

The Dancing Moon

March-April-May-June, 2019



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Sir Thomas Malory Looks at Women

TABLE OF CONTENTS

The Dancing Moon Title Page	1
Art, Article and Photo Credits	2
Masthead and Disclaimer	2
Shire Meeting Minutes - March and April 2019	3
Camp Mama Letter (Lilies Review) By Lady Catin of Edington	4
Who Was Sir Thomas Malory By HL Dulcibella de Chateaurien	5-7
Local Shire Announcements	7
Malory's Le Mort d'Artur and Literary Images of Women in Fifteenth Century Europe by HL Dulcibella de Chateaurien	8-14
Officers	15
Calendars	16-17
Driving Directions	18

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This is the March-April-May June, 2019, issue of the Dancing Moon, a publication of the Shire of Calanais Nuadh of the Society for Creative Anachronism, Inc. (SCA, Inc.). The Dancing Moon is published bimonthly and is available from Lucy E. Zahnle, 11413 Upton Rd., Plato, MO 65552. It is not a corporate publication of SCA, Inc., and does not delineate SCA, Inc. policies.

Subscription Policy:

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Minutes of the March and April, 2019 Meetings

Monthly Business Meeting Minutes, March, 2019

Officer Reports:

Exchequer – Baron Master Jon

The Kingdom has cashed the tithe check

Current balance is \$3,903.16, reports signed off.

Minister of Arts and Sciences – Lady Margery

Collected info from members for quarterly report to Kingdom

Rose will do Beginning Embroidery for our April class.

Cut and Thrust – HL Alan

Expects to be available for Spring Spears, tourneys will depend on C&T fighter turnout.

Chronicler/Webminister – HL Dulcibella

Updated Spring Spears website on competitions, posted HL Paul as Feast POC

Newsletter will hopefully be out next week or so.

Archery – HL Thomas

No practices planned until after Spring Spears; Won the Calontir Prize Shoot at Gulf Wars in

Crossbow, placed second in GET in Crossbow.

Knights' Marshal – HL James

Battlemoor is building a castle with a view to it as a combat archery feature.

Fought at Chieftains, Erik, Arn, and Dan at Gulf, represented SCA in Rolla St. Pat's parade.

Old Business:

Past Autumn Arrows/Spring Spears -

Nothing to report

Other Old Business -

Nothing to report

New Business

Nothing to report

Official

THL Paul Adler (Vince Zahnle)

Seneschal

Monthly Business Meeting Minutes, April, 2019

Officer Reports:

Exchequer – Baron Master Jon

Current balance is \$3,427.13. Storage has been paid for the year.

Minister of Arts and Sciences – Lady Margery

Rose will do Beginning Embroidery for our April class (Subsequently delayed to May).

Cut and Thrust – HL Alan

Absent, working

Chronicler/Webminister – HL Dulcibella

Dancing Moon needs material.

Archery – HL Thomas

Will be teaching a class on making crossbow bolts on Thursday at Lilies. Practices are weekto-

week; keep an eye out for announcements.

Knights' Marshal – HL James

Held practices with three new prospects on the 23rd and 27th Ultima, 30th Ultima and 3rd Instant

had armor repair days. Marshaled at Spring Spears and Chieftains.

Fyrd retreat 19th-21st Instant.

Old Business:

Past Autumn Arrows/Spring Spears -

Caitin will check on signage rules for the Municipal Center (Subsequently did, we can post signs on city park territory but they need to stand alone).

Seneschal asked on behalf of cooks that people refrain from stowing all the cooking gear away in the Shire tube until the appointed time for Sunday site-clearing to commence so cooks will not have to re-open tubs and sort through them to retrieve equipment they brought.

New Business

Nothing to report

Official

THL Paul Adler (Vince Zahnle)

Seneschal



Lilies Camp Momma Letter 2019

Once again The Shire of Calanais and Friends made it easy to be Camp Momma...Thanks to all!

Final count was 20 in the meal plan with a few extras showing up for cobbler! We had 14 campers in the official Calanais area with the rest residing close by.

I would like to thank all who stepped up to take care of camp chores and do the dishes and also all those who chose to make low maintenance meals so dishes were at a minimum. So impressed that I never had to ask anyone to empty trash or refill water, it just got taken care of!

