

## MUTILATION AND MARRIAGE IN *LA MANEKINE*

Linda Marie Rouillard  
University of Toledo

In Philippe de Rémi's thirteenth-century romance entitled *La Manekine*,<sup>1</sup> the main character Joïe is confronted with the incestuous advances of her widowed father, the King of Hungary. The father is constrained by an oath he has sworn to his dying wife, that he will remarry only with a woman who resembles her exactly. Pressured by nervous barons anxious for a male heir, the King of Hungary comes to understand that only by taking his own daughter in marriage can he remain faithful to his late wife and his kingdom. Joïe expresses her horror of this marriage proposal in an act of self-mutilation and chops off her left hand rather than commit the sin of incest. Her refusal to obey leads the King to condemn her to death, although she is secretly put out to sea by the King's seneschal and arrives upon the shores of Scotland. Here she marries the king of that country, against the wishes of his mother who plots against Joïe. During the King's absence, Joïe gives birth to a son and, through two falsified letters, the mother-in-law has Joïe condemned to death. Once again she is saved by another seneschal who consigns her yet again to the perils of the sea along with her infant son, Jehan. This time she arrives in Rome and remains in the home of a kindly Senator until fate reunites her with her husband and with her father who has come to Rome to confess his sin to the Pope. These reconciliations are followed by a miracle in which Joïe's severed hand, regurgitated by a fish, is reattached to her arm by the Pontiff. No less miraculous is the King of Hungary's recognition of Joïe's right to her inheritance: she finally receives the Kingdom of Armenia through her late mother and Hungary from her father. The romance closes with the marriage of the Senator's two daughters with the two kindly seneschals and a mention of the birth of more children to Joïe and the King of Scotland, all of whom go on to contract royal marriages.

Philippe's poem *La Manekine* participates in the rehabilitation and reconsideration of the sacrament of marriage, taking into account the twelfth-century church's

redefinition of marriage and emphasis on the act of consent to the union. In principle, no one could be forced to marry against his or her will.<sup>2</sup> J. T. Noonan has pointed out that canonists dealt with the issues of coercion and manipulation around consent.<sup>3</sup> This issue is certainly at the heart of the King of Hungary's death sentence for his daughter as punishment for her refusal to marry him. It also motivates the dowager's manipulation of Joïe after her marriage, a marriage of which she did not approve. In addition, Philippe's romance clearly points out the hypocrisy of ecclesiastic regulations on marriage that are easily rewritten when it benefits the clerics. The count who initially proposes the incestuous marriage suggests that the prelates can in fact make this father-daughter union legitimate: "Mais se li prelat qui ci sont, / Qui en grant orfént seront / Se malvais sires vent sur aus, / Voloie[n]t faire que loiaus / Fust l[i] mariages d'auls deus, / Je croi que ce seroit li preus / A tous [ci]aus de ceste contree." (lines 325–331) ("But if the prelates who are here, / Who will be in a difficult position / If a bad ruler comes over them, / Wished to bring it about that / The marriage of those two would be valid, / I believe that it would be to the benefit / Of all in this country.") In sum, *La Manekine* problematizes the role of consent in effecting marriage, pointing out both the vulnerability of those who insist on their individual right to choose or reject a potential marriage partner and the family's need to assure smooth transmission of property.

Of particular interest to us here, however, is Joïe's vulnerability, exemplified by her self-mutilation, just one example of a long literary tradition of violated, fragmented and martyred women. In many ways, the response of Philippe de Rémi's heroine to proposed incest resonates with the literary repertoire of early tortured virgin saints. But Joïe's story also contains motifs similar to those from another literary repertoire: that of women who mutilate *themselves* as a strategy to escape unwanted sexual advances. Although the self-mutilation in *La Manekine* is not a response to rape, or even to Joïe's desire to remain virgin, it is a reaction to potential incest and a potentially forced marriage, which could certainly lead to rape. As it turns out, Joïe's self-inflicted mutilation assures her progression from the state of virginity to the state of matrimony. I suggest that Philippe de Rémi has

<sup>1</sup>Citations and translations (unless otherwise indicated) are taken from Barbara Sargent-Baur, *Philippe de Rémi, Le Roman de la Manekine* (Atlanta: Rodopi, 1999). See also Philippe de Rémi, *Oeuvres Poétiques*, ed. Hermann Suchier (Paris: Firmin Didot, 1884). See the modern French prose translation by Christiane Marchello-Nizia, *La Manekine* (Paris: Stock, 1980) as well as Irene Gnarra, ed. and trans., *Philippe de Rémi's "La Manekine": Text, Translation, Commentary* (New York: Garland, 1988). For discussions of chronology of the romance, dating it between 1230 and 1240, see Bernard Gicquel, "Le Jehan et Blonde de Philippe de Rémi peut-il être une source du Willehelm von Orlean?" *Romania*, 102 (1981), 306–322 and the *Actes du Colloque International Philippe de Beaumanoir et les Coutumes de Beauvaisis*, 1983.

<sup>2</sup>John T. Noonan, Jr., "Power to Choose," *Viator*, 4 (1973), 420–422 and cf 6., 422: "His auctoritatibus evidenter ostenditur, quod nisi libera voluntate nulla est copulanda alicui," Gratian, dictum post c. 4. See also 426–427. See Georges Duby, *Medieval Marriage: Two Models from Twelfth-Century France*, trans. Elborg Forster (Baltimore: Johns Hopkins UP, 1978), 17.

<sup>3</sup>Noonan, "The Power to Choose," 431–434.

appropriated the mutilation rhetoric of virginity and integrated it into his praise of matrimony. And in contrast to the misogynist tradition which blames all women for Eve's sin, Philippe presents a virtuous, steadfast woman.

