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Monstrous Races in the Medieval English Psalter World Map

Marta Przygodzka

This article examines medieval Monstrous Races in the Psalter World Map from the thirteenth-century English Map Psalter (British Library, Add. MS 28681). It suggests the map's reading as a pictorial expression of liminality situated in a to- and fro-ing between conceptions of Us/the Self and Them/the Other. I consider how the map exiles the Monstrous Races through spatially articulated geographical distance; inserts Them into notions of Us via inclusion in God's salvation plan; and gestures towards a category crisis in the Us-Them divide by celebrating England's own peripheral placement on the *mapa mundi*'s border. The border-space which constitutes the nexus of my investigation extends to encompass the Psalter World Map's materiality and the self-definition by means of difference enacted by the reader-viewer in corporeal terms.

*The Monster always escapes because it refuses easy categorisation.*¹

The medieval Monstrous Races are, in Debra Strickland's words, 'imaginary groups of elusive, malformed, and misbehaving creatures located at the edges of the known world, vaguely defined as India, Ethiopia, and the Far North.'² These monsters embody the liminal. They occupy a geographically understood border-space.³ They are oftentimes hybrid, incorporating animal and human parts into the very grammar of their monstrosity.⁴

1 Jeffrey Jerome Cohen, "Monster Culture (Seven Theses)," in *Monster Theory: Reading Culture*, ed. Jeffrey Jerome Cohen (Minneapolis: University of Minnesota Press, 1996), 3-25, 6.

2 Debra H. Strickland, *Saracens, Demons & Jews: Making Monsters in Medieval Art* (Princeton: Princeton University Press, 2003), 20.

3 John Block Friedman, "Cultural Conflicts in Medieval World Maps," in *Implicit Understandings*, ed. Stuart B. Schwartz (Cambridge: Cambridge University Press, 1994), 64-96, 69.

4 Asa S. Mittman, *Maps and Monsters in Medieval England* (London, New York: Routledge, 2006), 46.

They epitomise the external Outsider, deployed in moulding the internal boundaries of ‘Us’ and the essence of the ‘Self’.⁵

Deriving from classical authorities, information about the Monstrous Races was disseminated throughout the Middle Ages, largely in pictorial terms.⁶ The medieval *mappae mundi*, or maps of the world – of which one might want to think as ‘framework[s] where information is placed in the relevant spatial position’ rather than maps in our contemporary understanding, driven by notions of supposedly scientific accuracy – conveyed the monstrous geographical remoteness most effectively.⁷ The thirteenth-century English Psalter World Map (Fig.1.) is a medieval *mappa mundi* featuring an assortment of fourteen monsters lined in a series of frames to its southern outskirts: a Cynocephalus, or ‘Dog-Head’; an Anthropophagus, known for eating human flesh; an Artibatirae, walking on all fours; a Troglodyte, or ‘Hole-Creeper’ who dwells in caves (Fig.4.); a Blemmyae with its face on its chest; an Epiphagus with eyes on its shoulders (Fig.10.); an Amyctyrae with an enlarged lip; a Sciopod who uses its outgrown foot as protection from the sun; a Maritimi Ethiopian shown with an extra set of eyes, illustrative of a particularly keen eyesight; a Psambari with no ears; a Speechless Man; a Straw-Drinker, noseless and mouthless, with only a narrow orifice; a noseless Sciritae; and a Panotii with extremely large ears (Fig.7.).⁸

The Psalter World Map is found on folio 9r of the Map Psalter (British Library, Add. MS 28681). The Psalter Map takes its name from its appearance within a psalter, while the Map Psalter takes its name from the map it contains.⁹

Aside from the List Map (Fig.2.), situated on the verso of the same

5 Michael Uebel, “Unthinking the Monster: Twelfth-Century Responses to Saracen Alterity,” in *Monster Theory: Reading Culture*, ed. Jeffrey Jerome Cohen (Minneapolis: University of Minnesota Press, 1996), 264-291, 265-266.

6 Ibid.

7 P.D.A. Harvey, *Medieval Maps* (London: British Library, 1991), 19. On shifting approach to mapping see: Asa S. Mittman, *Maps and Monsters*, 27-44.