There were few, if any, major problems except the distance of travel to the facilities! Not sure what can be done about that except have everyone mention adding porta potties on Queen's Highway on any Lilies surveys that happen.

If anyone has any suggestions that you would like to be considered for next year please let me know. I'm sure exciting new ideas will be kicked around in the weeks to come.

Once again, thank you all for making the job of Camp Momma so easy!!!

Catin of Edington
Lilies Camp Momma

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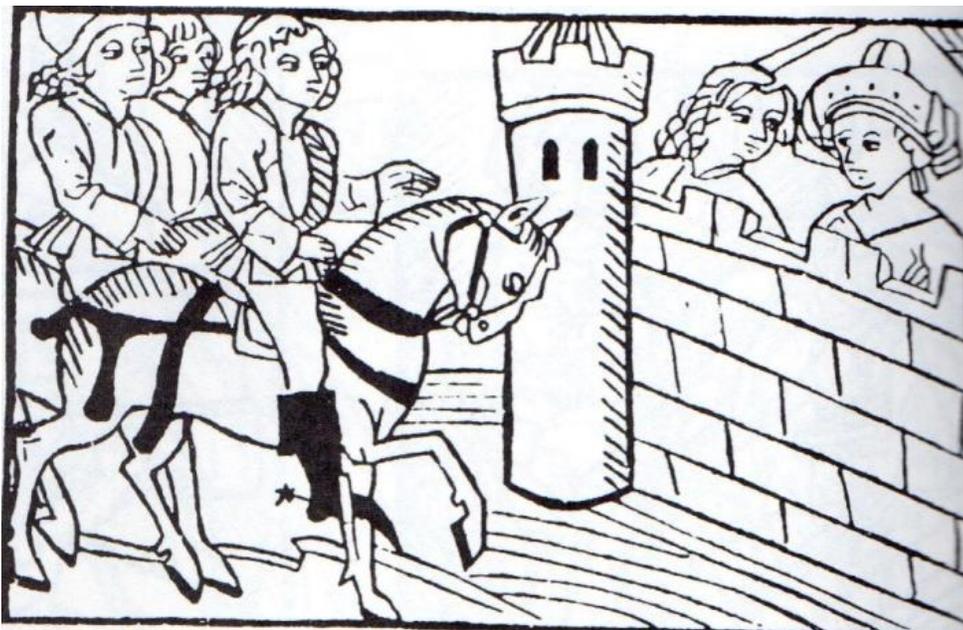


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Who Was Sir Thomas Malory?

By HL Dulcibella de Chateaurien



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From the beginning of his life as writer, Sir Thomas Malory has been elusive and mysterious. Having finished penning *Le Morte D'Arthur* in 1469 or 1470, Malory is believed to have died in 1471 (Hardyment xvi), his work forgotten. When William Caxton publishes *Le Morte* in 1485, the book is a success (Hardyment 9), but the author remains obscure. The first reference to Malory as the author of *Le Morte* outside the covers of his own book does not occur until nearly 60 years later in 1544 when John Leland includes him in his *Assertio in-clitissimi Arturri* as 'Thomas Meilorius,' part of list of authors known to have written on King Arthur (Griffith 159). By 1547, Malory is just a name on paper as attested by the fact that when Bishop John Bale wants to include Malory as an Arthurian author in his *Index Britanniae Scriptorium*, he knows nothing at all about him, has heard of his work, but never read it, and must turn to local booksellers as the only source of information about him (Griffith 159-160).

Faced with the same paucity of facts, modern scholars have resorted to deduction and extrapolation, using the small amounts of information available to create elaborate, but so far unprovable, theories regarding their favored choices. P. C. J. Field notes in his book, *The Life and Times of Sir Thomas Malory*, that "there were several men called Thomas Malory alive in 1469/70, and no direct evidence has yet been put forward to link any of them with the *Morte Darthur*" (4).

Many candidates for the role of Sir Thomas Malory have been introduced, the chief possibilities being Cambridge man Sir Thomas Malory of Papworth St. Agnes, Yorkshire man Sir Thomas Malory of Hutton Co

nyers, and Warwickshire man Sir Thomas Malory of Newbold Revel (Hardyment 11). Criteria used to support the hypothesis of anyone of them being the author range from age and lifespan to name and rank to the likelihood of some kind of imprisonment. These criteria have been determined primarily in the small amount of information found in the Caxton print publication of *Le Morte* and the Winchester Manuscript, using public legal records, military rosters, and historical accounts as supporting documentation.

