

## NOTES

### Introduction

1. David R. Reuben, *Everthing You Always Wanted to Know about Sex\* (But Were Afraid to Ask)* (1969; New York: David McKay, 1970), 230.
2. Richard A. Schwartz, *Woody, From Antz to Zelig: A Reference Guide to Woody Allen's Creative Work, 1964–1998* (Westport, CT, and London: Greenwood Press, 2000), 96; see also Foster Hirsch, *Love, Sex, Death, and the Meaning of Life: Woody Allen's Comedy* (New York, St. Louis, et al: McGraw-Hill, 1981), 65–70.

### 1 The Chastity Belt

1. There are many new studies on modern medievalism, see, for instance, Elizabeth Emery, *Consuming the Past: The Medieval Revival in Fin-De-Siècle France* (Aldershot, England, Burlington, VT: Ashgate, 2003); *The Medieval Hero on Screen: Representations from Beowulf to Buffy*, ed. Martha W. Driver and Sid Ray (Jefferson, NC, and London: McFarland, 2004); Justin E. Griffin, *The Grail Procession: The Legend, the Artifacts, and the Possible Sources of the Story* (Jefferson, NC and London: McFarland, 2004). The superficial approach to the past today, however, is not a new phenomenon, and medievalism certainly started already ca. 200 years ago, see Siegfried Grosse and Ursula Rautenberg, *Die Rezeption mittelalterlicher deutscher Literatur: Eine Bibliographie ihrer Übersetzungen und Bearbeitungen seit der Mitte des 18. Jahrhunderts* (Tübingen: Niemeyer, 1989); Lorretta M. Holloway and Jennifer A. Palmgren, eds., *Beyond Arthurian Romances: The Reach of Victorian Medievalism* (New York: Palgrave Macmillan, 2005).
2. Washington Irving, *The Life and Voyages of Christopher Columbus*. The Works of Washington Irving, V (New York: Putnam's Sons, 1860), 109–10.
3. Irving, *The Life*, 110.
4. Gianni Granzotto, *Christopher Columbus*, trans. Stephen Sartarelli (1984; Norman and London: University of Oklahoma Press, 1987), 80–82; Rudolf Simek, *Erde und Kosmos im Mittelalter: Das Weltbild vor Kolumbus* (Munich: Beck, 1992), 37–38; E. Edson and E. Savage-Smith, *Medieval Views of the Cosmos* (Oxford: Bodleian Library, 2004), 8.

5. Jeffrey Burton Russell, *Inventing the Flat Earth: Columbus and Modern Historians* (New York, Westport, CT, London: Praeger, 1991), 10.
6. W. G. L. Randles, *De la terre plate au globe terrestre: Une mutation épistémologique rapide (1480–1520)* (Paris: A. Colin, 1980); see also his exciting study on subsequent events in late-medieval sciences: *The Unmaking of the Medieval Christian Cosmos, 1500–1760: From Solid Heavens to Boundless Æther* (Aldershot, NH: Ashgate, 1999); for a list of books studied by Columbus, see Valerie I. J. Flint, *The Imaginative Landscape of Christopher Columbus* (Princeton: Princeton University Press, 1992), 42–77.
7. For a concise summary of the essential issues, as outlined in Russell's *Inventing the Flat Earth*, see Ian Taylor <http://www.christiananswers.net/q-aig/aig-c034.html> (last accessed on January 27, 2006).
8. Jill Tattersall, "The Earth: Sphere or Disc?" *The Modern Language Review* 76, 1 (1981): 31–46; here 33.
9. Tattersall seems as confused about the prevalent theory concerning the shape of the earth in the wide spectrum of texts consulted as the medieval authors themselves: "I suspect that authors and redactors had difficulty in accommodating inherited notions and their own beliefs, or in reconciling apparently discordant ideas. . . . If relatively little cosmographical information appears in the fiction of the period, no doubt this is partly because it was basic lore taken for granted, but perhaps also because such questions were of little interest to most people" (44–45). The fundamental methodological problem rests in the principal error of searching for information about the medieval understanding of the shape of the earth in purely fictional romances where geography does not matter at all. Knights ride out of King Arthur's court, and they find themselves forlorn in dark and dangerous forests. Even Columbus would have laughed at the suggestion to consult any of those romances for his orientation on the Atlantic ocean. To use an analogy, we would regard it as entirely ridiculous of future historians of science to examine twentieth-century novels as possible reflections about the general understanding of Einstein's relativity theory, when they neither address such a question nor would even have any interest in reflecting upon it accurately, especially when certain utopian or metaphysical aspects are at stake.
10. Mark Jones with Paul Craddock and Nicolas Barker, eds., *Fake? The Art of Deception* (London: British Museum Trustees, 1990), 12.
11. Gerhart von Graevenitz, *Mythos: Zur Geschichte der Denkgewohnheit* (Stuttgart: Metzler, 1987), XV–XVI: "daß eine Veränderung in einem Stockwerk der Historie ihre Ursache nur in Vorgängen am Fundament haben könne und daß sie über kurz oder lang ihr Echo in anderen Etagen hörbar machen werde. Nicht die Möglichkeit solcher Zusammenhänge ist zu bestreiten, sondern ihre Schematisierung zum einförmigen Prinzip der Geschichte, zur vielfach modernisierten, in vielerlei Gestalt der 'Widerspiegelung' überdauernden *Teleologie des Organismus*, die besagt, daß der Gesamtorganismus, weil er sich in Richtung auf sein Ziel hin entwickle, dies auch an allen seinen Gliedern tun müsse" (my translation).

12. John William Draper, *History of the Conflict between Religion and Science* (New York: D. Appleton, 1874); it was reprinted in 1875, 1876, 1877, 1880, 1883, 1885, 1890, 1892, 1898, 1899, 1900, 1902, 1903, 1909, 1910, 1916, 1921, 1923, 1926, 1927, 1928, 1970, 1974, 1976, 1999, and many more times, and translated into various languages; Andrew Dickson White, *History of the Warfare of Science with Theology in Christendom* (New York: D. Appleton, 1896). The latter was reprinted in 1897, 1898, 1899, 1901, 1907, 1910, 1914–17 (2 vols.), 1919, 1923, 1926, 1930, 1932, 1955, 1960, 1965, 1970, 1978, 1993, 1997, and probably many more times, not counting the various translations.
13. Russell, *Inventing the Flat Earth*, 31–49.
14. The continuing popularity of his masterpiece can be confirmed in the fact that his text is available online at: [http://emotionalliteracyeducation.com/classic\\_books\\_online/hwswt10.htm](http://emotionalliteracyeducation.com/classic_books_online/hwswt10.htm) (last accessed on January 27, 2006); here cited from chapter III: *The Inhabitants of the Earth*. He also added the following observation: “Thus the great Bishop of Hippo taught the whole world for over a thousand years that, as there was no preaching of the gospel on the opposite side of the earth, there could be no human beings there.” In other words, White did not actually argue about the medieval perception of the shape of the earth—sphere or flat disk. His key point only concerned the imagined possibility of people living on the other side of the earth, as we learn a little later: “This decision seems to have been regarded as final, and five centuries later the great encyclopedist of the Middle Ages, Vincent of Beauvais, though he accepts the sphericity of the earth, treats the doctrine of the antipodes as disproved, because contrary to Scripture.” This fine point of difference seems to have been lost on the majority of White’s readers both then and today.
15. Russell, *Inventing the Flat Earth*, 51.
16. Russell, *Inventing the Flat Earth*, 58–61. Most of the modern misunderstandings of the Middle Ages originate in the faulty concept of earlier times as being less developed, less civilized, hence still somewhat childlike and primitive. This approach was deeply determined by John Huizinga’s seminal *The Waning of the Middle Ages: A Study of the Forms of Life, Thought and Art in France and the Netherlands in the XIVth and XVth Centuries* (1924; New York: Doubleday Anchor Books, 1954), and Norbert Elias’s equally influential *The Civilizing Process*, trans. Edmund Jephcott (1939; Oxford and Cambridge, MA: Blackwell, 1993). For a very serious critique, if not debunking of the myth created by Elias, now see Rüdiger Schnell, ed., *Zivilisationsprozesse: Zu Erziehungsschriften in der Vormoderne* (Cologne, Weimar, and Vienna: Böhlau, 2004).
17. I did such a questionnaire with 177 respondents at the University of Arizona, Tucson, in September 2005, and of those 112 agreed that people in the Middle Ages believed in the flat-earth theory, whereas 65 disagreed. If this unscientific poll tells us anything, then it alerts us to the incredible leg-work we still have to do to deconstruct this and many other myths concerning the Middle Ages.

18. Thomas L. Friedman, *The World is Flat: A Brief History of the Twenty-First Century* (New York: Farrar, Straus and Giroux, 2005), 5.
19. Charles Frankel, "Progress, the Idea of," *The Encyclopedia of Philosophy*, ed. Paul Edwards, Vol. 6 (New York and London: The Macmillan Company & The Free Press, 1967), 483–87; Robert Nisbet, *History of the Idea of Progress* (New York: Basic Books, 1980), 317, observes that the idea of progress is absolutely dominant today all over the world, but he also warns us that this idea might not survive because we are in danger of losing five major premises: "belief in the value of the past; conviction of the nobility, even superiority of Western civilization; acceptance of the worth of economic and technological growth; faith in reason and in the kind of scientific and scholarly knowledge that can come from reason alone; and, finally, belief in the intrinsic importance, the ineffaceable *worth* of life on this earth." See also Nisbet's *The Making of Modern Society* (Brighton, Sussex: Wheatsheaf, 1986). See also Reinhold Niebuhr, *Man's Nature and his Communities: Essays on the Dynamics and Enigmas of Man's Personal and Social Existence* (New York: Charles Scribner's Sons, 1965).
20. The historical development of this negative notion is beautifully traced by Lucie Varga, *Das Schlagwort vom "finsternen Mittelalter."* Veröffentlichungen des Seminars für Wirtschafts- und Kulturgeschichte an der Universität Wien, 8 (Baden, Vienna, Leipzig, and Brünn: Rudolf M. Rohrer, 1932), 36–56; see also [http://en.wikipedia.org/wiki/Dark\\_Ages](http://en.wikipedia.org/wiki/Dark_Ages) (last accessed on January 27, 2006).
21. Ernst Cassirer, *Language and Myth*, trans. Susanne K. Langer (1925; New York and London: Harper & Brothers, 1946), 7.
22. Cassirer, *Language and Myth*, 14.
23. Cassirer, *Language and Myth*, 32.
24. Cassirer, *Language and Myth*, 97.
25. For a broad, often quite humorously written introduction to mythology, see Christopher W. Blackwell and Amy Hackney Blackwell, *Mythology for Dummies* (Indianapolis: Wiley Publishing, 2002); for a traditional approach to mythology, see Jan de Vries, *Forschungsgeschichte der Mythologie*. Orbis Academicus (Freiburg and Munich: Karl Alber, 1961); Carl-Friedrich Geyer, *Mythos: Formen—Beispiele—Deutungen*. C. H. Beck Wissen, 2032 (Munich: C. H. Beck, 1996), 76.
26. Gerhart von Graevenitz, *Mythos*, 1987, XVI–XXIII, identifies this phenomenon as "Geschichte als Rede" (History as Speech), XIX.
27. Nicole Dentzien, *The Openness of Myth: The Arthurian Tradition in the Middle Ages and Today*. Kieler Beiträge zur Anglistik und Amerikanistik. Neue Folge, 18 (Würzburg: Königshausen & Neumann, 2004), 15.
28. Dentzien, *The Openness of Myth*, 24.
29. Dentzien, *The Openness of Myth*, 27.
30. Wolfgang Iser, *The Act of Reading: A Theory of Aesthetic Response* (Baltimore and London: The Johns Hopkins University Press, 1987), 167.
31. Geyer, *Mythos*, 76; my translation.

32. Max Horkheimer and Theodor W. Adorno, *Dialektik der Aufklärung: Philosophische Fragmente* (1947; Frankfurt a.m.: Suhrkamp, 1968, 18–37; see also Kurt Hübner, *Die Wahrheit des Mythos* (Munich: Beck, 1985).
33. Paul Freedman and Gabrielle M. Spiegel, “Medievalisms Old and New: The Rediscovery of Alterity in North American Medieval Studies,” *American Historical Review* 103 (1998): 677–704; here 698; see also Juanita Feros Ruys, “Playing Alterity: Heloise, Rhetoric, and Memoria,” *Maistresse of My Wit: Medieval Women, Modern Scholars*, ed. Louise D’Arcens and Juanita Feros Ruys. Making the Middle Ages, 7 (Turnhout: Brepols, 2004), 211–43; here 212–16.
34. Kathleen Biddick, “Bede’s Blush: Postcards from Balik, Bombay, Palo Alto,” *The Shock of Medievalism*, (Durham and London: Duke University Press, 1998), 83–101; here 83.
35. Though cogently argued and well researched, Don LePan’s *The Cognitive Revolution in Western Culture*, Vol. 1: *The Birth of Expectation* (Houndmill, Basingstoke, Hampshire, UK: Macmillan, 1989), naively embraces the same concept, basically identifying the Middle Ages with humanity’s developmental stage of childhood because he uses the very narrow measuring stick of “rationality” to compare the past with the present. There were highly rational scientists in the Middle Ages and highly dogmatic theologians, and there are highly irrational people in the modern times, even scientists among them, who fight tooth and nail against, for instance, the Evolution Theory, and this in the twenty-first century!
36. Cary J. Nederman, *Worlds of Difference: European Discourses of Toleration, c. 1100–c. 1550* (University Park, PA: The Pennsylvania State University Press, 2000); Albrecht Classen, “Toleranz im späten 13. Jahrhundert, mit besonderer Berücksichtigung von Jans von Wien und Ramon Llull,” *Mediaevistik* 17 (2004): 25–55.
37. Mark Jones, *Fake?*, 13. In the foreword to Mark Jones, ed., *Why Fakes Matter: Essays on Problems of Authenticity* (London: British Museum Press, 1992), Jones emphasizes, “not that the study of fakes should be abandoned but that it should be conducted with a greater awareness of the contingent and culturally conditioned nature of the distinctions made and the criteria applied” (9). For a critical examination of fakes at large and the difficulties in any authentication process, now see Peter Knight and Jonathan Long, eds., *Fakes and Forgeries* (Newcastle Upon Tyne: Cambridge Scholars Press, 2005). See also Robin Myers and Michael Harris, eds., *Fakes and Frauds: Varieties of Deception in Print & Manuscript* (Detroit: St. Paul’s Bibliographies, 1989); Ronald D. Spencer, ed., *The Expert Versus the Object: Judging Fakes and False Attributions in the Visual Arts* (Oxford: Oxford University Press, 2004).
38. Sergiy Taran, “Mythical Thinking, Aristotelian Logic, and Metaphors in the Parliament of Ukraine,” *Beyond Public Speech and Symbols: Explorations in the Rhetoric of Politicians and the Media*, ed. Christ’l De Landtsheer and Ofer Feldman (Westport, CT, and London: Praeger,