In numerous saints' lives, women are done unto and depicted as victims of torture when they refuse to compromise their religious beliefs or when they resist sexual advances. St. Agatha was pursued in marriage by a pagan consul who also commanded her to renounce Christianity. When she rejected both marriage and conversion to idols, her breasts were cut-off by her torturers, but were later miraculously restored to her by God.<sup>4</sup> Refusing pagan suitors, Saint Anastasia (a wife, but still a virgin, and subsequently a widow) was burned at the stake.<sup>5</sup> Refusing marriage with the Roman prefect's son, Saint Agnes escaped death by fire only to have her throat slit.<sup>6</sup> And like Sts. Rodena, Euphemia, and Brigid who also lost various body parts in defense of their faith and/or their virginity and then received miraculous "grafts,"<sup>7</sup> Joïe is repaid for her courage and virtue. But in contrast to these same saints who remain virgins, Philippe's protagonist goes on to contract a legitimate, loving marriage. While Joïe as a married member of the laity is never explicitly called a saint, she is compared to a saint. At the moment that Joïe conceives during the Easter season, the narrator describes her as "Cele qui corage saint a." (2462) ("The one who has the heart of a saint" LMR)<sup>8</sup> That saintliness should be evoked as a standard of comparison in the context of pregnancy suggests an invitation to view Joïe as an exemplary, holy woman, if not literally a saint. Like the virgins who steadfastly refuse sexual advances, Joïe rejects the advances of her father. But unlike her canonized counterparts who remain virgins, Joïe's mutilation, which obliterates her resemblance to her late mother, and makes Joïe repugnant to her father, effectively keeps her eligible for marriage at a later date. Joïe presents her bloody stump arguing that her physical handicap is an impediment to being crowned queen as her father's wife: "Mais roïne ne doi pas estre, / Car je n'ai point de main senestre, / Et rois ne doit pas penre fame / Qui n'ait tous ses membres, par m'ame." (795-798) ("But I may not be a queen, / For I do not have a left hand, / And a king may not take a wife / Who does not have all her members, upon my soul.")

<sup>4</sup>The *Golden Legend of Jacobus de Voragine*, trans. Granger Ryan and Helmut Ripperger (New York: Longmans, 1941, rpt. 1948), 157-161.

<sup>5</sup>*Golden Legend*, 51-53.

<sup>6</sup>*Golden Legend*, 110-113.

<sup>7</sup>Jane Tibbetts Schulenburg, *Forgetful of Their Sex: Female Sanctity and Society, ca. 500-1100* (Chicago: U of Chicago, 1998), 150, explains that St. Brigid's hope to avoid marriage by becoming deformed was answered by God: one of her eyes burst open, but was later miraculously restored. And amputated noses and lips were restored to Sts. Rodena and Euphemia, 174.

<sup>8</sup>My translation. Sargent-Baur translates it thus: "She who has an upright heart."

This episode presents echoes of St. Christina's defiance of her father's command that she worship his gods. In Gautier de Coinci's *La Vie de Sainte Christine*, dated to the first quarter of the thirteenth century, the Christian daughter steadfastly resists idols even to the point of flinging in her father's face fragments of her own torn and tortured body: "Cele en cui cuer si art du Saint *Esprit* la flamme / Que du cors ne li chault, mais que Dieu en ait l'ame, / Une piece sanglante de ses costés enrage, / Son pere l'a flatie droit parmi le visage."<sup>9</sup> ("This one in whose heart the fire of the Holy Spirit burns so fiercely / That she cares not about her body, but only that God have the soul, / Tears a bloody piece of flesh from her side, / And flung it straight in her father's face." LMR) She then taunts him and invites him to eat her flesh: "Chien, menjue la char qu'ai devant toi jete, / Ele est or en bon point, tu l'as assez betee!" (1519-1520) ("Fiend, eat the flesh I have flung before you, / It is now tender, For you have beaten it enough." LMR) While Joïe appears somewhat more restrained in her speech, it is striking that both daughters write their resistance to their fathers with their own flesh and blood.

The King of Scotland later certainly struggles within himself to discern the significance of Joïe's handicap (was it punishment for a crime she committed?),<sup>10</sup> but he quickly rejects the association of personal worth with outward appearance or social class.<sup>11</sup> His response is even more remarkable when we take into account medieval beliefs about the equivalence between exterior appearances and character.<sup>12</sup>

Joïe's attempt to present herself to her father as unworthy of coronation by displaying her wound may in fact be related to general medieval views on handicapped or mutilated individuals. Eunuchs, for example, were not to be ordained priests.<sup>13</sup> The *Golden Legend* says that some bishops objected to St. Martin's ordination as bishop be-

<sup>9</sup>Gautier de Coinci, *La Vie de Sainte Christine*, ed. Olivier Collet (Genève: Droz, 1999), 1513-1516.

<sup>10</sup>For other physical mutilations as punishment for a crime, see John Boswell, *The Kindness of Strangers* (New York: Vintage, 1988), 326, regarding the Sicilian ruler who cuts off the nose of a mother who sells her daughter into prostitution.

<sup>11</sup>See Jean-Guy Gouttebroze, "Structure narrative et structure sociale: Notes sur la *Manekine*," in *Les Relations de Parenté dans le Monde Médiéval, Sénéfiance* (1989), note #26, 205 for a similar commentary on Joïe's self-mutilation: "La *Manekine* dénonce à sa façon l'absurdité et les prétentions d'une aristocratie qui confond abusivement valeur et naissance."

<sup>12</sup>Marie-Christine Pouchelle, "Représentations du corps dans la Légende Dorée," *Ethnologie française*, vol. 6 (1976), 294, 296, and 298, describes Jacobus de Voragine's use of physical wounds as synonymous with sin. For leprosy as a symbol of sin, see 299.

<sup>13</sup>According to the Council of Nicea, 325 A.D. See J. Noonan, *Contraception: A History of Its Treatment by the Catholic Theologians and Canonists* (Cambridge, MA: Harvard UP, 1986), 95.

cause he was deformed. And St. Mark tried to prevent his own ordination by cutting off his thumb.<sup>14</sup> The lack of a left hand does not, however, preclude Joïe's coronation as queen of Scotland and Ireland, although her mother-in-law certainly uses this fact to justify her hatred of Joïe. The dowager puts the following explanation in her second falsified letter which condemns Joïe to death by the supposed order of her husband who reports that: ". . . il a oï noveles / De la Manequine peu beles. / Bien set pour coi n'a c'une main; / Pour noient n'eut pas ce mehain." (3453-3456) ("For he has heard news / Of the Manekine that is not good. / He well knows why she has only one hand; / Not for nothing did she have this affliction.") In the dowager's mind, there are no accidents.