In his article, “The Authorship Question Reconsidered: A Case for Thomas Malory of Papworth St. Agnes, Cambridgeshire,” Richard R. Griffith sides with Professor William Matthews in supporting Sir Thomas Malory of Papworth St. Agnes as the likely author. He cites Papworth’s age, about twenty years younger than Newbold and much older than Hutton Conyers, saying that Papworth was at the right age to engage in Edward IV’s 1462 Yorkist campaign against the Lancastrians and that he would have been experienced enough without being too old and befuddled to write a book like *Le Morte* (167-168).

In the *Le Morte* manuscript, in some of the explicits, those bits of text that end a book or manuscript or a section of a book or manuscript, Malory mentions being a prisoner and praying for “deliveraunce.” There is no historical record of Papworth ever going to prison, but Griffith posits that as a strong Yorkist (166-167), he might have become caught up in the York-Lancaster political turmoil, ended up under house arrest or in hiding, and was ultimately executed by the Lancastrians (169-171), which would account for both his mentions of being a prisoner and of praying to God for rescue (Malory 698). Griffith accounts for the fact that nowhere in public or legal records is Papworth listed as a knight, an important title, by suggesting that he might have been knighted for his efforts against the Lancastrians before they captured him (169-171). Griffith also cites the fact that Papworth’s probable dialect of English most closely resembles that in the Winchester manuscript and the Caxton text (164-165) and that he had access to rare and expensive French Arthurian manuscripts through his acquaintanceship with Sir Anthony Wydville, Lord Scales, whose family had, through marriage, acquired the Duke of Bedford’s library or, as Griffith phrases it, “the royal library of France” (171-172).

According to Field, Thomas Malory of Hutton Conyers is the least likely of the three primary candidates. Although Field does not mention his age, Griffith suggests that he is younger than the other two possible authors (Griffith 167). Field posits that Hutton Conyers could not be a knight because, at best, he was a younger son and, at worst, an illegitimate son of William Malory. Noting that public and legal records mention him rarely, Field believes that he is not a likely candidate because of his station in life (15-22).

Of all the candidates, Sir Thomas Malory of Newbold Revel seems to best fit the limited amount of information known about the author. Caught up in the turbulence and political violence of his times, Newbold seems to have been both a hero and villain. He is known to have fulfilled his military duties as a knight bravely, to have been a member of parliament, and to have been a family man (Hardyment xii). However, in her book

Malory: The Knight who became King Arthur's Chronicler, Christina Hardyment also reveals that Newbold was charged with attempting to murder the Duke of Buckingham, breaking out of prison, raiding the Abbey of Coombe, extorting members of the local populace, stealing three hundred of his neighbor's sheep, and raping the same woman twice (11). Both Hardyment and Field suggest that while some of his charges and prison time resulted from his own unwise actions, some of his imprisonments were politically motivated because he seems to have switched sides between Lancaster and York at least once (Field 137). Thus, both the Lancastrians and Edward IV viewed him as a threat (Hardyment 19; Field 30-34) and he spent a many years of his life in prison where he is alleged to have written his manuscript (Hardyment 344).

While the authorship of *Le Morte* is clouded, the themes of the work, loyalty, integrity, courage, love, and trustworthiness are clear. These timeless, universal ideals still resonate with modern audiences and drive them to imagine the best of Camelot, Arthur, and Malory.

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SHIRE ANNOUNCEMENTS

**Weekly venue for our shire meetings:
St Robert Bellarmine Catholic Church:
367 Old Highway 66, St. Robert, MO, 65584**

Please submit next issue's announcements to the Chronicler by January 15, 2019.

Officer contact information can be found on page 12 of this newsletter.

The Dancing Moon is always published bimonthly (every other month) during the third week of each month (or as close to it as possible). Publication will be issued in January, March, May, July, September, and November. If you find an error that needs correcting in the shire newsletter or on the shire website, please inform your web minister or chronicler ASAP. It may make her grumpy, but she needs to know.

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**Malory's *Le Mort d'Arthur* and Literary Images of Women
in Fifteenth Century Europe**

By

HL Dulcibella de Chateaurien



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Sir Thomas Malory's late medieval romance, *Le Morte d'Arthur*, reflects, in an oblique way, many of the misogynistic ideas and attitudes about women and magic that were prevalent in fifteenth century Europe. Although modern critics often consider Malory and his work to be misogynistic, one must take into account that he, as all authors are, is a product of his era, an era when women were suspected of malevolence merely because they were women.

