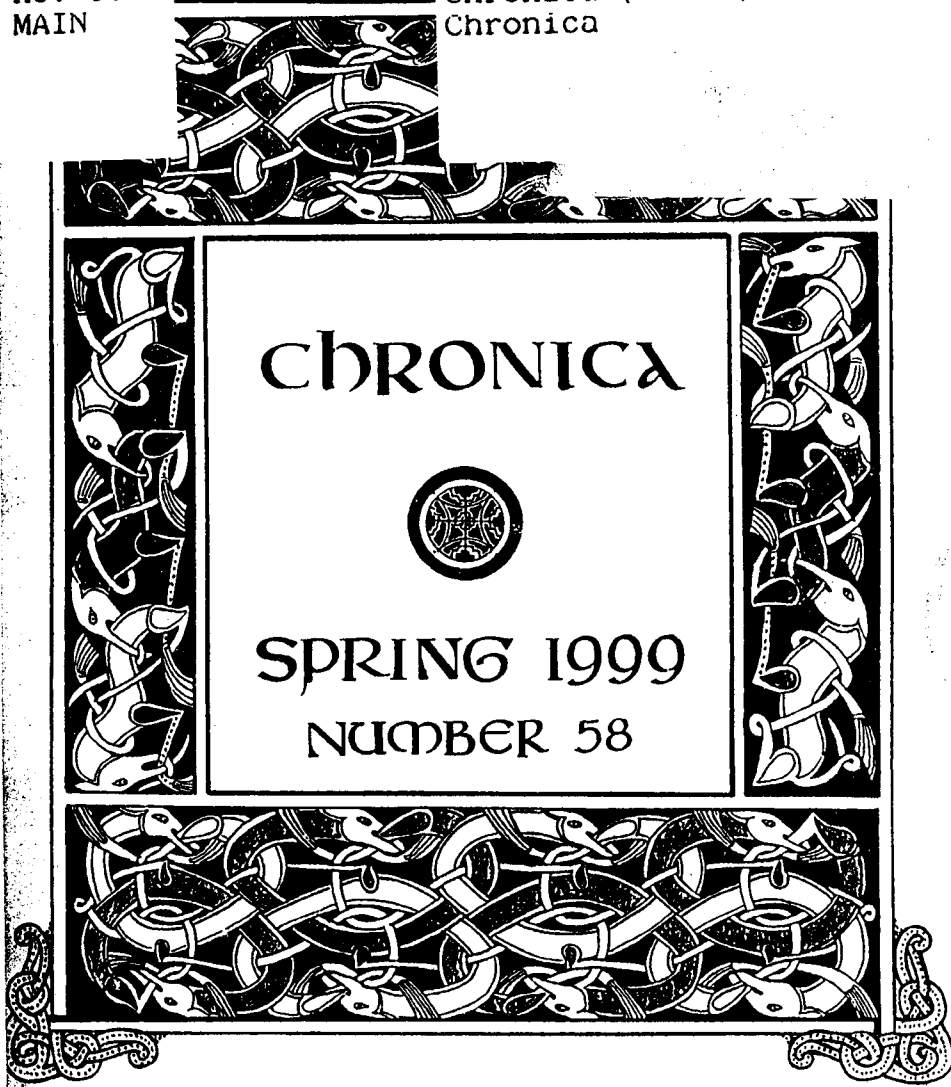


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OF THE PACIFIC



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Visit our web page
<http://www.scu.edu/SCU/Projects/MAP>

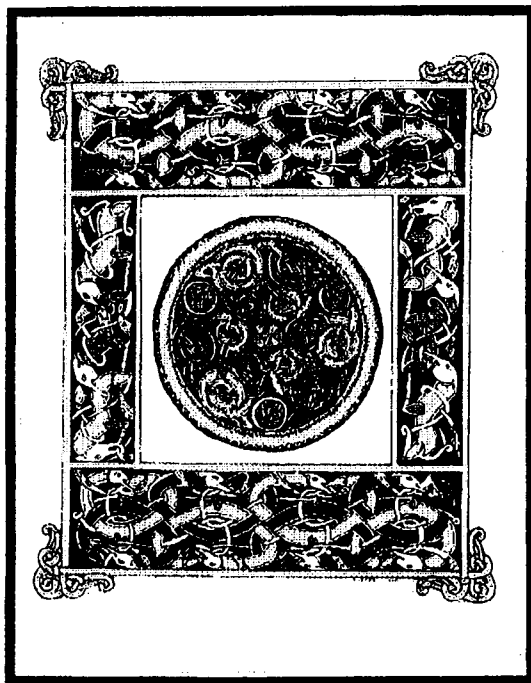


The Medieval Association of the Pacific
organized in 1966
to facilitate studies in medieval culture and history

publishes

CHRONICA

twice yearly



The artwork for this issue of *Chronica* is by Kathryn Finter.
The cover image is based on the Book of Durrow f. 192 v.



ABOUT MAP

The Vulgate version of the Gospel of Luke opens, "Quoniam quidem multi conati sunt ordinare narrationem quae in nobis completae sunt rerum" ("Inasmuch as many have undertaken to compile a narrative of the things which have been accomplished among us"). Although the things accomplished among us in the Medieval Association of the Pacific are not so momentous as those recounted in the gospels and although not many have undertaken to compile a narrative of the history of MAP, nevertheless, an overview of MAP's goals and accomplishments

reveals a parallel, even if less significant, record of collective efforts and shifting emphases contributing to an ongoing consistent enterprise: providing a western *locus* for interdisciplinary conversations about the Middle Ages. For the past 32 years, although most conferences met in California, a growing number of medievalists have traveled to MAP meetings as far north as Victoria and Vancouver, British Columbia, as far west and south as Hawaii, and as far east as Tucson, Arizona. MAP came into being in 1966 at the University of California at Davis as an outgrowth of an interdisciplinary conference called "Artistic and Intellectual Relationships in the Middle Ages." At the Annual Conference in 1981, James J. Murphy described MAP's origins in "Remarks on the Fifteenth Anniversary of the Founding of the Medieval Association of the Pacific":

A motley Davis group of medievalists calling itself the Medieval Studies Colloquium came up with what proved to be an ingenious financial plan for a conference. Each of 12 departmental chairmen was asked to contribute only \$50.00 each--who could resist so paltry a sum? Then the Dean, faced with the unheard-of challenge of 12 departmental chairs agreeing on anything, consented to match that \$600. The Chancellor's Office did the same. So the 1966 "Medieval Studies Conference," as it was called, started out with the princely sum of \$1800.00.

That first meeting had six speakers (Jerome Taylor, Lynn White, Jr., Robert W. Ackerman, Father Lawrence K. Shook, David Wright, and Brother S. Edmund), a bibliographical meeting facilitated by Jerry Murphy and Richard Schoeck, and a planning session called the "Organizational Meeting for the Medieval Association of Northern California." Instead of the 40 medievalists the planning committee anticipated for the conference, 120 attended, and 82 signed a sheet passed around at the organizational meeting, where Stanley B. Greenfield and Sigmund Eisner convinced everyone that they should form an association drawing membership not just from Northern California but from the west more generally.

The first issue of *Chronica*, published fall 1967, articulated MAP's purpose: "to facilitate studies in medieval culture and history," and Jerry Murphy reported that the original plan to name the new organization "Medieval Symposium" had been abandoned in favor of our present title to avoid confusion with other medieval conferences then coming into existence. Loy Bilderback's article "The Computer as an Aid to Control of Medieval Bibliography" provided the main substance of that first issue, marking early recognition of the oncoming "Information Age." In February 1968, the University of San Francisco hosted MAP's first Annual Conference. By 1969, when *Chronica* printed MAP's membership roster for the second time, members' home institutions were in California, Oregon, Washington, Nevada, Minnesota, Michigan, and New York, as well as British Columbia and Alberta in Canada. Since then the MAP officers and Advisory Council have made sure that the annual meeting moved north, south, east, and central so that no one geographic locale dominates the organization.

Over the years, MAP has been kept alive through the dedicated service of its elected officers: a President, a Vice President, and at first one person serving as Secretary/Treasurer, now two separate offices. Twelve councillors serve three-year terms staggered so that each year four new councillors replace four outgoing ones. Each president serves two years and then is succeeded by the Vice President. Until 1971, the President was also *de facto* editor of *Chronica*; in 1972 the position of editor was added to the list of officers. Over the years, James J. Murphy, Dennis Dutschke, Patrick Gallagher, Phillip C. Boardman, Bradford B. Blaine, Thomas F. Head, Scott L. Waugh, and Kevin Padraic Roddy have supervised *Chronica*'s spring and fall issues, informing the membership about the annual meetings and other business of the Association. At the 1999 Council meeting, the Council voted to have the secretary of the Association also serve as editor of *Chronica*.

Chronica 5 (fall 1969) announced on facing pages the schedule for the third Annual Conference and its editorial policy, which specified not only that *Chronica* would include "'Studia Generalia,' reports from campuses as submitted by a number of campus correspondents," and a membership roster but also that each issue would print "one or more articles dealing with general medieval concerns." These early issues feature articles by L.K. Shook, Jerome Taylor, Lynn White, Jr., Larry D. Benson, and John Leyerle and a series of reports on various medieval studies programs before modulating to the current policy of printing the program for the annual meeting in lieu of an article.

Since its inception, MAP has always had a very close association with the Medieval Academy of America. Beginning in 1980, every three or four years the Medieval Academy has held its annual meeting in the West conjointly with MAP, most recently at Stanford University in 1998. MAP members have also been actively involved in CARA, the Medieval Academy's standing committee on regional associations. George H. Brown has served as President of MAP and Chair of CARA, and Nancy van Deusen, who was President of MAP from 1996-98 has just been appointed the new Chair of CARA.

Perhaps the most important contributors to MAP, though, are the medievalists who give papers at the annual conferences, attend the annual conferences, and host the annual conferences at their home institutions. Murphy gave a sense of the intellectual excitement and fun that characterizes MAP meetings in his address to the Association in 1981, recounting that at the first annual meeting at the University of San Francisco "R. W. Southern have us the entire intellectual history of the middle ages from seven lines of notes scribbled on the back of half an envelope." The following year, at UC Riverside, Murphy recounts, "the eager sponsors solicited so much free alcohol from donors that at the business meeting both beer and mead were served, and . . . the business meeting was followed by a cocktail hour, and . . . the distinguished after-dinner speaker Professor Joseph Strayer spoke to what was by then probably the most undistinguished and most incompetent audience ever assembled." (Murphy then cited Proverbs 11:25, Guibert of Nogent, and Ecclesiastes 34:9 to contextualize the experience at Riverside.) Not willing to end his celebration of specific local meetings on such a note, Murphy concluded his account of memorable annual meetings by naming the 1973 Conference at Stanford University, where Program Chair George Brown offered members a choice called *Deus et machina*: either a Latin Mass in the Gregorian style or a session on computers.

Standing out as especially memorable in my mind are the 1981 Conference in Victoria, the joint meetings with the Medieval Academy at the University of British Columbia (1990) and the University of Arizona (1993), and the 1997 meeting in Hawaii, where the Councillors were honored at the opening reception with leis. Plenary lectures have featured a variety of scholars over the years, including David Herlihy from Brown University in 1987 at the University of Oregon; Aron Gurevich from the Moscow Academy of Sciences in 1989 at UCLA; Marie Borroff from Yale University in 1992 at UC Irvine; Robert Lerner from Northwestern University and John Boswell from Yale in 1994 at the University of Washington, Seattle; Derek Pearsall from Harvard University in 1996 at the University of San Diego; and J. J. G. Alexander from New York University, R. R. Davies from Oxford University, and Roberta Frank from the University of Toronto in 1998 at Stanford University.