- 2000), 120–43; here 121. He also determines: “In mythical thinking, the most frequent and significant assumptions are Dramatization, Synthetism, and Images.” By contrast, “[t]he most frequent and significant assumptions of Aristotelian logic are Neutrality, Concepts, and Non-Contradiction.” (135).
39. Michel Tournier, *Le vent Paralet* (Paris: Gallimard, Folio, 1977), 191; the second statement is quoted from Christopher Lloyd, “Myths and Ironies of the Occupation: Marcel Aymé’s ‘Traversée de Paris,’” *Myths and its Legacy in European Literature*, ed. Neil Thomas and Françoise Le Saux (Durham: Durham Modern Languages Series, 1996), 49–61; here 49.
  40. Eleazar M. Meletinsky, *The Poetics of Myth*, trans. Guy Lanoue and Alexandre Sadetsky. *Theorists of Myth* (New York and London: Garland, 1998), 59.
  41. Meletinsky, *The Poetics of Myth*, 68. For further discussion of myths, see, for example, John B. Vickery, ed., *Myth and Literature: Contemporary Theory and Practice* (Lincoln: University of Nebraska Press, 1966); Ted R. Spivey, *Beyond Modernism: Toward a New Myth Criticism* (Lanham, New York, and London: University Press of America, 1988); Manfred Frank, *Kaltes Herz: Unendliche Fahrt. Neue Mythologien. Motiv-Untersuchungen zur Pathogenese der Moderne*, Neue Folge, 456 (Frankfurt a.M.: Suhrkamp, 1989); Stathis Gourouris, *Does Literature Think?: Literature as Theory for an Antimythical Era* (Stanford: Stanford University Press, 2003).
  42. See also Eugene Garver, *For the Sake of Argument: Practical Reasoning, Character, and the Ethics of Belief* (Chicago and London: The University of Chicago Press, 2004), ch. 4: “The Ethical Criticism of Reasoning.”
  43. Lloyd, “Myths and Ironies of the Occupation,” 50.
  44. Angela Carter, *The Sadeian Woman: An Exercise in Cultural History* (1979; London: Virago, 1982), 69.
  45. Roland Barthes, *Mythologies*, selected and translated from French by Annette Lavers (1972; London: Paladin, 1973), 143.
  46. Barthes, *Mythologies*, 129.
  47. Barthes, *Mythologies*, 131.
  48. See the wonderful series of anthologies of scholarly articles dealing with medieval myths, Ulrich Müller and Werner Wunderlich, eds., *Mittelalter-Mythen* (St. Gallen: UVK. Fachverlag für Wissenschaft und Studium, 1996). But the chastity belt is not yet included, and there are no plans, as far as I can tell, to do so in any of the future volumes.
  49. Harold L. Peterson, *How Do You Know It’s Old? A Practical Handbook on the Detection of Fakes for the Antique Collector and Curator* (New York: Charles Scribner’s Sons, 1975), 56–116. Unfortunately, Peterson does not include chastity belts in his discussion, though he examines even belt buckles, buttons, hat plates, and horse brasses.
  50. William Chester Jordan, “Chastity Belt,” *Dictionary of the Middle Ages*, Supplement 1 (New York, Detroit, et al: Charles Scribner’s Sons, 2004), 107–08; here 107.
  51. See the contributions to *Menacing Virgins: Representing Virginity in the Middle Ages and Renaissance*, ed. Kathleen Coyne Kelly and Marina Leslie

- (Newark: University of Delaware Press; London: Associated University Press, 1999), 120–31, 135–36, 140–42, 157–64, 160–61, et passim; Kathleen Coyne Kelly, *Performing Virginity and Testing Chastity in the Middle Ages*. Routledge Research in Medieval Studies (London and New York: Routledge, 2000).
52. For instance, neither James A. Brundage, *Law, Sex, and Christian Society in Medieval Europe* (Chicago and London: The University of Chicago Press, 1987), nor Wolfgang Beutin, *Sexualität und Obszönität: Eine literaturpsychologische Studie über epische Dichtungen des Mittelalters und der Renaissance* (Würzburg: Königshausen and Neumann, 1990), have anything to say about the chastity belt.
  53. *PL 184: S. Bernardi Abbatis Primi Clarae-Vallensis Opera Omnia*, ch. 149: LXIII: De fine et scopo sui status semper considerando. Here I have used the CD-ROM version: [http://gateway.proquest.com/openurl?url\\_ver=Z39.88-2004&res\\_dat=xri:pdl-us&rft\\_dat=xri:pdl:all:Z500104814](http://gateway.proquest.com/openurl?url_ver=Z39.88-2004&res_dat=xri:pdl-us&rft_dat=xri:pdl:all:Z500104814).
  54. I would like to express my gratitude to Peter Dinzelbacher, Werfen, Austria, for his assistance in the translation of this and the subsequent Latin quotes.
  55. Damascius, *The Philosophical History*, text with translation and notes by Polymnia Athanassiadi (Athens: Apamea Cultural Association; Oxford: Oxbow Books; Oakville, CT: David Brown Book Company, 1999), 137 and 139. For further information on Damascius, see: Johannes von Damaskos, *Philosophische Kapitel*. Eingeleitet, übersetzt und mit Erläuterungen versehen von Gerhard Richter. Bibliothek der griechischen Literatur, 15 (Stuttgart: Anton Hiersemann, 1982), 2–24.
  56. Gertrud Schiller, *Ikongraphie der christlichen Kunst*, Vol. 4, 2 (Gütersloh: Gerd Mohn, 1980), 119–20; see also [http://www.beyars.com/kunstlexikon/lexikon\\_3738.html](http://www.beyars.com/kunstlexikon/lexikon_3738.html) (last accessed on January 27, 2006).
  57. H. F. Döbler, *7000 Jahre Handwerk und Technik* (Herrsching: Manfred Pawlak, Verlagsgesellschaft, n.y. [ca. 1980], 176. The basic information was taken from the *Dictionnaire archéologique des techniques*, 2 vols. (Paris: Editions de l'Accueil, 1963–64).
  58. The prologue states: “eine brauchbare Gelegenheitslektüre für gebildete Leser” (4; useful reading material for educated readers).
  59. F. M. Feldhaus, *Die Technik: Ein Lexikon der Vorzeit, der geschichtlichen Zeit und der Naturvölker* (1914; Wiesbaden: R. Löwit, 1970; orig. Munich: Heinz Moos, 1970).
  60. It remains to be seen whether this woodcut was actually created by Baldung; I could not verify it as part of his collected works, see Matthias Mende, *Hans Baldung Grien: Das graphische Werk. Vollständiger Bildkatalog der Einzelholzschnitte, Buchillustrationen und Kuperstiche* (Unterschneidheim: Verlag Dr. Alfons Uhl, 1978); Gert von der Osten, *Hans Baldung Grien: Gemälde und Dokumente* (Berlin: Deutscher Verlag für Kunstwissenschaft, 1983); *Hans Baldung Grien in Freiburg*. Catalogue of the Exhibition in the Augustinermuseum, Freiburg, ed. Saskia Durian-Ress (Freiburg i.Br.: Rombach, 2001). Christa Grössinger, *Humour and Folly in Secular and Profane Prints of Northern Europe: 1430–1540* (London and Turnhout: Harvey Miller Publishers, 2002), 122, now attributes

- this woodcut to Hans Vogtherr the Younger (ca. 1540), but she does not adduce any background information of this woodcut. In the list of figures she only gives credit to the Bildarchiv Preussischer Kulturbesitz, Berlin, vii. Recent research seems to agree that Vogtherr indeed was the artist, whose work I will discuss later. I will then also supply the missing verses, which are left out in this short lexicon entry, and offer a different interpretation of the pictorial motif, in line with Grössinger's suggestions.
61. Feldhaus, *Die Technik*, 40. I will refer to some of these studies in greater detail later, since they all represent important stages in the formation of the myth concerning the chastity belt.
  62. Barbara G. Walker, *The Woman's Encyclopedia of Myths and Secrets* (San Francisco: Harper & Row, 1983), 162–63.
  63. R. Brasch, *How Did Sex Begin?: The Sense and Nonsense of the Customs and Traditions that have Separated Men and Women since Adam and Eve* (New York: David McKay Company, 1973), 22.
  64. Allen Edwardes and R. E. L. Masters, *The Cradle of Erotica: A Study of Afro-Asian Sexual Expression and an Analysis of Erotic Freedom in Social Relationships* (New York: The Julian Press, 1963), 59. As we will see later, highly spurious ethnographic and anthropological research tends to wallow in the horrid when describing customs and practices by peoples outside of the European scope. Hence the sudden inclusion of the chastity belt and, even worse, infibulation in the Roman and the medieval world.
  65. Robert T. Francoeur, ed., *The Complete Dictionary of Sexology*. New expanded ed. (1991; New York: Continuum, 1995), 95.
  66. Kenneth Maxwell, *A Sexual Odyssey: From Forbidden Fruit to Cybersex* (New York and London: Plenum Press, 1996), 54.
  67. Adam Kuper, *The Invention of Primitive Society: Transformations of an Illusion* (London and New York: Routledge, 1988); see also Charles Roberts Aldrich, *The Primitive Mind and Modern Civilization* (London: K. Paul, Trench, and Trubner, and New York: Harcourt, Brace, and Co., 1931); Franz Boas, *The Mind of Primitive Man*, rev. ed. (1911; New York: Macmillan, 1938), ch. 2; for a critical review of these myth-makers, see Barbara Rosenwein, "Worrying about Emotions in History," *The American Historical Review* 107, 3 (2002): 821–45; here 828–30.
  68. Norbert Elias, *The Civilizing Process*, 1993; critically opposed to his simplistic black-and-white perspectives, Gerd Schwerhoff, "Zivilisationsprozeß und Geschichtswissenschaft: Norbert Elias' Geschichtsparadigma in historischer Sicht," *Historische Zeitschrift* 266 (1998): 561–606. See also the severe criticism against Elias with respect to his concept of the history of education, hence social disciplining, by Rüdiger Schnell, ed. *Zivilisationsprozesse: Zu Erziehungsschriften in der Vormoderne* (Cologne, Weimar, and Vienna: Böhlau, 2004).
  69. A marvellous example for the astounding blending of fact and fiction would be the Italian website <http://www.iltettodicatwoman.com/erotismo/curiosita.01.htm> (last accessed on January 27, 2006). Half of the historical information is correct, but half is utterly wrong, typical for most publications, either printed on paper or electronic, dealing with the chastity belt.



70. See, for example, <http://home.teleport.com/~gumball/chastity.html> (last accessed on January 27, 2006).
71. Alcide Bonneau, *Les cadenas et ceintures de chasteté: Notice historique, suivie du Plaidoyer de Freydier* (Paris: Liseux, 1883); translated and reprinted in English as: *Padlocks and Girdles of Chastity: An Historical and Descriptive Notice; to which is Added Freydier's Speech against their Use in France (ReLajon versus Berthe, Breach of Promise of Marriage)*, trans. from the French by Marie Lajon (Paris: Isidore Liseux, 1892); this was reprinted in 1900, 1925 (?), 1928, 1931, 1932, and even as late as 1964 (New York: Valhalla Books). The latter was intended only for subscribers, but still 645 numbered copies were printed.
72. Esar Levine, *Chastity Belts: An Illustrated History of the Bridling of Women, Containing Numerous Explanatory Excerpts from Curious Facetious and Erotic Books* (New York: The Panurge Press, 1931). 2000 copies of this book were printed.
73. This might have been *Notice des dessins, cartons, pastels, miniature et émaux exposés dans les salles du 1er étage au Musée impérial du Louvre* (Paris: C. de Mourgues frères, 1866). Bonneau identifies Laborde's article, "Ceinture de chasteté," as a contribution to the second volume.
74. Cited from Bonneau, *Les cadenas et ceintures de chasteté*, 13–14.
75. Rufus C. Camphausen, *The Encyclopedia of Erotic Wisdom: A Reference Guide to the Symbolism, Techniques, Rituals, Sacred Texts, Psychology, Anatomy, and History of Sexuality* (Rochester, VT: Inner Traditions International, 1991), 82. Camphausen refers to Marilyn French, *Beyond Power: On Women, Men and Morals* (New York: Ballantine Books, 1985), and it is well possible that she in turn relied on Bonneau, *Les cadenas et ceintures de chasteté*, as the wording proves to be very similar.
76. Bonneau, *Les cadenas et ceintures de chasteté*, 27, cites Brosses from his *Lettres familières*, XVIe, but does not give any further details.
77. This is also discussed by Alexander Schulz, *Das Band der Venus: Die Geschichte des Keuschheitsgürtels* (Isny/Allgäu: Andreas Schulz Verlag, 1984), 26–27, who argues, amazingly, in the same positivistic fashion as Bonneau as if historiographical research had not developed its methodologies, approaches, and theoretical underpinnings. This demonstrates, however, the enormous scope of mythical thinking, once a certain concept shrouded in erotic mystery has been created.
78. *Vie des Dames galantes*, Discourse I; in Bonneau, *Les cadenas et ceintures de chasteté*, 46. The full name of the Abbé is: Pierre de Bourdeille Brantôme, who died in 1614. For a modern edition, see the volume illustrated by Pierre Leconte, ed. Jean Adhémar, *Classiques*, 50 (Paris: Le club français du livre, 1956); see now Andrea Grewe, "Brantômes *Vies des dames illustres*. Frauen-Geschichtsschreibung in der Renaissance," *Regionaler Kulturraum und intellektuelle Kommunikation vom Humanismus bis ins Zeitalter des Internet: Festschrift für Klaus Garber*, ed. Axel E. Walter, *Chloe*, 36 (Amsterdam and New York: Editions Rodopi, 2005), 191–209.
79. Dr. Caufeynon, *La ceinture de chasteté: Son histoire, son emploi, autrefois et aujourd'hui* (Paris: P. de Poorter, 1905), 5.

80. Caufeynon's only source was Paw, *Recherches philosophiques sur les Américaines*, Vol. II (no further data are provided).
81. In particular, he refers to Andrea Gattaro, *Historial Padovence*, which I could not identify through any of the major bibliographies, both printed (NUC) and online (WorldCat). But I found another publication offering extensive excerpts from a Gataro in English translation, to which I will refer later.
82. Docteur Caufeynon, *La ceinture de chasteté: son histoire, son emploi, autrefois et aujourd'hui*. Rediviva (Nîmes: Lacour, 2000).
83. WorldCat lists a total of 73 independent book publications by him.
84. Eric John Dingwall, *The Girdle of Chastity: A Fascinating History of Chastity Belts* (1931; New York: The Clarion Press, 1959); I will quote from this edition only. But Dingwall's study was even reprinted as late as 1992 (New York: Dorset Press).
85. Modern movie makers have, on numerous occasions, embraced the notion of the chastity belt as an attractive theme for their works, such as Nanubhai B. Desai's Indian film *Badhra Bhamini* (1925) [*Test of Chastity*]; Pasquale Festa Campanile's *Cintura di castità* (1968); and Bob Kellet's *Up the Chastity Belt* (1971), not to mention scores of pornographic flicks. See also Woody Allen's famous *Everything You Always Wanted to Know about Sex* (1972), discussed earlier.
86. John Hawkes, *Humors of Blood & Skin: A John Hawkes Reader. Autobiographical Notes* (New York: New Directions, 1984), includes a chapter entitled "Chastity Belt." Laura Fredericks, *The Chastity Belt* (New York: R. Speller, 1961), modelled her entire novel on this theme. Robert Ross arranged the song "Chastity Belt" for the LP recording of *Live at the Holly Lodge* for the *Merseysippi Jazz Band* (Swallow Recordings: 1979–1980?); the folk music group Brogue produced the tape "Alive Alive-o" in 1990, which contains the song "Chastity Belt" (Chicago: Tony Lyons, 1990). In 1967 appeared a volume with the drawings by Ugo de Vargas y Machuca and the comic verses by Joseph Bepi Nider Histrico with the title *La cintura di castità* (Roma: Ex typographya Julia, 1967). Long before them the Italian author Pitigrilli had published a collection of comic tales, entitled *La cintura di castità*, 11th ed. (Milano: Sonzogno, 1925), which was translated into numerous languages. Many other examples could be found which would confirm the enormous popularity of the myth of the chastity belt. Everyone seems to know about it, but nobody cares to trace its origin.
87. Cited from Eduard Fuchs, *Illustrierte Sittengeschichte vom Mittelalter bis zur Gegenwart*, 6 vols. (Munich: 1900–12), II, 150–51.
88. Lutz Röhrich, *Lexikon der sprichwörtlichen Redensarten*, Vol. 2 (Freiburg, Basel, and Vienna: Herder, 1973), 859.
89. Karl Friedrich Wilhelm Wander, *Deutsches Sprichwörter-Lexikon: Ein Hausschatz für das deutsche Volk*, 5 vols. (1873; Aalen: Scientia, 1963), 3:1682–83 (for "Riegel"); 4:243–46.
90. Wander, *Deutsches Sprichwörter-Lexikon*, 2:1262–63.
91. F. M. Feldhaus, *Die Technik der Vorzeit, der geschichtlichen Zeit und der Naturvölker* (1914; Wiesbaden: R. Löwit, 1970), 564–67.