Published in 1485, two years before the infamous *Malleus Maleficarum* (Hardyment 9; Broedel 19), *Le Morte* includes many tales, derived both from folklore and earlier Arthurian sources, of magical women, such as Morgan le Fay and Ninyeve, performing exactly the types of spells and enchantments condemned in the *Malleus*. In fact, nearly every woman in *Le Morte* has some bit of magic in her repertoire. Despite their magical abilities, however, female characters are often seen merely as trophy objects for knights to win with chivalric prowess. Although some female characters truly are objectified "damsels in distress" with little real delineation to their characters, the primary female characters refuse to be denigrated to such ignominy. They have strength and purpose, often challenging male-defined gender and social norms to achieve their own desires and goals.

Maureen Fries divides Malory's female characters into three basic archetypes, the heroine, the female hero, and the counter-hero, roughly equivalent to the fine lady, the warrior maiden, and the villainess (59), but Arthurian women are not really that static. They flow easily from one archetype to another as their needs and motives change. Ultimately, though, it is the men who run the Arthurian world, a society where male-bonding, "through battle and ritual," is central to the achievement of success and where women are, at the very least, in the way and, at the very worst, a destructive threat to the manly institution of chivalry and thus to Arthur's kingdom.

Male versus Female in Fifteenth Century Europe

The old adage, "Behind every successful man, there is a good woman" could easily apply to both the male and female character interactions of Sir Thomas Malory's *Le Morte d'Arthur* and the attitudes of the fifteenth century Western European society in which Malory was writing. Malory depicts this ideal in his portrayals of Ninyeve, Elaine of Corbyn, and even to, some extent, Queen Guinevere as supporters of Arthur or Lancelot.

At the same time, men in Malory's society believed the converse was possible; that behind every male disaster or sin, there lurked a bad woman. Malory explores this concept through the actions of Morgan le Fay as the ultimate evil woman out to sabotage King Arthur. However, he also offers up "good" women, such as, again, Ninyeve, Elaine of Corbyn, and Queen Guinevere, as also being capable of bad deeds. Ninyeve betrays Merlin through manipulation and magic into the vulnerable position of being sealed away under a rock forever (Malory 79). Between them, Elaine and Guinevere send Lancelot running, mad and naked, into the woods (Malory 472). Guinevere, perhaps epitomizing the ultimate betrayal, is unfaithful to Arthur, the best of kings, with Lancelot.

In male-dominated fifteenth century Western Europe, even if women behaved in the passive, submissive manner expected of them in that era, their characters were suspect because of their lust-creating sexual attraction, their unassailable power derived from an indispensable ability to produce heirs, and their subtle social influences, viewed as manipulations or deceptions, on the male affairs (Fries 59). Thus, because of her femininity, even the most docile and accommodating lady could be a threat. Her beauty, her fertility or lack thereof, and her willingness to have, voice, or act on her opinions all challenged the male supremacy within medieval European culture and, in the *Morte*, within Arthur's chivalric society.

This underlying feminine power, unseen, unacknowledged, yet lurking like the proverbial elephant in Malory's society provides the backdrop for the dichotomy of the female ideal versus the female reality that he paints in the *Morte*. In depicting some women as passive and submissive, some women as strong and aggressive, and some women as manipulative, using both passivity and independence to achieve their ends, Malory strives to lift the veil off the ways in which women do and do not wield power in his society. At the same time,

he presents women as human. Some are good, some are evil; many are somewhere in between those two poles. At the end of *Morte*, however, it is a flawed, good woman, Guinevere, who achieves a state of holiness rather than the flawed, good men, Arthur and Lancelot, suggesting that Malory does not always share in his culture's view that every woman is fodder for the Devil's wiles.

The medieval concept that a passive, submissive, angelic feminine exterior hides a cesspool of sin, evil, deceit, and manipulation colors Malory's work. However, although he gives the idea a nod in the characters of Morgan, her sister Morgause, and to a lesser extent, Ninyeve, Elaine of Corbyn, and Guinevere, each of whom practices some form of magic or deceit, by showing these women as human rather than as demons, he also refutes the medieval belief that all women are somehow inherently more evil, more sinful than men. He suggests, instead, that in order to function and succeed within a society that denies them blatant power, women must use their influential abilities and the subtle cultural advantages left to them to achieve their goals, masking their work beneath an appearance of humble submission to male authority. Furthermore, he suggests that women are extremely adept at the game.

