

Chapter 1 : Entry for "St. Juliana of Cumae" in Middle English Compendium HyperBibliography

Pe liflade ant te passiun of Seinte Iuliene / Author: Edited by S.R.T.O. d'Ardenne. --Publication info: London: Published for the Early English Text Society by Oxford University Press,

Tolkien brought our attention to Oxford, Bodleian Library MS Bodley 34, the importance of this manuscript has been widely recognized. For literary scholars, it offers some of the few innovative pieces of literature written in English in the first centuries after the Norman Conquest. For cultural studies critics and feminist scholars, it provides rare insight into the history of female literacy and the nature of the female spiritual life in late twelfth and early thirteenth-century England. Its eighty folios contain: Produced in an area of Scandinavian settlement on the Welsh marches, far from metropolitan and regal centers, the Katherine Group texts mark a borderland that is not only geographical, but also intellectual and temporal. Yet they also drew heavily on the rhetorical resources of the continental Latin tradition. A density of startlingly quotidian detail, some taken from and some added to these sources, enlivens these heterogeneous texts. Anchoresses were female recluses who, having chosen to devote their lives to the contemplation of Christ, allowed themselves to be bricked into a small room or a few rooms, usually on the side of a church. The Katherine Group and the Ancrene Wisse, along with a set of prayers known as the Wooing Group, share not only their interest in female spiritual experience but also closely related dialects and a common geographical region of origin, for both original texts and surviving manuscripts. In what follows, we review the contents of Bodley 34 and assess its affinity to the Ancrene Wisse and the Wooing Group. We then discuss the possible audience of the AB Group and situate them within their cultural, linguistic, and codicological context. We close with comments on the manuscript and on this edition. The stories are particularly appealing for the passion, fortitude, and intelligence of their heroines. Cults of the saints sprang up throughout Europe. The saints interested medieval people both as exemplary Christians, after whom they might model their own lives, and as remarkable individuals. Saints could be hermits, soldiers, ascetics, or martyrs often young women or men, determined to make their Christian way apart from the demands of their pagan parents, and their stories served many discursive and social uses. However, beginning with the lives of the desert fathers a new kind of martyrdom emerged: These stories were written about literal martyrs Katherine, Margaret, and Juliana were all tortured and killed for their faith but most likely for spiritual martyrs, that is, for female contemplatives such as anchoresses. Winstead has helped to identify shifting thematic trends as the genre changed from texts directed primarily at monastic or devotional religious audiences Anglo-Saxon period to the thirteenth century, to texts expressing clerical anxiety about an educated lay public from c. Englishmen and women of the thirteenth century enjoyed reading the lives of both male and female saints, whether the protagonists were of local origin e. Each life offers a different view of female achievement: Katherine of Alexandria is legendary rather than historical. Nonetheless, she was one of the most popular saints of the Middle Ages. Supposedly martyred in the fourth-century, she is not mentioned until the ninth, when her cult developed and spread widely. Versions of her story appeared in many languages, and the story of her torture on a wheel inspired innumerable artistic representations, even though it seems to have been a late addition to the legend. The legend occurs in two parts: Dobson, however, feel that Bodley 34 and the Shorter Vulgate both derived from a common source, an abbreviated version of the longer and very popular Latin passio. Maxence becomes emperor of Alexandria and demands that all the people sacrifice to heathen idols. Katherine objects and urges Maxence to convert. Enraged, he calls together fifty philosophers to argue with her. She explains to them the mystery of the simultaneous divinity and humanity of Christ, and both her speech and her example inspire them to convert. The argument with the fifty philosophers also echoes the scholastic method of disputatio then emerging in the universities " even though women were excluded from academic education. Maxence inflicts vicious tortures on Augusta and has her beheaded. After Porphyrius admits to burying Augusta, he and a large retinue of his knights who have also converted are beheaded. Katherine is tortured on a wheel, which bursts apart after she prays for help. The wheel fails to destroy or intimidate the saint who is, finally, beheaded. Blood and milk flow from her wounds, and angels miraculously carry her body away to Mount Sion and bury it. Marina in the