Thanks to Nancy van Deusen, who stepped down as President of MAP last year and immediately into the role as Program Committee and Local Arrangements Chair, the annual meeting for 1999 was held March 11-14 at Claremont Colleges and Graduate University, Claremont, California, and was cosponsored by the Claremont Consortium for Medieval and Early Modern Studies and the Institute for Antiquity and Christianity. Teofilo Ruiz, Visiting Professor at UCLA, presented this year's plenary address, "The Making of a Noble in Late-Medieval and Early-Modern Spain"; H. Ansgar (Andy) Kelly provided another opportunity for postprandial edification with his remarks on "Medieval Prostitution: Theory and Practice."

If you would like to contribute to this "History of MAP," please send your recollections or documents to Phyllis R. Brown.

Prize for Best Student Paper

At the 1999 annual meeting, the MAP Council voted to offer a prize for the best student paper presented at each annual MAP meeting. The Officers of MAP are currently working out the details, including the possibility of creating an endowment for the prize.

Please alert your students to this new opportunity, which has been made even more attractive by the MAP Council decision to waive conference fees for student members of MAP.

If you have comments or suggestions, contact Phyllis R. Brown (pbrown@scu.edu or 408-554-4930)

MINUTES
Advisory Council and General Business Meeting
THE MEDIEVAL ASSOCIATION OF THE PACIFIC
12 & 13 March 1999
Claremont Graduate University

The Advisory Council and Officers of MAP met on Friday March 12, 10:30-12, in the library of the Institute for Antiquity and Christianity.

Officers present: Glenn Olsen, Dhira Mahoney, Barnabas Hughes, and Phyllis Brown. **Councilors present:** Louise Bishop, Phyllis Brown, Siân Echard, Steven Epstein, Hester Gelber, James Given, Sharan Newman, James Otté, Kevin Roddy, and Debora Schwartz. **Absent:** Marianne Pfau and Jennifer Summit.

Glenn Olsen called the meeting to order at 10:30 and distributed copies of the agenda and copies of the MAP Constitution. These minutes follow the organization of the agenda.

- I) **President's Report:** Olsen submitted a proposal of changes in the MAP Constitution to the Council as a seconded motion from the Hughes and Brown.
- A) **Proposed change of Constitution, Article II, to have a Secretary-Editor and a Treasurer:** "The Officers of the Association shall be a President, a Vice-President, a Secretary-Editor, and a Treasurer."
- B) **Proposed addition to Constitution, Article I, 1:** "a non-profit educational association." Purpose: to make official what MAP is; a bank officer had questioned the absence of such a statement in our Constitution.

Proposed change to Constitution, Article II, 3: "The President and Vice-President shall hold office for two years. The Secretary-Editor and Treasurer shall hold office for five years, and they may be reelected. Terms shall begin one week after the annual members' meeting."

Proposed addition to Constitution, Article II, 4: "The President shall preside at the meetings of the members and coordinate or delegate any business connected with the Association. The Vice-President is in charge of the John F. Benton Award. The Secretary-Editor maintains the minutes and archives of the Association, and edits *Chronica*. The Treasurer maintains the membership list, receives the dues, and handles all financial aspects of the Association."

Proposed change to Constitution, Article III, 1: "The governing body of the Association shall be a council composed of no more than twelve members of the Association and the four officers."

Because the motions passed unanimously, Brown recorded minutes.

- C) Olsen announced that the next two MAP meetings will be hosted by The University of Victoria, British Columbia (February 25-27, 2000) and by Arizona State University, Tempe, conjointly with the Medieval Academy of America and the Arizona Center for Medieval and Renaissance Studies (2001). Louise Bishop reported that while University of Oregon is interested in hosting a meeting, 2003 may be more realistic than 2002. Jim Otté invited the Council to consider returning to University of San Diego in either 2002 or 2003. UC Santa Barbara and UC Irvine were also discussed as possibilities for 2004.
- D) Olsen reported that a longtime MAP member has inquired about the availability of free lifetime membership for members on retirement. After discussion, Louise Bishop moved that at age 70 members may request reduction of membership dues to the student rate. Hester Gelber seconded the motion. The Council passed the motion unanimously.
- II) **Vice-President's Report:** Dhira Mahoney reported that the \$250 MAP travel grant was awarded to Dr. Alfred Büchler, funding travel to a Byzantine Studies conference in Lexington, Kentucky. The Council discussed modifying current policy to offer two awards, one with a November 1 deadline for applications, the other with a deadline in the spring. There was also discussion of raising the monetary value of the travel grant. Discussion was tabled until after the Treasurer's Report.

III) Treasurer's Report, as of 8 March 1999:

1. Memberships: Professional 234; Students 40; Libraries 3. Total 277
2. Financial Report:
 - STARTING BALANCE \$2,721.06
 - INCOME: Dues \$5,811.00; Conference \$5,516.00
 - TOTAL MONEY AVAILABLE: \$14,048.06
 - EXPENSES: Office Supplies and Mailing \$142.18; Membership in MAA \$50.00; Membership in CARA \$50.00; Conference Planning/Mailing \$1014.99 Benton Scholarship \$250.00
 - TOTAL EXPENSES: \$1,507.17 (most expenses for the 1999 Conference are not in yet)
 - BALANCE AS OF 8 March 1999: \$ 12,540.89

After discussion of the financial situation, Phyllis Brown moved that conference fees be waived for students who are members of MAP. Kevin Roddy seconded the motion, which was approved unanimously. The Council also agreed to send *Chronica* to all institutions with Medieval & Renaissance Studies programs.

Kevin Roddy moved that MAP offer two travel grants, each \$300, one with the application deadline November 1, the other with a spring application deadline. Hester Gelber seconded the motion, which passed with one councilor opposed.

Debora Schwartz moved that MAP offer a prize for the best student paper presented at a MAP annual meeting and that the officers of MAP work out the details, give the prize a name, and publish information about the prize in *Chronica*. Hester Gelber seconded the motion, which passed unanimously.

- IV) Secretary-Editor's Report: Phyllis Brown reported that she hopes to bring out her first issue of *Chronica* in April, featuring the 1999 conference program and abstracts, minutes from meetings, and announcements as usual but also returning to the earlier policy of printing a substantive essay as well.

Brown also reported that she and her intern, Gareth Lee, had recently posted a renovated MAP home page at <http://www.scu.edu/SCU/Projects/MAP>. As she receives suggestions, she will continue to modify the home page to serve MAP better. She plans eventually to use it as a medium for electronic distribution of *Chronica* to supplement the current print publication.

Brown and Hughes are putting together guidelines for conference planning to facilitate planning in the future.

- V) Report and Recommendation of Nominations Committee: Sharan Newman and Hester Gelber placed in nomination the following four names for service on the MAP Council: Virginia Janson, Stephen Partridge, Sharon Kinoshita, and David Lopez. Jim Given seconded their motion, which passed unanimously.

After thanking the nominations committee for their service and Nancy van Deusen for hosting the MAP Conference, Glenn Olsen adjourned the meeting at 11:54.

At the Business Meeting March 13, the members assembled approved all the business put to them from the Council Meeting. Florence Ridley recommended that the Council explore the possibility of creating an endowment fund for the student essay prize.

George Brown announced that Rick Emmerson, long-time MAP member, has been appointed the new Executive Director of the Medieval Academy of America and Editor of *Speculum*.

Nancy van Deusen conveyed thanks to the many members of the administration, faculty, and staff of the Claremont Consortium who assisted in the success of the conference.

**PROGRAM OF THE ANNUAL MEETING OF
THE MEDIEVAL ASSOCIATION OF THE PACIFIC**

March 12-14, 1999
Claremont Colleges and Graduate University

Co-sponsored by the
Institute for Antiquity and Christianity

FRIDAY, MARCH 12

PM Sessions

Session 1A

1-2:30

Medieval East-Medieval West:

Albrecht Auditorium

Manuscript Indications of Cultural Interrelations

Chair: Mary Beth Davis, Central European University, Budapest

Adelina Angusheva-Tihanov, University of Sofia, Bulgaria

"Figuring the Future in the Middle Ages: The Function of and Interaction
Among Books of Prognostication in Byzantine, Latin, and Orthodox
Slavic Traditions"

Margaret Dimitrova, University of Sofia, Bulgaria

"Variation of Forms of Literary Loans in Croato-Glagolitic Missals:
Between East and West"

Session 1B

1-2:30

Implications of Middle English Literature

Burkle Family Building

Chair: Linda Georgianna, University of California, Irvine

Karen Gross, Stanford University

"Mariolatry and Anti-Judaism in Late Medieval England"

James D. Johnson, Humboldt State University

"The Portrayal of Chaucer in Edward Rutherfurd's *London* and
Its Predecessors in Fiction"

Diane Anderson, California State University, Sacramento

"Drying Her Tears With Words: Margery Kempe, Vernacular
Literature, and a Search for Authority"

Session 1C

1-2:30

Text and Image

Burkle Family Building

Chair: Elizabeth Peterson, University of Utah

Alfred Büchler, Independent Medievalist

"Peter Lombard's *Sentences* and the 'Glorification of St. Thomas' at S.
Caterina in Pisa"

Birgitta Wohl, California State University, Northridge

"*Spolia*: Problems and Progress"

Richard Barnes, Pomona College

"Fourteenth-Century Writers from the Inside Out: Notes of a Translator"

Session 2A

3-5 PM

Everyday Life in Medieval Central Europe

Albrecht Auditorium

Chair: Mary Beth Davis, Central European University, Budapest

Judit Majorossy, Central European University, Budapest

"Pilgrimage Routes from Medieval Hungary as Mirrored in the Sources"

Anu Mänd, Tartu Univ., Estonia, and Central European Univ., Budapest

"Receiving Visitors in Late-Medieval Riga and Reval:

Gifts and their Recipients in the Town Accounts"

Adrian Octavian Bara, Central European University, Budapest

"Space and Everyday Life in Medieval Transylvanian Castles:

the Fagaras and Brancovenesti Castles as Case Studies"

Renata Mikolajczyk, Central European University, Budapest

"The Daily Management of Health in the Middle Ages as Reflected

in the *Regimina Sanitatis* of the Cracow University Library

Session 2B

3-4:30

Anglo-Saxon Studies

Burkle Family Building

Chair: George H. Brown, Stanford University

George H. Brown, Stanford University

"Bede's Account of Lost Anglo-Saxon Art"

Carl Berkhout, University of Arizona

"Laurence Nowell and the Old English Bede"

James Earl, University of Oregon

"Anglo-Saxon Parables"

Session 2C **3-4:30**
Gender Studies and Interpretations **Burkle Family Building**
Chair: Louise Fradenburg, University of California, Santa Barbara

Theresa Kenney, University of Dallas
 "She's Not Thinking of Me': Women's Disregard
 and the Male Idea of the Self in the Troubadour Lyric"
 Sharan Newman, University of California, Santa Barbara
 "Bele suer, bien m'aves consellie': The Egalitarian Interaction
 Among Women in the Old French 'Elixoie'"

6:00-7:00 **Reception** **The Claremont Inn Banquet Rooms**
 7:00-9:00 **Banquet,** **Speaker:**

H. A. Kelly, Director, Center for Medieval and Renaissance Studies, UCLA
 "Medieval Prostitution: Theory and Practice"

SATURDAY, MARCH 13

AM Sessions

Session 3A **10:00-11:30**
Historical Considerations **Albrecht Auditorium**
Chair: Thomas Turley, Santa Clara University

James Given, University of California, Irvine
 "Pursuing Heretics in Medieval Languedoc:
 The Social Context of a Campaign of Repression"
 Mary McDevitt, St. Ignatius Institute, University of San Francisco
 "Edward III at Sea and Chaucer as Chronicler"
 Daniel M. Klerman, University of Southern California
 "Female Prosecutors in Thirteenth-Century England"
 Steven Epstein, University of Colorado
 "The Morality of Slavery in the Middle Ages"