A surface reading of Sir Thomas Malory's *Le Morte d'Arthur* often causes readers to dismiss the female characters in his medieval romance as passive and helpless, their only purpose in the text to provide an object for knights to fight over or rescue. In the introduction to *Gender and the Chivalric Community in Malory's Morte d'Arthur*, Dorsey Armstrong observes: "Like many other medieval romance texts, the *Morte d'Arthur* focuses on the masculine activity of chivalry...while simultaneously revealing the chivalric enterprise as impossible without the presence of the feminine in a subjugated position" (1).

However, a closer analysis reveals that these "damsels in distress" have more power and importance than a cursory examination suggests. Without them, the story could not be told. In her paper, "Enchanted Ground: The Feminine Subtext in Malory," Geraldine Heng explains that love and admiration of a woman are the catalysts for a knight's heroism.

By receiving a knight's dedication and being ascribed his motivations, resources, and accomplishments, a woman is at once immanent in his deeds, her place and influence permanently inscribed in the record of his gestures. Conversely, knightly obedience to and cooperation with the feminine supply effective means for actualization of feminine will, creating an agency by which women may be active in the world. (102)

Armstrong concurs, saying, "Knightly combat and its language are, in a sense, produced and given meaning by Malory's women" (2).

In *Le Morte d'Arthur*, Malory uses magic, power shifts, and role reversals to explore the consequences, good and bad, of masculine and feminine behavior that breaks with the expected social and gender norms of medieval chivalric society. Female characters, feminine behavior in men, and masculine behavior in women allow Malory to examine his society from angles other than that of the heroic paradigm. From the helpless to the courageous to the devious to the independent to the just plain ornery, women, both magical and human, reveal the strengths and weaknesses in Malory's chivalric society and, by extension, the real fifteenth century European world in which Malory lived.

In the introduction to her book, *Marriage, Adultery, and Inheritance in Malory's Morte Darthur*, Karen Cherewatuk observes that "ideas about romantic and sexual relations embedded in the *Morte* reflect not only the author's attitude, but also and more important, an understanding of customs and sexual mores that Malory shared with other members of the fifteenth century gentry" (xv).

At best, fifteenth century women were viewed as little more than vessels for child-bearing and a means of cementing property or kinship alliances (Cherewatuk 39; Armstrong 48-49). Armstrong observes that "silently, passively, obediently, women are circulated or 'gifted' away – by, to, and for men – serving in their transfer from one male to another, to reinforce and strengthen the homosocial ties that bind the Arthurian community together" (48). Perhaps even more indicative of the male medieval mindset against women, Cherewatuk offers this quote from St. Augustine's *Literal Meaning of Genesis*: "How much more agreeably, after all, for conviviality and conversation would two male friends live together on equal terms than man and wife?...I cannot work out what help a wife could have been made to provide the man with, if you take away the purpose of childbearing" (39).

Ancient philosophers as well as those contemporary to Malory scorned and denigrated women as the destroyers of men and forsakers of the sacred. Writing some twelve hundred years before Malory, early Christian writer Tertullian of Carthage lambasts women:

You are the Devil's gateway.

You are the unsealer of that forbidden tree.

You are the first deserter of the divine Law.

You are she who persuaded him whom the Devil was not valiant enough to attack.

You destroyed so easily God's image, man.

On account of your desert, that is death, even the Son of God had to die. (qtd in McCarthy 238)

In her article, “Female Heroes, Heroines, and Counter Heroes,” Maureen Fries notes that medieval Catholic Church teaching compounded the “wisdom” of ancient thinkers like Tertullian, amplifying their themes and often painting all women with Eve’s damning brush.