8 Identification based on John Block Friedman, *The Monstrous Races in Medieval Art and Thought* (Syracuse: Syracuse University Press, 2000), 10-21.

9 “Psalter Map,” *British Library Digitalised Manuscript*, accessed 28th Sept. 2023. Temporarily unavailable.

folio, the Psalter Map is considered to be the only medieval *mappa mundi* extant within a Book of Psalms and, measuring less than ten centimetres in diameter, one of the smallest to survive from the Middle Ages.¹⁰ The manuscript has been dated to the second half of the 13th century on account of its mention of the feast day of St Richard of Chichester (f.12v), established after 1262, in the Psalter's calendar, whereas its original entries and the style of illumination point to London or Westminster as possible provenance loci.¹¹ The map presents a tripartite T-O construction with the three known continents of Europe, Asia, and Africa dissected by the green Mediterranean Sea and enclosed within an O-shaped ring, ornate with embodiments of the winds.¹² Asserting the convergence of the earthly and the spiritual within the space of the folio is the dominant figure of Christ, presiding over the world and flanked by censuring angels.¹³

In the following study, I wish to propose that, as a multivalent object¹⁴, the map not only gives visual form to the liminality of the Monstrous Races but, in its semiotic construction, fosters disjunction in an open spatial organisation for the coexistence of contradiction. For the purpose of this work, my analysis adopts a bipartite structure focused on two lenses: the collective 'Us' and the individual 'Self'. Firstly, I will consider how the map simultaneously exiles the monstrous 'Other' by means of a spatially articulated geographical distance; connects the Monstrous Races to a notion of Us through their inclusion in God's salvation plan; and gestures towards a category crisis in the Us-Them divide by celebrating England's own peripheral placement on the *mappa mundi*'s border. Secondly, I will examine how, in the Psalter World Map, the 'Othering' of monstrosity via its association with sin is juxtaposed with the synchronous closeness of the monstrous body

as it activates the viewer-reader's corporeal engagement with the

10 LauraLee Brott, "Psalter List Map (British Library Add. MS 28681, f. 9v)," in *Virtual Mappa*, eds. Martin Foys, Heather Wacha et. al. (Philadelphia: Schoenberg Institute of Manuscript Studies, 2020). <https://sims2.digitalmappa.org/36>. DOI: 10.21231/ef21-ev82.

11 "Psalter Map," *British Library*, op.cit.

12 Harvey, *Medieval*, 20.

13 LauraLee Brott, "Psalter," op.cit.

14 Mittman, *Maps*, 31.

Book of Psalms. In view of the Psalter World and List Maps being the only medieval *mappae mundi* extant in a Psalter, the following examination engages with psalm texts as a core primary source in the hope of drawing connections between the map and its unique textual landscape.

A Remote Them

Firstly, the Psalter World Map functions as an Othering device in which geographical remoteness signifies difference as articulated through the physical distancing of a presumed ‘Them’. The Psalter *mappa mundi* situates the Monstrous Races in the sub-Nilotic band, on the southern extremes of Africa.¹⁵ Here, clustered along the world disk’s edge, their bodies visually contract into a collective entity, defined by means of a shared, peripheral location.¹⁶ The notion that place is a factor relevant to monstrosity is consolidated upon consultation of the aforementioned Psalter List Map, on the verso of the same manuscript folio (Fig.2.). The List Map enumerates the provinces and cities on each of the three continents in a format echoing the T-O construction of the World Map.¹⁷ Nevertheless, when compared to Asia or Europe, the Africa section is idiosyncratic in its consideration of the natural features of the land and climate.¹⁸ The southern edge of the continent is, for instance, delimited by the ‘torrid zone’ and, further, Cadiz’s proximity to the Atlas Mountains is noted.¹⁹ Even more interestingly, the section’s concluding statement, only partly legible due to damage, reads: ‘[i]n outer Ethiopia, monsters’ (Fig.3.).²⁰ Therefore, via a comparative reading of the two Psalter *mappae mundi*, a connection comes into view between the viewer-reader’s understanding of the Monstrous Races and their geographical location on the World Map. The contemporaneous audience of the manuscript would have

15 Friedman, *The Monstrous*, 37, 43.

16 On mapped collectivity, see: Mittman, *Maps*, 45.

17 On T-O format, see: David Woodward, “Medieval Mappaemundi,” in *Cartography in Prehistoric, Ancient, and Medieval Europe and the Mediterranean. The History of Cartography*, eds. J.B. Harley and David Woodward (Chicago: University of Chicago Press, 1987), 286–370, 296.