Session 3B **10:00-11:30 AM**
Vernacular Literatures **Burkle Family Building**
Chair: Louise Bishop, University of Oregon

Maria Dobozy, University of Utah
 "Maxims, Customs and Vernacular German Lawbooks:
 The Case of the Saxon Mirror"
 Jonathan David Burgoyne, University of Oregon
 "Meter la mano en el fuego et non se quemar":
 Paradox and Identity in *El Conde Lucanor*"
 Constance S. Wright, Independent Medievalist
 "The Myth of Cupid and Psyche and Medieval Lyric Poetry"

Session 3C **10:00-11:30 AM**
Orders **Burkle Family Building**
Chair: Barnabas Hughes, O. F. M., California State University, Northridge

James Boyce, O. Carm., Fordham University
 "New Light on the Carmelite Liturgy: The Krakow Choirbooks"
 Peter Loewen, University of Southern California
 "Mary Magdalene and the Virgin Mary as Partners in Song:
 Franciscan Spirituality in the Lyrics of the German-Latin Passion Play"
 Megan Armstrong, University of Utah
 "Apostasy and Itinerancy during the Wars of Religion, 1560-1595:
 the Paris Franciscans"

Session 3D **10:00-11:30 AM**
Humor and Individuality **Burkle Family Building**
Chair: Martha Bayless, University of Oregon

Michelle Bolduc, University of Oregon
 "Fauvel's *Charivari*: A Funny Thing Happened
 on the Way to the Wedding"
 Martha Bayless, University of Oregon
 "Alcuin's *Disputatio Pippini* and the Early Medieval Riddle Tradition"
 William White Tison Pugh, University of Oregon
 "The Green Knight's Laughter: Finding the Self
 in *Sir Gawain and the Green Knight*"

12:00-2:15
Business Meeting

Plenary Lunch
Pitzer College Dining Hall

2:30-3:30
Teofilo F. Ruiz, UCLA

"The Making of a Noble in Late-Medieval
and Early-Modern Spain"

Plenary Address

SATURDAY MARCH 13

PM Sessions

Session 4A

Dimensions of Church History

Chair: Philippe Buc, Stanford University

4-5:30

Burkle Family Building

Isabel Moreira, University of Utah

"Searching for the Lay Experience in Merovingian
Visionary Accounts: A Critical Inquiry"

Phyllis G. Jestice, University of California, Davis

"Bishop Brigit and the Early Irish Episcopate"

William Short, O. F. M., Franciscan School of Theology, Berkeley

"St. Francis of Assisi: Early Documents"

Session 4B

Chaucer Revisited

Chair: Florence Ridley, UCLA

4:00-5:30 PM

Burkle Family Building

Anthony Kemp, University of Southern California

"The Dog in the Court of Love:

Courtly and Sacramental Parody in *The Miller's Tale*"

Leslie K. Arnovick, University of British Columbia

"'Curses,' He Read: The Oral Referentiality of
Chaucer's Manuscript Curse"

Michaela Grudin, Lewis and Clark College

"Chaucer and the Rhetoric of Unorthodoxy"

Session 4C

The Sound of Music

Chair: Timothy McGee, University of Toronto

4:00-5:30 PM

Albrecht Auditorium

A panel discussion on the performance of medieval music, based on Timothy McGee's recent and controversial book.

Panelists: Vincent Corrigan, University of Bowling Green
Nancy van Deusen, Claremont Graduate University
Marianne Pfau, University of San Diego

SUNDAY, MARCH 14

7:45-8:30 AM Mass

Celebrated by Barnabas Hughes, O. F. M.

Albrecht Auditorium

SUNDAY, MARCH 14

Session 5A

Hrotsvit of Gandersheim

Chair: Phyllis Brown, Santa Clara University

AM Sessions

9-10:30

Burkle Family Building

Jane Jeffrey, West Chester University

"Suffering the Wisdom of Christ in the Plays of Hrotsvit"

Steve Pearson, University of Georgia

"Senecan Violence in Hrotsvit's Plays"

Katharina Wilson, University of Georgia

"Cicero, Humor, and Political Oratory in Hrotsvit's Plays"

Session 5B

Views of the Middle Ages

Chair: Ruth apRoberts, University of California, Riverside

9:00-10:30 AM

Burkle Family Building

John Ganim, University of California, Riverside

"The Kelmscott Chaucer as Autobiography"

Brenda Deen Schildgen, University of California, Davis

"Vincent of Beauvais and the Fall of the Middle Ages"

Leonard M. Koff, Center for Medieval and Renaissance Studies, UCLA

"Flying Through Medieval Space: Theologized Science and Science Fiction"

Siân Echard, University of British Columbia

"House Arrest: Modern Archives, Medieval Manuscripts"

Session 5C 9:00-10:30 AM
Manuscripts and Intellectual Life Burkle Family Building
Chair: Kevin Roddy, University of California, Davis

David A. Lopez, Deep Springs College
 "The Apologetic Martyr: New Interpretations of the
 Spiritual/Corporeal Dichotomy in Pre-Constantinian
 Apologetic Sources"
 Kathleen Maxwell, Santa Clara University
 "Copy vs. Model: Paris, Bibl. Nat., Codex Grec 54
 and Mt. Athos, Iviron 5"
 Marcia L. Colish, Oberlin College
 "In the Footsteps of a Glossator: First Soundings"

Session Six A 11:00 AM-12:30 PM
The Medieval Fantastic Burkle Family Building
Chair: Eric Goldberg, Claremont Colleges

Georgiana Donavin, Westminster College
 "Taboo and Transgression in Gower's 'Apollonius of Tyre'"
 Glenn W. Olsen, University of Utah
 "The Erotic Church Sculpture of Cervatos"
 Barry Beardsmore, University of Victoria
 "The Marvelous and the Fantastic in
 Two Late-Medieval French Stories"

Session 6B 11:00 AM-12:30 PM
Medieval Conceptualizations of Sound Burkle Family Building

Chair: Maria Dobozy, University of Utah

Marie Louise Goellner, UCLA
 "Rhythm and Pattern"
 Blair Sullivan, Center for Medieval and Renaissance Studies, UCLA
 "Writing the Unwritable Sound of Music: The Origins and Implications
 of Isidore's Memorial Metaphor"
 Nancy Bradley-Cromeey, University of Richmond
 "Negotiating the Trivium: Dialectic in the Curriculum
 and Fictions of Twelfth-Century France"

Session 6C 11-12:30
Medieval Scientific Thought Burkle Family Building
Chair: James Otté, University of San Diego

Alan Smith, University of Utah
 "The Institutional Problem and the Rise of Modern Science"
 Sigmund Eisner, University of Arizona
 "Chaucer's Astrolabe"
 Edward Condren, UCLA
 "Beyond *phi*: Number Becomes Literature"
 James K. Otté, University of San Diego
 "Like the Dust Dancing in the Rays of the Sun:
 The Use of an Ancient Simile in the Attempt to Explain the Atom"

Conference Abstracts

Diane Anderson (1B)
California State University, Sacramento

**Drying her Tears with Words:
Margery Kempe, Vernacular Literature, and a Search for Authority**

Since *The Book of Margery Kempe* was rediscovered in 1934, scholars have debated the nature and the meaning of both Kempe's experiences and her writing of them. These arguments most often center on Kempe's place in the medieval mystical tradition, on the authenticity of her visions, her revelations, and her spiritual contemplations; in other words, Kempe as holy woman, heretic, or hysteric. Rather than re-examine these questions, my paper will consider Kempe's motivations for inventing a new form of English writing with which to tell her story.

A determined peripatetic proselytizer, Margery Kempe left husband, home, and family to travel on independent domestic and foreign pilgrimages. These journeys in England and beyond were marked by episodes of copious weeping and loud roaring that caused her much criticism, ostracism, and at least three arrests for heresy. Undaunted, she continued to challenge the mainstream church to accept her vocation. She argued, insisted, and asserted the truth of her visions and the way they directed her personal spirituality. Yet, in spite of her public protestations to the contrary, privately, Kempe's tears were a source of constant worry to her. Her *Book* is filled with the need to explain, to justify, and to authenticate her experiences in a search for both spiritual and temporal reassurance. This dichotomy of doubt and certainty troubled Kempe as it has those who study her work.

In the midst of her own private doubts, Kempe was called upon to publicly defend her vocation and her actions. In these discussions, both her detractors and her defenders turned to the written word for models, examples, and proofs of the rightness of their positions. Words, particularly written words, constituted authority. Furthermore, written words were now accessible in the vernacular to Kempe and to her contemporaries. This was not lost on Margery Kempe. Although illiterate herself, Kempe valued words. She tells us so. I will argue that in an effort to confirm and to affirm her spiritual aspirations

and to preserve that expression, she recognized the long established form of authority and she appropriated it. Margery Kempe set out to create her own written authority. She reconciled the controversy over her tears with her *own* words, ". . . wretyn for to schewyn the homlynes and goodlynes of owyr mercyful Lord Jhesu and for no commendacyon of the creatur."

Adelina Angusheva-Tihanov (1A)
University of Sofia, Bulgaria

Figuring the Future in the Middle Ages: The Function of and Interaction among Books of Prognostication in the Byzantine, Latin, and Orthodox Slavic Traditions

This paper addresses the contacts, interactions, and parallel phenomena displayed in the spread of the ancient Books of Prognostication in the Byzantine-Slavic East and the Latin West during the Middle Ages.

Books of Prognostication are a heterogeneous group of texts which predict the weather, the future of human beings, and political events with the help of various natural or psychosomatic omens. All these Books are based on the conceptualization of the human observation of nature and on the ancient idea of the "chain" in which all elements of the Universe are linked together. The Books of Prognostication appeared for the first time in ancient Babylon and Egypt as part of astrological knowledge and ritual. They were perfected by the Etruscans, Greeks, and Romans and later adapted and used during the Middle Ages, the changes in their texts reflecting various cultural influences. During the Middle Ages, the Books were diffused in many different languages; besides Greek, Latin, and Hebrew versions, there were also Georgian, Old Slavic, and Armenian translations.

This paper summarizes a study of 312 ninth- to sixteenth-century Byzantine, Latin, and Slavic Cyrillic manuscripts which contain Books of Prognostication. A considerable number of these texts have neither been edited nor studied until now. This study of the types of manuscripts in which Books were most frequently copied during the medieval period reveals characteristics of their function and spread particular to these three traditions. Although condemned by the ecclesiastical hierarchy, Books of Prognostication were not only copied but also widely used in monastic circles, resulting in further adaption, (i.e. "Christianization") of the Books. Insights into the interaction between the Byzantine-Slavic and Latin milieus in the distribution of these Books could contribute to the study of the spread of ancient knowledge in the Middle Ages.

Megan Armstrong (3C)
University of Utah

**Apostasy and itinerancy during the wars of religion, 1560-1595:
 the Paris Franciscans**

Apostate monks were the worst kind of monks according to St. Benedict, founder of the Benedictine order. Benedict was not alone among church patriarchs in his views as we can see from the abundance of ecclesiastic legislation concerned with apostasy. In its pursuit and punishment of runaway friars, the church found a willing partner in the secular judicial authorities, which were also uneasy about the status of these errant brethren. Despite the united opposition of church and state, however, monks and friars were always willing to leave their respective religious communities. An examination of the Paris Franciscan friary during the period of the religious wars, 1560-1595, shows us that preventing apostasy within a mendicant community was a particularly difficult task for its officials because of the distinct nature of Franciscan religious life. Further complicating the ability of the Franciscan order to control its members during this period was the violent and chaotic nature of religious wars.

