

The New Middle Ages

Series Editor

Bonnie Wheeler

English and Medieval Studies

Southern Methodist University

Dallas, TX, USA

The New Middle Ages is a series dedicated to pluridisciplinary studies of medieval cultures, with particular emphasis on recuperating women's history and on feminist and gender analyses. This peer-reviewed series includes both scholarly monographs and essay collections.

Paul Edward Dutton

Micro Middle Ages

palgrave
macmillan

Paul Edward Dutton
Academic/Ed
Simon Fraser University
Burnaby, B.C., Canada

ISSN 2945-5936 ISSN 2945-5944 (electronic)

The New Middle Ages

ISBN 978-3-031-38266-6

ISBN 978-3-031-38267-3 (eBook)

<https://doi.org/10.1007/978-3-031-38267-3>

© The Editor(s) (if applicable) and The Author(s), under exclusive licence to Springer Nature Switzerland AG 2023

This work is subject to copyright. All rights are solely and exclusively licensed by the Publisher, whether the whole or part of the material is concerned, specifically the rights of translation, reprinting, reuse of illustrations, recitation, broadcasting, reproduction on microfilms or in any other physical way, and transmission or information storage and retrieval, electronic adaptation, computer software, or by similar or dissimilar methodology now known or hereafter developed.

The use of general descriptive names, registered names, trademarks, service marks, etc. in this publication does not imply, even in the absence of a specific statement, that such names are exempt from the relevant protective laws and regulations and therefore free for general use. The publisher, the authors, and the editors are safe to assume that the advice and information in this book are believed to be true and accurate at the date of publication. Neither the publisher nor the authors or the editors give a warranty, expressed or implied, with respect to the material contained herein or for any errors or omissions that may have been made. The publisher remains neutral with regard to jurisdictional claims in published maps and institutional affiliations.

This Palgrave Macmillan imprint is published by the registered company Springer Nature Switzerland AG.

The registered company address is: Gewerbestrasse 11, 6330 Cham, Switzerland

Paper in this product is recyclable.

*For our daughters Laura and Kate
and our grandchildren Luella, Fiona, and Theodore*

CONTENTS

Preamble	1
<i>An Incident: The Strange Case of the Green Children</i>	11
<i>A Name: Heloise, Philosophess and Prostitute</i>	55
<i>A Scene: Slipping Below the Surface of the Bayeux Tapestry</i>	135
Backpacking through Microhistory: Thanks for ‘Nothing’	207
<i>A Joke: The Tiny Revolution of Theodulf’s ‘Stolen Horse’</i>	287
<i>A Sentence: The Desert War of One Carolingian Monk</i>	355
Ambles End in Tears	401
Index	421

LIST OF FIGURES

<i>An Incident: The Strange Case of the Green Children</i>		
Fig. 1	Map of Medieval East Anglia. Prepared by Paul DeGrace	39
<i>A Name: Heloise, Philosophess and Prostitute</i>		
Fig. 1	Mistress Philosophy: Leipzig, Universitätsbibliothek, lat. 1253, fol. 3r	57
<i>A Scene: Slipping Below the Surface of the Bayeux Tapestry</i>		
Fig. 1	Bayeux Tapestry 17 (left); Wilson 19–21: ET hIC: TRANSIERVNT: FLVMEN: COSNONSIS [And Here They crossed the Couesnon River]. Detail of the Bayeux Tapestry— eleventh century, © City of Bayeux	137
Fig. 2	Bayeux Tapestry 17 (middle); Wilson 19–21: hIC: hAROLD: DVX: TRAhEBAT: EOS: DE ARENA [Here Duke Harold Pulled Them from the Sand]. Detail Bayeux Tapestry, © City of Bayeux	138
Fig. 3	Bayeux Tapestry 17 (right); Wilson 19–21: ET VENERVNT AD DOL: ET: CONAN: FVGA VERTIT: [And They Came to Dol and Conan Fled]. Detail Bayeux Tapestry, © City of Bayeux	138
Fig. 4	Bayeux Tapestry 27; Wilson 30: Queen Edith at the foot of Edward the Confessor’s deathbed: Detail of the Bayeux Tapestry, © City of Bayeux	143
Fig. 5	Bayeux Tapestry, 48; Wilson 53. Two ostriches in lower border, amorous Anglo-Saxons in upper border: Detail of the Bayeux Tapestry, © City of Bayeux	149