Greek church may be the most popular. If Margaret was a historical person – which is not definite, although she remains on the Catholic calendar – she and her martyrdom date from fourth-century Antioch near the modern city of Antakya in Turkey, during the persecutions of Emperors Diocletian and Maximian. One of the earliest references to her occurs in a ninth-century Latin martyrology. Margaret of Westminster, reputed to have been founded by Edward the Confessor. Her popularity in England is further attested by the existence of at least three Anglo-Saxon lives, two of which are still extant. When she refuses him and scorns his heathen idols, he demands that she pay homage to them. She defies his command, and he has her thrown into a dark dungeon. There she prays that she might meet the devil face to face, and soon is confronted with the devil in the form of a dragon. She interrogates him, and he confesses in psychologically rich detail his methods for tempting even the seemingly most spotless men and women. Finally, after promising to aid anyone who prays in her name – especially women in labor – she is beheaded. Jacobus de Voragine, in introducing the story of Margaret, wrote: Others believed that Margaret would help a woman in labor if a written copy of the legend were placed under her bed. It was particularly popular among the English, as demonstrated by the existence of a version by the Anglo-Saxon poet Cynewulf, as well as two Anglo-Norman and several Middle English versions. When Juliana refuses the proposal, Africanus has her stripped and tortured, and then sent to Eleusius. Still infatuated with her, Eleusius tries to convince Juliana to worship his idols so that they can marry. When she refuses, he grows enraged and orders that she be hung by her hair while molten brass is poured on her. Juliana emerges triumphant and unharmed, and a frustrated Eleusius throws her into prison. There she unmasks a devil, Belial, who appears disguised as an angel and demands that he recount the history of his temptations from Adam and Eve on. Eventually she beats the devil Belial and casts him in a pit of filth. The next day Juliana is brought forth again to be tried by Eleusius, who has by this point completed his transformation from attractive courtly lover to monstrous pagan persecutor. When she still refuses to sacrifice to his gods, he orders her to be tortured on a wheel similar to that of St. Katherine perhaps a contamination from the Katherine legend. Finally, she is beheaded and her body is taken away by sea and buried in Campagna by a woman named Sophia. Eleusius and his men follow but are drowned in a storm at sea. The text begins by comparing the virgin to a tower, praising her for being above those around her and for her protected status. Drawing on a motif known as the *vita angelica*, which ranks virginity above widowhood and marriage, the author commends the life the virgin leads as like the life of the angels. The author next compares the life of a virgin to secular marriage, childbirth, and child rearing. His portrait of marriage paints a dark picture of its trials and tribulations, from husbands who are physically and emotionally abusive to the dangers of childbirth and the demands of child-rearing in a time when children might die young or be born with deformities. Although the portrait of life as a wife and mother seems intensely realistic, it is nonetheless drawn from a tradition known as the *molestiae nuptiarum* tribulations of marriage. The motif originated with St. Paul I Corinthians 7: Much more fulfilling than a sexual relationship with a man is the marriage to Christ that the virgin has chosen. This *sponsa Christi*, or bride of Christ, motif derives from Mark 2: The idea that the virgin has a special status as the bride of Christ was developed by Tertullian. The text concludes with a warning that the contemplative be vigilant against the dangers of complacency and pride, and by urging the virgin to satisfy her desire for children by having spiritual children – i. In its bold contrasts between the woes of earthly marriage and the joys of marriage to Christ, and especially in its energetic descriptions of these woes, Hali Meithhad may also seem excessively involved with the secular rather than the religious sphere. He then goes on to answer the objections by showing that these hypothetical goods are difficult to acquire and fragile even if attained. The work grants us insight into the thoughts of a young, aristocratic virgin, untutored in the monastic life, potentially wavering between marrying a local nobleman and following a more difficult and solitary life as a bride of Christ. It begins with a quotation from the Gospels: Vigilance, Strength, Moderation, and Righteousness. Secondly, the allegory as a whole is psychologically astute: Emotional equanimity, while desirable for anyone pursuing a contemplative life, would be of particular relevance to anchoresses whose daily lives were especially demanding emotionally. The source of the allegory was thought for a long time to be Hugh of St. Anselm of Canterbury, although the text also draws on motifs common in vernacular sermon literature. Finally, the author weaves into his allegory another conventional homiletic motif, the allegory of the