Leslie K. Arnovick (4B)
University of British Columbia

**"Curses," He Read: The Oral Referentiality
 of Chaucer's Manuscript Curse**

In the "Proem" to Chaucer's *House of Fame*, Geoffrey the dreamer blesses the audience who will welcome the vision he means to relate. Those who misjudge it disparagingly, on the other hand, he curses with "every harm that any man/ hath syth the world began" (97-101). At once a minstrel's traditional disclaimer about the matter he will convey, the "prayer" that prefaces book one also introduces a core concern of the poem. In *House of Fame* Chaucer offers an extended meditation on the nature of his authorship and on the relative merits of "making" versus "poeseye" (Arnovick 1996). A productive tension between oral and literate poetics animates the poem. Through a delicate parody of proverbs and other "folk" material, Chaucer questions the oral heritage of English literary tradition. In this paper I will argue that the aureate/laureate (Lerer 1993) begins his subversion of the "folkloric" by delivering a warning about interpretation in the otherwise conventional form of a medieval manuscript or "book" curse. Although

such an initial disclaimer on contents often functions rhetorically as an oral performative device (and serves as a "key" to oral performance), the form it takes within *House of Fame* resonates within literate tradition. Himself a "deviant speaker" (Craun 1997), Chaucer uses a curse to test definitions of genre and medium. Thus, this paper concludes, Chaucer appropriates an artifact of writing technology, transplanting a written form from the manuscript page into his poetic text.

Adrian Octavian Bara (2A)
Central European University, Budapest

**Space and Everyday Life of Late Medieval Transylvanian Castles:
 The Fagaras and Brancovenesti Castles as Case Studies**

In order to study the everyday life of a castle, the ideal situation would be to have at least a well-preserved building with the benefit of contemporary detailed descriptions of its interiors and material furnishings supplemented by archeological data. Unfortunately such an ideal situation is not characteristic for the castles of medieval Transylvania. The study of Transylvanian castles and generally of the lay architecture in Romania is still at a rather early stage because this region was part of Hungary until 1918, after which it was integrated into present-day Romania. This political change dispersed the archival sources necessary for the study of the history and culture of Transylvania between these two countries and brought about dissension among the historians of the two countries. Even when accessible, these sources remain poor in the type of data which could be used to assess everyday life in a late-medieval castle. The most relevant sources—inventories, for example—have been preserved from the beginning of the seventeenth century only. To this lack of evidence for the Middle Ages must be added the absence of archeological data. The present study is an attempt to show alternative methods of approaching this subject when the sources are limited, seemingly inadequate, or originate from later centuries. The attempt is justified by the relatively well-preserved medieval shape of the buildings which can provide much information. Two case studies, the castles of Fagaras and Brancovenesti, present certain similarities: both preserve the medieval shape; both have the same square-shape plan and almost identical types of towers; and both were heavily transformed in the first half of the sixteenth century.

My method consists of overlapping the seventeenth-century inventories of these buildings with the currently standing structure because earlier descriptions or inventories do not exist. Archeological data is not yet

available; although the Fagaras castle underwent excavations (in the 1970s), the results have not yet been published. Therefore, I use archeological data and inventories from analogous castles in the region to supplement the scant materials available. Seventeenth-century inventories, which describe in detail interiors, such as the interior furnishings, the placement and number of doors and windows, the interior decoration, and the methods of heating, are the most informative sources. Although these inventories present the state of the building during a time period corresponding to the Baroque of Western Europe and the Renaissance of Central Europe, they also contain brief but significant information on the earlier architectural changes and shapes. Thus, by reading back through these chronologically later sources and by using pertinent descriptions of furnishings preserved in museum collections, I hope to recreate hypothetically the spaces and everyday life of these castles. By establishing the distribution and everyday functions of spaces in these castles, it is possible to make suggestions regarding the norms of behavior and civilization, the significance and symbolic understanding of space, and perhaps its perception by different social strata.

Richard Barnes (1C)
Pomona College English Department

The Duecento from the inside: notes of a translator

The widow's mite I brought to the conference was my verse translation of Dante's canzone *Così nel mio parlar voglio esser aspro* (Barbi 103); but the work of translating that and the other three of Dante's "petrose" did lead me to some observations that can be summarized here.

The intimacy of verse translation convinces me that this poem is about a real woman. Dante's practice up until this time had been to write poems, addressed mainly to a coterie of other poets, about his inner life as various women affected it, then circle back after a decade or so to make a selection and compose a prose commentary. Thus we hear in the *Vita Nuova* of Beatrice, of the various screen-ladies he used to maintain the noble lover's secrecy while expressing his passion for her, and of the well-bred lady who consoled him after Beatrice's death. (I would like to believe that this *donna gentile* in real life was Gemma Donati, who married him and bore him four children before 1302 but who is not otherwise mentioned in any of his works.) In the *Convivio* we learn that she stands in the canzoni for Philosophy, after the example of the Lady Philosophy who consoles Boethius in his *De Consolatione Philosophiae*; her hardheartedness, for instance, is interpreted as Dante's struggles while

learning logic. The industry of the nineteenth-century biographical and historical scholarship failed to identify convincingly anyone who could have been the inspiration for the Stonelike Lady, but I have an idea what the commentary might have said about her had this poem been included in the *Convivio* (which breaks off after commenting on three of a projected fourteen canzoni): the Holy Church, estranged from Dante at that time by the ecclesiastical hierarchy. That Dante's feelings toward the Church were at least as erotic as those he felt about Philosophy is shown in her apparition as the Harlot in the mystical Procession of *Purgatorio* xxxiii, and in Saint Peter's reaction when he thinks of Boniface VIII, "he who on earth usurps my place—my place, my place" (*Paradiso* xxvii); he feels such anger that the heavens turn red with it. *Il luogo mio, il luogo mio, il luogo mio*: the emotion tastes of sexual jealousy, as is reflected in Beatrice's reaction, that of "a chaste woman who remains sure in herself, and only hearing of another's fault becomes timid." I believe that as Dante's commentary on the *donna gentile* drew her figure from the Consolation of Philosophy, a commentary on the *petrosa* would have drawn hers from the Song of Songs and the tradition that made the loved lady in that anthology of erotic poems into an allegory of the Church as the Bride of Christ—a figure Peter uses in the lines that follow.

I thought this a new and somewhat flaky idea, but Elémire Zolla directed me to *Il Linguaggio Secreto di Dante e dei <<Fedeli d'Amore>>* (1928, rev. ed. 1994) by Luigi Valli, who is just as flaky but argues with considerable learning. Suffice it to say here that our reasons overlap but our emphases diverge: Valli sees Dante's hatred for the corrupt Church expressed in a secret code while I see passionate love and longing for a real woman that could be interpreted, like the Song of Songs, *a lo divino*.

Martha Bayless (3D)
University of Oregon

Alcuin's *Disputatio Pippini* and the Early Medieval Riddle Tradition

The early medieval period saw a flowering of riddles and riddle-collections, both religious and secular, both earnest and light-hearted. One of the most extraordinary of these, the *Disputatio regalis et nobilissimi iuvenis Pippini cum Albino scholastico* of Alcuin, has several claims to the attention of scholars. The *Disputatio* is unusual in that it combines prose riddles with questions borrowed from wisdom-literature; that, unlike all other examples of the form, it puts the dialogue in the mouths of contemporary interlocutors (one Alcuin, the other Pippin, the son of Charlemagne), and includes conversation

between them; and that, to a degree rarely seen in dialogues, it is playful, teasing and genuinely witty. It is surprising, then, that very little work has been done on this text. I propose to remedy this deficiency, showing how the *Disputatio* conforms to and differs from conventional early medieval riddle-collections and wisdom-dialogues; how Alcuin has adapted traditional forms to more artful and sophisticated purposes; and the ways in which the dialogue provides kindly mockery of more earnest traditions. In the course of this I will also provide parallels and answers for riddles that have not been solved by the editors of the *Disputatio*. In doing so I hope to illuminate the remarkable literary and playful character of this dialogue and to restore it to its rightful place, in the forefront of early medieval humorous literature.

Carl T. Berkhout (2B)
English, University of Arizona

Laurence Nowell and the Old English Bede

The abridged Old English translation of Bede's *Historia Ecclesiastica* survives chiefly in five manuscripts that either are or presumably once were complete, all containing essentially identical versions. One of these manuscripts, British Library Cotton Otho B. xi, was largely destroyed by fire in 1731, but the texts in it, including the Bede, are preserved in a transcript, now British Library Add. 43703, made by the antiquary Laurence Nowell in 1562.

To his Bede transcript Nowell later added about seven brief interlinear or marginal passages in Old English—some eighty words in all—that translate Latin passages not otherwise attested in the surviving manuscripts of the shorter Old English version. Robin Flower determined in 1935 that these additions were the concoction of Nowell himself, using some easily available manuscript of the Latin Bede; Raymond Grant and virtually all other students of the matter have concurred. Indeed, the additions contain quite a few errors in accident and phonology (though no lexical or syntactic blunders), and it is not reasonable to attribute the density of such grammatical anomalies as from *Brettas* or contemporary spellings such as *gefeoght* and *wight* to an Anglo-Saxon scribe. Yet, despite Nowell's known interference in other Old English manuscripts, such as his partial interlinear translation of *Christ I* in the Exeter Book, and his inclination to cobble up short bits of imperfect but passable Old English, it is not reasonable either that he would have meddled with and contaminated a transcript that he was soon to use for his historical and lexical study. He did not do such a thing elsewhere in the numerous texts that he transcribed; his marginal additions and collations in the Anglo-Saxon

Add. 43703 are all taken from other verifiable manuscript sources. Moreover, Nowell knew very well that the Old English Bede in Otho B.xi was an abridgment of the Latin; throughout his transcript he regularly notes the omissions in his margins with *desunt nonnulla*, *desunt aliquot*, etc. Also, Nowell's Old English additions are confined to just four adjacent pages (ff. 19v to 21r) in Add. 43703— that is, to Bede I, 15-16, which tells of the arrival of the Saxons in AD 449 and the defeat of the Britons. The language of Nowell's additions generally does not reveal significant departures from idiomatic Old English or from Nowell's usual patterns of morphological and phonological error in his transcripts of old English that can be compared with the original manuscripts.

Is it conceivable that Nowell had his hands on some manuscript fragment, perhaps only a couple of internal leaves and perhaps not entirely legible, containing an unabridged translation of Bede I, 15-16, and thus representing a putative Old English version of which there is otherwise no surviving manuscript evidence? Such an explanation is perforce as speculative as it is tempting, but it is not out of the question. Nowell was a friend of the poet, diplomat, and antiquary Daniel Rogers, who in the 1570s compiled a notebook for a history of Roman Britain (never published), which is now British Library Cotton Titus F.x. On f. 71r of this notebook Rogers wrote, referring to the arrival of the Saxons, "Vide saxonicum meum fragmentum, quod Laurntius Noelus mihi dedit, id est quod hoc accidisse asserit anno à Christi nativitate 449." So it seems that Nowell did possess a vernacular manuscript fragment, no longer extant, whose text was in accord at least with the opening sentence of Book I, Chapter 15, of the Old English Bede. (The Anglo-Saxon Chronicle records the arrival of the Saxons in the annal for 449 but does not specify this particular year for their arrival; the Old English Bede is the only known "Saxon" text that explicitly does so.) The matter is worth further investigation, for if in the end we are persuaded that Nowell's additions to his Bede transcript, however flawed, could have been derived from this or any other such fragment and were not cooked up from the Latin Bede, then we shall have to reconsider our entire linguistic, stylistic, and general philological understanding of the Old English Bede and its manuscript transmission.