18 LauraLee Brott, *Psalter*.

19 Translation: Ibid.

20 ‘In Ethiopia ulteriore, monstra su[illegible]’ (Ibid.).

formulated predictions regarding the physiology and psychological makeup of the collectivity of peoples depicted on the Psalter Map based solely on their dwelling place on the southern outskirts of Africa. Medieval thought entertained a series of regional stereotypes, heirs of antique texts like the Hippocratic treatise *Airs, Waters, Places*, Pliny's *The Natural History*, and Ptolemy's *Tetrabiblos*.²¹ *Airs, Waters, Places* is the first to diligently discuss the effects of a given physical environment upon physiology or character.²² Clarence Glacken notes the treatise's explicit concern with difference, rather than similarity amongst people, and suggests its influence on subsequent environmental theories – including Pliny's and Ptolemy's – in which a similar emphasis can be observed.²³ For Pliny, 'Æthiopians are scorched by their vicinity to the sun's heat' and, for Ptolemy, they are 'for the most part savage because their homes are continually oppressed by heat.'²⁴ In contrast, still according to Ptolemy, inhabitants of regions that 'share in the equable temperature of the air' are supposedly 'civilized in their habits,' in agreement with Pliny's assertion that '[t]hey have formed empires which has never been done by the remote nations.'²⁵ In the Middle Ages, the Monstrous Races on the southern edge would have also been considered melancholic in character, owing to the humoral imbalance produced by the heat and in opposition to more well-balanced types.²⁶

These ethnocentric accounts are therefore inscribed in an ordered ontology in which, on account of interrelations between one's

21 Regional stereotypes as amalgamations of climatic, astrological, and humoral theories, see: Debra H. Strickland, *Saracens*, 3-13.

22 Ibid., 8.

23 Clarence J. Glacken, *Traces on the Rhodian Shore* (Berkeley, Los Angeles: University of California Press, 1967), 80-115, 85. Part on southern hot extremes is lost.

24 Pliny, *The Natural History*, eds. and trans. John Bostock, and Henry T. Riley (London: Taylor and Francis, 1855), 2.80. <https://www.perseus.tufts.edu/hopper/text?doc=Plin.+Nat.+toc>. Ptolemy, *Tetrabiblos*, trans. F. E. Robbins (Cambridge, MA: Harvard University Press, 1940), II.2., 121-123.

'Ethiopia' should be understood in literary terms as it was often confused with India in Greco-Roman sources (Friedman, *Monstrous*, 7).

25 Ptolemy, *Tetrabiblos*, II.2., 125. Pliny, *Natural*, 2.80.

26 Marian J. Tooley, "Bodin and the Medieval Theory of Climate," *Speculum* 28, no. 1 (January 1953): 64-83, 73.

psychophysical makeup and their environment, the southern periphery becomes coterminous with savagery. Furthermore, placement on the map encompasses and explicates an even more elaborate pictorial code of otherness grounded in cultural difference – alien diet, nudity, or dwelling outside the city, for example – and ascribed to the Monstrous Races via their indirect conceptualisation as barbarians.²⁷ And so the Anthropophagus, situated in Ethiopia by Pliny, fittingly clasps a human limb on the Psalter Map, whilst the Troglodyte, who Pliny describes as dwelling in ‘excavations in the earth’, is seen capturing game afoot (Fig.4.); the elongated shape of the antler appears reminiscent of the serpent designated by Pliny as the Troglodytes’ implicitly alien sustenance.²⁸ Therefore, southern, peripheral location functions as a marker of otherness and a differentiating conceptual template within the pictorial *modus operandi* of the Psalter *mappa mundi*.