Four Daughters of God. Sawles Warde can be seen as a culmination of all the Bodley 34 texts, as they move from historical to contemporary secular contexts and finally to the daily struggle of the female religious to maintain her commitment to the protection of her soul. It is remarkable that this manuscript, so clearly addressed to women readers, has survived. Whether or not it was intended for the anchoresses for whom the *Ancrene Wisse* was written, for a larger group of female contemplatives, or even for religious lay readers, it is hard not to imagine the Katherine Group as a small, well-thumbed compendium of literature, lovingly contemplated by women in pursuit of the highest religious goals. Because of the paucity of Middle English texts surviving from the period between the Norman Conquest and the fourteenth century, some scholars have treated the Katherine Group as a crucial link between Old English and Middle English literature. Margaret seems to conform to a rhythmical alliterative prose style whereas Juliana seems to make use of rather clumsily wrought alliterative half-lines that might be said to approximate verse. The representation of the texts on the manuscript page itself contributes to the difficulty we have today in identifying its original identity as either poetry or prose. Anglo-Saxon and early Middle English scribes commonly wrote their English texts out across the full width of the parchment page, whether they were recording verse or prose; when they transcribed Latin verse, however, they allowed the poem to indicate line breaks on the page. And, as Julia Boffey and A. Indeed, regional pressures such as those relating to the Worcester area, continued to determine that verse was often transcribed as prose during this period. The texts clearly draw upon the resources of alliterative poetry, and could be described as poetic prose. Although many early editors of these works printed them as poetry, 44 the editors of the present volume have decided to present them as prose. In the late twelfth through the thirteenth centuries, English women who were attracted by the religious fervor of reformers such as the Cistercians were impeded from inventing their own new forms of religious life by Canon 14 of the highly influential Fourth Lateran Council of 1215. This decree forbade the establishment of new religious orders, at the same time that religious orders for women in England were in decline. Therefore, women wishing to emulate their religiously inspired sisters on the Continent turned to this exceptionally demanding form of religious asceticism as a way to pursue their vocations. Much of what scholars have deduced about the cultural milieu of the latter, therefore, has been based on the greater information available about the former. Originally written for three sisters of high social status who became anchoresses, the *Ancrene Wisse* was copied, adapted, and translated for a wide variety of audiences, including larger groups of anchoresses twenty or more, nuns, male religious, and even aristocratic secular women readers. Given the insights that the *Ancrene Wisse* offers into the devotional practices that were probably followed by the readers of Bodley 34 as well, it is worth summarizing here.

Chapter 2 : Ex-Library Books in French for sale | eBay

the liflade ant te passiuun of Sainte Juliene. (1) In ure Lauerdess luve, the Feader is of frumscheft, ant i the deore wurthmunt of His deorewurthe Sune, ant i the heijunge of the Hali Gast, the of.