Michelle Bolduc (3D)
Comparative Literature, University of Oregon

Fauvel's Charivari: A Funny Thing Happened on the Way to the Wedding

The fourteenth-century Roman de Fauvel is a fiercely satirical allegorical work which, while referring to the troubled reign of Phillip the Fair of France and his sons; attacks worldly corruption. Worldly vices are embodied in the figure of a horse, Fauvel, whose very name presents an acrostic for these vices: *flaterie, avarice, vilanie, varieté, envie* and *lacherié*. The story contains the machinations of Fauvel as he tries to court Fortune. Rebuffed by Fortune, he agrees to marry Vaine Gloire; their progeny, we are told, are destined however to ruin the beautiful garden that is France.

One manuscript of Fauvel (Bibliothèque Nationale fonds français MS 146), contains an extensive series of interpolations— text, music and images— not found in the other manuscripts of this romance. One important interpolation is that of the *charivari*, a rollicking masked bunch of street musicians who appear during the wedding festivities of Fauvel and Vaine Gloire. While scholars such as Michel Huglo have studied the folkloric aspects of the *charivari* that occur in this extraordinary manuscript, to date their role as humorous figures has not been explored. In this paper, I intend to examine the *charivari* not only in the text but also in the images of BN 146 as figures that are intricately linked to principles of humor, and how this street humor fits in with the otherwise bleak satire of the text.

James Boyce, O.Carm. (3C)
Fordham University

New Light on the Carmelite Liturgy: The Krakow Choirbooks

Two Carmelite Antiphonaries brought from Prague to Krakow in 1397 for the foundation of the monastery have remained there until the present time. Although they underwent considerable revision after the Council of Trent, especially concerning the addition of late feasts, their medieval contents are still generally intact.

While these manuscripts conform in great detail to the standardized Ordinal compiled by the Carmelite Sibert de Beka and promulgated by the General Chapter of London of 1312, they also digress from the norm in several rather

surprising ways. Thus they do not include the feast of the Three Marys, accepted into the liturgy by the General Chapter of Lyon in 1342, and they do not contain rhymed offices for the Bohemian saints Ludmilla and Wenceslas, neither of whom is ordinarily celebrated in the Carmelite rite. One manuscript also contains a rhymed office for the feast of our Lady of the Snows, in marked distinction to the normal Carmelite observance, which preferred to use non-rhymed texts for Marian feasts for the sake of conforming to their Holy Sepulcher heritage.

While the stipulations of Sibert de Beka's Ordinal were carefully observed in extant Carmelite Antiphonaries from Mainz, Florence and Pisa, the Krakow codices suggest that more flexibility was permitted within the tradition than had hitherto been thought and also imply that regional customs exerted greater influence upon the Carmelite observance in Krakow than in more westerly locales.

George H. Brown (2B)
English, Stanford University

Bede's Account of Lost Anglo-Saxon Art

In his commentaries on the Old Testament, especially *On the Tabernacle* and *On the Temple*, the Venerable Bede, relying on late-antique sources, emphasizes the symbolic meaning of the art and architecture described in the biblical text. However, when describing in the *History of the Abbots of Wearmouth and Jarrow* the art and architecture of his own monastic churches, Bede provides a concise but detailed physical account of layout and decoration. His description is, on the whole, characteristically precise; but when he describes the placing of the plank on which paneled pictures of the saints were affixed onto the *testudinem*, some confusion arises. Although various explanations have been proposed, classical and medieval instances of the word decidedly favor the meaning of "vault" or "arch," as Servius explains when commenting on Virgil's use of the term to describe the vault in Dido's temple. That Bede uses this technical Latin term drawn from the temple description in the *Aeneid* is an example of his constant endeavor to link the Anglo-Saxon Church with the Latin tradition of the Roman church.

Anglo-Saxon churches, following Italian and Merovingian models, usually had a chancel arch lower than the intersecting gabled roof, and Bede, linking "testudinem" with "mediam," likely intends a medial arch that separates the chancel or the east porticus.

Alfred Büchler (1C)
Independent Medievalist, Berkeley, CA

Peter Lombard's *Sentences* and the 'Glorification of St. Thomas' at S. Caterina in Pisa

The huge panel at S. Caterina in Pisa known as the 'Glorification of St. Thomas' (c. 1323) has long been recognized as a celebration of the Saint's theology, a role that is epitomized by the book displayed by the seated Saint: Thomas's *Summa contra gentiles*, identified by its opening, Proverbs 8, 1. A number of the other books and texts shown on the panel have, however, remained so far unidentified. Facing the Vulgate on St. Thomas's lap is the most important of these: the *Sentences* of Peter Lombard. Here again the opening, "*Veteris ac novae legis continentiam*," is shown. It describes the assiduous study of the Old and New Testaments, and immediately suggests the nature of the two books below it and on which it rests: the New Testament, with simulated Greek script, and the Old Testament, with simulated Hebrew.

Because Peter Lombard's *Sentences* served as the "basic textbook of systematic theology of the Middle Ages" (Colish), it was integral to the Dominicans' own program of studies. A friar sent to Paris for advanced theological studies was provided with three books: a copy of the Vulgate, Peter Comestor's *Historia scholastica*, and the *Sentences* of Peter Lombard. Fra Bartolomeo da S. Concordia (1262-1346), who has been credited with the iconographic design of the S. Caterina panel, was himself a product of this system, and in 1299 had lectured on the *Sentences* at the Order's priory in Rome. It has recently been shown that the panel was originally not intended as an altarpiece. Since S. Caterina was the seat of the Dominican *studium* in Pisa, the panel may well have been designed as a production *pro domo*, encouraging the friars in their studies while celebrating St. Thomas and the entire Dominican academic enterprise.

Jonathon David Burgoyne (3B)
Romance Languages, University of Oregon

***Meter la mano en el fuego et non se quemar:*
Paradox and Identity in *El Conde Lucanor***

Traditionally Juan Manuel's *El Conde Lucanor* has been a point of departure for literary historians tracing the development of the Spanish short prose narrative, but many readers have also approached Juan Manuel's collection of

exemplos as cultural artifact. Critics such as Peter Dunn, Ian MacPherson, Germán Orduna, and Marta Ana Diz, among others, have all attempted readings through the lenses of history, biography, and ideology.

This paper brings to the center of a reading of *El Conde Lucanor* an historical materialism that stems from Juan Manuel's own writings on his political and social standing in society as well as from other historical documents that cast Juan Manuel in a variety of roles within a highly theorized, but functionally unstable, estate society. Juan Manuel's writings in the *Libro infinido* dramatize this instability in relation to notions of identity for the nobleman who must stay on guard while attempting to balance personal interests and self-determination with duty and his "proper" place in society. Juan Manuel illustrates the dilemma for his son in the *Libro infinido* with the following figure of speech: "tan graue cosa es veuir omne en tierra de su sennor e auerse a guardar del, commo meter la mano en el fuego e non se quemar" (To live in the lands of one's Lord and protect oneself from him at the same time is as difficult as placing one's hand in a flame without burning it).

Building on this simile, this study focuses on ways a similar kind of paradox is inscribed within *El Conde Lucanor*, the resolution of which allows for the inscribed author to undergo a re-fashioning of identity. Germán Orduna has recently testified to a dynamic process of identity construction in *El Conde Lucanor* as well, in his introductory essay to Guillermo Serés' edition of *El Conde Lucanor*. Alluding to theatrical motifs to describe the encounters with the encribed author of *El Conde Lucanor*, Orduna suggests that the personal 'I's constant changing of masks results in a kind of house of mirrors effect, and "mise en abym" within the collection studied as a whole utterance ("Estudio preliminar" xvi). The present study will investigate further the nature of these theatrics in the context of Juan Manuel's historical moment.

In his life Don Juan Manuel also wore many different masks, inventing at times courtly positions for himself by force, often against the wishes of his queen, during the nonage of Alfonso XI. Similarly as self-appointed guardian for the young king in the city of Ávila, he, like many nobles of Castile, helped himself to a piece of the realm, with blatant disregard for "proper" behavior according to the codes of the estate society in which he lived.

In historical episodes such as these outlined above, as well as in Juan Manuel's other writings, one sees the "mise en abym" of Juan Manuel's life. Here the reader of history actually catches the man in the process of play-acting in a real-life drama of political power struggles.

This essay will conclude that Juan Manuel attempts to solve the paradox of his identity by placing the conflict within a collection of exemplary tales, some of which appear to promote an ideological world view that draws upon Medieval Christian cosmology for its authorization, while others move away from this ideological center, testing its limits with a much more subject-oriented, and even pragmatic, world view that appropriates the same authority associated with the didactic intent and claims to orthodoxy that permeate the collection. To what extent the paradox is successfully solved will be examined in *exemplos* that reproduce this conflict within themselves, as well as among each other, and within the framework of the collection studied as an indivisible work.

Marcia L. Colish (5C)
History, Oberlin College

In the Footsteps of the Glossator: First Soundings

The material in this paper is derived from studies of the manuscripts of the Psuedo-Peter of Poitiers Gloss on the Sentences of Peter Lombard, which I saw *in situ* this past summer. I am proposing to do an edition of this gloss. The manuscripts themselves yield some interesting information concerning how long the gloss (first written in 1160-70) continued to be read, studied, and annotated, well into the thirteenth century and after the latest version of the text itself was produced. The codices in which the gloss is found also yield interesting information concerning what other texts the scribes or librarians thought the gloss should be read in conjunction with. There are also some striking peculiarities in some codices.

Margaret Dimitrova (1A)
University of Sofia, Bulgaria

Variation of Forms of Literary Loans in Croato-Glagolitic Missals: Between the East and the West

In the ninth century Constantine and Methodius translated the Bible and several liturgical texts from Greek into the language of the Thessalonian Slavs (i.e. Old Bulgarian) for their missionary activities among the Moravian and Pannonian Slavs. The early translators used many Greek loans, mainly Semitic biblical names and some *realia*, which they fully adapted according to the morphological system of the receptor language. They tended to be consistent when assimilating the foreign lexis and thus established the main

adaptation followed in the subsequent Slavonic written tradition. These early translations, after some revisions based on new collations with the Greek biblical manuscripts, were used in medieval Bulgaria, from whence they were disseminated to Serbian and east Slavic territories. The earliest extant manuscripts date from the late tenth and early eleventh centuries and are of Bulgarian provenance.

The early Cyrillo-Methodian translations are thought to have reached medieval Croatian lands already at the end of the ninth century from the north, Pannonia. An eastern route of influence, in all probability a somewhat later one, from medieval Bulgaria via Ohrid, Dioclea, Bosnia, and the adjacent territories has also been assumed by scholars. The Cyrillo-Methodian texts underwent several revisions in the Croato-Glagolitic environment, starting from the twelfth century and continuing through the thirteenth and fourteenth centuries, the main aim being to bring the early translations (made from Greek) closer to the Latin liturgical books. The change of Greek-based forms to Latin-based ones was a long process, the Latinized forms becoming more numerous in the more innovative southern group of missals.

In this paper, I will analyze these revisions in light of their projected purposes and make conclusions regarding the cultural and intellectual milieu within which the translators and editors worked, in particular the influences of these two traditions upon one another. For example, the consistency with which the Glagolitic editors applied the early Cyrillo-Methodian mechanisms of assimilation of foreign lexis testifies to the great importance of the "domestic source of authority," on the one hand, and, on the other, the erudition of the Croato-Glagolitic scholars, who were aware, for example, of the Latin declension peculiarities of the biblical names. In addition, I will also analyze the juxtaposition of the forms of Greek and Latin loans in the Croato-Glagolitic plenary missals with those in various manuscripts of more eastern origin in order to emphasize the unique place of the Croatian Glagolitic of the 14th-15th century in the cultural history of South Slavic. At this time, it represented a part of the medieval Slavonic literary tradition and yet at the same time it incorporated many elements not found in the manuscripts of the *Slavia Orthodoxa*, and, indeed, reveals the coexistence of these components, the eastern and the western, albeit of different origin and time of introduction, in one harmonious system maintaining its own norms.