One other legend, which includes incest, execution, and miraculous grafts, of particular interest to readers of *La Manekine*, is the story of the seventh-century St. Dymphna described in a thirteenth-century narrative (1238-1247) composed by the cleric Pierre, Canon of Saint-Aubert de Cambrai. St. Dymphna's relics were discovered and translated from one part to another in the city of Gheel in the thirteenth century as well.<sup>15</sup> Like Joïe's father, Dymphna's widowed father, the King of Ireland, falls in love with his daughter. Dymphna flees from him, running away to the Continent with her confessor Gerebern. Her father gives pursuit and beheads his daughter. Angels perform a miraculous graft, but unfortunately, it comes after Dymphna's death.<sup>16</sup>

<sup>14</sup>Golden Legend, 666: "But some of the bishops who had convened for the election were opposed to Martin, for that he was poor of vesture and ill-favored of aspect." And 239: "So great was Mark's humility that he cut off his thumb, so that according to man-made law he could not be ordained a priest. . . ." See also Pouchelle, 297.

<sup>15</sup>Alban Butler, *Lives of the Saints*, ed. and rev. Herbert Thurston and Donald Attwater, (New York: Kennedy and Sons), vol. 2, 320-321.

<sup>16</sup>Dymphna was and still is venerated as the patron saint of the insane. Muriel Laharie, *La Folie au Moyen Age: XIe-XIIIe Siècles* (Paris: Le Léopard d'Or, 1991), 181-183. Laharie explains the association of Dymphna with the insane: Dymphna was able to "recover" her head, 182. Masillon State Hospital in Massillon, Ohio is in fact the home of the American National Shrine of St. Dymphna. Her relics are still found in Gheel in a silver reliquary. According to Mary Ryan D'Arcy, *The Saints of Ireland* (St. Paul, Minnesota: Irish American Cultural Institute, 1974), 135-136, the hospital at Gheel continues to care for the insane. For more information on the current program of treatment at Gheel, see Renzo Villa, "Le Famiglie di Gheel: Utopia, Tradizione e Storia Nel Trattamento della Follia," *Studi Storici*, vol. 21 (1980), 503-526. Louis Réau, *Iconographie de l'art chrétien* (Paris: PUF, 1958), tome III, 407, explains that Dymphna was venerated as the patron saint of the insane because her father's incestuous desires resulted from demonic possession. Rev. S. Baring-Gould, *Lives of the Saints* (Edinburgh, 1914, revised), vol. 5, 21, also describes the yearly ritual: those who seek to be healed "crawl on all fours round and under the shrine nine times." See also Gnarra, xxvi-xxvii, for a summary of this saint's legend.

When studying the mutilation motif, one must also consider laws and customs. Jane Tibbets Schulenburg points out many references to disfigurement administered as punishment in Germanic laws. In this tradition, disfigurement was often the punishment administered for adultery. However, some of the hagiographical stories of torture and execution recount women's efforts to protect themselves from rape by disfiguring *themselves* in order to become physically repulsive. Schulenburg has given an extensive list of women who protected themselves from rape or forced marriage by means of *self-mutilation*.<sup>17</sup> She describes for instance the eighth-century nuns near Marseilles who followed the example of St. Eusebia in an effort to protect themselves from rape by barbarian invaders. In the *Lessons of the Office of Saint Eusebia* is the following description:

The infidels burst into the monastery, and Eusebia urged the holy virgins, caring more for preserving their purity than their life, to cut off their noses in order to irritate by this bloody spectacle the rage of the barbarians and to extinguish their passions.<sup>18</sup>

Schulenburg then describes the ninth-century St. Ebba who modeled for her nuns the facial mutilation which could preserve them from rape by the Danish invaders of Coldingham, Scotland. St. Ebba:

took a razor, and with it cut off her nose, together with her upper lip unto the teeth, presenting herself a horrible spectacle to those who stood by. Filled with admiration at this admirable deed, the whole assembly followed her maternal example, and severally did the like to themselves.<sup>19</sup>

In a slight modification of this strategy, the Spanish nuns of St. Florentine slashed their faces before the invading Saracens arrived in their monastery:

<sup>17</sup>Schulenburg, 127-176. Schulenburg sees self-mutilation in response to rape as the nexus between the Christian ideal of virginity and Germanic glorification of female purity, 138-139.

<sup>18</sup>Schulenburg, 145. See also E. Cobham Brewer, *Dictionary of Miracles* (Philadelphia: J.B. Lippincott, 1896), 389-390 on St. Eusebia. While it appears that in legends, women more often mutilate themselves than men, Pierre the Chanter does refer to Jerome's story (from *Life of Paul the Hermit*) of a man who self-mutilates to avoid an aggressive woman's advances: he bites off his tongue so that she will not kiss him, as cited in John Baldwin, *The Language of Sex: Five Voices from Northern France around 1200* (Chicago: U of Chicago P, 1994), 161-162.

<sup>19</sup>Schulenburg, 146. On St. Ebba, see also JoAnn McNamara and Suzanne F. Wemple, "Sanctity and Power: Medieval Women," in *Becoming Visible: Women in European History*, ed. Renate Bridenthal and Claudia Koonz (Boston: Houghton Mifflin, 1977), 102-103.

... when the barbarians saw the virgins bloody and ugly, they became angry because of this. They therefore killed all of the nuns with the sword, and to the halo and crown of virginity was added that of martyrdom.<sup>20</sup>

In all three instances, the self-mutilation saved the nuns from rape, but they were nonetheless slaughtered. While cutting off a woman's nose (or slitting the nose) was once a punishment for adultery, here the nuns appropriate a disfiguring punishment which they use as self-defense against rape.

Several other legends of saintly women who mutilated or threatened to mutilate themselves to protect their virginity and to avoid marriage come close in time to Philippe de Rémi. For instance, in the mid-twelfth century, St. Oda of Hainault sacrifices her nose in the middle of her wedding ceremony in order to establish her refusal to consent to a forced marriage and to make herself too repulsive to marry.<sup>21</sup> And, St. Margaret of Hungary of the thirteenth century promises to do the same to protect herself from an unwanted marriage, as well as to protect herself from rape by the invading Tartars.<sup>22</sup> Rutebeuf in his *La Vie de Sainte Elysabel, Fille au Roi de Hongrie*, dated about 1264, gives us a narrative in which the widowed Elizabeth vows to cut off her nose to avoid remarriage.<sup>23</sup> Since some of these works post-date *Manekine*, I refer to them as indications of social mentality and current views rather than to suggest that Philippe was consciously influenced by specific literary works.