92. *Museographia oder Anleitung zum rechten Begriff und nützlicher Anlegung der Museorum, oder Raritäten-Kammern: darinnen gehandelt wird von denen Museis, Schatz-, Kunst- und Raritäten-Kammern insgemein, welche heutiges Tages grösten theils annoch in vielen europäischen Orten gefunden werden. . .*; nebst einem Register / in beliebter Kürtze zusammen getragen und curiösen Gemüthern dargestellt von C. F. Neickelio. Mit einigen Zusätzen und dreyfachem Anh. vermehret von Johann Kanold (Leipzig: Hubert, 1727); two copies of this book can be found in the Staatsbibliothek zu Berlin, under the call number Kun B 791, Bib A 30 and Lg 3570. I found them only through an online search and did not examine them personally.
93. 65; I was fortunate enough to find a copy in the Library of the University of Illinois, Urbana-Champaign. The volume is still not fully catalogued there and has no call number.
94. Perhaps Dingwall referred to Ole Worm, *Danicorum Monumentorum Libri Sex. E spissis antiquitatum tenebris et in Dania ac Norvegia extantibus rudibus eruti* (Hafniae: Ioachimus Moltkenius Bibliopola, 1643); a copy of which can be found in the Library of the University of Illinois, Urbana-Champaign, 439.617.W89d. Alexander Schulz, *Das Band der Venus*, 60–61, offers a more detailed summary of the scandalous affair involving a pathologically jealous husband on Falster, one of the Danish islands. Worm (1588–1654) was a famous historian, scientist, and medical doctor who described his own collection of exotic objects in his *Museum Worminarum seu Historia Rerum Rariorum*, printed in 1655 in Leiden.
95. His other works include a translation of Edouard de Beaumont's *The Sword and Womankind: Being an Informative History of Indiscreet Revelations* into English in 1929, and a translation of Claude-Prosper Jolyot de Cerbillon's *Sextravanganza* in 1932.
96. Levine, *Chastity Belts*, 9.
97. The copy that I could use came from the John M. Olin Library at Washington University, St. Louis, Missouri. As the lending slip indicates, this book had been borrowed many times, probably because of its sexual content.
98. My own investigation led me to the same conclusion regarding late-medieval and early-modern German erotic literature, see, for example, Martin Montanus, *Schwankbücher (1557–1566)*, ed. Johannes Bolte. *Volkskundliche Quellen. Neudrucke europäischer Texte und Untersuchungen. III: Märchen und Schwank* (1899; Hildesheim and New York: Georg Olms, 1972). Although Montanus includes many openly erotic, if not obscene, narrative themes and motifs, borrowed from Boccaccio, Poggio Bracciolini, and many other sources, he seems not to know of, or might not have been interested in, the chastity belt, like most contemporary Renaissance authors. To be sure, he openly deals with all kinds of adultery, castration, marital brutality, exhibitionism, and other forms of sexual practices and deviations, but still, not one of his many erotic tales reflects any knowledge of the chastity belt. See Beutin, *Sexualität und Obszönität*, 112, 116, 132, 157, 227 283, 290–93, et passim.

99. Johann Heinrich Zedler, *Grosses vollständiges Universal Lexicon Aller Wissenschaften und Kuenste*, Vol. 6 (Halle and Leipzig: Zedler, 1733; rpt. Graz: Akademische Druck- und Verlagsanstalt, 1961), 70.
100. The subtitle reads: *Aus dem Franzoesischen uebersetzt, und mit Anmerkungen und Zusätzen vermehrt, auch noethigen Kupfern versehen*. Here I have used the microfiche copy in the Staatsbibliothek Berlin, HA2 Cd 2735.
101. Krünitz' *Oekonomische Encyclopaedie*, Vol. 37, 1786, "Keuschheit," 169–210.
102. Schulz, *Das Band der Venus*, 21, also cites this passage, but he uses it as confirmation for his observation that the chastity belt was used often in Italy during the early Renaissance. Without any understanding of how Krünitz reached his conclusion, Schulz accepts the authority of the encyclopedist as absolute and credits him with having a better historical understanding than modern scholars. *Quod est demonstrandum*.
103. The subtitle reads: *deutliche Beschreibung des Reiches der Natur, der Himmel und himmlischen Koerper, der Luft, der Erde, nebst den bekannten Gewaechsen, der Thiere, Steine und Erzte, des Meeres und der darinnen lebenden Gesch oe pfe; imgleichen aller menschlichen Handlungen, Staats=Recht =Krieges=Policey=Haushaltungs= und gelehrten Gesch ae ffte, Handthierungen und Gewerbe, sammt einer Erklaerung der dabey vorkommenden Kunstw oe rter und Redensarten, von neuem durchgesehen, verbessert und stark vermehrte von Johann Joachim Schwaben (Königsberg and Leipzig: Zeisens Witwe und Hartungs Erben, 1767), 700b. Here I use a copy in the Staatsbibliothek Berlin, HA 2 Cd 2213.*
104. Ferdinand Wachter, "Galanterie," *Allgemeine Encyclopaedie der Wissenschaften und Kuenste*, ed. J. S. Ersch and J. G. Gruber, first section, part 25 (1851; Graz: Akademische Druck- und Verlagsanstalt, 1972), 257–86; here 284.
105. W. Müller, "Cicisbeato und Cicisbeatura"; Ersch and Gruber, *Allgemeine Encyclopaedie*, 17, 244–45.
106. Alwin Schultz, *Das höfische Leben zur Zeit der Minnesinger*, 2 vols. (1889; Osnabrück: Otto Zeller, 1965).
107. Alwin Schultz, *Das höfische Leben zur Zeit der Minnesinger*, 1:580: ". . . aber eben dass sie ihre Aufmerksamkeit in dem Grade erregen, sie des Aufzeichnens für würdig erachtet werden, beweist, wie nicht so gar häufig sich solche Skandalgeschichten ereigneten; wären dieselben eine alltägliche Erscheinung gewesen, man hätte ihnen keine so grosse Beachtung geschenkt" (particularly because they stir such attention that their reports are recorded which indicates that these scandalous affairs did not happen so often. If these had been a matter of daily occurrence, they would not have received so much attention).
108. In a later study, *Das häusliche Leben der europäischen Kulturvölker vom Mittelalter bis zur zweiten Hälfte des XVIII. Jahrhunderts*. Handbuch der mittelalterlichen und neueren Geschichte, IV: Hilfswissenschaften und Altertümer (Munich and Berlin: R. Oldenbourg, 1903), he does not even

- bother to raise the issue of whether chastity belts ever existed, although he openly discusses the institution of prostitution, practices of adultery, wedding, marital life, etc., 153–72.
109. Hermann Heinrich Ploss, *Woman in the Sexual Relation: An Anthropological and Historical Survey* (New York: Medical Press, 1964); see also Paula Weidegger, *History's Mistress: A New Interpretation of a Nineteenth-Century Ethnographic Classic* (Harmondsworth, Middlesex: Penguin; New York: Viking, 1986).
  110. H[einrich] Ploss, *Das Weib in der Natur- und Völkerkunde: Anthropologische Studien*, 6th rev. and expanded ed. by Max Bartels (Leipzig: Th. Grieben's Verlag, 1899), III.
  111. G. Legman, *Rationale of the Dirty Joke: An Analysis of Sexual Humor*. First Series (New York: Grove Press, 1968), 384.
  112. Ploss cites from Pauw's *Recherches philosophes sur les Américains* (Paris: 1781), but does not identify the specific page: "Il consiste en une ceinture tressée de fils d'airain et cadenassée; au-dessus des hanches, au moyen d'une serrure composée de cercles mobiles, où l'on a gravé un certain nombre de caractère et de chiffres. Il n'y a qu'une seule combinaison pour comprimer le ressort qui ouvre, et c'est le secret du mari." It consists of a belt composed of braided iron bands held with a padlock; worn on the hips, held by means of a lock made out of mobile disks on which they have engraved a number of characters and letters. There is only one [number] combination to press the gadget which opens it, and this is the husband's secret.
  113. As a source Ploss refers to Misson, but the bibliography does not include any entry for this name or abbreviation, unless it is a misspelling for Missen, *Voy.[age] d'Italie* (no date given).
  114. The following pages in the edition of Ploss's work, which I consulted in the Universitätsbibliothek Innsbruck, are missing, perhaps because someone wanted to use the illustration of the chastity belt for personal purposes.
  115. Friedrich S. Krauss, "Die Mittel zur Verhinderung des Beischlafs," *Anthropophyteia: Jahrbücher für Folkloristische Erhebungen und Forschungen zur Entwicklung der geschlechtlichen Moral*, ed. Friedrich S. Krauss, Vol. III (Leipzig: Deutsche Verlagsactiengesellschaft, 1906), 247–53; the hand-drawn reproduction of the chastity belt in the possession of Dr. Pachinger in Linz is on plate 1 in the appendix.
  116. These are: (1) *Le Plaidoyer de Mr. Freydier, avocat à Nismes, contre l'introduction des cadenas et des ceintures de chasteté* (Collection Gay, ca. 1750), (2) *La cintura de castità ovvero Mezzi meccanici per assicurare la fedeltà della Donna. Ricerche storiche di E. M.* (Rome: Casimiro Capaccini editore, 1881), (3) *Padlocks and Girdles of Chastity and Historical and Descriptive Notice. To which is Added Freydiers Speech against their Use in France* (Paris: Isidore Liseux, 1892).
  117. *Bilder-Lexikon Kulturgeschichte: Ein Nachschlagewerk für die Begriffe und Erscheinungen auf dem Gebiete der Kulturgeschichte, Sittengeschichte, Folklore, Ethnographie, des Kult- und Mysterienwesens, Gesellschaftslebens, der Chronique*

- Scandaleuse, für Zeit-Dokumente und Biographien. Ein Sammelwerk sittengeschichtlicher Bilddokumente aller Völker und Zeiten* (Vienna and Leipzig: Verlag für Kulturforschung, 1928–30; rpt. 1961), here Vol. 1, 527–28.
118. He even provides a registration number: D. G. M. Nr. 204.538.
119. Max Bauer, *Deutscher Frauenspiegel: Bilder aus dem Frauenleben in der deutschen Vergangenheit*, 2 vols. (Munich and Berlin: Georg Müller, 1917), 1:182.
120. Hermann Heinrich Ploss, *Das Weib in der Natur- und Völkerkunde*, Vol. 1 (Leipzig: Grieben, 1885), 476. The third edition, edited by Max Bartels, appeared in 1891. The ninth edition, published by Max Bartels, appeared in 1908. This work was also translated into other languages. The last English-language translation appeared in 1964 (New York: Medical Press of New York).
121. Johann Gottfried Schnabel, *Im Irrgarten der Liebe herumtaumelnder Kavalier* (A Gentleman Lost in the Labyrinth of Love), ed. Paul Ernst (Munich: Georg Müller, 1907), 323.
122. *Ich—Ulrich von Liechtenstein: Literatur und Politik im Mittelalter. Akten der Akademie Friesach "Stadt und Kultur im Mittelalter" Friesach (Kärnten)*, 2.–6. September 1996, ed. Franz Viktor Spechtler and Barbara Meier. Schriftenreihe der Akademie Friesach, 5 (Klagenfurt: Wieser, 1999).
123. *Meyers Großes Konversations=Lexikon: Ein Nachschlagewerk des allgemeinen Wissens*, 6th edition, completely rev. and expanded (Leipzig and Vienna: Bibliographisches Institut, 1909), 10:872.
124. *Meyers Konversations=Lexikon: Eine Encyclopädie des allgemeinen Wissens*. 3rd entirely rev. ed. (Leipzig: Verlag des Bibliographischen Instituts, 1876), 9:982.
125. Alexander Schulz, *Das Band der Venus: Die Geschichte des Keuschheitsgürtels* (Isny/Allgäu: Andreas Schulz Verlag, 1984). I could get hold of one copy from the Staatsbibliothek Berlin through Intelibrary Loan, and I would like to thank the staff at the Main Library of the University of Arizona for their tireless efforts to secure this copy for me. Another copy seems to be in an Austrian library (Österreichische Bibliothekenverbund), and one in the Dortmund Universitätsbibliothek, whereas practically no other library in the world seems to hold a copy.

## 2 Modern and Medieval Myth-Making

1. See, for instance, the Japanese translation, *Runesansu no nikutaikan*, trans. Tokutaro Yasuda (Tokyo: Kadokawashoten, 1972); the Spanish translation, *Historia ilustrada de la moral sexual*, ed. Thomas Huonker, trans. José Gil Aristu (Madrid: Alianza Editorial, 1996).
2. Eduard Fuchs, *Illustrierte Sittengeschichte*, Vol. 1: *Renaissance*. Part 1, selected and introduction by Thomas Huonker (1985; Frankfurt a.M.: Tischer Taschenbuch Verlag, 1988), 12 (my own translation).

3. For a biography, see Thomas Huonker, "Zur Biographie von Eduard Fuchs," *Illustrierte Sittengeschichte*, Vol. 3, 9–18. See also Walter Benjamin, "Eduard Fuchs, der Sammler und der Historiker," *Gesammelte Schriften*, II, 2, ed. Rolf Tiedemann and Hermann Schweppenhäuser. Werkausgabe, 5 (1977; Frankfurt a.M.: Suhrkamp, 1980), 465–505.
4. Walther Killy, "Fuchs," *Deutsche Biographische Enzyklopädie*, ed. Walther Killy, Vol. 3 (Munich, New Providence, et al: K. G. Saur, 1996), 517. See also Thomas Huonker, *Revolution, Moral & Kunst. Eduard Fuchs: Leben und Werk*. Reihe W (Zürich: Limmat Verlag, 1985).
5. Fuchs, *Illustrierte Sittengeschichte*, Vol. 1, 20–21.
6. The relevant legal document from 1928, along with many court briefs by highly respected medical doctors, art historians, and professors of ethics and morality, can be found in the reprint of Fuchs's *Geschichte der erotischen Kunst: Das individuelle Problem I* (Berlin: Verlag Klaus Guhl, 1977), 1–7.
7. Eduard Fuchs, *Geschichte der erotischen Kunst*. Vol. 2: *das individuelle Problem* (Munich: Langen, 1924).
8. Huonker, "Zur Biographie von Eduard Fuchs," Vol. 1, 9–10.
9. Fuchs, *Geschichte der erotischen Kunst: Erweiterung und Neubearbeitung des Werkes "Das erotische Element in der Karikatur" mit Einschluß der ernsten Kunst* (1908; Berlin:Verlag Klaus Guhl, 1977), IX.
10. Fuchs, *Illustrierte Sittengeschichte*, Vol. 1, 276.
11. Fuchs, *Illustrierte Sittengeschichte*, Vol. 1, 277.
12. Fuchs, *Illustrierte Sittengeschichte*, Vol. 1, 277–78.
13. I will discuss Dr. Pachinger's discovery later.
14. Fuchs, *Illustrierte Sittengeschichte*, Vol. 1, 278.
15. Fuchs, *Illustrierte Sittengeschichte*, Vol. 1, 279.
16. Fuchs, Vol. 1, 280, cites a German translation: "Dieser und jener, der kein Weißes im Auge hat, soll mich mit Haut und Haar holen, wenn ich nicht meine Frau auf bergamesisch verneble, so oft ich mein Serail verlasse" (This person or another who has no white in his eyes [the devil] can get me with skin and hair if I do not knot up my wife in the way the Bergamese do whenever I leave my serail).
17. Fuchs, *Illustrierte Sittengeschichte*, Vol. 1, 281.
18. Fuchs, *Illustrierte Sittengeschichte*, Vol. 1, 283.
19. Eduard Fuchs, *Geschichte der erotischen Kunst*, Vol. 1: *Das zeitgeschichtliche Problem* (Munich: Albert Lang, n.y. [1922]), 162.
20. Vincent T. van Vilsteren and Rainer-Maria Weiss, eds., *100.000 Jahre Sex: Über Liebe, Fruchtbarkeit und Wollust* (Zwolle and Assen: Uitgeverij Waanders, 2003/2004), 86.
21. G. Legman, *Rationale of the Dirty Joke: An Analysis of Sexual Humor*. First Series (New York: Grove Press, 1968), 384.
22. Martina Pall, *Prunkstücke: Schlüssel, Schlösser, Kästchen und Beschläge aus der Hanns Schell Collection* (Graz: Hanns Schell Collection, 2005), 81. Jochen Malms, "Keuschheitsgürtel: Die aufregende Geschichte des eisernen Tugendwächters," *PM—Magazin 1* (1996): 100–05, reiterates all the well-worn stereotypes and

