

oppression of the church. He argued that it was best to leave a tyrannical king to divine judgment, rather than bring about greater evil by seeking to dethrone him.

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ALVARUS, PAULUS

Córdoba laymen, author; mid-ninth century. Very little is known about his life. A reference in one of his letters hints at Jewish ancestry; another suggests Gothic blood. Either or both could, however, have been intended metaphorically given their contexts. His family owned enough land to allow them to use part of it to endow a monastery. Alvarus studied under Abbot Speraindeo at the church of St. Zoylus in Córdoba, where he met and befriended Eulogius. There, among other things, the two developed an interest in poetry, which Alvarus would pursue later in life, composing a number of poems that have survived. The preface to his *Vita Eulogii* suggests that Alvarus did not follow his friend into the priesthood. He appears to have married and to have lost three of his daughters, though the circumstances are unknown.

Letters to and from a variety of correspondents constitute the bulk of his extant writing. The earliest of these are the four directed to Bodo, a deacon in the Carolingian court who converted to Judaism, adopted the name Eleazar, and moved to Spain. Alvarus's letters to Bodo-Eleazar predictably attempt to prove that Jesus was the Messiah. Three responses survive, though in fragmentary form. Alvarus also wrote to his former teacher Speraindeo asking him to respond to an outbreak of some unnamed heresy. Alvarus directed another four letters to his friend (and perhaps brother-in-law) John of Seville, another layman, in which he explored the role of rhetoric in Christian education and delved into Christology.

Alvarus's role in the Córdoba Martyrs' Movement of the 850s was an auxiliary one. From his cell in the autumn of 851, Eulogius sent drafts of the *Memoriale sanctorum* and the *Documentum martyriale* to Alvarus for his comments. The letters that Alvarus wrote in response were subsequently appended to the treatises. We know from Eulogius that Alvarus advised at least one of the would-be martyrs who sought him out for advice. In 854 Alvarus wrote his *Indiculus luminosus*, the first half of which is a defense of the martyrs, and the second half a novel attempt to portray Muḥam-

mad as a precursor of Antichrist by interpreting passages from Daniel, Job, and the Apocalypse in light of Alvarus's knowledge of Islam. Toward the end of the treatise, which seems not to have been completed, is the frequently quoted passage lamenting the fact that Christian youths of the day were more interested in studying Arabic than Latin literature. Finally, sometime after Eulogius's execution in 859, Alvarus wrote the *Vita Eulogii*.

The last of Alvarus's letters indicate that he had suffered from a serious illness and had received penance in anticipation of his death, only to recover. He solicited Bishop Saul of Córdoba to release him from his penitential obligation to refrain from participation in communion, a request that was denied. Alvarus's *Confessio*, a lengthy formal prayer for forgiveness of sins, probably also dates from this period. The fact that he is not mentioned in Samson's *Apologeticus* (864) and that Alvarus never referred to the controversies that elicited its composition suggests that he died in the early 860s.

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AMADÍS DE GAULA

Amadís de Gaula is the Spanish book of chivalry par excellence. Historically, it is most likely the first among the Hispanic chivalric stories related to the *matière de Bretagne*. The plot is set in a time before Arthur's reign, since Arthur's world, after the discovery of the Grail, signified the apocalypse of chivalric adventures and of chivalry itself. It is impossible to summarize the number of interlaced plots and subplots that constitute the chivalric fable, *Amadís*, a veritable *roman fleuve* (river of romance). The main plot is based on what may be called the chivalric fable, which can be summarized as follows: the hero is removed by Providence from his royal family and heritage so that he can prove his virtue as a knight, win wealth, fame, and estate, and then recuperate his royal origins. Only after the hero has earned the latter are his origins revealed to him, and his royalty is publicly acknowledged. *Amadís* tells of Amadís's ancestry, birth, education, love, and adventures. He is the secret love child of King Perión and Princess Elisena. After his birth, he is set adrift in a basket (à la Moses) and rescued by a knight, Gandales, who educates him along with his own son, Gandalín. Amadís is introduced to King

Lisuarte of Britain and falls in love with Oriana, Lisuarte's daughter. Amadís dedicates his exploits and existence to Oriana, seeking to conquer her heart as well as la Ínsola Firme, a kingdom he wishes to vanquish and rule. Amadís's and Oriana's clandestine marriage in turn gives rise to a new plot based on the pattern of the chivalric fable. Oriana gives birth to their son, Esplandián, who is kidnapped by a lioness and then educated by Nacién the Hermit. Esplandián's destiny is to master the Empire of Constantinople. The romance narrates many more stories, all neatly interlaced through the use of rhetorical devices used in historiography and in Arthurian prose all over Europe. *Amadís de Gaula* is a microcosm of all the chivalric subjects that will be developed later in the sixteenth-century Spanish romances of chivalry.