Maria Dobozy (3B)
University of Utah

**Maxims, Customs and Vernacular German Lawbooks:
 The Case of the Saxon Mirror**

Two notable events occurred between 1220 and 1235. First, after a 300 year hiatus, a lawbook, the *Saxon Mirror*, was written for the territory of Saxony. Second, a decision was made that this lawbook, written in Latin, be translated into the vernacular. Apparently a need for a written codification of custom was felt and that need had to be filled with a vernacular text. These facts raise a significant question: How was this transformation from oral custom to a written prose document accomplished? The question is significant because the transition from orality to written prose style is rarely studied.

I intend to examine the oral formulaic content of the *Saxon Mirror* represented by maxims and proverbs. This comparison, based on several manuscripts covering a span of about 100 years, will take place in two parts. First I present a stylistic study of what appear to be "old" traditional maxims and proverbs contrasted with new formulations crafted according to the formula of the traditional maxims. The conclusion here is that new laws were formulated by imitating the proverb tradition in order to give them the appearance of age and accepted custom. Second, I will compare these formulations with the style of the Anglo-Saxon laws (c. 1000), the only other vernacular collection of non-Roman legal custom. I'm not sure what I will find, but because the two groups of customary laws share a great number of terms and concepts, and, therefore, content, I expect to find a comparable movement from oral to written style in a prose text.

Georgiana Donavin (6A)
English, Westminster College

Taboo and Transgression in Gower's "Apollonius of Tyre"

Although the *Confessio Amantis* has often been characterized as a poem about the family, no one so far has demonstrated that the *Confessio's* representations of domestic abuse challenge and render ambiguous the text's depictions of thriving families.

The *Confessio Amantis* might be called a compilation of domestic violence narratives. An assault against a family member occurs in every book: Rosemund devises her husband's murder (I); Constance's Sultan is killed by his mother (II); Orestes rips off Clytemnestra's breasts (III); Jephthah sacrifices his daughter (IV); Tereus rapes and maims Philomena (V); Alexander casually pushes his father Nectanabus to his death (VI); Virginius stabs Virginia in order to preserve her chastity (VII); Antiochus rapes his daughter (VIII).

This paper focuses on the way in which "Apollonius of Tyre," the final tale in the *Confessio Amantis*, illustrates the potentiality of domestic abuse. Overtly stating taboos against incest and family violence and also demonstrating the transgressions of those taboos, "Apollonius of Tyre" shows how the laws intended to preserve family create the desires precipitating its destruction. The interdependency between taboo and transgression in "Apollonius of Tyre" results in an ambiguous presentation of the possibilities for domestic harmony. Gower seems to know what George Bataille later theorizes: "The transgression does not deny the taboo but transcends and completes it."

Siân Echard (5B)
English, University of British Columbia

House Arrest: Modern Archives, Medieval Manuscripts

This paper explores the implications of the environments of medieval manuscripts--both their past and present environments--for the study of those manuscripts. It concentrates on two manuscripts of John Gower's *Confessio Amantis*, manuscripts which are housed today in the collections of Columbia University (Plimpton 265) and the Pierpont Morgan Library (M 690). Both of these manuscripts preserve evidence of fairly heavy post-medieval use, some of it quite casual: they are filled with crayon marks, drawings, doodles, and penmanship practice. But they are now to be found in the most protective of surroundings: there is a striking difference, in other words, between the encounters represented in these manuscript pages, and the encounter one can now have with those pages.

Other encounters are also important in a manuscript's history, but collectors, like readers, tend to be written out of the modern archive, even as their names are memorialized in collection and library titles. One can visit the Morgan

Library, or read about the Plimpton Collection at Columbia, but one cannot easily recreate the contexts these American collectors created for their books. Pierre Bourdieu has called culture which is appropriated through the acquisition of cultural goods "the supreme fetish," and in this paper I want to argue that this framing of Gower's text in our world of controlled museum access makes of him a kind of fetishistic representation of the Middle Ages and of the English canon. This framing further tends to overwrite the "unofficial" history of his text, the signs of other readers who have preceded us. And while the details of this paper are Gowerian, its implications are certainly broader, applying, perhaps, to every manuscript that lives today under the necessary, but constraining, conditions of what Derrida has termed "house arrest."

Sigmund Eisner (6C)
English, University of Arizona

Chaucer's Astrolabe

The paper, "Chaucer's Astrolabe," will be a description of Chaucer's astrolabe illustrated with some handouts to demonstrate such terms as "right ascension," "declination," "stellar longitude," and "stellar latitude," along with two brass models of medieval astrolabes. The paper will begin with a description of the planetary astrolabe along with a discussion of more astronomical terms.

The second part of the paper will be a demonstration of one of the many experiments which Chaucer offered in *A Treatise on the Astrolabe*. This particular conclusion (to use Chaucer's word) consists of using a known star to tell the time of night. After doing the experiment exactly as Chaucer did, I will conclude that in Chaucer's time the time was 9:40 p. m. on March 12. At that moment Scorpio was ascending in the east, sunset had occurred at 6:00 p.m., and twilight was over.

The experiment will follow Chaucer's directions exactly, revealing that Chaucer's instructions are far more lucid than the prose of many of today's computer manuals.

James Given (3A)
History, University of California, Irvine

Pursuing Heretics in Medieval Languedoc: The Social Context of a Campaign of Repression

This paper examines the social context of political activity in Languedoc in the late thirteenth and early fourteenth centuries. Specifically, it seeks to discover what aspects of Languedocian social organization either hindered or facilitated the work of the inquisitors of heretical depravity. As an example of how tensions within pre-existing social organizations could facilitate the work of the inquisitors, the paper discusses how conflicts in Languedocian towns between rich and poor and political "ins" and "outs" often so divided townsmen against one another as to persuade some to use the inquisition as a means of settling quarrels with their neighbors.

The way in which pre-existing social and political organizations could hinder the work of the inquisitors is illustrated by an examination of the ways in which parish priests either helped or failed to help the inquisitors. The inquisitors themselves had very small staffs, and thus were often very dependent on the aid of parish clergy in their efforts to uncover and prosecute heresy. Many parish priests actively cooperated with the inquisitors. Some, however, did not do so. Some of this reluctance was rooted in a simple desire by parish priests to get along with their parishioners. Some of this reluctance, however, was also due to deep cleavages between the parish clergy and the upper level of the church hierarchy over such questions as the distribution of ecclesiastical revenues, primarily the tithe, and the regulation of sexual activity. The paper concludes by arguing that political institutions operate in a particular, concrete historical context, and if we are to understand how political power was wielded, we must understand not only how those institutions were structured, but how they fit themselves into the array of social relations that existed within their societies.

Karen Gross (1B)
English, Stanford University

Mariolatry and Anti-Judaism in Late Medieval England

Jews were resident in England only briefly (1066-1290), yet they lived for centuries after the Expulsion in poetry (e.g. Chaucer's *Prioress's Tale*), miracles of the Virgin (as found in the Vernon MS), sermon exempla, and

morality and mystery plays (e.g. *Croxton Play of the Sacrament*, *York and N-Town Cycles*). In examining many of these Middle English materials, an interesting set of themes surfaces: the connection of Jews, corruption of imagery, desecration of the Host, and Mary. Incongruous as it may at first appear, often the miracle stories celebrating the benign Virgin's clemency are accompanied with graphic violence against Jews. Such anxiety over Jews and their supposed animosity towards Mary bespeaks more than late medieval lachrymose piety to the Virgin Mother and Christian umbrage at defamation of their spiritual parent, though this certainly is an important factor in the phenomenon of medieval anti-Judaism. (Fictional) Jewish iconoclasm is not simply petty vandalism or disrespect for the figure represented; the destruction of images is ultimately a denial of the virgin birth, for Mary as the *theotokos* is the site at which God becomes representational, where the *Logos* is enfleshed (and consequently can be depicted). An aggressive insistence against images becomes a sign of Jewish blindness, the refusal to believe that God became man in Christ.

Miracles of the Virgin, such as "The Jewish Boy" further imply that Jewish corruption of imagery endangers the spiritual health of the Christian. Like their historical counterparts, who were accused of falsifying currency through the clipping of the coin, the fictional Jews of *mariales* are guilty of mystifying images, thereby confounding Christian worshipers, who are aided by representations in their participation in the liturgy of the mass. I plan, then, to examine this nexus of Marian devotion and Jewish iconoclasm and its implications upon the Christian use of images in understanding the mystery of transubstantiation.

Jane E. Jeffrey (5A)
English, West Chester University

Suffering the Wisdom of Christ in Hrotsvit's Plays

In each of Hrotsvit's six plays, virginity encompasses, first, the rejection of female sexual desire, second, the degree to which a character can reposition and transform her body once she has attracted and been reconceived by male desire, and, third, the source for, and consequence of, female wisdom. Hrotsvit's women desire to disavow physical relationships with men not only in order to maintain an incorruptible body, but also to emphasize a shared experience with the incarnation of Christ's body, specifically the suffering body at the time of His Passion. In Hrotsvit's plays, a man's power is

subjugation of women, while a woman who refuses to "act out" her sexual desirability gains a type of power which might be called a virginal allegory of self-knowledge, a knowledge that is "acted out" in concrete bodily suffering.

Much of the drama in Hrotsvit's plays focuses on physical punishments women undergo for either expressing sexual desire or for renouncing it. If a character expresses desire, as do Mary in *Abraham* and Thais in *Pafnutius*, she is "corrected," albeit brutally, by being forced to fast and hold constant vigils in a dark, isolated cell; if a woman refuses male desire, as do Agape, Chionia, and Hirena in *Dulcitus* and Drusiana in *Calimachus*, she is threatened with assault. Or the heroine can be a virgin, such as Constantia in *Gallicanus*, resisting assault through prayer, or a prostitute, such as Thais, who converts to Christianity by exhausting her body through a regimen of extreme deprivation as penance for sexual transgression.

In *Sapientia*, allegorical epistemology provides one way for understanding Sapientia's relationship to the martyrdom of her daughters, allegorized as the virtues faith, hope, and charity. Each daughter, or allegory, comes from the body of Sapientia, a woman who desires transcendence into a place where distinctions of body and gender do not exist. In other words, through her daughters' bodily deaths and spiritual transcendence, Sapientia anchors her body to the transcendental signifiers faith, hope, and charity, creating a language that allegorizes the drama of Hrotsvit's wisdom.

Phyllis G. Jestice (4A)
History, UC, Davis

Bishop Brigit and the Early Irish Episcopate

According to Irish hagiographers, when Brigit was consecrated as a nun, the Holy Spirit inspired the celebrating bishop to read the form for consecrating a bishop over her. Thus the holy woman received from God a special rank as bishop, an honorary position passed on to her successors until the twelfth century. Since neither Brigit nor her heirs actually performed the duties of a bishop, this odd tale about the greatest female saint of Ireland is better understood as a symbolic statement about gradations of holiness and the place of bishops in the spiritual hierarchy. In this paper I will explore the significance of this story as a way to uncover early Irish attitudes toward episcopal authority.

As is well known, Irish bishops before the late eleventh century were very different creatures from their counterparts in the rest of Europe. Authority over people and land was left to the abbots, and bishops were “merely” the vehicle for priestly ordinations. Because of this distinction, historians (and contemporary detractors of the Irish church) have tended to dismiss the early Irish episcopate as unimportant and peripheral. The case of Brigit’s consecration by God as a crowning proof of her holiness suggests, though, that episcopal rank may have been a recognition of particular sanctity within the monastic community. Other evidence from early Irish hagiography confirms the notion that bishops, while they exercised no jurisdiction, played an important role in society as holy men in the age after the great abbot-saints. Thus, rather than insulting the dignity of the episcopate, the Irish simply placed the office of bishop at the top of a *different* hierarchy, that of spiritual merit instead of authority.