- myths, culling his information from the standard sources, without ever questioning their validity or objectivity.
23. Paul Fritschauer, *Knaurs Sittengeschichte der Welt*, Vol. II: *Von Rom bis zum Rokoko* (1968; Munich and Zürich: Droemer Knaur, 1974), 128.
  24. He identifies Siegfried, in a most absurd misreading, as an “abenteuernde[n] Hochstapler, ein[en] rücksichtslose[n] Mitgiftjäger, der zweifellos über außerordentliche Körperkräfte und eine unermüdliche Liebesfähigkeit verfügte, aber von moralischen Gesichtspunkten aus ein verwerflicher, liebedienerischer Ausnützer der Gelegenheit” (130; adventurous cheater, a reckless hunter of dowry, who undoubtedly commanded extraordinary physical strength and an untiring power to make love, but from a moral point of view a despicable opportunist).
  25. Jan-Dirk Müller, *Spielregeln für den Untergang: Die Welt des Nibelungenliedes* (Tübingen: Niemeyer, 1998), 273–75.
  26. Jungbauer (no first name), “Gürtel,” *Handbuch des deutschen Aberglaubens*, ed. E. Hoffmann-Krayer and Hanns Bächtold-Stäubli. Handwörterbücher zur deutschen Volkskunde. Abteilung I: Aberglaube (Berlin and Leipzig: de Gruyter, 1930/1931), Vol. III 1210–30.
  27. Lütz Röhrich, “keusch, Keuschheit,” *Das große Lexikon der sprichwörtlichen Redensarten*, Vol. 2 (Freiburg, Basel, and Vienna: Herder, 1992), 834–35.
  28. Wolfgang Harms and Michael Schilling, together with Barbara Bauer and Cornelia Kemp, eds., *Die Sammlung der Herzog August Bibliothek in Wolfenbüttel. Kommentierte Ausgabe*, Part 1: *Ethica. Physica*, ed. Deutsche Illustrierte Flugblätter des 16. und 17. Jahrhunderts, 1 (Tübingen: Niemeyer, 1985), no. IE 126, 213 (commentary on 212).
  29. I had the opportunity to examine the copy in the British Museum (1868, 0612, 1556 PPA 102466), but there the entire scene is turned the opposite way, with the husband standing to the right of the bed and the lover kneeling on the left behind the bed curtains. The text of the verses slightly differ from the copy held in Wolfenbüttel. Moreover, in the top border a short version of the German verses in the Dutch language is added: “Wie Jalours syn wil die siet vry my / Want hier meucht ghy sien wat die Jaloursheyt sy / Daerom vorhaer wilt v wachten ghy / Want al hebt ghyn een vrouken schoon en gracieux daer by / En wilt u daerom in geen Jaloursheyt begeuen / Want ghy maeckt u seluen maer suer het seuen / Maer wilt u vroukens het heure gheuen / Soo meuchst ghy onbevrees met heur in vreuchden leuen.”
  30. Harms et al., *Die Sammlung der Herzog August Bibliothek*, 215 (commentary on 214).
  31. Harms et al., *Die Sammlung der Herzog August Bibliothek*, 214.
  32. Christa Grössinger, *Humour and Folly*, 107.
  33. Fritz Traugott Schulz, “Vogtherr, Heinrich d. J.,” *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart*, Vol. 34, ed. Hans Vollmer (Leipzig: E. A. Seemann, 1940), 504–07, also identifies Vogtherr the Younger as the creator of this woodcut, 506. Its measures are: 47.7:32 cm. See also Josef Mančal, “Heinrich Vogtherr (ii),” *The Dictionary of Art*,



- ed. Jane Turner, Vol. 32 (London: and New York: Macmillan and Grove's Dictionaries, 1996), 681. I consulted the extant copy of the woodcut in the British Museum 1930,1216.10 PRN: PPA89078.
34. Th. Hampe, "Flötner," *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart*, ed. Hans Vollmer, vol. 12 (Leipzig: E. A. Seemann, 1916), 108–15.
  35. Grössinger, *Humour and Folly*, 122.
  36. Grössinger, *Humour and Folly*, ch.6, 131–43.
  37. A much better reproduction, triple the size, can be found in Max Geisberg, *The German Single-Leaf Woodcut: 1500–1550*, rev. and ed. by Walter L. Strauss (1923–1930; New York: Hacker Art Books, 1974), IV: 144, G.1470. For a biography, see viii.
  38. Max Geisberg, *The German Single-Leaf Woodcut*, III: 782. For a brief, though by now somewhat outdated biography, see vii.
  39. British Museum, 1930,1216.10 PRN: PPA89078.
  40. *The Illustrated Bartsch: German and Netherlandish Masters of the Fifteenth and Sixteenth Centuries*, ed. Martha Wolff, Vol. 23 (formerly 10) (New York: Abaris Books, 1985), 99.
  41. *The Illustrated Bartsch: German Masters of the Sixteenth Century. Hans Rudolf Manuel (Deutsch), Tobias Stimmer*, ed. Jane S. Peters. Vol. 19 (2) (formerly 9, 2) (New York: Abaris Books, 1988); for Stimmer and other members of this artist family, see Andreas Stolzenburg, "Stimmer," *The Dictionary of Art*, ed. Jane Turner, Vol. 29 (New York: Grove's Dictionary, 1996), 672–75.
  42. *The Illustrated Bartsch: Early German Masters. Jacob Bink, Georg Pencz, Heinrich Aldegrever*, ed. Robert A. Koch, Vol. 16 (formerly 8, 3) (New York: Abaris Books, 1980). For Binck (or Bink), see Fulton Torbjörn, "Jakob Binck," *The Dictionary of Art*, ed. Jane Turner, Vol. 4 (New York: Grove's Dictionary, 1996), 67–68.
  43. *The Illustrated Bartsch*, Vol. 16, 71–78, nos. 15–37. Hans Georg Gmelin, "Pencz, Georg," *The Dictionary of Art*, ed. Jane Turner, Vol. 24 (New York: Grove's Dictionary, 1996), 355–56.
  44. *The Illustrated Bartsch: German Masters of the Sixteenth Century. Erhard Schoen, Niklas Stoer*, ed. Walter L. Strauss, Vol. 13 (Commentary) (New York: Abaris Books, 1984), 553, the illustration is on 554, no. 312(g). For Schön (or Schoen), see Jeffrey Chipps Smith, "Erhard Schön," *The Dictionary of Art*, ed. Jane Turner, Vol. 28 (New York: Grove's Dictionary, 1996), 143–44.
  45. *The Illustrated Bartsch*, Vol. 13, no. 312(e).
  46. *The Illustrated Bartsch: Early German Masters*, Vol. 16, 63, no. 298.
  47. Richard Muther, *Die deutschen Bücherillustration der Gothik und Frührenaissance (1460–1530)*, Vol. 1 (Munich and Leipzig: Georg Hirth, 1884), does not offer any example that might signal the use of a chastity belt, or of any object similar to it.
  48. *Bilder-Katalog zu Max Geisberg, Der Deutsche Einblatt-Holzschnitt in der ersten Hälfte des XVI. Jahrhunderts: 1600 verkleinerte Wiedergaben*, ed. Hugo Schmidt (Munich: Hugo Schmidt Verlag, 1930), No. 1013, 179.

49. For a good selection of his work held in the British Museum, available online, see [http://www.thebritishmuseum.ac.uk/compass/ixbin/hixclient.exe?%7BUPPER%7D%3Av2\\_free\\_text\\_tindex=aldegrever&\\_IXDB\\_=compass&\\_IXSPFX\\_=graphical%2Fsummary%2F&\\_IXFPFX\\_=graphical%2Ffull%2F&\\_IXNOMATCHES\\_=graphical%2Fno\\_matches.html&%24+%28with+v2\\_searchable\\_index%29+sort=.%amp;\\_IXsearchterm=aldegrever&submit-button=summary](http://www.thebritishmuseum.ac.uk/compass/ixbin/hixclient.exe?%7BUPPER%7D%3Av2_free_text_tindex=aldegrever&_IXDB_=compass&_IXSPFX_=graphical%2Fsummary%2F&_IXFPFX_=graphical%2Ffull%2F&_IXNOMATCHES_=graphical%2Fno_matches.html&%24+%28with+v2_searchable_index%29+sort=.%amp;_IXsearchterm=aldegrever&submit-button=summary) (last accessed on Jan. 27, 2006); for a larger collection in the Fine Arts Museum, San Francisco, see <http://wwar.com/masters/a/aldegrever-heinrich.html> (last accessed on January 27, 2006).
50. Rosemarie Bergmann, "Aldegrever, Heinrich," *The Dictionary of Art*, ed. Jane Turner, Vol. 1 (New York: Grove's Dictionaries, 1996), 591–94; she mentions this scabbard design briefly, but does not examine the details, such as the chastity belt.
51. British Museum B.VIII.437248 1885–7–9–227 PRN: PPA96630. Location: Post-binder Aldegrever small.
52. *The Illustrated Bartsch*. Vol. 16, 191, no. 110.
53. *The Illustrated Bartsch: Early German Artists*. Israhel van Meckenem, ed. Fritz Koreny. *Wenzel von Olmütz and Monogrammists*, ed. Jane C. Hutchison, Vol. 9 (formerly 6, 2) (New York: Abaris Books, 1981), 303, no. 44. For a brief introduction to Wenzel's work, see vol. 9 (Commentary) (formerly 6, 2), 129.
54. Walter L. Strauss and Carol Schuler, eds., *The Illustrated Bartsch: German Book Illustration Before 1500*, Vol. 83 (Part IV: *Anonymous Artists 1481–1482*) (New York: Abaris Books, 1982). See also Vol. 86 (New York: Abaris Books, 1984), but I have not checked every volume and examined only representative selections.
55. Dorothy Alexander, in collaboration with Walter L. Strauss, *The German Single-Leaf Woodcut: 1600–1700*, 2 vols. AGA Abaris Graphics Archive, II (New York: Abaris Books, 1977).
56. Alexander, *The German Single-Leaf Woodcut*, 2:500, no. 42.
57. *Illustrations to the Catalogue of Early Italian Engravings Preserved in the Department of Prints and Drawings in the British Museum* (London: British Museum, 1909).
58. Beat Rudolf Jenny, *Graf Froben Christoph von Zimmern: Geschichtsschreiber. Erzähler. Landesherr. Ein Beitrag zur Geschichte des Humanismus in Schwaben* (Lindau and Constance: Jan Thorbecke, 1959); Erica Bastress-Dukehart, *The Zimmern Chronicle: Nobility, Memory and Self-Representation in Sixteenth-Century Germany* (Aldershot, Hants, England, and Burlington, VT, Ashgate, 2002).
59. *Zimmerische Chronik urkundlich berichtet von Graf Froben Christof von Zimmern † 1567 und seinem Schreiber Johannes Müller † 1600*. Nach der von Karl Barack besorgten zweiten Ausgabe neu herausgegeben von Dr. Paul Hermann (Meersburg and Leipzig: F. W. Hendel, 1932), I: 458.
60. *Zimmerische Chronik*, III: 148.
61. *Zimmerische Chronik*, IV: 208.

62. Giovan Francesco Straparola, *Le Piacevoli Notti*. A cura di Donato Pirovano, 2 vols. I Novellieri Italiani (Rome: Salerno Editrice, 2000); see also Ruth B. Bottigheimer, *Fairy Godfather: Straparola, Venice, and the Fairy Tale Tradition* (Philadelphia: University of Pennsylvania Press, 2002); for a biography, see 45–81.
63. Straparola, *Le Piacevoli Notti*, Vol. 2, 805–09.
64. *The Facetious Nights of Straparola*, trans. into English by W. G. Waters (London: The Society of Bibliophiles, 1898), Vol. 1, ix–xii; I have carefully compared the translation with the original and found it to be trustworthy. See also Suzanne Magnanini, “Between Fact and Fiction: The Representation of Monsters and Monstrous Births in the Fairy Tales of Gianfrancesco Straparola and Giambattista Basile,” PhD dissertation, University of Chicago, 2000.
65. Robert Bartlett, *Trial by Fire and Water* (Oxford: Clarendon Press; New York: Oxford University Press, 1986); Vickie L. Ziegler, *Trial by Fire and Battle in Medieval German Literature*. Studies in German Literature, Linguistics, and Culture (Rochester, NY, and Woodbridge, Suffolk: Boydell & Brewer, 2004).
66. *The Facetious Nights of Straparola*, Vol. II, 37–56. The narrative concludes with the following comment: “This is the wretched end which Messer Erminione put to his senseless jealousy, and by these means the young wife was delivered from an ignominious death.”
67. For a detailed study of the relationship between Straparola’s novellas and one of his Latin sources, Girolamo Morlini’s *Novelle*, see Gianni Villani, “Da Morlini a Straparola: problemei di traduzione e problemi del testo,” *Giornale storico della letteratura italiana* CLIX [not CLXIX, as often cited] (1982): 67–73.
68. Girolamo Morlini, *Novelle e favole*, a cura di Giovanni Villani. I Novellieri Italiani, 23 (Rome: Salerno Editrice, 1983).
69. Schulz, *Das Band der Venus*, 19.
70. For a sociolinguistic analysis, see Marga Cottino-Jones, “Princesses, Kings, and the Fantastic: A Re-Vision of the Language of Representation in the Renaissance,” *Italian Quarterly* 37 (2000): 173–84.
71. Francis M. Kelly and Randolph Schwabe, *A Short History of Costume & Armour: Chiefly in England, 1600–1800* (London: B. T. Batsford, 1931).
72. Wolfgang Bruhn and Max Tilke, *Kostümggeschichte in Bildern: Eine Übersicht der Kostüme aller Zeiten und Völker vom Altertum bis zur Neuzeit einschliesslich der Volkstrachten Europas und der Trachten der aussereuropäischen Länder* (Tübingen: Ernst Wasmuth, 1955).
73. Maurice Leloir, *Dictionnaire du Costume et de ses accessoires des Armes et des Étoffes des origines à nos jours* (Paris: Librairie Gründ, 1951), 78–79.
74. Ludmila Kybalová, Olga Herbenová, and Milena Lamarová, *Das große Bilderlexikon der Mode: Vom Altertum zur Gegenwart*. Trans. from Czech into German by Joachim Wachtel (1966; Dresden: VEB Verlag der Kunst, 1980), 441.