A Christian Us

Nevertheless, the Psalter Map, much like the Monstrous Races, holds space for self-contradiction; it functions as an Othering device and yet also bridges the distance between Us and Them by affirming the place of the Monstrous Races in God’s salvation plan. The map situates the walled city of Jerusalem at its nexus in accordance with Psalm 73:12 where God ‘hath wrought salvation in the midst of the earth’.²⁹ The concentric pattern symbolising the city radiates outwards and, being echoed in the outer ring of winds, symbolically encompasses the earth’s disk.³⁰ As a result, the fabric of the *mappa mundi* visually knits the world, which evidently includes the Monstrous Races, into

the site of salvation history – associated with Jerusalem as the setting of Christ’s Passion and Resurrection – and further into the communion

27 Edith Hall, *Inventing the Barbarian: Greek Self-Definition through Tragedy* (Oxford: Clarendon Press, 1989), 1, 5. On cultural differences, see Friedman, *Monstrous*, 27-33.

28 Pliny 5.8. Troglodyte identification based on comparison with Sion College Bestiary, see Friedman, *Monstrous*, 21.

29 *Douay-Rheims Bible (DV)*.

30 Mittman, *Maps*, 39. Diarmuid Scully, “Medieval Maps and Diagrams,” in *The Routledge Companion to Medieval Iconography*, eds. Colum Hourihane (London, New York: Routledge, 2017), 399-411, 404.

of the *orbis christianus*.³¹ Christ's providential care for all wonders of the globe is restated in his dominating presence on the folio. Blessing the Psalter Map with one hand, he is holding an orb in the T-O format in the other. The arrangement of Christ's body evidently speaks to the top register of the historiated initial for Psalm 80 (Fig.5.), which follows the same format but substitutes the Host for a T-O sphere.³² Comparably, the List Map, which mirrors the miniature orb's T-O construction, seems held by – or superimposed over – the body of Christ. Read in conversation with the List Map and the Psalter text, the World Map thereby reiterates 'scriptural promises that we are all members of Christ's body and that salvation encompasses the whole world' (1 Cor 12:27, Rom 12:5).³³ Further evidence for the Monstrous Races' place in God's salvation plan is deducible from their analogous arrangement at the outer edge of a concentric design in the Psalter *mappa mundi* and the rose window of the Lausanne cathedral (Fig.6.).³⁴ Here, Monsters such as the Sciopod and Blemmye are encompassed in the macrocosmic order via a series of interlacing circles linking them to personifications of seasons, winds, elements, and constellations, all pointing to a central Christ.³⁵ Subtly echoing this format in its bringing together of the microcosm of the monstrous body and the macrocosm of the world, the map therefore performs a unifying motion and reads as the pronouncement of the Monstrous Races' state of humanity, which follows the theological line provided by Augustine of Hippo. Augustine extends the Church's missionary obligation to the hostile domain of Monstrous Races by considering the possibility that they have 'descended from the one man who was first created' and thus capable of receiving God's salvation if they are *rational* and *mortal*.³⁶ A Cynocephalus (Fig.4.), who would have been seen as the target of missionary conversion par excellence on account of familiarity and

31 Marcia Kupfer, "The Jerusalem Effect: Rethinking the Centre in Medieval World Maps," in *Visual Constructs of Jerusalem*, eds. Bianca Küchner et al. (Turnhout: Brepols, 2014), 353-365, 353-354.

32 LauraLee Brott, "The Geography of Devotion in the British Library Map Psalter," *Cartographica* 53, no.3 (Fall 2018): 211-224, 218.

33 Scully, *Medieval*, 402.

34 Friedman, *Monstrous*, 25. Strickland, *Saracens*, 39.

35 Ibid.

36 Augustine, *The City of God*, trans. Gerald Walsh (Washington: Catholic University of America Press, 2008), 16.8, 504). Strickland, *Saracens*, 32.

grotesque nature,³⁷ is featured closest to England on the map, perhaps as bait, encouraging the spreading of the word of God. Coalescing within God's salvation plan, all peoples are effectively brought together on the *mapa mundi*. Them is Us in Christ.