Suicide was of course the ultimate self-defense. St. Jerome and St. Ambrose, did actually condone suicide as protection from rape although Augustine was more moderate on this issue.<sup>24</sup> In this context, a thirteenth-century reader could have certainly accepted Joïe's self-mutilation as a strategy which allows her to escape her father's attentions while not committing suicide, considered by

Christians to be a mortal sin. However, there is still the issue of harming one's own body which early penitentials sometimes listed as a sin.<sup>25</sup> Yet in medieval legends of self-mutilation, including *La Manekine*, there is no mention of contrition. Joïe never repents for her self-amputation, nor is there any suggestion that this is a sinful act. In fact, the miraculous graft would seem to be a validation of the self-mutilation, proof that it was not immoral. Caroline Walker Bynum suggests that women's self-mutilation was perhaps associated not with self-punishment, but with identification with Christ.<sup>26</sup> Regarding the general corporal emphasis in the *vitae* of women saints, André Vauchez states:

In the thirteenth century, for obvious sociocultural reasons, female piety was principally expressed through the body. The body was viewed not only as a brother who must be made to suffer to expiate his failings and bring him into conformity with the Christ of the Passion; it also constituted a privileged means of communication for illiterate and powerless women. Decomposed, raised from the earth, ravished, liquified, irradiant, the body of the female saint constituted in itself a language for everyone to decode according to his ability.<sup>27</sup>

This then is the context which we should take into consideration when reading *La Manekine*. Like these martyrs and holy women, Joïe, powerless before her father, inscribes her statement, her refusal to sin upon her own body. In fact, we find that Joïe's severed hand is even associated with the Holy Eucharist, acquiring even more validation for her self-mutilation. The narrator reminds us that the Pope picks up Joïe's severed hand with his own

<sup>20</sup>Schulenburg, 147.

<sup>21</sup>Schulenburg, 147–48.

<sup>22</sup>Schulenburg, 148. See also André Vauchez, *The Laity in the Middle Ages: Religious Beliefs and Devotional Practices*, ed. Daniel Bornstein; trans. Margery J. Schneider (South Bend: Notre Dame UP, 1993), 179 for St. Margaret's threat.

<sup>23</sup>Rutebeuf, *Oeuvres complètes*, trans. and ed. M. Zink (Paris: Garnier, 1989, 1990), vol. II, 176–7: "Sachiez, ce mes oncles m'esforce / Que je preigne mari a force, / Je m'enfuirai en aucun leu / Ou ge me ferai. I. teil geu / Que je me coperai le neis: / Si ert li mariage remeis, / Qu'il n'iert lors nuns hons qui ait cure / De si desfaite creature." "Sachiez-le, si mon oncle m'oblige / à prendre un mari de force, / je m'enfuirai quelque part / ou je me traiterai si bien / que je me couperai le nez: / plus de mariage alors, / car aucun homme ne se souciera d'épouser / une créature ainsi défigurée." (1121–28) See H. Suchier's introduction to his edition of Philippe's work, xliii where he suggests Rutebeuf as a possible influence on Philippe. See also Gnarra, xxvii–xxviii. The *Golden Legend* also includes this promise, 682.

<sup>24</sup>Schulenburg, 131–132.

<sup>25</sup>John T. McNeill and Helena Gamer, *Medieval Handbooks of Penance* (New York: Octagon Books, 1938, rpt. 1965), 275, eighth-century Burgundian Penitential: "If anyone intentionally cuts off any member [of his body], he shall do penance for three years, one of these on bread and water." And see 307 where this is repeated in the ninth-century Roman Penitential of Halitgar.

<sup>26</sup>Caroline Walker Bynum, *Fragmentation and Redemption: Essays on Gender and the Human Body in Medieval Religion* (New York: Zone, 1992), 184. And on 182, she states: "Control, discipline, even torture of the flesh is, in medieval devotion, not so much the rejection of physicality as the elevation of it—a horrible yet delicious elevation—into a means of access to the divine."

<sup>27</sup>Vauchez, 182. Armando R. Favazza, *Bodies Under Siege: Self-mutilation and Body Modification in Culture and Psychiatry* (Baltimore: Johns Hopkins P, 1996, 2<sup>nd</sup> ed.) speaks of twentieth-century examples of mentally ill persons who self-mutilate in a similar way: "[their bodies] can be thought of as a stage upon which is enacted a personal drama that reflects, in varying proportions, personal psychopathology, social stresses, and cultural myths, especially those of a religious nature. The themes of these myths are suffering, dismemberment, blood sacrifice, resurrection, rebirth, and the establishment (or reestablishment) of a new, prosperous, healthy, and amicable order," 45.

hands, those very hands which consecrate the host, thus suggesting Joïe's self-amputation is like a holy sacrifice: "Puis prent la main et si la tint / Entre les sains dois, humeement, / Dont il levoit le sacrement," (7556-7). ("Then he takes the hand and held it / Humbly in the holy fingers / With which he was used to elevating the sacrament.") In addition, a heavenly voice tells the Pope to cut open the fish which had swallowed the hand in order to find there the container in which the Blessed Virgin preserved her friend's hand: "Lueques a la Virge Marie / Gardee la main de s'amie. / Bien en devés grant joie faire / Car mout i a biau saintuaire," (7605-6). ("It is there that the Virgin Mary / Has kept the hand of the woman who loves her. / You must rejoice greatly at this, / For there is a very beautiful reliquary there.") The container specifically described as a reliquary, as well as the intervention of a divine voice, in conjunction with the earlier comparison of Joïe as one "qui corage saint a," certainly imply that Joïe has a pure heart and is virtuous, if not a literally saint.<sup>28</sup> Thus, on many levels, Joïe's self-mutilation is confirmed as noble, moral behavior and Joïe herself is portrayed as a savior-figure, the one who expiates her father's sin.<sup>29</sup>