75. Stefanie Zaun, Daniela Watzke, and Jörn Steigerwald, eds., *Imagination und Sexualität: Pathologien der Einbildungskraft im medizinischen Diskurs der frühen Neuzeit*. Analecta Romanica, 71 (Frankfurt a.M.: Klostermann, 2004).
76. Anja Belemann-Smit, *Wenn schönede Wollust dich erfüllt. . . : geschlechtsspezifische Aspekte in der Anti-Onanie-Debatte des 18. Jahrhunderts* (Frankfurt a.M. et al: Peter Lang, 2003).
77. Diderot and D'Alembert, *Encyclopédie, ou Dictionnaire Raisonné des Sciences, des Arts et des Métiers, par une Société de Gens de Lettres* (1751; Stuttgart and Bad Canstatt: Friedrich Frommann Verlag, 1966), Vol. 2, 799. See also the online version at: <http://www.lib.uchicago.edu/efts/ARTFL/projects/encyc/> (last accessed on January 27, 2006).
78. Jörn Steigerwald, "Encyclopédie der Sexualpathologie," *Imagination und Sexualität: Pathologien der Einbildungskraft im medizinischen Diskurs der frühen Neuzeit*, 137–63.
79. *Œuvres complètes de Voltaire*. Nouvelle édition, Vol. 9 (Paris: Garnier Frères, 1877), 566 (no line numbers). See also the online version of this edition: [http://www.voltaire-integral.com/Html/09/32\\_Cadenas.html](http://www.voltaire-integral.com/Html/09/32_Cadenas.html) (last accessed on January 27, 2006). I would like to express my gratitude to my colleague Lise Leibacher, Department of French and Italian, University of Arizona, for pointing out this text to me.
80. Götz Müller, *Gegenwelten: Die Utopie in der deutschen Literatur* (Stuttgart: Metzler, 1989), 71–83.
81. *Das Werk Johann Gottfried Schnabels und die Romane und Diskurse des frühen 18. Jahrhunderts*, ed. Günter Dammann and Dirk Sangmeister. Hallesche Beiträge zur europäischen Aufklärung, 25 (Tübingen: Niemeyer, 2004); David E. Wellbery and Judith Ryan, eds., *New History of German Literature* (Cambridge, MA, and London: The Belknap Press of Harvard University Press, 2004), does not even list Schnabel's name. But see Christoph Suin de Boutemard, "Anmerkungen zu den Rezensionen der Neuausgaben von Schnabels 'Insel Felsenburg' (1828) und 'Cavalier' (1830) in den 'Blättern für literarische Unterhaltung' und in der 'Allgemeinen Literatur-Zeitung'," *Jahrbuch der Johann-Gottfried-Schnabel-Gesellschaft* 1 (2000): 125–39.
82. Johann Gottfried Schnabel, *Der im Irgarten der Liebe herumtaumelnde Cavalier, oder Reise= und Liebesgeschichten eines vornehmen Deutschen von Adel, Herrn von St., . . .*, bearbeitet und herausgegeben von Paul Aretz (Berlin: Wilhelm Borngräber, n.y. [1920]).
83. Johann Christoph Adelung, *Grammatisch-kritisches Wörterbuch der Hochdeutschen Mundart mit beständiger Vergleichung der übrigen Mundarten, besonders aber der Oberdeutschen*, Vol. 2 (Leipzig: Johann Gottlob Immanuel Breitkopf, 1796), 1566.
84. Joachim Heinrich Campe, *Wörterbuch der Deutschen Sprache*, Vol. 2 (Braunschweig: Schulbuchhandlung, 1808), 923.
85. This was one of those German dictionaries which openly reflected the influence of German Social-Nationalism, see Wenke Mückel, *Trübners*

- “*Deutsches Wörterbuch*”—*ein Wörterbuch aus der Zeit des Nationalsozialismus: Eine lexikografische Analyse der ersten vier Bände (erschienen 1939–1943)*. Lexicographica. Series Maior, 125 (Tübingen: Niemeyer, 2005).
86. Trübners *Deutsches Wörterbuch*, ed. Alfred Götze, Vol. 4 (Berlin: de Gruyter, 1943), 139.
  87. Brockhaus: *Die Enzyklopädie in vierundzwanzig Bänden*, 20th ed., Vol. 11 (Leipzig and Mannheim: F. A. Brockhaus, 1997), 694. A comparison with *Der neue Brockhaus: Lexikon und Wörterbuch in fünf Bänden und einem Atlas*, 7th completely rev. ed., Vol. 3 (Wiesbaden: Brockhaus, 1985), 134, demonstrates that the article on the chastity belt was not changed at all over twelve years. In fact, it would not matter how far back we would go in checking previous Brockhaus editions regarding the chastity belt, since the myth, once established in an encyclopedia, happily lives on for a very long time.
  88. <http://de.wikipedia.org/wiki/Keuschheitsg%C3%BCrtel> (last accessed on January 27, 2006)
  89. <http://de.wikipedia.org/wiki/Keuschheitsg%C3%BCrtel> (last accessed on last accessed on January 27, 2006)
  90. Hugo Hayn and Alfred N. Gotendorf, eds., *Bibliotheca Germanorum Erotica & Curiosa: Verzeichnis der gesamten deutschen erotischen Literatur mit Einschluss der Übersetzungen nebst Befügung der Originale*, 8 vols. and one addendum (Munich: Georg Müller, 1912–14). This bibliography only includes a category for chastity (*Keuschheit*) (3, 542).
  91. Duden: *Das große Wörterbuch der deutschen Sprache in zehn Bänden*, 3rd completely rev. and expanded ed., Vol. 5 (Mannheim, Leipzig, Vienna, and Zurich: Dudenverlag, 1999), 2104.
  92. Tobler-Lommatzsch, *Altfranzösisches Wörterbuch*. Adolf Toblers nachgelassene Materialien bearbeitet und mit Unterstützung der Preussischen Akademie der Wissenschaften herausgegeben von Erhard Lommatzsch, Vol. 2 (Wiesbaden: Steiner, 1956), 87–88; for “chastëé, chäesté,” see 303.
  93. Frédéric Godefroy, *Dictionnaire de l’ancienne langue française et de tous ses dialectes du IXe au XVe siècles*, Vol. 2 (1883; Vaduz: Kraus Reprint, 1965), 7.
  94. *Trésor de la langue française*, publié sous la direction de Paul Imbs, Vol. 5 (Paris: Editions du Centre National de la Recherche Scientifique, 1977), 350–52.
  95. *Larousse du XXe siècles en six volumes*. Publiés sous la direction de Paul Augé, Vol. 2 (Paris: Librairie Larousse, 1929), 65.
  96. *Enciclopedia Hoepli*, Vol. 2 (Milan: Editore Ulrico Hoepli, 1963), 421.
  97. *Enciclopedia Italiana di Scienze, Lettere ed Arti* (Rome: Istituto della Enciclopedia Italiana, 1950), 379–81.
  98. Salvatore Battaglia, *Grande Dizionario della Lingua Italiana*, Vol. 3 (Turin: Unione Tipografico-Editrice Torinese, 1964), 164.
  99. There is not even an entry for Bacchelli in the *Grande Dizionario*, Vol. 1, 926.
  100. *Enciclopedia Italiana*, Vol. 5, 780.
  101. See, for instance, *Grande Dizionario Enciclopedico UTET*. Fondato da Pietro Fedele, 4th ed. (Turin: Unione Tipografico-Editrice Torinese, 1986), 92–93.

102. J. Heinsius, *Woordenboek der Nederlandsche Taal*. Vol 8/1 ('S Gravenhagen en Leiden: Martinus Nijhoff, A. W. Sijthoff, 1916), 528–29. The entry also includes a reference to “Kuischheidsgelofte,” which translates as “vow of chastity,” but no word about a chastity belt.
103. G. Geerts and H. Heestermans, *van Dale Groot Woordenboek der Nederlandse Taal*, 12th ed. (Utrecht and Antwerpen: Van Dale Lexicografie, 1995), 1571.
104. Dominus du Cange, *Glossarium Mediae et Infimae Latinitatis*, Vol. 2 (Niort: L. Fabvre, 1883), 331–32.
105. *Mittellateinisches Wörterbuch bis zum ausgehenden 13. Jahrhundert* (Munich: C. H. Beck, 1968), II, 1:579–82; see also the *Dictionary of Medieval Latin from British Sources*, ed. R. E. Latham. Fascicule II C (London: Oxford University Press, 1981), 338; J. F. Niermeyer & C. Van de Kieft, *Mediae Latinitatis: Lexicon Minus*, rev. by J. W. J. Burgers (Leiden and Boston: Brill, 2002), I:236, both with the same negative result.
106. Here cited from the online version at: <http://www.corpusthomicum.org/xec2.html> (last accessed on January 27, 2006).
107. *Encyclopedia Britannica*, Vol. V, 9th ed. (Edinburgh: Adam and Charles Black, 1878). The same is the case with the American version (Chicago: The Werner Company, 1894), Vol. V.
108. I examined the 1944 edition, the 1958 edition, the 1974 edition, the 1978 edition, the 1985 edition, all to no avail.
109. *London Encyclopædia, or Universal Dictionary of Science, Art, Literature, and Practical Mechanics* (London: Thomas Tegg, 1829), V: 343.
110. John Mason, Olinthus Gregory, Newton Bostworth, *Pantologia: A New Cabinetencyclopædia* (London: Walker, et al., 1819), III: no page given.
111. Abraham Rees, *The Cyclopædia; or Universal Dictionary of Arts, Sciences, and Literature*, Vol. VII (London: Longman, Hurst, et al., 1819), 3Z4b–4A1a.
112. *Encyclopædia Perthensis; or Universal Dictionary of Knowledge* (Perth: C. Mitchel and Co., [1806?]), 441.
113. See, for instance, *Encyclopædia Britannica* (Chicago, London, et al: Encyclopædia Britannica, 1965), 432–33.
114. Here I have used the online version, based on the CD-ROM edition.
115. *The Oxford English Dictionary* (Oxford: At the Clarendon Press, 1933), 300–01.
116. Philip Babcock Gove, ed., *Webster's Third New International Dictionary of the English Language, Unabridged* (Springfield, MA: G & C. Merriam Company, 1971), 379.
117. Elizabeth Knowles, ed., *The Oxford Dictionary of Phrase and Fable* (Oxford: Oxford University Press, 2000), 201. There are no references, no citations, and no sources.
118. Lo Duca, ed., *Moderne Enzyklopädie der Erotik: Sexologia-Lexikon* (1962; Munich, Vienna, and Basel: Kurt Desch, 1963). This was reprinted in 1966 and 1969. The original title reads: *Dictionnaire de sexologie, sexologialexikon; sexologie générale, sexualité, contre-sexualité, érotisme, érotologie, bibliographie*

*universelle*. It was reprinted in 1967 under the new main title: *Nouveau dictionnaire de sexologie* (Paris: L'Or du temps), and once again in 1972 (Paris: Propera), this time without the lengthy subtitle. This encyclopedia does not seem to have been translated into languages other than German. The article on the chastity belt, 329–33, is richly illustrated. I had access only to the German translation and could get hold of a copy in the University Library of Freiburg i.B. only in the rare book reading room. As the introductory text on the inside fold of the dust jacket announces: “Das Werk ist nicht für Jugendliche bestimmt, und die Abgabe bleibt beschränkt auf den Kreis von Personen, die die beruflichen und geistigen Voraussetzungen für den Erwerb dieser Enzyklopädie mitbringen” (This work is not intended for young adults, and it can be sold only to those people who bring with them the professional and intellectual preconditions for the acquisition of this encyclopedia). Obviously, the problematic situation for a scientific treatment of sexuality in its cultural-historical context, as Eduard Fuchs had experienced it with his *Sittengeschichte*, continues until today.

119. Most likely, the artist mentioned might be Jean Honoré Fragonard (1732–1806), but there are several other contemporary artists with the same last name, see E. Bénézit, *Dictionnaire critique et documentaire des peintres, sculpteurs et graveurs de tous les temps et de tous les pays*. Nouvelle éd. . . . sous la direction de Jacques Busse. Vol. 5 (Paris: Gründ, 1999), 625–29.
120. I could not verify this artist; he is, at least, not listed in Bénézit's *Dictionnaire*, and in other similarly comprehensive art history reference works.
121. G. Legman, *Rationale of the Dirty Joke*, 384.
122. Robert M. Goldenson and Kenneth N. Anderson, *Sex A to Z* (New York: World Almanac, 1989), 44.
123. Rufus C. Camphausen, *The Encyclopedia of Erotic Wisdom: A Reference Guide to the Symbolism, Techniques, Rituals, Sacred Texts, Psychology, Anatomy, and History of Sexuality* (Rochester, VT: Inner Traditions International, 1991), xv.
124. For a serious study on the Inquisition, see Edward Peters, *Inquisition* (New York: Free Press, and London: Collier and Macmillan, 1988).
125. John Money and Herman Musaph, eds., *Handbook of Sexology* (Amsterdam, London, and New York: Excerpta America, 1977), includes articles on virginity, but not on chastity or the girdle of chastity; see also Clive M. Davis, William L. Yarber, Robert Bauserman, George Schreer, and Sandra L. Davis, eds., *Handbook of Sexuality-Related Measures* (Thousand Oaks, London, and New Delhi: Sage Publications, 1998).
126. Jordan, “Chastity Belt,” 108.
127. Catalogue no. 5149. According to one of the museum curators, Dr. Ulrich Morgenroth (e-mail sent on August 23, 2005), this and another specimen in their collection was in all likelihood produced by the British company Hugessen in Essex sometime after 1870, when they started to sell a large number of these apparatuses under the official label “hat rests.” In 1970

- the company requested a tax exempt status, arguing that their products served as birth control mechanisms. The museum holds another chastity belt, catalogue no. 5149, which allegedly dates from 1630 and was supposed to have been discovered inside a wall of a patrician's house in South Germany. But Dr. Morgenroth rejects this assumption as a myth as well. I would like to thank Dr. Morgenroth for his information.
128. Jean-Josef Brunner, *Der Schlüssel im Wandel der Zeit*. Suchen und Sammeln, 14 (Bern and Stuttgart: Paul Haupt, 1988), 214.
  129. The history of medieval hygiene still has to be written. Studies on the everyday life do not yet venture into these intimate areas, although they were of critical importance then as well. See, for example, Harry Kühnel, ed., *Alltag im Spätmittelalter*, 3rd ed. (1984; Graz, Vienna, and Cologne: Styria, 1986); Paul B. Newman, *Daily Life in the Middle Ages* (Jefferson, NC, and London: McFarland, 2001), 137–57. Daniel Furrer, *Wasserthron und Donnerbalken: Eine kleine Kulturgeschichte des stillen Örtchens* (Darmstadt: Wissenschaftliche Buchgesellschaft, 2004), focuses on the history of the toilet only. But for the history of gynecology, see Soei Han Lie Orlanda, *Vrouwengeheimen: geneeskunst en beeldvorming in de Middelnederlandse artesliteratuur* (Amsterdam: De Buitenkant, 1999); Monica H. Green, ed., *Women's Healthcare in the Medieval West: Texts and Contexts*. Variorum Collected Studies Series (Aldershot, Burlington, et al: Ashgate, 2000).
  130. Eva Larraß, "Der Keuschheitsgürtel—Phantasie und Wirklichkeit," *Waffen- und Kostümkunde: Zeitschrift der Gesellschaft für Historische Waffen- und Kostümkunde* 34 (1992): 1–12; here 1. Her source, Karl Maria Feldhaus, *Ka-Pi-Fu und andere verschämte Dinge: Ein fröhlich Buch für stille Orte mit Bildern* (Berlin: the author), 1921, was nothing but a satirical, entertaining booklet for those, as the subtitle indicates, who needed some reading material while they spent time in the bathroom.
  131. Alfred Kind, *Die Weiberherrschaft in der Geschichte der Menschheit*, 3 vols. (Munich: A. Langen, 1913 [not 1914, as Larraß claims]). Larraß never examined this volume herself and cites from an unnamed source.
  132. This chastity belt is today kept in the *Deutsches Schloss- und Beschlägemuseum* in Velbert, near Essen, Germany, under the catalogue no. 881. It originated from the Collection P. Lussow in Munich and had originally been discovered in 1889 by Dr. Pachinger (see my discussion). I would like to thank Dr. Ulrich Morgenroth, curator in the museum, for his information (e-mail, August 23 and 29, 2005). For background information regarding this museum, see Ulrich Morgenroth, *Four Hundred Years and More. . . : Locks and Fittings from Velbert* (Velbert: Scala, 2003).
  133. For a variety of perspectives toward the often problematic relationship between text and image, see Kathryn Starkey and Horst Wenzel, eds., *Visual Culture and the German Middle Ages*. The New Middle Ages (Houndmills, Basingstoke, Hampshire, England, and New York: Palgrave Macmillan, 2005).