Women bore the burden of numerous negative stereotypes....the Church...elaborat[ed] upon the supposed universal faults of the daughters of Eve. To all women, philosophers, theologians, moral writers, and even romancers ascribed the sins of Adam’s partner: they were said to be weak, vain, lustful, and needful of the guidance and headship of men, who were supposed to curb their pride and insubordination in order to make them pure, humble and submissive. (59)

This societal strategy – laying the sins of Eve at the feet of all women, then punishing them for their tainted souls – was growing increasingly prevalent in mainstream thinking at about the time that Malory was writing the *Morte*. Two years after *Le Morte d’Arthur* was published in 1485 (Malory xxvii), the first edition of another work, the *Malleus Maleficarum* by Henry Institoris and Jacob Sprenger, was released to great popularity (Broedel 19). If Malory’s work expressed the male suspicion that all women possessed at least some magical, possibly even demonic, capabilities, Institoris and Sprenger’s “Hammer of Witches” hammered it home.

By the time the *Morte* and *Malleus* were published, the medieval Catholic Church viewed all women, especially those of the lower classes, as monstrous avenues for the Devil’s work and threats to men’s divine salvation. To solve this perceived problem, the Catholic Church was zealously pursuing a more and more stringent policy toward women of witch-hunting and prosecution. At the end of the fourteenth century, medieval trial records, though incomplete, suggest that just under 60% of the defendants in witchcraft trials were women. By the middle of the fifteenth century, that number had risen to approximately 60 to 70% (Bailey 133).

More graphically, philosophers of the era damned women for being women, ascribing demonic evil to the process of menstruation and condemning them for the “sin” of childbirth. Cherewatuk reports that natural philosopher Pseudo-Albert expressed the belief, in his *De Secretis Mulierum*, that “menstrual blood was...so poisonous it could dim mirrors or cause a man blindness or even sterility” (38). Required to go through a ritual cleansing, a “churching,” after childbirth because they were deemed contaminated by pregnancy, women were accused of, then damned for, having greater sexual appetites than men (Cherewatuk 38-39). According to Cherewatuk, “a woman...proved her sinful nature in conceiving, then...risked her soul by delivering the child” (39). If a woman died in childbirth and was unable to go through the ritual purification, some churchwardens believed that her unclean body, contaminated with lustful fluids, would desecrate the cemetery (Cherewatuk 39).

The *Malleus* ratcheted up Catholic Church thinking on women and sexuality, noting a “specifically sexual link” between women and evil (Broedel 24). In his book, *Malleus Maleficarum and the Construction of Witchcraft: Theology and Popular Belief*, Hans Broedel provides an overview of the *Malleus* and explains In

stitoris and Sprenger's views of women and sexuality. According to Broedel, Institoris and Sprenger believe that female sexuality is a woman's greatest weakness because women, characterized by their insatiable "carnal depravities," are more sexual than men, embodying "the appetites of the flesh." Not surprisingly in the light of these beliefs, one of the chief directives of the witch's pact with the devil is that she must fornicate with him and sacrifice unbaptized infants to him, all acts tied to sexuality and reproduction (Broedel 25-26)

Broedel also notes that Institoris and Sprenger thought that women were more likely than men to become witches because of their "simple feminine frailty". In the *Malleus*, they observe that men, even those who are astrologers or magicians, cannot be witches because although they "may employ operations that resemble the works of witchcraft, they utilize the natural power of the stars for their own private good" (Broedel 25) instead of the power of the devil for his evil ends. To emphasize "simple feminine frailty," Institoris and Sprenger depict women as "more credulous than men, more impressionable, more superstitious, more impulsive, more prone to emotional extremes; in sum, more easily snared by the devil, due to their weaker minds and bodies" (Broedel 25).

In the *Malleus*, Institoris and Sprenger endeavor "to take the witch constructed by learned theologians, the witch of traditional legend, folktale, and rumor, and the old woman huddled before the inquisitor's bench and blend them into a single being" (Broedel 21), a sort of super sorceress, a suitable "whipping boy" for any situation where bad things happen to good people or bad behavior offends them (Broedel 21). Thus, in the fifteenth century, women have, in a sense become the conductor, if not the root, of all evil.

