-XVe SIÈCLES)

Dans les récits de métamorphose du Moyen Âge, la transformation de l'homme en animal implique toujours une réflexion sur la définition de l'homme par rapport à celle de l'animal et vice-versa, les deux notions d'humanité et d'animalité étant étroitement imbriquées et interdépendantes. Le phénomène de la métamorphose semble illustrer trois types de relation entre l'homme et l'animal : au niveau ontologique, l'homme se définit par rapport à l'animal grâce à sa capacité rationnelle, qui lui permet de maîtriser et de canaliser ses instincts animales (récits de fausse métamorphose ou de métamorphose illusoire : contes de lycanthropie). L'homme est donc, par sa raison, supérieur à l'animal.

Du point de vue éthique et symbolique, le comportement de l'homme entraîne sa mise en relation avec le comportement animal. Les auteurs français du Moyen Âge se sont alors servis du savoir encyclopédique animalier (les bestiaires) pour illustrer, à travers des images symboliques et allégoriques, les caractéristiques de leurs personnages. Dans ces récits, la définition de l'homme découle de sa ressemblance avec le monde animalier (métamorphose réelle, ex. : *Philomela* ou métaphorique, ex. *Yvain* et héraldique)

Enfin, le phénomène de la métamorphose d'un personnage en monstre, hybride mi-homme mi-animal ou création fantastique introduit une séparation nette entre l'homme et l'animal. Une fois écarté le critère de la raison et celui du comportement pour reconnaître l'homme sous la nouvelle forme du personnage, le lecteur devra chercher ailleurs, dans une intervention magique ou surnaturelle, les motivations de la métamorphose. A ce stade de la réflexion, l'homme se définit alors *a contrario* (métamorphose féerique – ex. Mélusine).

La définition de l'homme que les auteurs de ces récits ont développée à travers le motif narratif de la métamorphose se compose de trois aspects :
1. L'homme est supérieur à l'animal parce qu'il est doué de raison.
2. L'homme peut être comparé à un animal dont le comportement est analogue.
3. L'homme est un individu et ne peut donc pas appartenir à deux espèces à la fois.

Joanna Pavlevski

UNE ESTHÉTIQUE ORIGINALE DU MOTIF DE LA FEMME-SERPENT : RECHERCHES ONTOLOGIQUES ET PICTURALES SUR MÉLUSINE AU XVe SIÈCLE

Dans les manuscrits médiévaux, les êtres hybrides, à la fois animaux et humains, ont longtemps été contenus dans les encadrements des folios. A partir du XIIIe siècle, la représentation scripturaire du monstre commence à se renouve-

ler. « De plus en plus souvent métamorphique »*, comme l'écrit Christine Ferlampin-Acher, il pose des problématiques graphiques originales. Il faut cependant attendre le XIVe siècle pour leur voir prendre une place plus centrale dans les enluminures. Mais dans une littérature fortement marquée par la christianisation des motifs antiques, certains animaux peuvent, plus aisément que d'autres, voir leur *pellis* mêlée à la *cutis* humaine**, comme les poissons, animaux christiques. Il en est autrement du serpent, souvent considéré comme diabolique. La représentation des femmes serpents pose d'autant plus problème que le serpent de la Genèse est alors souvent peint avec un corps animal et une tête de femme. Comment alors figurer Mélusine, fée métamorphe ?

Les manuscrits du début du XVe siècle ont une certaine propension à refuser de montrer son hybridité : elle y est donc représentée sous les traits d'une grande dame d'une part (suivant en cela les codes picturaux topiques de la fée et de la noble châtelaine), et d'un dragon d'autre part. Le dédoublement femme/monstre dans une même image peut même être préféré à la représentation hybride. La monstruosité – qui implique une laideur esthétique et une condamnation éthique - semble donc tenir davantage de l'entrelacement de l'animal et de l'humain que de l'animalité composite du dragon. L'effroi que peut causer l'hybridité est d'ailleurs attesté dans le roman de Coudrette, dans lequel Raimondin est épouvanté de l'aspect de sa femme au bain. La seconde moitié du XVe siècle semble cependant privilégier les représentations hybrides de Mélusine, apprivoisant cette monstruosité particulière et effectuant des choix picturaux et éthiques éclairant les rapports entre les humains et certains animaux : serpents, dragons, et poissons.