134. *Chiaroscuro: The Clair-Obscur Woodcuts by the German and Netherlandish Masters of the XVIth and XVIIth Centuries*. A Complete Catalogue with Commentary by Walter L. Strauss (London: Thames and Hudson, 1973), No. 48, 97.
135. *Chiaroscuro*, No. 49, 98.
136. *Chiaroscuro*, No. 96, 192.
137. Paul Lacroix, *History of Prostitution Among All the Peoples of the World, From the Most Remote Antiquity to the Present Day*, trans. Samuel Putnam, Vol. 2 (New York: Covici, Friede Publishers, 1931); Nickie Roberts, *Whores in History: Prostitution in Western Society* (London: HarperCollins, 1992), 79–81. See also Leah Lydia Otis, *Prostitution in Medieval Society: The History of an Urban Institution in Languedoc*. Women in Culture and Society (Chicago and London: The University of Chicago Press, 1985); Vern Bullough and Bonnie Bullough, *Women and Prostitution: A Social History* (Buffalo, NY: Prometheus Books, 1987), 110–38; Nils Johan Ringdal, *Love for Sale: A World History of Prostitution*, trans. from Norwegian by Richard Daly (1997; New York: Grove Press, 2004).
138. Niklas Stoer (d. 1562/1563), created a woodcut showing Margrave Joachim of Brandenburg, holding a very similar key, though at least three times as big, which symbolized his claim to his political rank, see *Bilder-Katalog*, ed. Hugo Schmidt, 1930, No. 1402, 239.
139. Schulz, *Das Band der Venus*, 32, the illustration is on the facing page 33.
140. Schulz, *Das Band der Venus*, 45–46.
141. Helmut Nickel, “Einige Bemerkungen zum Thema ‘Keuschheitsgürtel,’” *Waffen- und Kostümkunde: Zeitschrift der Gesellschaft für Historische Waffen- und Kostümkunde* 36 (1994): 139–43; here 141.
142. Reay Tanna Hill, *Sex in History* (London: Hamish Hamilton, 1980), 276.
143. There is no reason to believe that the crime of rape occurred more often in the Middle Ages than today. Tanna Hill simply claims this without any statistical or historical analysis because it contributes to the sensationalism of his account, a typical feature of many non-scholarly studies on the medieval era. For the history of rape, see, for instance, Corinne Saunders, *Rape and Ravishment in the Literature of Medieval England* (Cambridge: D. S. Brewer, 2001), 33–75; Elizabeth Robertson and Christine M. Rose, eds., *Representing Rape in Medieval and Early Modern Literature*. The New Middle Ages (New York and Houndmills, Basingstoke, Hampshire: Palgrave, 2001); for detailed legal-historical studies on rape in the Middle Ages, see James A. Brundage, *Law, Sex, and Christian Society in Medieval Europe* (Chicago and London: The University of Chicago Press, 1987), 47–48, 209–10, 249–50, et passim.
144. Eva Larraß, “Der Keuschheitsgürtel,” i.
145. As an aside, serious scholars dealing with the history of sexuality both in the Middle Ages and the Renaissance steer clear of the myth of the chastity belt and focus on the factually identifiable knowledge available in those centuries, see Sander L. Gilman, *Sexuality: An Illustrated History*. Representing

- the Sexual in Medicine and Culture from the Middle Ages to the Age of AIDS* (New York, Chichester, et al: John Wiley & Sons, 1989).
146. Annette Lawson, *Adultery: An Analysis of Love and Betrayal* (Oxford: Basil Blackwell, 1989), 166.
  147. T(imothy) W(ilson), "Chastity Belt," *Fake? The Art of Deception*, ed. Mark Jones, with Paul Craddock and Nicolas Barker (London: British Museum Trustees, 1990), 70. Not surprisingly, the very object here studied is not depicted. Wilson's only reference is Jean-Josef Brunner, *Der Schlüssel im Wandel der Zeit*. Suchen und Sammeln, 14 (Bern and Stuttgart: Haupt, 1988), 214–15. I will discuss Brunner's study, which simply reiterates traditional mythical viewpoints, listed further. See also A. R. E. North, "Instruments of Torture," *Why Fakes Matter: Essays on Problems of Authenticity*, ed. Mark Jones (London: British Museum Press, 1993), 93–99, with several illustrations. With respect to Francesco II di Carrara, he emphasizes that these torture instruments and the chastity belt held in the Doge's Palace in Venice are only "associated with him. The appearance of the belt suggests that it is later than the early fifteenth-century ascribed to it. . . It should be noted that these novelties were made in substantial numbers in the nineteenth century." The reason for the creation of such torture instruments in the nineteenth century would be quite obvious: "Dr. Alan Borg has pointed out that a number of the Tower of London's instruments of torture, some dating back to the sixteenth century, were shown in a special display which was set up in the late seventeenth century and was intended to show examples of Spanish frightfulness from the time of the Armada." Nevertheless, as North confirms, an inventory of the Doge's Palace in Venice from 1548 describes the detestable specimen as "the iron knickers of the wife of the Prince of Padua" (all quotes on 94). In all likelihood, curators of sixteenth-century art collections already knew how to appeal to public taste of a sado-masochistic nature and skillfully drew from urban legends about this "cruel" and tyrannical ruler of Padua to satisfy popular demands for horrifying torture instruments on public display. As North comments, summarizing his observations regarding torture instruments allegedly of medieval provenance: "instruments of torture of the most elaborate kind are still being made to thrill and horrify the inquisitive visitor." As to the exhibit at the London Dungeon, which no visitor should miss: "'you can have a truly horrible day out!'" (96).
  148. For a recent introductory article on Marie de France, see Albrecht Classen, "Marie de France," <http://www.litencyc.com/php/people.php?rec=true&UID=5494> (2003) (last accessed on January 27, 2006).
  149. Jean Rychner, ed., *Les lais de Marie de France*.x *Classiques français du Moyen Age*, 93 (Paris: Champion, 1983); here I have used *The Lais of Marie de France*, trans., with an introduction and notes, by Robert Hanning and Joan Ferrante. Foreword by John Fowles (New York: Dutton, 1978). This is also included in Albrecht Classen, ed., *Eroticism and Love in the*

- Middle Ages*, 5th ed. (1994; Mason, OH: Thomson Custom Publishing, 2004), 224. For an English translation in prose, see *The Lais of Marie de France*. Trans. with an Introduction by Glyn S. Burgess and Keith Busby (London: Penguin, 1986).
150. June Hall McCash, "La vie seinte Audree. A Fourth Text by Marie de France?" *Speculum* 77, 3 (2002): 744–77.
  151. Nancy Van Durling, "The Knot, the Belt, and the Making of Guigemar," *Assays: Critical Approaches to Medieval and Renaissance Texts* 6 (1991): 29–53.
  152. Ulrich Marzolph, "Gürtel," *Enzyklopädie des Märchens*, ed. Rolf Wilhelm Brednich, Vol. 4 (Berlin and New York: de Gruyter, 1990), 311–15.
  153. O. B. Hardison, Jr., "General Introduction," *Medieval Literary Criticism: Translations and Interpretations*, ed. O. B. Hardison, Jr., Alex Preminger, Kevin Kerrane, Leon Golden (New York: Frederick Ungar, 1974), 3–38.
  154. R. Howard Bloch, *The Anonymous Marie de France* (Chicago and London: The University of Chicago Press, 2003), 48–49; see also Nancy Vine Durling, "The Knot, the Belt, and the Making of Guigemar," 29–53.
  155. Rupert T. Pickens, "Thematic Structure in Marie de France's *Guigemar*," *Romania* 95 (1974): 328–41; here 340, also uses the term "chastity belt," but obviously only in a very loose understanding: "Unable to force the lady's chastity belt off despite repeated attempts, Meriaduc realizes that only Guigemar can open it. This the hero does in order to assure himself of the lady's identity. . ."
  156. Quoted from Nancy Vine Durling, "The Knot, the Belt, and the Making of Guigemar," 41. For the symbolic use of "knots" in a text, as used by Chrétien de Troyes, see Douglas Kelly, "The Source and Meaning of *conjointure* in Chrétien's *Erec* 14," *Viator* 1 (1970): 179–200.
  157. Durling, "The Knot, the Belt, and the Making of Guigemar," 46.
  158. For the original and the English translation, see the edition by Rychner and the translation by Hanning and Ferrante.
  159. *Das Nibelungenlied*, nach der Ausgabe von Karl Bartsch, herausgegeben von Helmut de Boor, 21st rev. and expanded ed. by Roswitha Wisniewski (1870–1880; Wiesbaden: Brockhaus, 1979), stanzas 666–80. For the English translation, see *The Nibelungenlied. A New Translation* by A. T. Hatto (1965; London: Penguin, 1969), 90–93. One of the best critical examinations of this crucial scene is now offered by Irmgard Gephart, *Der Zorn der Nibelungen: Rivalität und Rache im "Nibelungenlied"* (Cologne, Weimar, and Vienna: Böhlau Verlag, 2005), 70–77.
  160. R. Howard Bloch, *The Anonymous Marie de France*, 83–89, offers an interpretation of this lai which is riddled with problematic readings and blatant distortions of the basic plot line. By contrast, Marco D. Roman's study ("Reclaiming the Self Through Silence: *The Riverside Counselor's* Stories and the Lais of Marie de France," *Crossing the Bridge: Comparative Essays on Medieval European and Heian Japanese Women Writers*, ed. Barbara Stevenson and Cynthia Ho. The New Middle Ages [New York and

- Houndmills, Basingstoke, Hampshire, England: Palgrave, 2000], 175–88; here 176–85) offers a brilliant analysis of male verse female speech and silence.
161. Helmut Plechl, “Studien zur Tegernseer Briefsammlung des 12. Jahrhunderts IV, 1: Tegernsee unter den Äbten Konrad I. und Rupert (1126–1186),” *Deutsches Archiv für die Erforschung des Mittelalters* 13 (1957): 35–114; Dieter Schaller, “Zur Textkritik und Beurteilung der sogenannten Tegernseer Liebesbriefe,” *Zeitschrift für deutsche Philologie* 101, 1 (1982): 104–21.
  162. Jürgen Kühnel, *Du bist mîn, ih bin dîn. Die lateinischen Liebes- (und Freundschafts-) Briefe des dlm 19411. Abbildungen, Text und Übersetzung*. Litterae, 52 (Göppingen: Kümmerle, 1977); see also Albrecht Classen, *Frauen in der deutschen Literaturgeschichte: Die ersten 800 Jahre. Ein Lesebuch*. Ausgewählt, übersetzt und kommentiert von Albrecht Classen. (Women in German Literature), 4 [New York, Washington, DC, et al: Peter Lang, 2000], 66–67; Anne L. Klinck, *An Anthology of Ancient and Medieval Woman's Song* (New York and Houndmills, Basingstoke, Hampshire, England: Palgrave Macmillan, 2004), 97–98.
  163. Ulrich Marzolph, “Gürtel,” *Enzyklopädie des Märchens*, ed. Rolf Wilhelm Brednich, Vol. 6 (Berlin and New York: de Gruyter, 1990), 311–15. He also refers briefly to Marie de France, but again without establishing in any concrete sense that Guigemar might have given a chastity belt to his lady.
  164. Schulz, *Das Band der Venus*, 13–14.
  165. *The Poetry of William VII, Count of Poitiers, IX Duke of Aquitaine*, ed. and trans. Gerald A. Bond (New York: Garland, 1982), 14–17, vv.47–48. This is a modified translation taken from Karen Sullivan, *Truth and the Heretic: Crises of Knowledge in Medieval French Literature* (Chicago and London: The University of Chicago Press, 2005), 90.
  166. Sullivan, *Truth and the Heretic*, 90. The use of the term “chastity belt” (note 14) in this context seems to be inappropriate, though scholarship has freely resorted to it, not understanding the anthropological and historical implications involved. See Nicolò Pasero, “‘Devinalh,’ ‘non-senso,’ e ‘interiorizzazione testuale’: osservazioni sui rapporti fra strutture formali e contenuti ideologici nella poesia provenzale,” *Cultura neolatina* 28 (1968): 113–46; and Philippe Ménard, “Sens, contresens, non-sens, réflexions sur la pièce ‘Farai un vers de dreyt nien’ de Guillaume IX,” *Mélanges de Langue et de littérature occitanes en hommage à Pierre Bec*, par ses amis, ses collègues, ses élèves (Poitiers: Université de Poitiers, C. E. S. C. M., 1991), 338–48.
  167. Sullivan, *Truth and the Heretic*, 94.
  168. Bond, *The Poetry of William VII*, 64.
  169. Martín de Riquer, *Los trovadores: Historia literaria y textos*, Vol. I (Barcelona: Editorial Planeta, 1975), 114.
  170. Frede Jensen, ed. and trans., *Troubadour Lyrics: A Bilingual Anthology*. Studies in the Humanities: Literature—Politics—Society, 39 (New York, Washington, et al: Peter Lang, 1998), 68–69.

171. Jensen, *Troubadour Lyrics*, 448.
172. William W. Kibler and Lawrence Earp, "Machaut, Guillaume de," *Medieval France: An Encyclopedia*, ed. William W. Kibler and Grover A. Zinn (New York and London: Garland, 1995), 573–75; see also <http://www.anthologie.free.fr/anthologie/machaut/machaut.htm> (last accessed on January 27, 2006).
173. Guillaume de Machaut, *Le Livre Dou Voir Dit* (The Book of the True Poem), ed. Daniel Leech-Wilkinson, trans. R. Barton Palmer (New York and London: Garland, 1998).
174. Hans Biedermann, *Knaurs Lexikon der Symbole* (Munich: Droemersch Verlaganstalt Th. Knaur Nachf., 1989), 387–89; J. Poeschke, "Schlüssel" (81–82); "Schlüsselübergabe an Petrus" (82–85), *Lexikon der christlichen Ikonographie*, ed. Engelbert Kirschbaum, Vol. 4 (Rome, Freiburg, Basel, and Vienna: Herder, 1972).
175. Schulz, *Das Band der Venus*, 13.
176. Schulz, *Das Band der Venus*, 13: "Aus dem Gedankenspiel, das die Dichter mit ihren Angebeteten pflegten, hat ihnen die Nachwelt einen Strick gedreht, wenigstens, was den Keuschheitsgürtel angeht" (Posterity has laid a trap for the poets out of their own games of fantasy, at least concerning the chastity belt).
177. One of the best treatments of this topic can be found in Bernd-Ulrich Hergemöller's *Sodom and Gomorrah: On the Everyday Reality and Persecution of Homosexuals in the Middle Ages*, trans. John Phillips (1998; London and New York: Free Association Books, 2001). The "classical" study still proves to be John Boswell's *Christianity, Social Tolerance, and Homosexuality: Gay People in Western Europe from the Beginning of the Christian Era to the Fourteenth Century* (Chicago and London: The University of Chicago Press, 1980).
178. Otto Richard Meyer, *Der Borte des Dietrich von der Glezze: Untersuchungen und Text*. Germanistische Arbeiten, 3 (Heidelberg: Carl Winters Universitätsbuchhandlung, 1915). For recent studies on this extraordinary verse narrative, see Christa Ortmann and Hedda Ragotzky, "Minneherrin und Ehefrau. Zum Status der Geschlechterbeziehung im 'Gürtel' Dietrichs von der Glezze und ihrem Verhältnis zur Kategorie gender," *Manlichiu wîp, wîplich man: Zur Konstruktion der Kategorien 'Körper' und 'Geschlecht' in der deutschen Literatur des Mittelalters*, ed. Ingrid Bennewitz and Helmut Tervooren. Beihefte zur Zeitschrift für deutsche Philologie, 9 (Berlin: Schmidt, 1999), 67–84; Petrus W. Tax, "Zur Interpretation des 'Gürtel' Dietrichs von der Glezze," *Zeitschrift für deutsche Philologie* 124, 1 (2005): 47–62.
179. Wirnt von Grafenberg, *Wigalois*. Text der Ausgabe von J. M. N. Kapteyn übersetzt, erläutert und mit einem Nachwort versehen von Sabine Seelbach und Ulrich Seelbach (Berlin and New York: de Gruyter, 2005), 281–443; 537–39; 610–27.
180. Volker Schmidtchen and Hans-Peter Hils, "Kyeser, Konrad," *Die deutsche Literatur des Mittelalters: Verfasserlexikon*, 2nd completely rev. ed. by