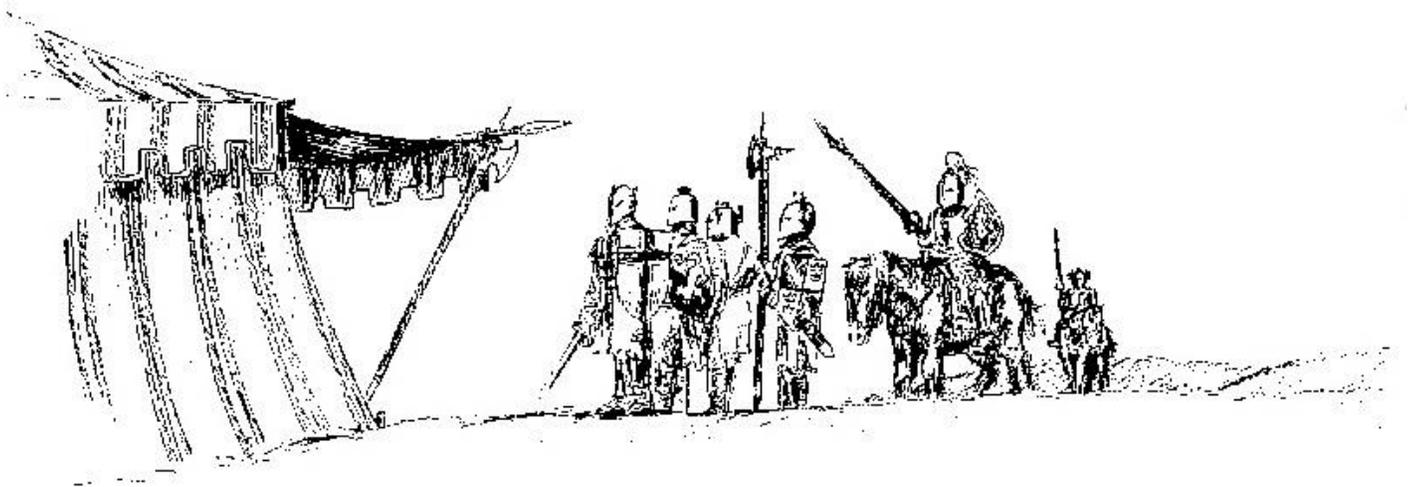
It is little wonder, then, that, living in an age that could, in all seriousness, produce the *Malleus Maleficarum*, Malory believes in the magical, devious, and suspect nature of women. In fifteenth century Europe, misogyny permeates higher level thinking and women's frailty and susceptibility to evil influences are a given, not really up for debate. As a member of the educated, chivalric class, Malory has no reason to question this view of the feminine, and the *Morte* text shows, at least on the surface, his acceptance, for the most part, of the authoritative medical, academic, and religious views of his time.

However, a closer reading of the text, paying particular attention to female characters, suggests that on a deeper level, he questions at least some of the tenets of Institoris and Sprenger and their ilk regarding women. In his book, *Forging Chivalric Communities in Malory's Le Morte Darthur*, Kenneth Hodges explains that "while Malory is not a modern feminist, neither is he a stereotypical medieval misogynist...Even in the "Sankgreal," the temptresses are balanced by good women, and there are points where he (Malory) clearly rejects classical misogynist positions" (40). Despite being a product of his times, Malory does not hesitate to use his work to question the "absolutes" of his culture.

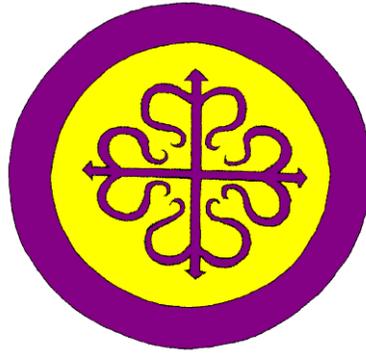
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CHATELAINE

Open



Shire Calendar -July, 2019

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	1 6:45 PM Weekly Meeting Project Night St. Robert Bellarmine Catholic Church, St. Robert, MO	2	3	4	5	6
7 Archery Practice 4 PM Beaver Creek Conservation Area Rolla, MO. (Tentative)	8 6:45 PM Weekly Meeting Business meeting/Potluck St. Robert Bellarmine Catholic Church, St. Robert, MO	9	10	11	12	13 Summer Coronation Shire of Lost Moor St. Joseph, MO
14 Archery Practice 4 PM Beaver Creek Conservation Area Rolla, MO. (Tentative)	15 6:45 PM Weekly Meeting Project Night St. Robert Bellarmine Catholic Church, St. Robert, MO	16	17	18	19	20 Kingdom Arts and Sciences Competition Shire of Oakheart Springfield, MO
21 Archery Practice 4 PM Beaver Creek Conservation Area Rolla, MO. (Tentative)	22 6:45 PM Weekly Meeting Class Night St. Robert Bellarmine Catholic Church, St. Robert, MO	23	24	25	26	27
28 Archery Practice 4 PM Beaver Creek Conservation Area Rolla, MO. (Tentative)	29 6:45 PM Weekly Meeting Project Night St. Robert Bellarmine Catholic Church, St. Robert, MO	30	31			