A Peripheral Us-Them

If the Psalter Map provides visual form for monstrous liminality via a persistent to- and fro-ing between Us and Them, it also communicates border identity by questioning the very nature of the binary. The Monstrous Races are othered by means of their geographical remoteness and yet the English willingly locate themselves in an equally peripheral position with relation to Jerusalem, in a state of monstrous exile.³⁸ England and the sub-Nilotic strand are conceptually connected through placement on the most outer ring, which might gesture towards an English and Christian internal threatening alterity projected onto the Other.³⁹ The Monstrous Races are signalled as threatening indeed. This is evident in the careful framing of each monstrous specimen in a red or blue tessera and the prominent wall, implicitly erected to safely trap Gog and Magog, in the map's north-east. In the Alexander Legend, the threat of Gog and Magog, a nation associated with various ungodly behaviour, is contained by the building of a huge wall.⁴⁰ In the Psalter Map, what remains is the wall— the expression of the necessity for containment. The desire to provide visual form, to carefully categorise in the essentialising gesture of an ethnographer, and to exemplify the Monstrous Races' most typical habits (such as eating human flesh for the Anthropophagus or archery for the Maritimi (Fig.7.)) shows a longing to control that which threatens.⁴¹

Kathy Lavezzo qualifies the medieval English obsession with their own

37 Friedman, *Monstrous*, 6. Ratramnus, "Epistola de Cynocephalis," in *Carolingian Civilization*, ed. Paul Dutton (Plymouth: Broadview Press, 2004).

38 Kathy Lavezzo, *Angels on the Edge of the World* (Ithaca and London: Cornell University Press, 2006), 7. Mittman, *Maps*, 37-42.

39 Strickland, *Saracens*, 19. Lavezzo, *Angels*, 13.

40 Mittman, *Maps*, 55.

41 *Ibid.*, 53, 83.

strangeness and attraction to the edge as a means of religious elevation to the status of a chosen people.⁴² Whilst non-Christian markers of religion are omitted from the map, the monstrous Other occupies a prominent position which asserts its importance in the process of the English Christians' own definition by means of difference.⁴³ Indeed, the map emerges as the medium par excellence for the articulation of the liminal and the disjunctive; England is defined as peripheral in cartographic terms whilst its election and distinctiveness is clear in juxtaposition with the monstrous creatures.

A Bad Other

Having looked at the Psalter Map as the dramatisation of a liminal state between Us and Them, I now wish to turn to notions of liminality between the Self and the Other inscribed in the personal devotional use of the Psalter.⁴⁴ The following section demonstrates an Othering motion in the didactic function of the Psalter Map which, being the pictorial frontispiece of the manuscript, employs the Monstrous Races as symbols, to communicate meanings regarding the use of the text that follows. Prayers from the Book of Psalms would be sung; sound is therefore primordial in the Map Psalter context and constitutes a recurrent theme throughout the text as evidenced also by historiated initials.⁴⁵ For instance, three singing monks (Fig.8.) preface Psalm 97 which reads: 'Sing joyfully to God, *all the earth*' (97:4).⁴⁶ Interestingly, an emphasis on music – or rather its dearth – is also inferred in the cluster of Monstrous Races. According to the *Liber Monstrorum* – an instance of medieval "Wonders" literature featuring a catalogue of 'monstrosities' – the dog-headed Cynocephali 'spoil every word they say with mingled barks' (Fig.4.).⁴⁷

42 Lavezzo, *Angels*, 27-44.

43 Gillian Overing and Clare Lees, "Before History, Before Difference," *Yale Journal of Criticism* 11, no. 2 (Fall 1998), 315-334, 316.

44 Kathleen M. Openshaw, "Weapons in the Daily Battle: Images of the Conquest of Evil in the Early Medieval Psalter," *The Art Bulletin* 75, no. 1 (1993): 17-38, 17. <https://doi.org/10.2307/3045930>.

45 Brott, *Geography*, 216.

46 *Ibid.*, 222.

47 In Andy Orchard, *Pride and Prodigies: Studies in the Monsters of the Beowulf-Manuscript* (Cambridge: D. S. Brewer, 1995), I.16, 269. Pliny, *Natural*, 7.2.