Cette représentation croissante de Mélusine dans sa forme hybride va de pair avec une psychologisation et une narrativisation de l'iconographie, comme le montre Françoise Clier-Colombani*** : le processus métamorphique intéresse graphiquement davantage que le résultat. Mais elle implique aussi une exploration ontologique et un renouvellement des codes picturaux de la fée (notamment de la fée arthurienne) et du monstre. Le choix de la représentation hybride de Mélusine souligne sans doute une certaine usure du monstre topique, de l'animal composite qui ne suscite plus l'étonnement. Or Mélusine est une « merveille » qui interroge, dont la nature et le sens se dérobent sans cesse : il s'agit donc de la reconstituer comme telle, de réfléchir sur sa spécificité ****. Ainsi, sortir l'être hybride des marges où il a longtemps été enfermé pour lui accorder une place prépondérante dans les enluminures, n'est-ce-pas souligner la marginalité de Mélusine en regard des autres fées, des autres monstres, qu'ils tiennent plus de l'animal ou de l'humain ? Il est vrai que dévoiler sa peau lisse, sa *cutis*, c'est l'humaniser et en faire davantage, au fil des représentations, l'aïeule mythique des Lusignan, comme l'écrit fort justement Françoise Clier-Colombani*****. Mais cette humanisation est problématique et résulte peut-être moins d'une volonté de figurer un monstre moins effrayant (comme semble d'ailleurs le montrer la « couverture à scandale » de la Bibliothèque bleue qui attire son lectorat en partie par une esthétique de

l'horreur, du monstrueux) que de tâcher de représenter dans le corps, dans la chair même de Mélusine, l'ascension et la déchéance des Lusignan, d'offrir une réflexion picturale sur la théologie christique de l'incarnation et sur le problème de l'incorporation des démons******.

La représentation monolithique de Mélusine en dragonne fait place à une recherche ontologique qui, dans l'image, tente de montrer l'unité complexe et effrayante de cette fée qui porte en elle les signes contradictoires de Dieu et du diable. Le miroir que Mélusine tient au bain ne renverrait-il ainsi pas à une image corporelle des contradictions psychologiques, éthiques, de l'humain ? Cette révision du rapport de l'humain et de l'animal dans les enluminures de la fin du XVème siècle infléchit profondément la représentation et la réception de la fée dans les siècles suivants. Mélusine, femme-serpent diabolique, contre-exemple du comportement féminin adéquat. Mélusine, femme-poisson, figure héraldique, veillant sur des lignées plus ou moins affiliées aux Lusignan. Mélusine subissant tragiquement sa métamorphose. Toutes ces interprétations postérieures sont contenues en germe dans cette enquête médiévale picturale qui tâche de repenser le rapport de la femme et de l'animal, de renouveler la *senefiance* du monstre hybride de la Genèse dans le contexte de la geste des Lusignan.

*Ferlampin-Acher, C., « La beauté du monstre dans les romans médiévaux : de la peau de dragon à l'incarnation du Christ ». **Ibid. ***Clier-Colombani, F., *La fée Mélusine au Moyen-âge, Images, Mythes et Symboles*, Paris, Le Léopard d'or, 1991, p. 81-83. ****Ferlampin-Acher, et sur le sens polysémique du mot « merveille », voir son livre *Merveilles et topique merveilleuse dans les romans médiévaux*, Paris, Champion, 2003, p. 171-ss. *****Clier-Colombani, p. 83. ******Ferlampin-Acher, « La beauté du monstre ».