Fig. 6	Bayeux Tapestry, 4 lower border (left): Aesop's Fable of the wolf and the crane; lower border (right): Aesop's Fable of the lion king and his subjects. Detail of the Bayeux Tapestry, © City of Bayeux	151
Fig. 7	Bayeux Tapestry, 32–33, upper-border scene of the appearance of Halley's Comet, main panel scene of King Harold rising from a rickety throne as an advisor leans in to whisper to him, lower border scene of ghost ships: Detail of the Bayeux Tapestry, © City of Bayeux	156
Fig. 8	Bayeux Tapestry, 22–23; Wilson 25–26. Harold swears an oath of fealty to Duke William while touching two reliquaries as the retainers behind Duke William point to the inscription: Detail of the Bayeux Tapestry, © City of Bayeux	157
Fig. 9	Bayeux Tapestry, 17 and 33 lower borders. The two pairs of fish: Details of the Bayeux Tapestry, © City of Bayeux	164
Fig. 10	Bayeux Tapestry, 17 upper border (left): a man sits on a noble couch, while clutching an animal-headed stick or scepter, and points to Mont-St-Michel; Bayeux Tapestry, 33 upper border (right): a Norman scout gazes toward an English ship carrying word of Harold's ascension to the English throne: Details of the Bayeux Tapestry, © City of Bayeux	166
Fig. 11	Bayeux Tapestry, 2 lower border: the two winged centaurs positioned below Harold, riding proudly to Bosham, falcon on arm: Detail of the Bayeux Tapestry, © City of Bayeux	170
Fig. 12	Bayeux Tapestry, 10 upper border (Wilson 11–12): two female centaurs or sirens above a scene of William's agents riding rapidly to Beaurain to secure the release of Harold: Detail of the Bayeux Tapestry, © City of Bayeux	171
Fig. 13	Centaurus Ciron, planisphere at 10 o'clock along the rim: London, British Library, Harley 647, fol. 21v	173
Fig. 14	Bayeux Tapestry, 57; Wilson 71: the man falling to the ground under the inscription hAROLD REX INTERFECTVS EST [King Harold is Killed] wears his scabbard on his right side: Detail of the Bayeux Tapestry, © City of Bayeux	179
Fig. 15	Eve plucking the apple from the Tree of Knowledge: Romanesque sculpture. Lintel of the north door of St-Lazare at Autun: Musée Rolin, Autun	185
Fig. 16	Sutton Hoo Purse Lid: British Museum	186
Fig. 17	Hell Mouth, Winchester Psalter (Cotton MS Nero C.IV, fol. 39r): London, British Library	187

Fig. 18	Early twelfth-century carved ivory of the Adoration of the Magi, Victoria and Albert Museum, London. © Genevra Kornbluth	189
Fig. 19	Bayeux Tapestry, 15; Wilson 17: scene of Aelfgyva and the cleric: Detail of the Bayeux Tapestry, © City of Bayeux	192
Fig. 20	Bayeux Tapestry, 25; Wilson 28: Harold's return appearance with an attendant before King Edward when explaining what had happened to him in Normandy: Detail of the Bayeux Tapestry, © City of Bayeux	204
<i>A Joke: The Tiny Revolution of Theodulf's 'Stolen Horse'</i>		
Fig. 1	Golden Psalter, Saint-Gall, p. 140: the advance of Joab's army	323
Fig. 2	Bronze Equestrian Statuette of Charlemagne or Charles the Bald (Musée du Louvre)	333
Fig. 3	Ivory cover of Charles the Bald's prayer book, a depiction of hostile men attacking the Psalmist, threatening to eat him alive (Ps 26 [27]). Location: Zurich, Schweizerisches Landesmuseum	339
Fig. 4	Utrecht Psalter, fol. 30v, bottom, Psalm 53 [54]	341
<i>A Sentence: The Desert War of One Carolingian Monk</i>		
Fig. 1	The colophon: Brussels, Bibliothèque Royale de Belgique 8216–8218 (3595), fol. 291r (lines 5–6)	357
Fig. 2	Map of the route of the northern Carolingian army, Ellenhart's journey in 819. Prepared by Paul DeGrace	366
Ambles End in Tears		
Fig. 1	Paul Klee, <i>Angelus Novus</i> (1920) drawing in monoprint (Israel Museum, Jerusalem, accession number B87.0994)	411
Fig. 2	Randall Rosenfeld, Cartoon of the "Quid distat inter sottum et scottum?" anecdote of William of Malmesbury, showing Eriugena (left), Nisifortinus (i ²) (middle), and King Charles the Bald (right). Photo: Laura Dutton	414