One could also interpret Joïe's amputation of her hand as a modified form of self-administered ordeal. In one procedure to arrive at divine proof of guilt or innocence, medieval adjudicators required the accused to carry a piece of red-hot iron. The way in which the resulting wounds healed indicated guilt or innocence. Clean healing indicated "acquittal" while wounds which remained infected were interpreted as a sign of guilt.<sup>30</sup> Philippe mentions that Joie's stump: "...ert tous racuriés en son," (7564) ("... was quite covered again with skin at the end.") This suggests healthy healing and thus, by analogy with trials by ordeal, one could infer that the quality of Joïe's recuperation indicates her purity and blamelessness in this matter of proposed incest. And as with certain tribal practices of ritual cutting, "the healing of the wounds symbolizes the social healing that has taken place within the entire community."<sup>31</sup> And like the manekins used in plays when re-enacting scenes of tor-

<sup>28</sup>See David Wrisley, "Violence et Spiritualité dans le "Romant" de la *Manekine*," *La Violence dans le Monde Médiéval, Sénéfiance* (36), 1994, 579, who suggests that Joïe does actively pursue sainthood: "... elle cherche à établir une sorte de sainteté dans l'ici-bas, afin de défendre l'intégrité de son âme: condition qui va lui permettre de retrouver la totalité de son corps."

<sup>29</sup>One could also read in Joïe's actions a certainly "manly" courage. See Carol Harvey, "Philippe de Rémi's *Manekine*: Joie and Pain," in *Women, the Book and the Worldly*, ed. Lesley Smith and Jane Taylor (Woodbridge: Boydell & Brewer, 1995), 107.

<sup>30</sup>Favazza, 136.

<sup>31</sup>Favazza, 231. See also 280: "Scarring serves an additional purpose in that it can 'mark' a hurtful occasion. Just as a significant event symbolically can be burned in one's memory, so too it literally can be burned into one's skin."

ture,<sup>32</sup> Joïe's body is also the stage upon which the dramatic tension between lay and ecclesiastical interests is resolved. While *La Manekine* does not have a virgin heroine at its conclusion, it certainly does have its own preoccupations with bodily integrity. Joïe's self-mutilation functions as a kind of despoiling or deflowering, the consequence of the closeness of the proposed union with her father. It is also a show of strength even from a vulnerable position. The miraculous graft, restoring Joïe's bodily integrity proclaims her virtue and innocence while accentuating the view of women as connective tissue in the social fabric. How can we account for this passage from descriptions of sadistic acts done to virtuous women such as Sts. Agatha, Christina, Dymphna and others, to descriptions of self-mutilation performed by virtuous women such as Sts. Ebba, Eusebia, Oda and others? Schulenburg suggests that "The strategy of affliction was, then, a realistic response, an assertive oblique tactic, or a type of 'thinly disguised,' indirect protest which could be used by women to their advantage. As a limited deterrent, it could be used to gain time in a traumatic situation..."<sup>33</sup>

How can we account for a romance narrative which focuses on a heroine who mutilates herself? Joïe sees herself as a kind of martyr. On the verge of slicing off her hand, she ponders: "Car se jou ai ma main colpee, / De moi nule pitié n'av[r]ja / Li rois, car vraiment savra / Que colpee l'arai pour lui / Escondire. Lasse! mar fui! / Bien sai qu'il me fera ardoir; / Autre trezor n'en avrai, voir. / Bien sui fole, qui moi o[ci]rre / Voel a dolor et a mar[t]ire, / Et si me puis bien respiter / Et caste doulour eschiever," (696-706). ("For if I cut off my hand, / The king will take no pity / On me, for in truth he will know / That I shall have cut it off / To thwart him. Alas! How unfortunate I am! / I know well that he will have me burned; / I shall have no other reward for it, truly. / I must be mad, to want to bring about / My death in pain and martyrdom / While I can well save myself / And avoid this pain.")

While Joïe is secretly saved from a death sentence, there is still the issue of her inheritance. It is the inscription of her refusal upon her body which will eventually identify her to her father at the resolution of the romance. Having traveled to Rome many years later, the King of Hungary stands in disbelief before this woman who claims to be his daughter: "... Ma douce amie, / Ne seroit pas legier a croire / Que iceste cose fust voire. / Si m'aït Dix! Tant le volroie / C'a paines croire le poroie. / Femmes s'entressanblent assés, / Si ne sai se vous me gabés; / Ja pour riens ne vous en querrai / Duskes avant que je verrai / Le lieu dont la main fu colpee / Et pour moi a douleur colpee," (7156-7166). ("My dear, / It would not be easy to believe / That this thing was true. / So help me God! I should desire it so much / That I could scarcely believe it. / Women resemble each other quite a

<sup>32</sup>Suchier, xxxiv, note 1.

<sup>33</sup>Schulenburg, 154.

lot, / And so I do not know whether you are mocking me. / On no account shall I believe you / Until I see / The place from which the hand was cut off, / Cut off in pain on my account.”) And so this mark of mutilation becomes a means of identification, setting Joïe apart from other women, making her recognizable. In fact the narrator says that “Onques mais feme ce ne fist,” (725). (“No woman has ever done this before.”) Keeping in mind the legends we have just examined, we can see that Joïe is indeed the only woman who cuts off her hand to protect herself from unwanted sexual attention. But this assertion could also have another meaning as well. Philippe de Rémi has appropriated what Schulenburg has called the “heroics of virginity”<sup>34</sup> for a virtuous female protagonist who will eventually contract an exemplary marriage. The physical mutilation highlights Joïe’s refusal to consent to an incestuous marriage until such time as she can contract a marriage where consent is truly given freely. The self-mutilation highlights the vulnerability of the daughter who dares resist paternal coercion to consent. It also allows for recognition and reunion, facilitating father-daughter reconciliation and the transmission of property through a legitimate union and offspring. Joïe has indeed done something that no other thirteenth-century heroine has done: she has progressed from being a fragmented heroic virgin to a (w)hol(l)y wealthy and exemplary wife.