Susan Small

READING THE MEDIEVAL WEREWOLF

I will argue in my paper that the medieval werewolf constitutes an intermediate term in the man-animal relation and that it is its skin which acts as the interface between the two. As a metaphor for the ontological indeterminacy of the European Middle Ages, the werewolf is a highly interpretable signifier, its signified oscillating between the poles of the Latin 'versipellis', in which wolfskin lines human skin, and the 'garulphus' (OF *garoul*, *garous*, *garox*, *garwuf*, *warox*, *leu garoul*, *leus garous, leus varox*), in which it overlays it. In terms of the classical conjunction between text and tissue, the very texture of this skin becomes a text that can be read.

Werewolf skin is, then, what Didier Anzieu, in *Le Moi-peau*, terms "une surface d'inscription des traces", reading that skin, a matter of retracing in the exoge-

nous stimuli with which it is riddled the story of its metamorphosis. It is a reading which will lead us, by way of Freud's *Reizschutz*, to skin as a paleographical *tabula rasa*, its smooth flesh side imprinted with the traces of its darker, hairy underbelly.

My paper will make reference to the following 'werewolf' texts: Marie de France's "Bisclavret"; the anonymous *Guillaume de Palerne*, Gerald of Wales' *Topographia Hibernica*; the anonymous *Lai de Melion*; Gervase of Tilbury's *Otia imperialia*; and the anonymous *Narratio de Arthuro Rege Britanniae et Rege Gorlagon lycanthropo*.

Naomi Speakman

HYBRIDS IN GOTHIC IVORY CARVINGS

The hybrid, a fantastical being which was half man, half beast, was a figure depicted in many types of medieval art: manuscript illumination, painting and sculpture. This paper will explore their representation in Gothic ivory carvings, focussing on examples from the 14th and 15th centuries. The topic of hybrids on 19th century forgeries of Gothic ivory carvings will also be addressed.

Hybrids are to be found in the edges of Gothic ivory carvings, much like their appearance in the marginalia of manuscript illuminations. The main scenes depicted on medieval ivory sculpture are generally of a standard format, with a religious or romantic setting. The relationship between the human scenes depicted in the body of the ivory sculpture and the hybrids on the edge of these pieces will be examined in this paper. Are these sculptured hybrids solely functional, are they purely decorative, or are they part of the message of the carving as a whole? The mirror case (valve de miroir) was the genre of ivory sculpture which most commonly displayed hybrids on their rim. These hybrids acted as graspable nodules which helped the owner to open the piece, like a compact. However, it cannot be a coincidence that the scenes with the mirror cases are fantastical, such as the allegorical Assault on the Castle of Love, and these framing beings are fantastical also. The mix of different beasts and hybrids around the rims of these mirror backs is also revealing: where there are human/animal hybrids the figures are always male and frequently show a mix of ages (some are clean shaven and some have beards).

Hybrids appear less frequently on religious ivory carvings, perhaps indicating medieval attitudes towards these fantastical creatures. Akin to the realms of the wild man, who is solely depicted on profane ivory sculptures, these hybrids and fantastical beasts represent nature, lustfulness and a place outside of the Christian world. Another area where hybrids are widely depicted is on 19th century forgeries of Gothic ivory carvings. A number of reproduced mirror cases show abundant human/animal hybrids, but eschew features seen in contemporary pieces. The style in which hybrids are depicted in these more modern carvings

enables us to draw conclusions about the 19th century view of medieval work, in which hybrids and other fantastic creatures appear to feature heavily. An analysis of a number of 19th century forgeries in museum collections will illustrate this.

This paper will be object based, drawing on a broad range of medieval and 19th century ivory carvings for evidence and discussion.