Moving towards the east on the Psalter *mappa mundi*, for Pliny, there are ‘a people among whom all the quadrupeds are without ears,’ which perhaps applies to the featured Artibatirae, whilst Troglodytes ‘have no articulate voice, but only utter a kind of squeaking noise’ (Fig.4).⁴⁸ The Amyctyrae’s enlarged lip would have likely been seen as an impediment to speech and the Races that follow are even more explicitly speechless: the Psambari have no ears, the Speechless Men only ‘employ gestures,’⁴⁹ and the Straw-Drinkers lack speech on account of their reduced mouth (Fig.7).⁵⁰ Finally, the Panotii with ‘ears like fans’⁵¹ must also entertain a particular relationship with sound. Speech and hearing are relevant from a theological perspective, being imperative for the dissemination and apprehension of the Word of God. Psalm 32 proclaims:

“Let all the earth fear the Lord, and let all the inhabitants of the world be in awe of him. For he spoke and they were made.” (Ps. 32:8-9)

Similarly, in Psalm 18, ‘The heavens tell of the glory of God’ (Ps, 18:2). Considering the importance attributed to the word in the Psalter’s context, I wish to suggest a didactic role performed by the Monstrous Races at the Psalter’s gateway. More pejorative origin stories associated monsters with descendants of Cain or disobedient daughters of Adam which evidences pre-existent negative attitudes.⁵² Furthermore, a direct connection between outward physical deformity and sin existed in Medieval England and granted the Monstrous Races a prominent position in Christian moralisations where monstrosity would function symbolically.⁵³ Considering specifically speech and hearing, a scene of Jesus preaching to Dog-Heads in the eleventh-century ‘Theodore’ Psalter for instance alludes to medieval associations of dogs with heretics, barking against the doctrines of Jesus (Fig.9).⁵⁴

48 Pliny, *Natural*, 6.35, 5.8. On transferal of meaning across Races, see Friedman, *Monstrous*, 24.

49 Pliny, *Natural*, 6.35.

50 Friedman, *Monstrous*, 29.

51 Orchard, *Pride*, I.43, 281.

52 Friedman, *Monstrous*, 89.

53 Mittman, *Maps*, 90. Strickland, *Saracens*, 33-36. The Monstrous Races functioned as figures of both vice and virtue.

54 Friedman, *Monstrous*, 61.

In the text of Douce 88, the Panotii are said to hear evil with their oversized ears, whilst the Amyctyrae allegorise ‘those covered with mischief’ on account of their big lip.⁵⁵ Assuming that the monstrous meanings were transferable, as they could be transported from a source familiar to the viewer to understand new text-image relationships,⁵⁶ the ominous presence of Monstrous Races in the Psalter Map might have functioned as a symbolic threat encouraging the reader-viewer to actively engage with the word of God so as to not mutate under the guilt of sin. Consequently, the *mappa mundi* here enacts a distancing manoeuvre, foregrounding a separation between the Self – the Christian user of the manuscript – and the sinful Other.

A Bad Self

Nevertheless, the aforementioned blurring of boundaries between Us and Them is again enacted on the level of the individual viewer-reader as the pictorial code of the *mappa mundi* softens the rift between Self and Other. Presupposing that the historiated initial for Psalm 97 (Fig.8.) is representative of the intended use of the Psalter, the performative act of reading imagines the world disk in a human, vertical orientation. Therefore, the association of God’s head with the east on the List *mappa mundi* is echoed in the spatial positioning of the reader-viewer’s own body.⁵⁷ On the World Map, divine power is positioned in the east, as indexed by the location of Paradise, above which Christ presides, cast against a deep blue background with a tripartite pattern evocative of the Heavenly realm. In juxtaposition, the reader-viewer is situated at the lowest echelon on account of the cartographical placement of England, but also in corporeal terms, due to the proximity of two wyverns (identified as evil in Psalm 90:13) on the bas-de-page. Considering the importance of the head in medieval thought as the locus of the human soul governing the whole body and its implicit association with Paradise and Heaven on the *mappa mundi*,⁵⁸ I believe that the Psalter Map established a connection between the spiritual advancement of the reader-viewer journeying