Search Search this site: Savage and Watson; AW: Bodleian Library MS 34 [base text]; B2: Oxford English Dictionary; R: The Liflade and te Passiuun of Sainte Margarete. See Farmer, Oxford Dictionary of Saints, p. Bodley 34 gives Juliana a French name, which reinforces the argument that the milieu in which these works were produced was at least trilingual. It is likely that the readers of these texts knew how to read English and French and a certain degree of Latin. See the note to the header of SK. This passage shares with SM a self-consciousness about its status as a translation into English. This life is clearly addressed to those who did not understand Latin – that is, untrained lay audiences. Women in the religious life in this period were unlikely to have been trained in Latin as were their male counterparts. Notice also that this life stresses that it should be listened to rather than read, suggesting that at one point the narrative was read aloud, as opposed to read privately. During the reign of Diocletian, Nicomedia was the largest metropolis in the Roman province of Bithynia in what is now northwest Turkey Diocletian established the City as capital of the Eastern Roman Empire in CE and it remained so until , when Constantine the Great moved the capital to Byzantium thereafter Constantinople. Here some of the concerns of secular marriage practices are made evident as Eleusius considers the class similarity between himself and Juliana. Concerns over marriage are at the forefront of SJ, when Juliana must negotiate between her pledge to marry Christ and the cultural expectation of her secular marriage. A useful historical comparison is Christina of Markyate, whose insistence that she is already married to Christ helps her annul her marriage to Beohtréd; see the Life of Christina of Markyate, ed. See also the explanatory note to SK For more discussion of the contrast between this earthly marriage and her marriage to Christ, see Hassel, Choosing Not to Marry, pp. See Life of Christina of Markyate, ed. The name Belial comes from 2 Corinthians 6: In this context as in See also SK Eleusius tempts Juliana with material wealth and status, which mean nothing to her compared to the spiritual wealth and status afforded to her by Christ. This contrast evokes Matthew 6: Compare also SM 6. Compare, for example, the faces of the converted pagan scholars after their execution SK Romance heroines are also conventionally described as white-skinned and red-cheeked. Hire herte is hot as eny fyr, And otherwhile it is acale; Now is sche red, nou is sche pale Riht after the condicion Of hire ymaginacion. This description, in addition to participating in the subtext of courtly love, also evokes images and sensations disturbingly evocative of hellfire and fury, particularly in the melting bone marrow and alternation of hot and cold. In this way he appeals or attempts to appeal to her sense of duty to her gens or to her domestic impulses toward her family. This attempt at manipulation fails utterly, as Juliana has wholeheartedly renounced this system of simultaneous religious worship and family honor in favor of a heavenly family. We suspect that both senses are implied. In contrast, Eleusius fears the loss of his secular office and ultimately death which fear Valerian conquers in his visit to the catacombs. The image of Juliana naked, covered in her own blood, and the particular phrasing here not only draws attention to the sadistic and potentially violent erotic subtext of the tale but more importantly to the analogy drawn between the image of the naked, feminized, tortured body of Christ and the virgin martyrs who love him. Juliana refers to the gentleness with which both Africanus and Eleusius began their attempts at persuasion, and to the wicked anger with which they ended it. Compare Vulgate Psalm In De Praescriptione Haereteticorum [Of the Prescription against Heretics], Chapter 36, Tertullian states that John was thrown into a cauldron of boiling oil from which he emerged unscathed before the Porta Latina in Rome. The tale of the Hebrew children cast into the furnace is found in Daniel 3, where they are called Sidrach, Misach, and Abdenago Daniel 1: The Parting of the Red Sea is found in Exodus 14 the full story of the escape from Egypt, including Passover and a celebratory hymn of praise to God, is recounted in Exodus 13 – The scenario of a demon disguised as an angel most likely originates from 2 Corinthians In particular, the words of Belial-as-angel represent what suffering but flawed Christians want to hear, but what the martyr must resist: The false angel scenario can be compared to the apocryphal story of the post-lapsarian life of Adam and Eve in the Vita Adae et Evae; in this text, as recounted