The origins of *Amadís* remain uncertain. The only extant complete versions of the romance, all from the sixteenth century, differ from one another and ultimately prove reprints and transformations of the work, as it was originally planned and rewritten in four books by Garci Rodríguez de Montalvo at the beginning of the sixteenth century. There was in all likelihood an incunabulum first edition of *Amadís* that is now lost, probably printed in 1496. The first extant edition is the one published at Zaragoza by Jorge Coci in 1508. Printed editions notwithstanding, *Amadís de Gaula* had a long existence before its appearance in print. Antonio Rodríguez Moñino brought to light some manuscript fragments from a primitive *Amadís*, probably conceived in three books, in which Esplandián had already appeared. In these, Amadís was killed by his brother, Galaor, and Oriana committed suicide. Evidence indicates that tales and stories about Amadís were very popular from the middle of the fourteenth century on. A Valle Arce has speculated that the first Amadís story appeared circa 1290. Research by Cacho Blecua, however, shows that the first version of the story was probably composed during the reign of Alfonso XI, around 1330–1340.

One of the most interesting yet least studied features of the extant *Amadís* is the ideological tension that underlies the notions of chivalry, monarchy, and the discourses of power that accrued in the work during the century and a half of its circulation prior to finally appearing in print. Despite Garci Rodríguez de Montalvo's best efforts, he was unable to erase this tension, even as he tried to produce a text whose ethical and political principles reflected his own contemporary values.

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‘ĀMIRIDS See MANŞŪR, AL-

ANAGNI, TREATY OF

In 1295 a further attempt, with papal mediation, was made to put to an end the War of the Sicilian Vespers, which had been disrupting Italy and the Mediterranean since 1282. Pope Boniface VIII sought to strike an agreement that would strengthen his relations with King Charles II of Naples, for whom he had no great liking (Charles having been the principal support of his unhappy predecessor Celestine V), but whose influence in the Guelph factions throughout Italy made him an essential ally. Charles in the early months of 1295 showed his friendly disposition to the pope by investing Roffredo Caetani, Boniface's brother, with important estates in southern Italy. King Jaime II of Aragón also made attempts not to antagonize a pope who had already proved himself a figure not to be trifled with; he accepted Boniface's demand that he should avoid entering into marriage ties with France, which might lead to the creation of a Franco-Angevin access isolating the papacy. He was also keen to arrange the release of his sons, who were hostages in Aragónese hands. The French stabilized the situation further by renouncing all recent claims to the crown of Aragón. A third key figure was Jaime's lieutenant in Sicily, his younger brother Fadrique, who, although excommunicate, sought a meeting with the pope; Boniface was in a conciliatory enough mood to receive him away from public gaze, and to promise him the hand of Catherine de Courtenay, heiress to the Latin empire of Constantinople, in return for his abandonment of Sicily. Thus the stage was set for an agreement at Anagni, to be cemented by massive grants: a dowry of 75,000 marks when Bianca of Naples would marry Jaime II of Aragón; 6,000 florins for Jaime as the reward for an early cession of Sicily to the house of Anjou. The king of Aragón was, however, urged to recognize the rights of his uncle and namesake, Jaime II of Mallorca, in the lands from which the Aragónese had dislodged the Mallorcan king. Agreement was reached in stages during June 1295, and the treaty has been described as Boniface's first great diplomatic triumph. The problem that proved impossible to resolve was the cession of Sicily, because Fadrique of Aragón now emerged as the champion of Sicilian independence from the house of Anjou, with the backing of the Sicilian nobles and without the distraction of marrying Catherine de Cour-