Karl Steel

POACHERS, LEPERS, AND THE DEER'S LIVELY CARCASS

*Si aliqua fera inveniatur mortua vel vulnerata, et non fuerit bercatorum. Ad prima placita debet fieri inquisitio per quatuor villas proprinquiores, que debet irrotulari; et inventor debet poni per sex plegios; caro autem debet mitti ad proximam domum leprosorum, si que propre fuerit in partibus illis, et hoc per testimonium viridariorum et patrie. Si autem nulla talis domus fuerit propre, caro debet dari infirmos et pauperibus. Caput et cutis debent dari liberis hominibus proxime ville; et sagitta, si que inventa fuerit, debet presentari viridariis, et in veredicto suo irrotulabitur.** [If any dead or wounded wild animal should be found and it does not belong to a herdsman. First, there should be an inquiry in the four closest towns, which should be recorded; and the finder should be put by six pledges; the flesh however should be sent to the nearest house of lepers, if there is one nearby in those parts, and this by the witness of the forester and the jury. If however there is no such house nearby, the flesh should be given to the sick and the poor. The head and skin should be given to the freemen of the nearest town; and the arrow, if one was found, should be given to the forester, and this should be recorded with his oath.]

This English law, recorded for the first time no later than 1265, would be repeated in several texts over the new few centuries. Drawing on the insights of Bruno Latour, Jane Bennett, and object-oriented philosophy more generally, my paper will consider the agency of the deer's** carcass. I will track what the carcass catalyzes in networks comprising such materials as carrion laws from the early medieval penitential traditions, the care of the dead in general, the strange bodies of lepers, and, of course, the craft of butchery in hunting ritual. The paper's larger ambitions are to discover how critical animal theory, object-oriented ontology, and the analysis of biopolitics might be productively used together.

*From Cotton Vespasian B. 7; see the Assizes of the Forest in the appendix to *Great Britain, The Statutes at Large from the Second Year of the Reign of King George the Third to the End of the Last Session of Parliament. ... With a Copious Index. And an Appendix, Consisting of Obsolete and Curious Acts, ... Volume the Ninth* (London, 1765), 25-6. My translation. ***Ferus* typically refers only to cervids in late Medieval England. See R. E. Latham and D. R. Howlett, eds., *Dictionary of Medieval Latin from British Sources* (London: Oxford University Press, 1975), s. v., “ferus,” 1. b., “wild game in royal forest, esp. deer.”

Patricia Stewart

'PETER OF LIMOGES AND HIS *DISTINCTIONES*: THE USE OF BESTIARY MATERIAL IN MEDIEVAL PREACHING'

The complex relationship between humans and animals in the Middle Ages is demonstrated by the variety of ways in which animals were thought to exemplify human behaviour and related religious concepts. Animals represented both the heights and depths of humanity, from the ants and bees who live in communities dedicated to the greater good, to the hyena whose sex changes, an example of two-faced and untrustworthy people. The behaviour of animals such as the pelican and the fox reminded humans of Christ's sacrifice and the devil's treachery, the need for constant vigilance in the face of unrelenting spiritual assault. One source of much of this information was the bestiary, a text devoted to the moral and allegorical interpretation of animals.

The bestiary is often portrayed as a 'characteristically English' text that was used in a monastic setting. This paper will challenge these assumptions through an examination of Peter of Limoges and his '*Distinctiones*,' a collection of sermon exempla derived largely from the Aviary and H bestiary. The H bestiary, developed in France and always found in conjunction with the Aviary, was largely popular in and around Paris in the mid-thirteenth century, although German and Polish examples survive as well.

The use of bestiary material in sermons has been both supported and opposed by historians who have largely based their arguments on whether such material is found in recorded sermons and whether it can be proved to have only come from a bestiary. However, by focusing on collections of sermon *exempla* rather than the texts of sermons themselves, this paper will show that the bestiary was thought to be useful to preachers, at least in some settings. Peter of Limoges' '*Distinctiones*' is one example of the ways in which the bestiary text was modified for a specific purpose, preaching. The paper will also show how the bestiary and its text related to Peter's other interests. Although not much is known about his life, the books he left to the Sorbonne after his death demonstrate an interest not only in preaching, medicine, and astrology, but also in the ways that texts can be manipulated and presented. Therefore, as someone whose interests clearly lay in the moral and allegorical interpretation of the natural world, as well as in preaching and the organisation of material, Peter of Limoges is perhaps a 'natural' example of someone who would use the bestiary as a source of sermon *exempla*.