James D. Johnson (1B)
English, Humboldt State University

The Portrayal of Chaucer in Edward Rutherford’s *London* and Its Predecessors in Fiction

Conceptions of Geoffrey Chaucer as man and poet began to form even before he died. As scholars such as Derek Brewer have shown, since his death in 1400, images of Chaucer have gone through a number of sometimes surprising transformations, ranging from ardent religious reformer to magus. Within the past two centuries a fairly consistent view of Chaucer has formed in popular fiction. Utilizing a blend of fiction, legend, and biographical fact, the authors of these works have predominantly presented Chaucer as middle-aged, benevolent, and a friend to youth.

The most recent example of this view of Chaucer is found in Edward Rutherford’s 1997 novel *London*, a long (1126 pages), chronologically sweeping (54 BC to 1997) bestseller that depicts Chaucer sporadically in the years from 1361 to 1386. This paper discusses Rutherford’s portrayal of Chaucer and draws upon eleven earlier novels to trace the development of and variations on this Chaucer of popular fiction. It also considers the possible origins of this view of Chaucer, some of the interpretations given to biographical information, and the influence of popular fiction in forming the conception of Chaucer prevalent in the mind of the general public.

Anthony Kemp (4B)
English, University of Southern California

**The Dog in the Court of Love:
Courtly and Sacramental parody in *The Miller’s Tale***

I will use representations in medieval art of kneeling worshipers and communicants, of the spatial forms of the altar and of the rites of courtly love, together with very specific analogues in Andreas Capellanus’s *Liber de arte honeste amandi et reprobatione inhonesti amoris* and other literary parallels, to illuminate the full cultural significance of the episode of the misdirected kiss. My “thick description” argues that the postures and spatial relationships of the utterly dark but explicitly visual scene contain references—inescapable to Chaucer’s contemporary culture, which is saturated with these familiarities—to both the sacraments of the altar and those of courtly love.

These resemblances evoke three hierarchal registers of meaning: the highest is the Christian eucharist, in which the worshiper kneels to receive the oral sacrament of God, figured in mystical theology as a kiss; the middle register is that of courtly love, denounced by the Church as an idolatrous parody of Christianity, in which the lover kneels (the posture of ritual humiliation) to receive the oral sacrament of the kiss, both from the beloved and from the god Amor, and the gaze of the beloved’s eyes; the lowest register is the action of the tale itself, the buffoonish sensualist parody of the refinements of courtly love, in which Absolon kneels in darkness to receive his oral sacrament, the kiss of the lower part (Andreas has a debate on whether the upper or the lower part of the beloved is most to be desired), of the “nether eye” which is not the window of the soul.

This is fitting, for his professed desire for the conventional kiss of the upper part is only a subterfuge to obtain the lower; Alisoun presents him with the part he truly desires. Absolon and Nicholas, and the Miller who tells the tale, are sensualists incapable of love, who must, Andreas says, be driven like dogs from the Court of Love.

Theresa Kenney (2C)
University of Dallas

**"She's Not Thinking of Me":
Women's Disregard and the Male Idea of the Self in the Troubadour Lyric**

The descent of women off the marginalizing pedestal of the *trabadours' domhna* has perhaps been rather hasty and ill-advised. Recent criticism of the western trend of *fin'amors* has focused on the displacement of the female figure from the realm of normal humanity as an assault on the personhood of women, a dereliction of woman once more to the realm of virgin or whore, the realm of symbol. While this may in fact be an accurate assessment of the dynamic behind the male poet's conceptualization of the object of his desire, the question of the role of man and the ideation of maleness has once again evaded our attention. The evocative image of Narcissus in Bernart de Ventadorn's "Can Vei la Lauzeta Mover" is, I would argue, prototypical rather than unique in its emphasis on the self-absorption of the male lover. By examining several troubadour lyrics of different provenances, I would argue that the essential regard in most articulations of *fin'amours* is the averted gaze of the female. She does not look down but away, and the absence of female gaze leads to a paroxysm of self-examination, self-critique, and self-aggrandizement which amount in essence to the tendentious assertion of a solipsistic meaning in meaninglessness exemplified by Guillaume of Aquitaine's "Song of Nothing" and echoed throughout the troubadour tradition as the male poet is forced to acknowledge the dialogic nature of lyric expression.

Daniel M. Klerman (3A)
The Law School, University of Southern California

Female Prosecutors in Thirteenth-Century England

Crimes in medieval England could be prosecuted by presentment (jury accusation) or by appeal (accusation by the victim or his family). One of the most surprising things about appeals is that more than a third were brought by women. These women prosecuted nearly two-thirds of the homicide appeals, all of the rape accusations, and substantial numbers of assault and theft cases. Female prosecutors suggest an unappreciated public role for women. The large role of women is especially surprising, because both custom and Magna Carta circumscribed women's ability to bring appeals. The ineffectiveness of rules against women's appeals reflects, in part, the weakness of rules protecting

criminal defendants in the absence of defense counsel. In addition, judges effectively gutted the rules circumscribing women's appeals by putting defendants to jury trial "to preserve the king's peace," even when the appeal had been formally "nullified" for violation of the customary rule and Magna Carta. This study of women's prosecutors is based on manuscript court records preserved in London's Public Record Office.

Leonard Michael Koff (5B)
UCLA

**Flying Through Medieval Space:
Theologized Science and Science Fiction**

There is a kind of medieval science fiction, usually appearing as a counter strain in other literary genres, that has not, as far as I'm aware, been identified before. It enables us to hear a distinctly medieval way of speaking about physical reality that reflects the experience of it, not the idea, or ideas, informing it. Perhaps the defining characteristic of this sometimes rebellious, sometimes fanciful counter strain, the aspect of its depiction of the physical world we will examine in this paper, is space travel, which it sees *not* as an extraterrestrial excursion, as in Chaucer's Dantean journey in the *House of Fame*, for example, but as pure terrestrial flight. Going into medieval space as a purely fantastic journey, not a spiritual one, entails crossing distances on earth ordinarily measured in practical units, like days. Riding *Cambyuskan's* "hors of bras," for instance, with its ear pin that can be twirled so that the horse flies instantly wherever it is told to go—Chaucer's strain of science fiction in the *Squire's Tale* is the most accessible example; it will not be my only one—represents just such extraordinary movement through the physical dimensions. A flight to heaven on the back, or in the beak, of a bird does not. That is religion. As an object of theologically-grounded discourse, the medieval universe—is it an actual or potential infinity? does it exist in time and space or "as a void"? are there, or were there, many worlds?—is an accessible place and medieval people can think their way there, even negatively, and indeed are encouraged to. But imagining medieval space and time as traversable by wish and magic represents an authentic and triumphant response to the limitations and confinements of the world; such science fiction is not an escape from this world, though the laws of physics collapse.

Peter Loewen (3C)
Music, University of Southern California

**Mary Magdalene and the Virgin Mary as Partners in Song:
 Franciscan Spirituality in the Lyrics of the German-Latin Passion Play**

In this paper I propose to show that the lyrics sung by Mary Magdalene and the Virgin Mary, in several late medieval German-Latin passion plays, make distinctive use of the rhetorical properties of poetry and music to encourage an audience of laity toward contrition and to embrace penitence. In so doing, the piety in these plays expresses a Franciscan program of spirituality.

In these plays, which flourished from the thirteenth through the fifteenth centuries, Mary Magdalene's transformation from sinner to penitent finds a parallel in her metamorphosis from dancer and singer of songs of secular delight to singer of songs of contrition. The Virgin Mary, through the rhetoric of her passionate lyrical lamentations at the foot of the cross, expresses her role as lamenting mother. Together, these two women become co-referents to Christ's suffering. Through their words, they, as mother and penitent, inculcate their audience to follow them into contrition and identification with Christ's passion; through their music they evoke their compassion.

In the *Speculum perfectionis*, the earliest known legend of St. Francis, he refers to himself and his friars as "Joculatores Dei" who preach penitence to the laity through song and thereby "sing the souls of men into the kingdom of heaven." In light of this and other selected spiritual Franciscan writings on hermeneutics, theology, and aesthetics, I assert that in these German-Latin Passion plays, Mary Magdalene and the Virgin Mary become *Jocultrices Dei*, preaching to the laity by urging them to repent, and evoking their compassion through the rhetoric of song.

David A. Lopez (5C)
History and Social Sciences, Deep Springs College

**The Apologetic Martyr: New Interpretations of the Spiritual/Corporeal
 Dichotomy in Pre-Constantinian Apologetic Sources**

During the last four decades, scholars of Late Antiquity have seen a vast gulf between martyrial and apologetic literature in the period before Constantine's conversion. These two kinds of text are seen as representing opposing Pauline views of the State as demonic and the State as established by God for the benefit of the Church. Accordingly, while martyrial texts are read as staunch reactions against imperious state demands for participation in idolatrous rituals, apologetic texts are read as attempts to improve relations between Church and State, in order to avoid the necessity for such demands.

I argue that this fundamental difference is not inherent to the texts themselves, but imposed upon them by the wide-spread belief that Augustine's two classic distinctions— between use and enjoyment of material goods, and between State and Religion— can be used to interpret these pre-Constantinian texts. I reject this anachronism. Instead, on the basis of a close examination of the theme of contrast between "spiritual" and "corporeal" things, I argue that the authors of both martyrial and apologetic texts made no such distinctions, and consequently did not distinguish between active and latent demands by the Empire for participation in pagan rituals. Apologetic literature, I therefore argue, cannot be intended as an attempt at *rapprochement* between Church and State. Instead, I suggest, it is intended to justify to marginal Christians— that is, those most susceptible to heed Roman accusations that Christianity failed to support the *Fortuna* of the Empire— the anti-Roman stance more clearly visible in the martyrial texts. The goal of apologetic literature is not to prevent the persecution of Christians, but rather to prevent the apostasy of marginal Christians when such persecutions arise. Martyrial and apologetic literatures in the pre-Constantinian period thus present identical, not opposing, attitudes toward the State.

Judit Majorossy (2A)
Central European University, Budapest

Pilgrimage Routes from Medieval Hungary as Mirrored in the Source Material

The most common medieval source regarding individuals going on pilgrimages is the well-known itinerary narrative about the journey. This most obvious source for a reconstruction of the routes of pilgrims from the Hungarian Kingdom to the main medieval pilgrimage sites is strikingly absent for Hungarian pilgrims.

In the first part of my presentation, I will provide an overview of the sources which are available for research on Hungarian pilgrimage since Hungarian source material for the Middle Ages is quite different, or, better to say, a bit more limited than what is available for Western scholarship. However, with the help of specific data gained from Hungarian charters, together with indirect information from foreign source material, it is possible—at least tentatively—to reconstruct several routes of Hungarian pilgrims towards the main pilgrimage centers. In the second part of my presentation I will map out these routes through several examples and illustrations.

In addition, it is also possible to gain a glimpse into some everyday experiences of the pilgrims themselves through sporadic references in the documents to various incidents and occurrences. As a conclusion to my presentation, I will bring these together to sketch what might have been daily life experiences of Hungarian pilgrims.

Anu Mänd (2A)
Tartu University, Estonia/ Central European University, Budapest

Receiving Visitors in Late Medieval Riga and Reval: Gifts and their Recipients in the Town Accounts

Official visits and their rituals form a significant part not only of political communication but also of urban culture. The treatment of visitors reflects practices of common hospitality as well as the relations between host and guest. This paper examines the practices of receiving visitors in medieval Livonia (present-day Estonia and Latvia), based on information from the account books

of the two major towns—Riga and Reval. In the case of Riga, consistent bookkeeping covers the years 1405-1474, and in the case of Reval, the accounts are extant from the years 1432-1533. The systematic and standardized nature of the records make them particularly convenient for computerized analysis. For this research, I created two databases using the *kleto* software.