#### Bibliography

- Baldwin, John. *The Language of Sex: Five Voices from Northern France around 1200*. Chicago: U of Chicago P, 1994.
- Baring-Gould, Rev. S. *Lives of the Saints*. Edinburgh, 1914, revised, vol. 5.
- Boswell, John. *The Kindness of Strangers*. New York: Vintage, 1988.
- Brewer, E. Cobham. *A Dictionary of Miracles*. Philadelphia: J.B. Lippincott, 1896.
- Butler, Alban. *Lives of the Saints*. Ed. and rev. Herbert Thurston and Donald Attwater. New York: Kennedy and Sons.
- Bynum, Caroline Walker. *Fragmentation and Redemption: Essays on Gender and the Human Body in Medieval Religion*. New York: Zone, 1992.
- D’Arcy, Mary Ryan. *The Saints of Ireland*. St. Paul, Minnesota: Irish American Cultural Institute, 1974.
- Duby, Georges. *Love and Marriage in the Middle Ages*. Trans. Jane Dunnett. Cambridge: Polity Press, 1994.
- Favazza, Armando R. *Bodies Under Siege: Self-mutilation and Body Modification in Culture and Psychiatry*. Baltimore: Johns Hopkins P, 1996, 2<sup>nd</sup> ed.
- Gautier de Coinci. *La Vie de Sainte Christine*. Ed. Olivier Collet. Genève: Droz, 1999.
- Gnarra, Irene, ed. and trans. *Philippe de Rémi’s “La Manekine”: Text, Translation, Commentary*. New York: Garland, 1988.
- Gouttebroze, Jean-Guy. “Structure narrative et structure sociale: Notes sur la *Manekine*,” in *Les Relations de Parenté dans le Monde Médiéval, Sénéfiance*, 26 (1989), 201–213.
- Harvey, Carol. “Philippe de Rémi’s *Manekine*: Joïe and Pain,” *Women, the Book and the Worldly*. Ed. Lesley Smith and Jane Taylor. Woodbridge: Boydell & Brewer, 1995, 103–110.
- Laharie, Muriel. *La Folie au Moyen Age: XIe–XIIIe Siècles*. Paris: Le Léopard d’Or, 1991.
- Marchello-Nizia, Christiane. *La Manekine*. Paris: Stock, 1980.
- McNamara, Jo Ann and Suzanne F. Wemple. “Sanctity and Power: Medieval Women,” in *Becoming Visible: Women in European History*. Ed. Renate Bridenthal and Claudia Koonz. Boston: Houghton Mifflin, 1977.
- McNeill, John T. and Helena Gamer. *Medieval Handbooks of Penance*. New York: Octagon Books, 1938, rpt. 1965.
- Noonan, John. *Contraception: A History of Its Treatment by the Catholic Theologians and Canonists*. Cambridge, MA: Harvard UP, 1986.
- \_\_\_\_\_. “Power to Choose,” *Viator*, 4 (1973) : 419–434.
- Philippe de Rémi, *Oeuvres Poétiques*, ed. Hermann Suchier. Paris: Firmin Didot, 1884.
- Phipps, William. *Genesis and Gender: Biblical Myths of Sexuality and Their Cultural Impact*. New York: Praeger, 1989.
- Pouchelle, Marie-Christine. “Représentations du corps dans la *Légende Dorée*,” *Ethnologie française*, vol. 6 (1976) : 293–308.
- Réau, Louis. *Iconographie de l’art chrétien*. Paris: PUF, 1958.
- Rutebuef, *Oeuvres complètes*. Trans. and ed. M. Zink. Paris: Garnier, 1989, 1990, vol.II.
- Ryan, Granger and Helmut Ripperger, trans. *The Golden Legend of Jacobus de Voragine*. New York: Arno Press, 1969.
- Sargent-Baur, Barbara. *Philippe de Rémi, Le Roman de la Manekine*. Atlanta: Rodopi, 1999.
- Schulenburg, Jane Tibbets. *Forgetful of Their Sex: Female Sanctity and Society, ca. 500–1100*. Chicago: U of Chicago P, 1998.
- Vaucher, André. *The Laity in the Middle Ages: Religious Beliefs and Devotional Practice*. Ed. Daniel Bornstein; trans. Margery J. Schneider. South Bend: Notre Dame UP, 1993.
- Villa, Renzo. “Le Famiglie di Gheel: Utopia, Tradizione e Storia Nel Trattamento della Follia,” *Studi Storici*, vol. 21 (1980) : 503–524.
- Wisley, David. “Violence et Spiritualité dans le “Roman” de la *Manekine*,” *La Violence dans le Monde Médiéval, Sénéfiance* 36 (1994) : 573–585.

<sup>34</sup>Schulenburg, 139.

ROMANCE LANGUAGES ANNUAL 2000

RLA 2000 Title Page (i)

Past Speakers (iii)

The Lorraine K. Lawton Award 2000 (v)

The Lorraine K. Lawton Award Winners 1991–1999 (v)

The C. and J. Beer French Medieval Award (vi)

Introduction (xiii)

The Keynote Address: SOBEL, DAVA. Albert Schweitzer Professor of the Humanities, New York University. *Commentary*; (xv)