Eleonora Stoppino

"NON SOLAMENTE L'UOMO ALL'UOMO:" ANIMAL, CONTAGION, AND PROPHYLAXIS IN BOCCACCIO'S *DECAMERON* AND THE *PARIS CONSILIUM*

In the last decade the medical establishment, the mass media and the general public have linked the most frightening global epidemics with animal contagion. Mad cow disease, the avian —or so-called bird— flu, and, in very recent days, swine flu are clear examples of a shared terror of pandemics that can cross the boundaries between species and are, therefore, more dangerous and difficult to defeat. The fear that contagion can spread across the limit between humans and non-humans is so strong that these illnesses are named after animals, be they birds, cows, or pigs, even though they are not necessarily the vectors of infection. Such alarm, however, does not seem to be only a consequence of mysophobia or of the threat of animal contagion multiplying the occasions for contracting illnesses. If an "animal" can transmit its disease to a "human," the identities of the species enter a destabilizing state of crisis.

This same crisis is at the center of the recent theoretical studies on animality, which have been probing the boundary between human and nonhuman. Medieval representations of animals show attempts, often struggles, to establish boundaries between the human and the non-human, be they based on language, clothing, education, cooking practices or mating customs. This paper is part of a larger project that explores medieval animals through the categories of contagion and prophylaxis. I argue that the spreading of illnesses, such as the plague that swept Europe in the middle of the 14th century, is a valuable pressure point for the analysis of the porous boundary that is constantly taken apart and rebuilt between human and nonhuman.

In Boccaccio's *Decameron* the issue of animality takes immediately center stage, and it is often associated with constructions of prophylaxis and contagion on one side, and femininity on the other. The introduction and its loss of distinction between human and nonhuman sets the stage for stories in which this same distinction is put under pressure. I connect the *Decameron*'s exploration of animality with contemporary theories of contamination and infection, like the *Paris Consilium*, written by medical masters at the University of Paris in October 1348 to attempt an explanation of the plague that was sweeping Europe.

Robert Sturges

LE ROMAN DE SILENCE: MERLIN AT THE LIMIT OF THE HUMAN

In medieval representations, Merlin stands at the limits of the human, situated between the animal and the supernatural; this paper will focus on the animal/human boundary, which Merlin transgresses in several visual and narrative

representations. In particular, the Merlin episode near the end of the *Roman de Silence* challenges certain modern understandings of the nature/culture, non-human/human divide. Whereas cooking has sometimes been opposed to the consumption of raw food as a marker of human culture (see Claude Lévi-Strauss, *The Raw and the Cooked*, for a classic consideration) and its differentiation from the animal, in *Silence* Merlin's desire for cooked meat is understood as natural, albeit human, while his wild state of existence, instantiated in his consumption of raw food, is presented as an artificial cultural construction. Such representations challenge Scholastic definitions of the animal in distinction from the human. The allegorical figures of Nature and Nurture argue over Merlin in terms of the raw and the cooked just as they argue over Silence him/herself in terms of gender construction; this new argument thus places the earlier gender discussion within a wider one concerning, and indeed deconstructing, the very opposition of nature to culture or animal to human. *Silence*, from this perspective, anticipates recent debates in ecocriticism over the status of the human and its place with regard to the natural or the animal. This essay will thus make use both of older anthropological approaches to the structural study of myth and of more recent ecocritical approaches to investigate the problematic relation of nature to culture and human to non-human in *Silence*, focusing first on the Merlin episode and then generalizing its observations to the romance as a whole.