55 See: Strickland, *Saracens*, 37.

56 Ibid., 45.

57 Friedman, *Monstrous*, 70.

58 Strickland, *Saracens*, 28-29.

through psalms; its spatial, macrocosmic mapping in the ascent towards Jerusalem and Paradise at the ‘head’ of the map; and the physiognomical, microcosmic manifestation of virtue and sin mentioned above.⁵⁹ Nevertheless, whilst the Holy upper level emerges in juxtaposition to the wyvern-infested bas-de-page, a visual form of physicality is required to make the reader-viewer aware of their own embodied reading – a function fulfilled by the presence of the Monstrous Races. The Psalter Map features the headless Epiphagus and Blemmye (Fig.10.), the dog-headed Cynocephalus, the Amyctyrae with an enlarged lip, the four-eyed Maritimi Ethiopian, the noseless Sciritae, and the Panotii with huge ears. The monstrous and deformed head, a mark of deep-seated moral bankruptcy or godlessness,⁶⁰ brings attention towards the materiality of devotion and the corporeal manifestation of one’s moral makeup. But, in the act of acquiring perception of one’s corporeality via the fleshy, phenomenal monstrous body, a physical proximity between the Monster and the Self materialises.

To conclude, the Psalter World Map too adopts elements of monstrous liminality. Whilst it others the Monstrous Races in their barbarous remoteness and sinful deformity, it also brings them closer as beings embraced in God’s salvation plan and as corporeal creatures evocative of the reader-viewer’s own physicality. Moreover, it evidences the ways in which, within the spatial organisation of medieval thought that is the *mappa mundi*, the Other might situate the Self and They might course on the same orbit as Us.

59 Ibid., 14.

60 Ibid., 28-29. Mittman, *Maps*, 91, 94.



Fig.2. Psalter List Map from a psalter (London? after 1262). London, British Library, Add. MS 28681, fol. 9v.



Fig.3. In Ethiopia ulteriore, monstra su[illegible]. Psalter List Map from a psalter (London? after 1262). London, British Library, Add. MS 28681, fol. 9v.



Fig.4. Detail: Cynocephalus, Anthropophagus, Artibatirae, and Troglodyte Psalter Map from a psalter (London? after 1262). London, British Library, Add. MS 28681, fol. 9r.



Fig.5. Psalm 80: Christ and musicians (London? After 1262). London, British Library, Add. MS 28681, fol. 100r.

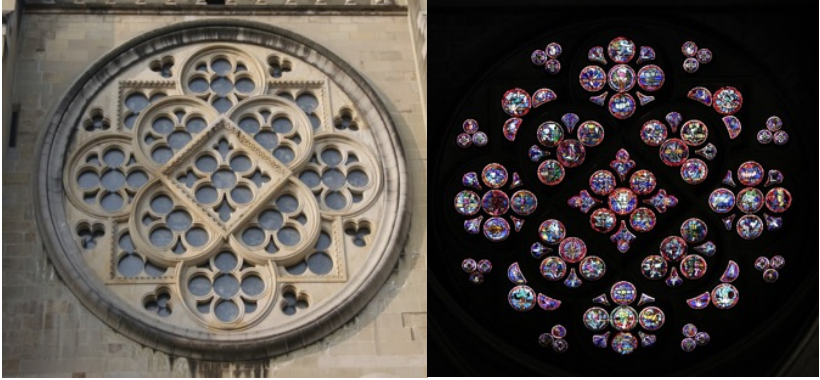


Fig.6. Transept rose from Lausanne Cathedral, exterior and interior, 13th-century. Lausanne, France.



Fig.7. Detail: Amyctyrae, Sciopod, Maritimi Ethiopian, Psambari, Speechless Man, Straw-Drinker, Sciritae, and Panotii. Psalter Map from a psalter (London? after 1262). London, British Library, Add. MS 28681, fol. 9r.



Fig.8. Three Singing Monks. London, British Library, Add. MS 28681, fol. 116v.



Fig.9. Christ with Cynocephali. London, British Library, "Theodore" Psalter, MS Add. 19352, fol. 23r.

Fig.10.(right) Detail: Blemmyae and Epiphagus. Psalter Map from a psalter (London? after 1262). London, British Library, Add. MS 28681, fol. 9r.

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