FRENCH

Allen G. Wood, Editor

- BAKER, CRAIG. Rutgers University. *La Mort Et L'au-Delà: La Vision Burlesque Des Fabliaux* (1–6)
- BORGSTROM, HENRIK. Niagara University. *Creative Madness: Feminine Self-Authorship In Portrait De Dora And India Song* (7–12)
- CHAVASSE, PHILLIPPE. Southern Illinois University at Carbondale. *Passions Fantastiques D'hoffmann À Maupassan* (13–20)
- COTILLE-FOLEY, NORA. Georgia Institute Of Technology. *Developper Un Cours Sur La France Scontemporaine Grace Aux Ressources Internet* (21–25)
- DOGGETT, LAINE E. The Honors College, Florida Atlantic University. *Tristan's Narration And Iseut's Roles In The Folie Tristan De Berne* (26–31)
- GALE, BETH W. Clark University. *Altérité et isolement: l'adolescence chez Alain-Fournier, Colette, et Cocteau* (32–35)
- HARB, SIRÈNE. Purdue University. *Spaces Of Change And The Quest For Freedom In Andree Chedid's La Maison Sans Racines* (36–39)
- LESKO BAKER, DEBORAH. Georgetown University. *Beginnings In Endings: Le Tombeau De Marie* (40–43)
- LONY, MARC. Loyola Marymount University. *La Petite Marchande Adultère D'albert Camus* (44–50)
- LORD, TARA H. University Of Michigan. *Tournier's Vendredi Ou Les Limbes Du Pacifique: A Lesson In Deconstruction* (51–57)
- LOUCIF, SABINE. Hofstra University. *Le Canon De La Littérature Française Diminue-T-Il Aux Etats-Unis?* (58–62)
- MARIN, CATHERINE. Georgia Institute of Technology *Comprendre Et Enseigner La Terminologie Internet* (63–67)
- NADINE, CLAUDINE. Pacific Lutheran University. *(W)Riting the feminine: Exorcising Mallarmé's "Mimique"* (68–74)
- O'RILEY, MICHAEL F. Colorado College. *The Untranslatable Culture of War in Assia Djebar* (75–82)
- O'SULLIVAN, DANIEL E. Indiana University. *Revisiting Mouvance And Medieval Lyric Performance* (83–88)
- ROBINSON, MOLLY C. Bryn Mawr College *Tristan And Yseut's Double Love Triangle: Some Thoughts On King Mark And Yseut Aux Blanchés Mains* (89–98)
- ROUILLARD, LINDA MARIE. University of Toledo. *Mutilation and Marriage in La Manekine* (99–104)
- TELFORD, KEVIN. Daeman University. *Lost Heroes, Past And Present: Modiano's (Pre-) Occupation* (105–109)

TONDEUR, CLAIRE-LISE. Arlington, Va. *Dire Le Dénuement (Memoires/Temoignage De Pauvrete Et Depossession Culturelle)* (110–114)

*Italian*  
Ben Lawton, Editor

- ALLAIRE, GLORIA. University of Kentucky. *Luigi Pulci's Debts to Andrea da Barberino* (115–119)
- BOTTA, ANNA. Smith College. *Telescoping One's Own Country: Jarmila O\_kayová's Requiem per tre padri* (120–130)
- BOUCHARD, NORMA. The University of Connecticut, Storrs. *Critical and Fatal Cultural Theory: Umberto Eco Versus Jean Baudrillard* (131–138)
- BREGNI, SIMONE. St. Louis University. *Eros and Lusus: Power and Play in Aretino's Il Marescalco* (139–144)
- CAMINATI, LUCA. University of Wisconsin at Madison. *Interrogating Reality: Pasolini's Experimental Ethnography of Appunti per un film sull'India* (145–149)
- DE PAU, DANIELA. University of Illinois. *L'edipo decapitato e l'eros consolatore in Crudeltà all'aria aperta* (150–153)
- DI GIULIO, CINZIA. Merrimack College. *Nationalism and Emancipation: The Case Of the "Italian George Sand"* (154–160)
- FIUMARA, FRANCISCO. Johns Hopkins University. *Le norme di Carlo Emilio Gadda e le parole di Umberto Broccoli: Intrattenimento e strategie comunicative nella radio di fine millennio.* (161–166)
- GAILLARD, JONE. Independent Scholar—Melbourne, Australia. *Repetita Juvant: Reiterazione di formule consolatorie nel romanzo rosa di Liala* (167–173)
- HESTER, NATHALIE. University of Chicago. *Traveling Women, Women Warriors, and Female Bodies in Pietro della Valle's Viaggi* (174–180)
- LIVI, FIORA. Università degli Studi di Firenze. *Aldo Palazzeschi: le Sinfonie e altri versi* (181–190)
- LOMBARDI, GIANCARLO. The College of Staten Island, CUNY. *Can the Price Ever Be Right? Television and Cultural Imperialism in Lamerica* (191–195)
- MARCUS, MILLICENT. University of Pennsylvania. *Ma quale Manzoni [sic], se io te porto Verdone: An Italian Rock Video As Cultural Studies Text* (196–202)
- MCDONALD, CAROLAN. Mary Ann. Fairfield University. *Antonioni's Doubting Thomas: Resurrection and Self-Discovery in Blow-Up* (203–208)
- NASI, FRANCO. University of Chicago. *Raccontare una tragedia: Vajont di Marco Paolini* (209–219)
- NUESSEL, FRANK. University of Louisville. *The Use of the Italian Newspaper for the Development of Diverse Reading Skills: Recommendations, Resources, and Assessment* (220–231)
- O'HEALY, ÁINE. Loyola Marymount University. *Race, Ethnicity, and the Dream of Multiculturalism from Pummarò to L'Articolo 2* (232–238)
- ORLANDI, DANIELA. Dominican University. *Rappresentazione della violenza psichiatrica italiana nella prosa e nella poesia di Alda Merini* (239–242)
- TESTA, CARLO. University of British Columbia. *Roberto Rossellini's Opera Ultima: Utopia autopsy 10/10, Un esprit libre, Quasi un'autobiografia* (243–251)
- VALENTINO, RUSSELL SCOTT. University of Iowa. *Istrian Diasporic Discourse of Yesterday and Today* (252–256)
- VAN ORDER, THOMAS. Middlebury College. *Love in Pavese* (257–263)
- WARD, ADRIENNE. University of Virginia. *Tracing the Literary Evolution of Puccini's Turandot* (264–274)
- WOOD, SHARON. University of Leicester. *The Art of Cross Dressing in Elsa Morante's Menzogna e sortilegio* (275–279)
- ZUPAN, PATRICIA. Middlebury College. *The Tiber's Sinister Right Bank: Dante's Infernal Topography of Rome in the Bolgia of the Pimps and Seducers (Inferno 18. 22–33)* (280–288)



SPANISH

David A. Flory, Editor, Peninsular Spanish  
Marcia Stephenson, Editor, Latin American Spanish