by Rosemary Woolf, Adam and Eve do penance by immersing themselves in the Jordan and Euphrates respectively for one month. In both the cases of Eve and Juliana, the false messenger expresses the unstated desire of these two women, the ultimate temptation voluntarily to give up suffering. Unfortunately for Eve, she gives in yet again, whereas Juliana does not. For more on this episode, see Hassel, *Choosing Not to Marry*, pp. This idiom is used only in AB texts; compare HM The devil recites and takes credit for the major catastrophes of the Bible from Genesis through the Gospels. See note to Caym the acursed acwalde his brother Abel. On Nebuchadnezzar and the idol of gold and the attempted burning of Sidrach, Misach, and Abdenago, see Daniel 3. See also the note to On the destruction of the temple of Jerusalem by the armies of Nebuchadnezzar, see 2 Kings For the death of John the Baptist, see Matthew For the death of Stephen, see Acts 7: Simon Magus, whose encounter with Peter and Philip is narrated in Acts 8: See MED Belzebug n. Also compare Luke This is the first of several times that Belial mentions his father, Satan. Unlike Juliana, Belial betrays his father, while Juliana stands firm, even under torture. Belial describes here his assaults on religious men and women who attempt to pray together, revealing yet more anxiety about the necessary relationship between female religious and their confessors and priests. See the explanatory note to SM The verb also describes rising water, as in Jacob and Joseph: These rapidly rising flood waters appropriately describe the growing desire the devils plant in well-meaning religious, who can become engulfed in their weakened state. This vivid and violent image of bleeding fingernails, although not unique to these texts, appears elsewhere in the cluster of texts that collectively make up what is known as the AB group. However, see also MED alive adj. Either way, the sense is clear though the idiom becomes awkward when translated literally. Both Savage and Watson AS, p. Our translation departs from the original here in syntax, though the Middle English text can be translated more literally: I am, of the wills. Juliana and Margaret display this power frequently, as they torture their demons in between their own episodes of being tortured. A literal translation of this passage would read: We have translated the whole phrase liberally here, both to maintain alliteration as well as to include the vocal component of both hutung shouting at, hooting at; OED hoot v. Compare the wheel of torture in SK See the explanatory note to Benson ; and The Wars of Alexander, line D compares the term to the German idiom gesund wie ein Fisch p. Here Juliana summarizes the major events of the Old and New Testaments. On the narrative level, by doing so she instantiates herself in this ancient and venerated Christian history. On a didactic level, though, this summary and catalogue of the major events in the Bible remind the female religious audience of scriptural events that they themselves most likely could not read. The gift through which Juliana is redeemed is the pair of young doves or pigeons 2: The feast of the circumcision, January 1st, was celebrated in the Western Catholic Church until Vatican II, when it was changed to the Feast of the Virgin, although it is celebrated still in the Eastern Orthodox tradition. These sentences contain strong echoes of the Creed, fulfilling the purpose not only of an articulation and affirmation of faith but of declaring a Christian community or congregation, albeit a short-lived one. Both sources admit that this instance of swa is confusing, and there are no other recordings of the adverb being used this way; D speculates that swa the could be a corruption of bathe, although she does not emend. The former courtly lover has been transformed into a beast without reason “the conventional enemy of the serene and rational virgin martyr. Several texts use comparison to a boar to imply bravery or fierceness in combat often in a positive light: The famous boar-hunt from Sir Gawain and the Green Knight demonstrates the clear peril of hunting the animal: Burrow, lines “73, and “ This boar, literally backed into a corner, exhibits some of the same behavior and madness as Eleusius. See MED smiten v. We have taken some liberty with the translation to more clearly indicate a violent movement of water. This phrase presents some difficulty in translation. The case of diche is unclear; D p. This use of translation and transformation in her sermon additionally expresses the aesthetic dream of the perfect organic text in the English vernacular, a method of response to the anxieties about translating the Latin into English. The rain came down, the streams rose, and the winds blew and beat against that house; yet it did not fall, because it had its foundation on the rock. The kiss of peace is symbolic of the charitable Christian community Juliana has forged here, and functions as a token of spiritual love and friendship as well as a kind of benediction. See OED kiss n. The motif of the rudderless boat usually signifies abandonment to the will of God. Kalende is the first day of each month in the Roman calendar.

Chapter 3 : Holdings : The English text of the Ancrene riwle / | York University Libraries

This bar-code number lets you verify that you're getting exactly the right version or edition of a book. The digit and digit formats both work.

Chapter 4 : Staff View : Pe liflade ant te passiuon of Seinte Iulienne / | York University Libraries

*An Edition of *Ãže Liflade ant te Passiuon of Seinte Iulienne* ("An Edition of The Life and the Passion of Saint Juliana") is the published thesis of S.T.R.O. d'Ardenne, who wrote the thesis under the supervision of J.R.R. Tolkien.*

Chapter 5 : *Ãže* liflade ant te passiuon of Seinte Iulienne / edited by S.R.T.O. d'Ardenne - Details - Trove

*Published in under title: An edition of *Ãže* liflade ant te passiuon of Seinte Iulienne.*

Chapter 6 : blog.quintoapp.com - Liflade ant te Passiuon of Seinte Iulienne.

The University of Chicago Press. Books Division. Chicago Distribution Center.

Chapter 7 : Simone d'Ardenne

*Reviews NORMAN DAVIS and C. L. WRENN, edd., *English and Medieval Studies Presented to J. R. R. Tolkien on the Occasion of his Seventieth Birthday*. London: George.*

Chapter 8 : blog.quintoapp.com - The Early Years

De Liflade ant te passiuon of seinte iulienne by d'Ardenne, S R T O (ed) and a great selection of similar Used, New and Collectible Books available now at blog.quintoapp.com

Chapter 9 : Simone d'Ardenne - Tolkien Gateway

pe Liflade & te Passiuon of Seinte Margarete is written in a form which resembles Old English alliterative poetry in structure, although it is much freer in alliteration and in rhythmic patterns.