- Kurt Ruh et al., Vol. 5 (Berlin and New York: de Gruyter, 1985), 477–84. The relevant research literature can be found here.
181. See also Lynn White, “Kyeser’s ‘Bellifortis’: The First Technological Treatise of the Fifteenth Century,” *Technology and Culture* 10 (1969): 436–41; Udo Friedrich, “Herrscherpflichten und Kriegskunst. Zum intendierten Gebrauch früher *Bellifortis*-Handschriften,” *Der Codex im Gebrauch: Akten des Internationalen Kolloquiums 11.–13. Juni 1992*, ed. Christel Meier, Dagmar Hüpper, and Hagen Keller. Münstersche Mittelalter-Schriften, 70 (Munich: Fink, 1996), 197–210.
  182. K. H. Ludwig, “Kyeser, Conrad,” *Lexikon des Mittelalters*, ed. Robert-Henri Bautier et al. (Munich and Zurich: Artemis & Winkler, 1991), 1595–96.
  183. Christoph Graf zu Waldburg Wolfegg, “Der Münchener ‘Bellifortis’ und sein Autor,” *Bellifortis: Clm 30150*, ed. Konrad Kyeser. Kulturstiftung der Länder—Patrimonia, 137 (Munich: KulturStiftung der Länder and Bayerische Staatsbibliothek, 2000), 21–60; here 23.
  184. The parchment manuscripts are in Universitätsbibliothek Göttingen, MS. philos. 64; Universitätsbibliothek Heidelberg, Cod. Pal. Germ. 787; Österreichische Nationalbibliothek Wien, MS. lat. 5278; Österreichische Nationalbibliothek Wien (Vienna), MS. lat. 3068 (previously known as MS. Ambras. 230).
  185. Wolfegg, “Der Münchener,” 32, carefully formulates: “Die noch erhaltenen Exemplare eines solchen Gürtels, oft mit Seide und Samt bezogen, weisen mehr in die Richtung der erotischen Spielereien als in die eines zweifelhaften Werkzeugs zum Schutz der Tugend” (Those still preserved specimens of such a girdle, often covered with silk, seem to be more objects of erotic playfulness than dubious tools to protect virtue). See also Eva Larraß, “Der Keuschheitsgürtel. Phantasie und Wirklichkeit,” *Waffen- und Kostümkunde* 34 (1992): 1–12; Helmut Nickel, “Einige Bemerkungen zum Thema Keuschheitsgürtel,” *Waffen- und Kostümkunde* 36 (1994): 139–43. I will exam both their arguments later.
  186. Conrad Kyeser, aus Eichstätt, *Bellifortis*. Umschrift und Übersetzung von Götz Quarg (Düsseldorf: Verlag des Vereins Deutscher Ingenieure, 1967), Vol 1: facsimile, Vol. 2: transcription and translation, here 91.
  187. Brunner, *Der Schlüssel im Wandel der Zeit*, 214, unreflectively states: “Nachgewiesen und dargestellt wird dieser Gegenstand erstmals im Jahre 1405 in der Handschrift Konrad Kyesers. . .” (this object is first documented and illustrated in 1405 in Conrad Kyeser’s manuscript).
  188. Quarg, *Bellifortis*, 91.
  189. Quarg, *Bellifortis*, 96.
  190. Quarg, *Bellifortis*, 91.
  191. Brunner, *Der Schlüssel im Wandel der Zeit*, 215: “Die beiden mit Stacheln versehenen Öffnungen sind für die Notdurft vorgesehen und vom Standpunkt der Hygiene aus völlig ungenügend” (The two openings, equipped with teeth, are destined for relieving oneself and are, considering

- hygiene, entirely insufficient). This chastity belt is kept in the *Deutsches Schloss- und Beschlägemuseum* in Velbert, Germany.
192. Albrecht Classen, *The German Volksbuch: A Critical History of a Late-Medieval Genre*. Studies in German Language and Literature, 15 (Lewiston, Queenston, and Lampeter: The Edwin Mellen Press, 1995), 215–16.
  193. Andreas Beriger, *Windesheimer Klosterkultur um 1500: Vita, Werk und Lebenswelt des Rutger Sycamber*. Frühe Neuzeit, 96 (Tübingen, Niemeyer, 2004), 33. I would like to thank Peter Dinzelbacher for pointing out this reference.
  194. *Tutte le Opere di Giovanni Boccaccio*, a cura di Vittore Branca, Vols. VII–VIII (Milan: Arnoldo Mondadori, 1998), Bk. 9, ch. 1, 880–82.
  195. Stith Thompson, *Motif-Index of Folk-Literature: A Classification of Narrative Elements in Folk-Tales, Ballads, Myths, Fables, Mediaeval Romances, Exempla, Fabliaux, Jest-Books, and Local Legends*. FF Communications, 106–09, 116–17 (Helsinki, Suomalainen Tiedekatemia, Academia Scientiarum Fennica, 1932–36). An online version is now available as well (Charlottesville, VA: InteLex Corp, 2004). However, this version is not publicly accessible and needs to be purchased: <http://library.nlx.com/display.cfm?&clientID=82746&depth=2&infobase=pmmotif.nfo&softpage=GetClient42&titleCategory=0&view=browse> (according to the response from January 27, 2006).
  196. D. P. Rotunda, *Motif-Index of the Italian Novella in Prose* (Bloomington: Indiana University, 1942), 197, No. T373.
  197. Janet Levarie Smarr, “Sercambi, Giovanni,” *Medieval Italy: An Encyclopedia*, ed. Christopher Kleinhenz, 2 vols. (New York and London: Routledge, 2004), 1021–22.
  198. Giovanni Sercambi, *Il Novelliere*, a cura di Luciano Rossi, Vol. III (Rome: Salerno Editrice, 1974), 24–28; Giovanni Sercambi, *Novelle*, nuovo testo critico con studio introduttivo e note a cura di Giovanni Sinicropi, 2 vols. Filologia: Testi e Studi, 5 (Florence: Casa Editrice Le Lettere, 1995), No. CXXX, 1035–39; here I will cite from the latter edition by Sinicropi, but in consultation with the former by Rossi.
  199. Giovanni Sercambi, *Il Novelliere*, a cura di Luciano Rossi, 23, n.6.
  200. Sercambi, *Novelle*, a cura di Sinicropi, 1039, comments that Marco is not punished for his stupidity in believing that every woman would fall for his idiotic trick with the chastity belt, but instead for his stupid sadism: “la gara di perfidia fra i due sposi non ha lo scopo di punire la buaggine del marito, ma il suo stupido sadismo.”
  201. Natalie Zemon Davis, *Fiction in the Archives: Pardon Tales and their Tellers in Sixteenth-Century France* (Stanford: Stanford University Press, 1987), 111–12.
  202. Davis, *Fiction*, 113; Robert F. Berkhofer III, *Day of Reckoning: Power and Accountability in Medieval France*. The Middle Ages Series (Philadelphia: University of Pennsylvania Press, 2004), also demonstrates how much vast sections of medieval historical documents were fakes, produced by medieval

- clerics for very specific legal, economic, and political reasons. As he explains: “As abbots and monks began to alter their lands, the need for written comprehension of them increased since memory would no longer suffice as a means to comprehend the estates and collect their revenues” (89).
203. Gian Paolo Marchi, “Facezie del Quattrocento,” *Dizionario critico della letteratura italiana*, diretto da Vittore Branca. Seconda ed. (Turin: Unioni Tipografico-Editrice, 1986), 211–14; here 213.
  204. Alcide Bonneau, who translated Cornazano’s *Proverbes en facéties* in 1884, does not yet mention him at all in his study on the chastity belt, *Padlocks and Girdles of Chastity*, 1931 (orig. 1883). Eduard Fuchs, *Padlocks and Girdles of Chastity*, 1909–12, fleetingly mentions Cornazano’s narrative, but was obviously entirely blind to the satirical nature of the motif of the chastity belt.
  205. *Proverbs in Jest or The Tales of Cornazano (XVth century)*. Literally translated into English. With the English text (Paris: Isidore Liseux, 1888). This work appeared for the first time in modern print in 1812, then in 1865 (reprinted in 1968), 1888, 1929, and was translated into French in 1884 (reprinted in 1970) and into German in 1906 and 1967.
  206. *Proverbs in Jest*, vi.
  207. *Proverbs in Jest*, xxii.
  208. Edward W. Said, *Orientalism* (New York: Pantheon Books, 1978); cf. A. L. Macfie, ed., *Orientalism: A Reader* (Edinburgh: Edinburgh University Press, 2000).
  209. Dafydd Johnston, ed. and trans., *Medieval Welsh Erotic Poetry* (Grangtown, Cardiff, 1991), 117.
  210. Dafydd Johnston, “Erotica and Satire in Medieval Welsh Poetry,” *Obscenity: Social Control and Artistic Creation in the European Middle Ages*, ed. Jan M. Ziolkowski. Cultures, Beliefs and Traditions, 4 (Leiden, Boston, and Cologne, Brill, 1998), 60–72; here 67. I would like to thank Peter Dinzelsbacher for pointing out this poem to me.
  211. Thomas Bein, *Liebe und Erotik im Mittelalter* (Graz: Akademische Druck- und Verlagsanstalt, 2003), 23; for broader perspectives, see Albrecht Classen, ed., *Discourses on Love, Marriage, and Transgression in Medieval and Early Modern Literature*. Medieval and Renaissance Texts and Studies, 278 (Tempe: Arizona Center for Medieval and Renaissance Studies, 2004).
  212. For a most detailed historical account of the Carraresi family and its demise in Padua, see Benjamin G. Kohl, *Padua Under the Carrara, 1318–1405* (Baltimore and London: The Johns Hopkins University Press, 1998), 303–36.
  213. The situation was much more complex than can and need be traced here, see Kohl, *Padua under the Carrara*, 245–69.
  214. Antonio Zardo, *Il Petrarca e i Carraresi: studio* (Milan: U. Hoepli, 1887).
  215. Lawrin Armstrong, “Padua,” *Medieval Italy: An Encyclopedia*, ed. Christopher Kleinhenz, Vol. 2 (New York and London: Routledge, 2004), 815–22; here 821–22.
  216. Johann Heinrich Zedler, *Grosses vollständiges Universal Lexicon Aller Wissenschaften und Kuenste*, Vol. 5 (1733/1961), 1142.



217. W. Carew Hazlitt, *The Venetian Republic: Its Rise, its Growth, and its Fall, 421–1797* (London: Adam and Charles Black, 1900), I: 751.
218. Hazlitt, *The Venetian Republic*, 757.
219. Hazlitt, *The Venetian Republic*, 759, cites from contemporary sources.
220. Hazlitt, *The Venetian Republic*, 760–61.
221. Benjamin G. Kohl, *Padua under the Carrara*, 275–96. Of course, Kohl focuses entirely on political, military, economic, and legal conditions, and does not spend any attention on Francesco's personal life.
222. See the extraordinarily meticulous study by Attilio Simioni, *Storia di Padova dalle origini alla fine del secolo XVIII* (Padua: Giuseppe e Pietro Randi Librai, 1968), ch. X through XIII.
223. *Enciclopedia Italiana di Scienze, Lettere ed Arti*, rpt. (1931; Rome: Istituto della Enciclopedia Italiana, 1950), IX:150. Curiously, neither Francesco I nor Francesco II are discussed separately among the many other major Italian figures with the same name (vol. XV). See also Italo Raulich, *La caduta dei Carraresi: signori di Padova, con documenti* (Padua: Drucker & Senigaglia, 1890); Edoardo Piva, *Venezia, Scaglieri e Garraresi: storia di una persecuzione del secolo XV* (Rovigo: Edoardo Piva, 1899) [this is an extremely rare item, and I could only find one copy in the Staatsbibliothek Berlin through an online search]; Luigi Montobbio, *Splendore e utopia nella Padova dei Carraresi* ([Venice:] Corbo e Fiore, 1989); Gigi Vasoin, *La signoria dei Carraresi nella Padova del '300* (Padua: "La Garangola", 1988).
224. *Grande Dizionario Enciclopedico UTET*, fondato da Pietro Fedele, 3rd ed. (Turin: Unione Tipografico-Editrice Torinese, 1967), IV:131–32; here 132, only comments regarding Francesco Novello: "signore brillante e largo mecenate come il suo predecessore, ma costretto a soccombere di fronte ai Veneziani che, dopo averlo catturato, lo fecero strangolare in carcere (1406)."
225. "Carrare (François II, ou Novello de)," J. Fr. Michaud, *Biographie Universelle, Ancienne et Moderne*, rpt. (1854; Graz: Akademische Druck- und Verlagsanstalt, 1966), 50–51; here 51.
226. Hazlitt, *The Venetian Republic*, 765; he also emphasizes, "it is capable of proof that the fate of the Carrarese was not proximately due to their ambitious projects or their resistance to the Venetian arms, but to ulterior revelations of the existence of a plot, which would have thrown the Gobba conspiracy into the shade. The form of execution, again, was the least ignominious which could have been devised. They were not beheaded, like the avogador Giustiniani. They were not poisoned, as Novello had poisoned his ally Guglielmo de la Scala. They were not left to die in torments, like the unhappy men whom Novello's father had formerly suspected of conspiring against him. They were strangled in prison, like Lentulus, the accomplice of Catiline and the progenitor of the Cornari."
227. David Syme, *The Fortunes of Francesco Novello da Carrara, Lord of Padua, an Historical Tale of the Fourteenth Century, from the Chronicles of Gataro, with Notes* (Edinburgh: Constable and Co., and London: Hurst, Chance, and Co., 1830), offers a minute account of the military events, going into

- amazing details concerning the various sieges, campaigns, negotiations, and defeats. But there is no indication whatsoever that would incriminate Francesco II as a man fascinated by torture instruments, sexual perversion, and chastity belts. Of course, Gatara, a contemporary chronicler, composed his account as an obvious sympathizer with the duke, but there are not even comments about any concubines, personal conflicts with his wife, or of public accusations of Francesco's possible moral shortcomings.
228. Caufeynon, *La ceinture de chasteté*, 27–29.
  229. Quoted from Syme, *The Fortunes of Francesco Novello da Carrara*, 206.
  230. Quoted from Syme, *The Fortunes of Francesco Novello da Carrara*, 113.
  231. Quoted from Syme, *The Fortunes of Francesco Novello da Carrara*, 131.
  232. Quoted from Syme, *The Fortunes of Francesco Novello da Carrara*, 180.
  233. Quoted from Syme, *The Fortunes of Francesco Novello da Carrara*, 194.
  234. Schulz, *Das Band der Venus*, 15.
  235. Guido Ruggiero, *The Boundaries of Eros: Sex, Crime, and Sexuality in Renaissance Venice*. Studies in the History of Sexuality (New York and Oxford: Oxford University Press, 1985).
  236. Guido Ruggiero, *Violence in Early Renaissance Venice*. Crime, Law, and Deviance (New Brunswick, NJ: Rutgers University Press, 1980).
  237. According to an e-mail communication with the Servizio Marketing Immagine Comunicazione of the *Musei Civici Veneziani* (August 24, 2005), the belt is still exhibited in the Palazzo Ducale, Armeria—Sala 4, inv: 388.
  238. Bonneau, *Padlocks and Girdles*, 26.
  239. Gattaro, *Istoria Padovana*, here cited from Bonneau, *Padlocks and Girdles*, 26. Bonneau also cites Andrea Navagero, *Storia della Repubblica Venezia* and Sanuto, *Vite de' Duchi di Venezia*, but does not provide any further bibliographical information; see also Hazlitt, *The Venetian Republic*, 763, who reaches the same conclusion regarding Francesco's personality: “. . .yet when he chose, winning and gracious in his manner.”
  240. Brunner, *Der Schlüssel im Wandel der Zeit*, 214.
  241. Syme, *The Fortunes of Francesco Novello da Carrara*, 237.
  242. Giuseppe Cappeletti, *Storia di Padova: Dalla sua origine sino al presente*, Vol. 1 (Padova: Premiata Tipografia Editrice F. Sacchetto, 1874).
  243. John Esten Keller, *Motif-Index of Mediaeval Spanish Exempla* (Knoxville: The University of Tennessee Press, 1949), 53–57; Reginetta Haboucha, *Types and Motifs of the Judeo-Spanish Folklore*. The Garland Folklore Library, 6 (New York and London: Garland, 1992), also knows of no narrative example that might include a reference to a chastity belt.
  244. Ernest W. Baughman, *Type and Motif-Index of the Folktales of England and North America*. Indiana University Folklore Series, 20 (The Hague: Mouton, 1966), 388–89.
  245. Tom Peete Cross, *Motif-Index of Early Irish Literature*. Indiana University Publications: Folklore Series, 7 (Bloomington: Indiana University, n.y.), 488–90.