Constantin Teleanu

LA REDÉFINITION DE L'HOMME COMME *ANIMAL HOMIFICANS* CHEZ RAYMOND LULLE

Cette investigation propose une approche logique de la distinction de quelques branches de l'arbre de Porphyre – *rationale* ← *Animal* → *irrationale*, *mortale* ← *Rationale Animal* → *immortale*, – illustrées par Pierre d'Espagne au début du *Tractatus sive Summulae logicales* qui permettent de distinguer entre les espèces du genre animal de sorte qu'une redéfinition des hommes ou des bêtes apparaît bien singulière. La célèbre définition de l'homme – *homo est animal rationale mortale* – établie par Aristote dépend de trois prédicables – *genus*, *differentia*, *species* – de l'arbre de Porphyre, bien qu'elle concerne davantage la différence spécifique. Ce n'est qu'au Moyen Âge qu'un philosophe, Raymond Lulle († 1316), ose disjoindre la définition de l'homme du paradigme d'Aristote, en proposant une redéfinition aussi spécifique qu'étrange de l'homme – *homo est animal homificans* – ainsi que des bêtes, comme celle du lion – *leo est animal leonans* –, qui ne tient pas compte du rapport logique des prédicables concernés de l'arbre de Porphyre, mais d'un autre paradigme de définition qui procède par potence et son acte spécifique – *per potentiam et suum specificum actum* –, puisqu'elle s'accorde bien aux sujets définis. Le philosophe catalan Raymond Lulle tient d'abord son propos de redéfinition de l'homme au début du magistère de l'Art dans les Facultés de Paris entre 1287-1289,

bien qu'il adopte auparavant la définition de l'homme héritée d'Aristote, mais la différence spécifique admise par Lulle – *homificans* – diffère de celle reconnue de tout logicien du Moyen Âge après Aristote – *rationale mortale* –, ce qui paraît convaincre Lulle de la nécessité de concevoir une redéfinition de l'homme qui devrait être plus propre que celle issue des différences spécifiques – *rationale*, *mortale* – censées être confuses. Il rédige également la belle allégorie morale du *Livre des bêtes* dont il constitue la septième section de son roman philosophique *Félix* ou *Livre des merveilles* qui précède une huitième section consacrée aux hommes, puisque les bêtes et les hommes sont des merveilles du monde. La quiddité de l'homme saisie par Lulle avec la règle C (*Quid est ?*) de son Art ne désigne qu'un être composé de l'âme rationnelle et du corps – *hom es esser ajustat de anima et de cors* –, bien que Lulle n'attribue aux bêtes qu'une âme sensitive et végétative.

Anna Zayaruznaya

FAUVEL'S VOICE

Fauvel is undoubtedly the most famous musical animal of the Middle Ages. At once an acronym for vile sins (Flatterie, Avarice, Vilenie, Variété, Envie, Lâcheté) and a veiled falsehood (fau vel), he has his bodily manifestation in a pale -yellow donkey or horse. But he is no ordinary quadruped. In the lavishly illuminated manuscript that tells his story (BNF fr. 146) he is usually depicted as a hybrid that moves fluidly between horse, centaur, and horse-headed human. His behavior also crosses species boundaries: the Roman de Fauvel has him woo, wed, and reign. But it is when Fauvel speaks and when he sings (as he does in the tenor voice of the motet Je voi/Fauvel nous a fait/Autant m'est) that he most pointedly challenges human/animal boundar- ies. For, as Elizabeth Eva Leach has recently argued, medieval classifications of sound followed Priscian in categorizing human and animal utterances as entirely separate species of vox, even when they seem the same (as, for example, when a parrot imitates a human word).1 Animals can make beautiful sounds, and even sounds that can be written down with notation, but never rational sounds. And yet Fauvel sings meaningfully. In the case of Je voi/Fauvel, the text of the lowest voice—the tenor—is placed in his mouth, and its message ("It's the same to me forwards and backwards") serves as the basis for the motet's broader form, which is palindromic. Since it de- fines the work's form, we might even argue that Fauvel's voice is the most rational one. In contrast, the upper-voice texts, which depict points of view adverse to Fauvel, must still conform to him formally. Of course, Fauvel is an allegory, and as such allowing him to sing may seem to be par for the course. But I suggest that his paradoxical ability to express a musical point of view opens the floodgates to other, even less probable kinds of articulation. In the final motet in the Fauvel manuscript, Song itself is given voice (and an appetite) when it cries out "Cis chans veult boire" (this song wants a drink).

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