Shire Calendar - August, 2019

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
				1	2	3
4 Archery Practice 4 PM Beaver Creek Conservation Area Rolla, MO. (Tentative)	5 6:45 PM Weekly Meeting Project Night St. Robert Bellarmine Catholic Church, St. Robert, MO	6	7	8	9	10 Pennsic War Kingdom of Aethelmarc Slippery Rock, PA Aug. 4-11, 2019
11 Archery Practice 4 PM Beaver Creek Conservation Area Rolla, MO. (Tentative)	12 6:45 PM Weekly Meeting Business Meeting/Potluck St. Robert Bellarmine Catholic Church, St. Robert, MO	13	14	15	16	17
18 Archery Practice 4 PM Beaver Creek Conservation Area Rolla, MO. (Tentative)	19 6:45 PM Weekly Meeting Project Night St. Robert Bellarmine Catholic Church, St. Robert, MO	20	21	22	23	24
25 Archery Practice 4 PM Beaver Creek Conservation Area Rolla, MO. (Tentative)	26 6:45 PM Weekly Meeting Class Night St. Robert Bellarmine Catholic Church, St. Robert, MO	27	28	29	30	31

Driving Directions:

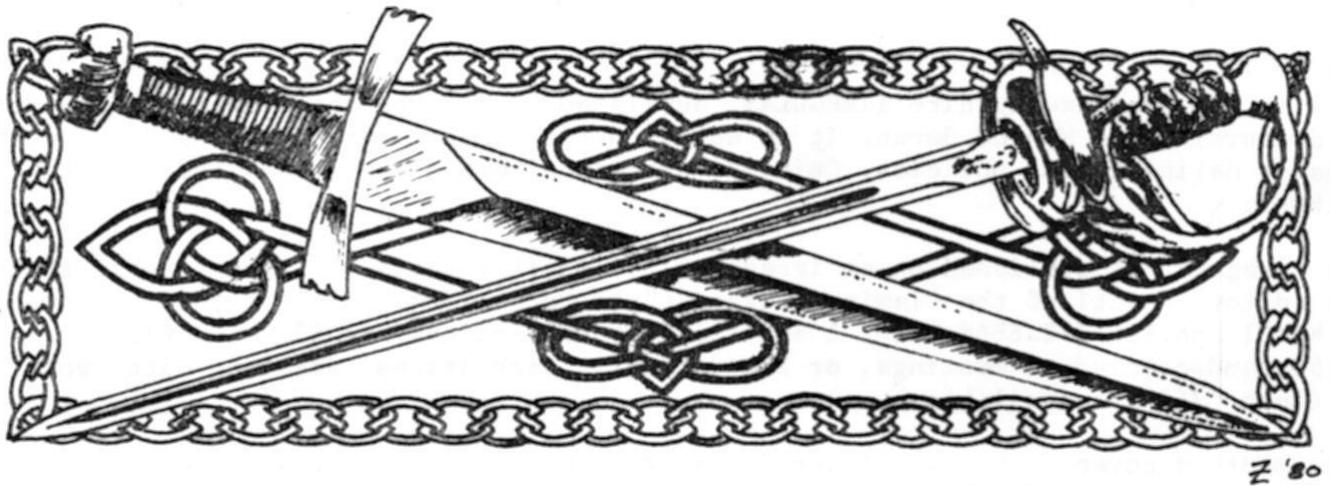
Archery Practice - Beaver Creek Conservation Area: No Crossbows. No Archery in freezing temperatures (32° F). From Rolla, take Highway 63 south. The range gate will be on your left, immediately across the highway from the VFW post. Drive through the gate to the top of the hill, park and take the line! Please check calendar for changes or cancellations.

Shire Meetings - St Robert Bellarmine Catholic Church:

367 Old Highway 66,
St. Robert, MO, 65584

Please check calendar for changes or cancellations.

Fighter Practice: Currently Suspended. Usually held in conjunction with archery practice unless otherwise announced via Facebook or shire Yahoo email list.



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