246. In an extensive study I examined more than twenty of the most important late-medieval and early-modern German songbooks. In this context I discovered only one song in which chastity, that is, the test of chastity, plays any role, whereas chastity belts do not seem to exist as a motif in this song genre. Albrecht Classen, *Deutsche Liederbücher des 15. und 16. Jahrhunderts*. Volkliedstudien, 1 (Münster, New York, Munich, and Berlin: Waxmann, 2001). I would like to thank Barbara Boock, Deutsches Volksliedarchiv, Freiburg i.Br., for her kind support in my research. In fact, negative results are sometimes even more conclusive than partially positive results. This certainly applies to the myth of the chastity belt.
247. Bruno Fritsch, *Die erotischen Motive in den Liedern Neidharts*. Göppinger Arbeiten zur Germanistik, 189 (Göppingen: Kümmerle, 1976), 107–10; Stefan Zeyen, . . . *daz tet der liebe dorn: Erotische Metaphorik in der deutschsprachigen Lyrik des 12.–14. Jahrhunderts*. Item Mediävistische Studien, 5 (Essen: Item-Verlag, 1996), 151–53; for a discussion of the belt in the *Nibelungenlied*, see Jerold C. Frakes, *Brides and Doom: Gender, Property, and Power in Medieval German Women's Epic*. Middle Ages Series (Philadelphia: University of Pennsylvania Press, 1994), 125. There is much scholarship on the belt in *Sir Gawain and the Green Knight*, see, for instance, Ji-Soo Kang, “The Green Girdle and the Narrative Circularity in *Sir Gawain and the Green Knight*,” *The Journal of English Language and Literature* 41, 4 (1995): 927–45.
248. Gertrud Blaschitz and Stefan Krabath, “Schmuck im mittelalterlichen Alltag unter besonderer Berücksichtigung des Schatzfundes von Fuchsenhofen,” *Der Schatzfund von Fuchsenhof*. Studien zur Kulturgeschichte von Oberösterreich, ed. Bernhard Prokisch and Thomas Kühtreiber, 15 (2005): 735–74; here 769–70.
249. Ilse Fingerlin, *Gürtel des hohen und späten Mittelalters*. Kunstwissenschaftliche Studien, 46 (Munich and Berlin: Deutscher Kunstverlag, 1971); Elke Brüggem, *Kleidung und Mode in der höfischen Epik des 12. und 13. Jahrhunderts*. Beihefte zum Euphorion, 23 (Heidelberg: Carl Winter Universitätsverlag, 1989), 90–94; for a cultural and anthropological history of belts, see Anne Leurquin, *A World of Belts: Africa, Asia, Oceania, America. From the Ghysels Collection*. Photos by Mauro Magliani, trans. Isabel Ollivier (Milan: Skira; New York: St. Martin's Press, 2004).
250. Enite in Hartmann von Aue's *Erec* (ca. 1170) is richly dressed in preparation for her wedding, and so is also given a valuable belt: “ouch wart vrouwen Êniten / gegurt umbe ir sîten / ein rieme von îberne: / den tragen die vrouwen gerne” (1556–59). Quoted from: Hartmann von Aue, *Erec*. Mittelhochdeutscher Text und Übertragung von Thomas Cramer (Frankfurt a.M.: Fischer, 2003). See also: *The Complete Works of Hartmann von Aue*, trans. with commentary by Frank Tobin, Kim Vivian, Richard H. Lawson (University Park: The Pennsylvania State University Press, 2001), 72. Similarly, the sick protagonist in Hartmann von Aue's *Der arme Heinrich*, who suffers from leprosy and can only be healed through the

heart blood of a virgin willing to die for him, finds such a nubile woman: the daughter of the farmer at whose estate Heinrich spends his life after having withdrawn from courtly society. She proves to be willing to die for him after she has apparently fallen in love with him. This budding love between them finds its symbolic expression in his gift-giving. Heinrich showers her with erotically highly charged objects such as a mirror, hair ribbons, a belt, and rings. In their secrecy, he even calls her his wife: “mit dienste brâhte er si ûf die vart, / daz si im alsô heimlich wart / daz er si sîn gemahel hiez” (339–41), quoted from Hartmann von Aue, *Der arme Heinrich*, ed. Hermann Paul, 16th, newly rev. ed. by Kurt Gärtner. Altdeutsche Textbibliothek, 3 (Tübingen: Niemeyer, 1996); for a English translation, see *The Complete Works*, 221; for a recent discussion of this scene, see Melitta Weiss Adamson, “Illness and Cure in Hartmann von Aue’s *Arme Heinrich* and *Iwein*,” *A Companion to the Works of Hartmann von Aue*, ed. Francis G. Gentry. Studies in German Literature, Linguistics, and Culture (Rochester, NY, and Woodbridge, Suffolk: Boydell & Brewer, 2005), 125–40; here 131: “What Heinrich consciously or subconsciously triggers in the girl is her sexual awakening, and all the emotional turmoil that comes with puberty.” The erotic symbolism of the belt is self-evident, which might provide a useful explanation for the subsequent, though quite erroneous, association of a sartorial belt with the “chastity belt.”

251. Antonio Panormita, *Hermaphroditus*, trans., with an Introduction and notes by Eugene O’Connor (Lanham, Boulder, et al: Lexington Books, 2001), No. VI, 131.
252. O’Connor, *Hermaphroditus*, 35. See also his brief comment, 88.
253. O’Connor, *Hermaphroditus*, 3–7.
254. Schulz, *Das Band der Venus*, 16–17, emphasizes that Antonio had dedicated his *Hermaphroditus* to Cosimo de Medici of Florence, which might have explained the subsequent association of the chastity belt with this city. However, Conrad Kyeser already had associated his satirical object with Florentine women.
255. Johann Fischart, *Geschichtsklitterung (Gargantua)*. Text der Ausgabe letzter Hand von 1590. Mit einem Glossar herausgegeben von Ute Nyssen (Düsseldorf: Karl Rauch, 1963), 37. The full title reads: *Affentheuerlich Naupengeheurliche Geschichtsklitterung: Von Thaten und Rhaten der vor kurzten langen unnd je weilen Vollenwolbeschreiten Helden und Herren Grandgoschier Gorgellantua und deß deß Eiteldurstlichen Durchdurstlechtigen Fürsten Pantagruel von Durstwelten, Königen in Utopien. . .*, a clear signal of its highly satirical nature. For a biographical overview, see Hans-Jürgen Bachorski, “Fischart, Johann,” *Literatur Lexikon: Autoren und Werke deutscher Sprache*, ed. Walther Killy, Vol. 3 (Gütersloh and Munich: Bertelsmann Lexikon Verlag, 1989), 384–87.
256. Ute Nyssen, *Johann Fischart: Geschichtsklitterung. Glossar. Wörterläuterungen zum Text der Ausgabe letzter Hand von 1590 nach der Neuausgabe 1963* (Darmstadt: Wissenschaftliche Buchgesellschaft, 1977), 40. She explains the term

- “Pantzerfleck” as “Stück zur Ausbesserung e. Panzers. . . Keuschheitsgürtel” (a piece to repair an armor. . . chastity belt).
257. Alcuin Blamires with Karen Pratt and C. W. Marx, eds., *Woman Defamed and Woman Defended: An Anthology of Medieval Texts* (Oxford: Clarendon Press, 1992), 18–19, 26–27, 48–49, 127–28, 141–42, 192–193, et passim; R. S. M. Prudence Allen, *The Concept of Woman*, Vol. II: *The Early Humanist Reformation 1250–1500* (Grand Rapids, MI, and Cambridge: William B. Eerdmans Publishing Company, 2002), 186–87, 265–67, 515–16, 752–53, et passim.
  258. A medieval example would be the anonymous thirteenth-century verse novella *Aucassin et Nicolette* where the king lies in child-bed, whereas the queen fights on the fields; for an English translation, see Albrecht Classen, ed., *Eroticism and Love in the Middle Ages*, 5th rev. and expanded ed. (Mason, OH: Thomson Custom Publishing, 2004), 415–44; for a history of this topos, see Ernst Robert Curtius, *European Literature and the Latin Middle Ages*. Trans. from German by Willard R. Trask. Bollingen Series, XXXVI (1948; Princeton: Princeton University Press, 1990), 94–98.
  259. François Rabelais, *Gargantua and Pantagruel*, trans. Burton Raffel (New York and London: W. W. Norton & Company, 1990), 15.
  260. Schulz, *Das Band der Venus*, 49–57, with an extensive excerpt in German translation.
  261. Ludwig von Brunn, ed., *Ars Erotica: Die erotische Buchillustration im Frankreich des 18. Jahrhunderts*, 3 Vols. (Schwerte: Harenberg, 1983–89), 1:89.
  262. von Brunn, *Ars Erotica*, 197.
  263. Most erotic artists from the eighteenth through the twentieth century prove to be interested in the sexual act and the sexual organs only and hence do not incorporate the chastity belt, perhaps because this would primarily appeal to those interested in sado-masochism. See, for example, Peter Weiermair, ed., *Erotic Art: From the 17th to the 20th Century* (Frankfurt a.M: Frankfurter Kunstverein and Edition Stemmler, 1995), where no illustration offered even the hint of a chastity belt. The only exception might be Willi Geiger’s (1878–71) cycle “Das gemeinsame Ziel,” which includes one colored drawing of a woman wearing a suspicious looking slip, but there is no padlock to be seen, and the rather violent performance of the female figure does not suggest at all that she might wear a chastity belt (69).
  264. Numerous examples can of course be found on the world wide web, see, for instance, <http://home.teleport.com/~gumball/chastity.html> (last accessed on January 27, 2006). These photos show some of the best known museum pieces available today on the web.
  265. Gilles Néret, *Erotica Universalis* (Cologne: Benedikt Taschen, 1994), 736–46. The subsequent illustrations by Eneq conform to the same approach.
  266. Vern L. Bullough, Dwight Dixon, and Joan Dixon, “Sadism, Masochism and History, or When is Behaviour Sado-Masochistic?” *Sexual Knowledge*,

- Sexual Science: The History of Attitudes to Sexuality*, ed. Roy Porter and Mikuláš Teich (Cambridge: Cambridge University Press, 1994), 47–62.
267. Françoise Borin, “Judging by Images,” *A History of Women in the West*, III.: *Renaissance and Enlightenment Paradoxes*, ed. Natalie Zemon Davis and Arlette Farge (1991; Cambridge, MA, and London: The Belknap Press of Harvard University Press, 1993), 187–254; here 226, 228.
268. Brasch, *How Did Sex Begin?: The Sense and Nonsense of the Customs and Traditions That Have Separated Men and Women Since Adam and Eve* (New York: David McKay Company, 1973), 22.

### 3 Another Myth

1. The flood of webpages dealing with the flat-earth-theory is staggering, see, for instance, [http://www.alaska.net/~clund/e\\_djublonskopf/FlatWhyFlat.htm](http://www.alaska.net/~clund/e_djublonskopf/FlatWhyFlat.htm) (last accessed on January 27, 2006). Whether satirical spoofs, or serious efforts, this electronic discourse demonstrates that the flat-earth-theory is still alive.
2. William Chester Jordan, “Droit du seigneur,” *Dictionary of the Middle Ages*, Supplement 1 (New York, Detroit, et al: Charles Scribner’s Sons, 2004), 167–68.
3. Jordan, “Droit,” 167.
4. “Jus primae noctis,” *Bilder-Lexikon Kulturgeschichte*, 1928, 505–06.
5. See also Frances Eleanor Palermo Litvack, *Le Droit du Seigneur in European and American Literature: From the Seventeenth through the Twentieth Century* (Birmingham, AL: Summa, 1984); Hermann Friedrich Wilhelm Schmidt-Bleibtreu, *Jus primae noctis im Widerstreit der Meinungen: eine historische Untersuchung über das Herrenrecht der ersten Nacht* (Bonn: Röhrscheid, 1988).
6. H. Ihm, “Jus primae noctis. Ein alter Bestreiter des Brauches,” *Anthropophyteia: Jahrbuch für ethnologische, folkloristische und kulturgeschichtliche Sexuallforschungen*, ed. Friedrich S. Krauss, Vol. X (Leipzig: Ethnologischer Verlag, 1913): 183–89; here 186.
7. Ihm, “Jus primae noctis,” 189.
8. Jordan, “Droit,” 167.
9. Jordan, “Droit,” 167.
10. James Brundage, *Law, Sex, and Christian Society in Medieval Europe* (Chicago and London: The University of Chicago Press, 1987). Although he is most thorough in his detailed discussion of the entire corpus of medieval laws concerning sex and marriage, he has nothing to say about the *Jus* (and for that matter, nothing about the chastity belt either). We can trust his implied conclusion that church law did not know of this *Jus* and of the chastity belt.
11. Karl Schmidt, *Jus Primae Noctis: Eine geschichtliche Untersuchung* (Freiburg i.Br.: Herder, 1881); a copy of this book is available on microfilm; I used the copy in the Library of the University of Arizona.
12. Schmidt, *Jus Primae Noctis*, 3–5.
13. Schmidt, *Jus Primae Noctis*, 230–38, illustrates through painstaking research how difficult it can be to disprove a myth, especially when it appeals to the masses and confirms preconceived notions.

14. Jay Ruud, ed., *Encyclopedia of Medieval Literature* (New York: Facts on File, 2006), 608–09.
15. *The Tain*, trans. from the Irish Epic *Tain Bo Cuailnge* by Thomas Kinsella (London, New York, and Oxford: Oxford University Press, 1970), 4–5. I would like to express my gratitude to Michael J. Curley, The University of Puget Sound, Tacoma, WA, for pointing out this passage to me.
16. Alain Boureau, *Le droit de cuissage: La fabrication d'un mythe XIIIe–XXe siècle* (Paris: Editions Albin Michel, 1995).
17. Jörg Wettlaufer, *Das Herrenrecht der ersten Nacht: Hochzeit, Herrschaft und Heiratszins im Mittelalter und in der frühen Neuzeit* (Frankfurt a.M. and New York: Campus, 1999).
18. Boureau, *Le droit*, 160–61.
19. Boureau, *Le droit*, 192.
20. Boureau, *Le droit*, 225.
21. See, for instance, Michel Zink, *The Enchantment of the Middle Ages*, trans. Jane Marie Todd. Parallax: Re-Visions of Culture and Society (Baltimore and London: The Johns Hopkins University Press, 1996); Roger Dahood, ed., *The Future of the Middle Ages and the Renaissance: Problems, Trends, and Opportunities for Research*. Arizona Studies in the Middle Ages and the Renaissance, 2 (Brepols: Turnhout, 1998); Andrew E. Mathis, *The King Arthur Myth in Modern American Literature* (Jefferson, NC, and London: McFarland & Company, 2002).

#### 4 The Nature of Myths Revisited

1. See, for instance, the beautifully well-balanced arguments from both sides of the debate at: <http://www.actionbioscience.org/evolution/nhmag.html> and at: <http://skepdic.com/intelligentdesign.html> (both last accessed on January 27, 2006). See also the wide range of opinions, all well-argued, in John Angus Campbell and Stephen C. Meyer, eds., *Darwinism, Design, and Public Education*. Rhetoric and Public Affairs Series (East Lansing: Michigan State University Press, 2003). Celeste Michelle Condit's contribution, "The Rhetoric of Intelligent Design: Alternatives for Science and Religion," 421–40, proves to be the perhaps most sensitive and insightful discussion of the polar positions, so, for instance, when she claims: "This is to say that intelligent design is a bad argument for religious purposes because it accepts the criterion and worldview of science, which is the very metaphysical mind-set it would seek to deny. In the process, intelligent design advocates give up on exploring and advancing the kinds of discussion that are truly important for nonscientific discourse. That is an enormously consequential error" (433). By the same token, she does not take the side of science unequivocally, and encourages us to comprehend "that there remains much that scientists don't know and that one of those things is how life on Earth began" (433).
2. See the contributions to *Imagination und Sexualität: Sexualität: Pathologien der Einbildungskraft im medizinischen Diskurs der frühen Neuzeit*. *Analecta Romanica*, 71 (Frankfurt a.M: Klostermann, 2004), 2004.

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- und der darinnen lebenden Geschoepfe; imgleichen aller menschlichen Handlungen, Staats=Recht=Krieges=Policy=Haushaltungs=und gelehrten Geschaefte, Handthierungen und Gewerbe, sammt einer Erklarung der dabey vorkommenden Kunstwoerter und Redensarten*, von neuem durchgesehen, verbessert und stark vermehrte von Johann Joachim Schwaben (Königsberg and Leipzig: Zeisens Witwe und Hartungs Erben, 1767).
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