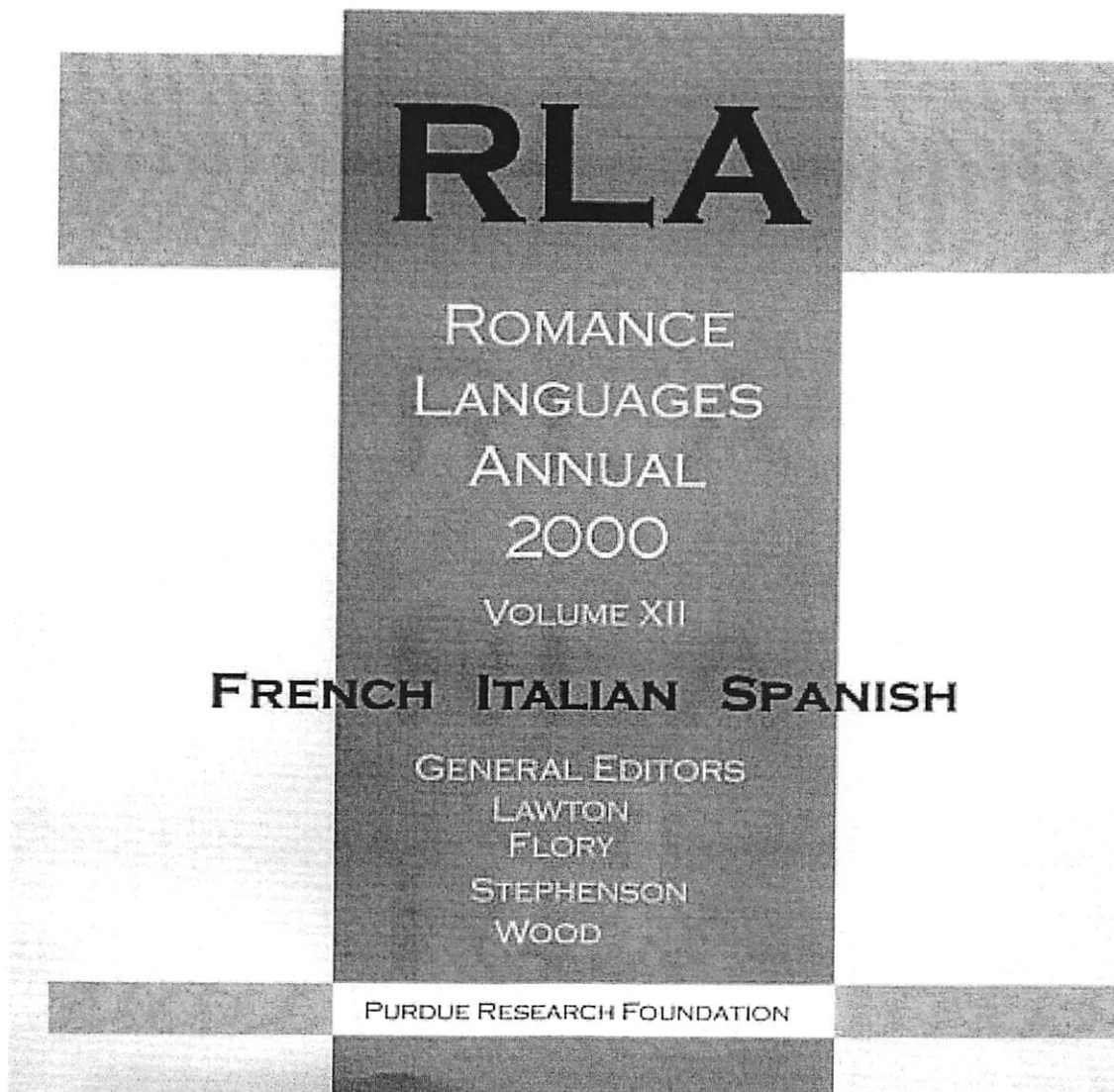
- AGUADO, TXETXU. Dartmouth College. *Reflexiones desde el Planeta de los simios: utopías de mercado, euromestizaje e imaginarios democráticos* (289–294)
- ARAUJO-MENDIETA, OLGA. University of Guelph. *El Trasfondo Mitológico De Yo El Supremo* (295–301)
- DOMÍNGUEZ BÚRDALO, José. Miami University at Oxford, Oh. *De tragedia y comedia entre cadalsos y escenarios: la muerte como espectáculo en la España del barroco* (302–310)
- CASTELAO, ISABEL. Purdue University. "Deromanticizing Romance" : *Amor e Identidad en My Father Was a Toltec y Loverboys de Ana Castillo* (311–321)
- GERTZ, AUDREY. Wabash College. *The Articulation of Desire in Pedro Salinas's Presagios* (322–327)
- KRAKUSIN, MARGARITA. Alma College. *Oces De La Marginalidad: Rut, La Que Huyó De La Biblia De Josefina Leyva* (328–331)
- MARTÍN, ANNABEL. Dartmouth College. *En honor a la lágrima: el melodrama y los estudios culturales* (332–339)
- PEREZ DE LEON, Vicente. Oberlin College. *El espectáculo de la modernidad o la modernidad del espectáculo: Opresión, ritos y secretos en La Regenta* (340–349)
- SALDARRIAGA, PATRICIA. Middlebury College. "Hágase en mí lo que tu dardo indica": *Punto umbrío de Ana Rossetti y la transverberación teresiana* (350–355)
- SANTOS, CRISTINA. University of Toronto. *Giving Voice to the Silenced: Carmen Boullosa's "Blancanieves"* (356–360)
- SPAHR, ADRIANA. University of Toronto. *La búsqueda de los inicios* (361–366)

[Read This](#)

[RLA on the web](#)

[Table of Contents](#)

[RLA PDF](#)



## ROMANCE LANGUAGES ANNUAL • 2000 • VOLUME XII

## FOUNDERS

Ben Lawton  
Anthony Julian Tamburri

## GENERAL EDITORS

Ben Lawton  
David Flory  
Marcia Stephenson  
Allen Wood

## PRODUCTION EDITOR

Betty Guerrero

## E-MAIL CONTACT

RLAnnual@purdue.edu

## WORLD WIDE WEB

india.fll.purdue.edu/RLA/2000

Web-Site: JNiendorf.niendorf@purdue.edu

© 2003 Purdue Research Foundation, Hoyle Hall, Purdue University, West Lafayette, IN 47907  
All rights reserved

ISBN 0-921682-94-0 ISSN 1050-0734

Printed in the United States of America