Around one-tenth of all entries in the account book record the sums spent on persons or delegations who had been official guests of the town and who had received gifts of foodstuffs as well as other presents from the town council. Besides sending gifts, receptions in the Town Hall were another widespread means of communication; however, such banquets only honored particularly distinguished guests.

The first part of my paper focuses on visitors whom I have divided into ten groups according to their position and place of origin. Thereafter, I will discuss the different items sent to the guests, and finally, I will analyze the relations between the type and amount of gifts, and the importance, status, and place of origin of the visitors.

Kathleen Maxwell (5C)
Art History, Santa Clara University

Copy vs. Model: Paris, Bibl. Nat., Codex Grec 54 and Mt. Athos, Iviron 5

Paris 54 and Iviron 5, two extensively illustrated Gospel books attributed to the second half of the thirteenth century, have long been linked by scholars and are usually addressed in the same paragraph in surveys of Byzantine art, and Paris 54 is invariably described (and occasionally dismissed) as an inferior copy of Iviron 5. This is somewhat misleading, however, for while Paris 54's evangelist portraits are copies of those found in Iviron 5, there are significant and intriguing differences between virtually every other aspect of the two manuscripts. In this paper, I hope to characterize more precisely the relationship of these two remarkable manuscripts. I will, on the one hand, prove that Iviron 5 itself was available to the designer/scribe of Paris 54 and to the two artists responsible for the Evangelist portraits and the miniatures of the narrative cycles of Matthew and Mark. I will also demonstrate that Iviron 5 was never intended to be anything more than a point of departure for

Paris 54. Marked differences between key aspects of these manuscripts suggest that their intended purposes were very different. Finally, I will argue that the initial phrase of work on Paris 54 was virtually contemporary with the execution of Ivron 5 itself, and not a generation later, as is typically proposed in the scholarly literature.

Almost everything about Paris 54 indicates that it was never intended to reproduce Ivron 5. Paris 54's bilingual, polychromatic text, double-column format, and large dimensions (31.6 vs 25.2 cm) differentiate it from Ivron 5. These characteristics suggest that a more public and formal role was envisioned for Paris 54. Its uniquely colored Greek and Latin texts indicate that it may have been intended as a diplomatic gift. Ivron 5, on the other hand, is a Greek-only Gospel book in a single column format measuring 22.5 x 17 cm. It is a deluxe manuscript by any measuring stick, but its very scale is more private and personal than the ambitious design of Paris 54.

My presentation will first address common aspects of both manuscripts. How do the artists of Paris 54 respond to their model? What aspects do they copy? Alternatively, when do they adapt or reject it? We will turn first to the manuscripts' Evangelist portraits, and second, to their narrative cycles. I will conclude by demonstrating that the unfinished aspects of Paris 54's miniature cycle have no bearing on the relative availability of Ivron 5 to the artists of Paris 54.

Renata Mikołajczyk (2A)
Central European University, Budapest

The Daily Management of Health in the Middle Ages as Reflected in the *Regimina Sanitatis* of the Cracow University Library

The everyday management of health was already of concern to physicians in Ancient Greece. Diet and other aspects of daily life are recurrent themes in the Hippocratic *Corpus*. With Galen, the health regimen acquires a theoretical basis in relation to the concept of complexion. Galenic writings, along with those of his Arabic commentators especially the *Isagoge* of Iohannitius and *Pantegni* of Haly Abbas, gave impetus to a powerful tradition of texts known as *regimina sanitatis*, those devoted to the daily care of one's health. The organizing principle of these writings was based on the concept of *sex res non*

naturales including air (or rather, environment), food and drink, sleep and waking, evacuation and repletion, motion and rest, and the passions or emotions as the crucial determinants of health and illness.

The Late Middle Ages saw a proliferation of medical *regimina* and *consilia* of various size and purpose, from short case notes directed at the specific complaints of an individual patient to elaborate treatises not only prescribing but also justifying the application of particular rules for a wide range of patients of different complexion and social status. My paper presents examples of health regimen literature preserved in manuscript codices of the Jagiellonian University Library in Cracow. After providing a brief overview of the collection of *regimina* of well-known authors, I will concentrate on texts which originated in the environment of learned physicians associated with the University of Cracow.

I will first describe general characteristic of the genre and differences among particular texts, for example the so-called *regimina tempore pestilencie*, that is, regulations aimed at avoiding the plague. Diet, hygiene, and other basic principles concerning daily habits prescribed in the general *regimina* will be compared with the corresponding discipline foreseen for the time of plague. Although the plague regimens follow rules established by the older tradition of texts, in some cases differences and even contradictions can be identified and explained in terms of contemporary developments in medical theory among authorities.

The second and main part of the paper involves comparisons with sources other than medical writings. The ideal everyday life habits as described from the medical point of view can be analyzed in relation to what historians may identify as the real practice of the time. Dietary prescriptions compared with account books, chronicle descriptions, or contemporary cookbooks reveal analogies as well as discrepancies. Much medical advice found its way into popular housekeeping compendia and vice versa: familiar practices could have equally influenced the contemporary medical practice. The scarcity of source material from medieval Poland puts obvious limits on the comparative study of normative medical texts and sources illustrating everyday life practices. Therefore, this paper concentrates on dietary habits which can be reconstructed on the basis of available account books, chronicle descriptions, guild statutes and sumptuary laws preserved in the region. When possible, material from Poland is supported or amended by results of research on food and eating habits in other areas of medieval Europe. Even though it is not an easy task

to reconstruct the complex interactions between the learned background of medical texts and the level of popular practice, the paper will attempt to show possibilities for the use of medical sources in the historical research of medieval everyday life customs.

Glenn W. Olsen (6A)
History, University of Utah

The Erotic Church Sculpture of Cervatos

The Romanesque erotic has been little studied, and the late twelfth-century collegiate church of Cervatos, a village on the northeastern flank of the Cantabrian mountains, presents many problems. Especially on the canecillos or modillions of this church both sexes expose their (exaggerated) genitals in exhibitionism and contortionism; sexual intercourse in various positions occurs; and male masturbation and fellatio seem portrayed. Most of this is clearly visible from the ground. More than a year ago, I spent several days in Spain photographing the church and, though not an art historian, I would like to give a slide-lecture suggesting a "reading" of the church. What little study has been devoted to it seems to me largely unsatisfactory. Some, for instance, see at least some of its erotic themes as Islamic in inspiration, without explaining why nothing like them occurs in the south of Spain. I wish to approach Cervatos contextually. Some of its sculpture, especially its female exhibitionists, are clearly related to similar figures nearby and throughout Cantabria and Palencia and to the sheelanagigs scholars such as Lisa Bitel have studied. A minor branch of the Road to Santiago runs north of Cervatos, and the main route lies to the south, and I wish also to explore the links between Cervatos and sculpture found along the Road. Among the many puzzles Cervatos presents, particularly acute is the question of what "audience" its sculpture addressed and what "message" its creators intended. I will argue against any interpretation of the church which takes it to have a single, didactic, program such as a "war against the flesh." Earlier scholars have hardly taken notice of the musicians and acrobats which surround and intermingle with the erotic sculpture at Cervatos. These are central to my own form of a carnivalesque interpretation.

James K. Otté (6C)
History, University of San Diego

"Like the Dust Dancing in the Rays of the Sun: The Use of an Ancient Simile in the Attempt to Explain the Atom"

In my work on the ancient atomic theory, which began with a review of Berhard Pabst's *Atomtheorien des latinischen Mittelalters*, I have frequently encountered a simile which likens atoms to "the dust dancing in the rays of the sun as they enter through a window." This paper will trace that tradition from its earliest reference in Antiquity through the Middle Ages. It will analyze the conception of the atom as explained by its many commentators, and it will examine the usefulness of the "dust dancing in the rays of the sun" simile as a means toward better understanding an imperceptible entity. Through the ancient and medieval centuries, there were few proponents of the atomic theory. Nevertheless, the many writers who felt compelled to assault atomism also perpetuated the theory. They could see "atoms dancing in the rays of the sun." That magnificent simile, so I hope to demonstrate, "revealed" the atom, made it intelligible, and preserved its tradition even when Isidore of Seville (d. 636) was considered the sage of his age.

Leucippus (5th C. B.C.), a native of Miletus, is generally considered the founder of the atomic theory. Significantly, he also was the first to employ the simile. Lactantius (4th C) quotes Leucippus as follows:

The atoms fly in continuous motion through the void, carried back and forth, like the small dust particles that we can see in the bright rays of the sun as they enter the window. From these trees, herbs, and fruit are formed as well as animals, water, and fire, everything, and in turn all things again devolve into atoms.

Steve Pearson (5A)
Comparative Literature, University of Georgia

Senecan Violence in Hrotsvit's Plays

Any discussion of Hrotsvit as a playwright must consider how she welded dramaturgy and subject matter. Her plays show that she chose her subjects according to the restrictions of the medium: the interior life of faith must be shown by outward manifestations. Wisely avoiding stories of miraculous healings, of the lives of the saints, etc., Hrotsvit focused on the progression of the believer's faith against an unbelieving world, ending victoriously in death. But her choice not to stage miracles, etc., makes her on-stage violence more puzzling. Here we find correspondence with Seneca's plays, which, besides on-stage violence, share technical difficulties with Hrotsvit's plays: characters suddenly appear, remain silent, locations suddenly shift, etc. Modern scholars suggest that Seneca was more concerned with creating a mood than with the story. Perhaps these nonrealistic techniques in both Seneca and Hrotsvit allow the on-stage violence, which is for both authors the climax of the work, to be more readily accepted by the audience.

William White Tison Pugh (3D)
English, University of Oregon

The Green Knight's Laughter: Finding the Self in *Sir Gawain and the Green Knight*

In *Sir Gawain and the Green Knight*, the Pearl-poet explores the effects of the play-world upon the individual, evidenced through the disruptions to and Gawain's subsequent construction of himself. When Gawain learns the pretense of chivalric social codes, he discerns the artifice with which ideological structures construct themselves; by deconstructing these social mechanisms, he exploits latent ideocentric possibilities and locates his own agency. Gawain's agency is ironically not his own construction, however; the Green Knight's laughter stimulates a disruption of his socially-located self and the discovery of ideocentric desire. Thus, laughter and the comic carnivalesque set the stage for Gawain's renewal through self-construction.

Brenda Deen Schildgen (5B)
Comparative Literature, U.C., Davis

Vincent of Beauvais and the Fall of the Middle Ages

As the most important man of letter associated with King Louis IX, Vincent of Beauvais alters the goals and purposes of the medieval Christian encyclopedia when in the *Speculum Historiale* he tells the history of France and records a line of French rulers that traces its roots to the Trojans. As Jacques Le Goff has argued, to create the French nation was as much an exercise of the imagination as a result of dynastic marriages and bellicose action in the field. In addition to land and strong rulers, the realm had even greater need for the symbolic capital provided by the "translatio imperii" from East to West, the myth of Trojan origins for the French (*Speculum Historiale*, 2.66), and by the "translatio imperii; by the story of Clovis, first Christian "king" of "France" (*Spec. Hist.* 21.4-6); and by the continuity of this tradition re-imagined in the Carolingian heritage and the story of Charlemagne and his nephew Roland, a subject carefully covered by Vincent (*Spec. Hist.* 24).

A radical shift from an Augustian teleology and epistemology underlies Vincent's project in the *Speculum Historiale*. This is reflected in the history of the crusades and the making of the French nation, – carefully developed through the linked histories of Troy, the Merovingians in Clovis, first Christian king, and Charlemagne with Saint Dionysus (Saint Denis), who by the thirteenth century had become the patron saint of France. Recounting the story of the movement of the "exercitus Dei," the army of God, against the Greeks and the Turks (*Spec. Hist.* 25.98-101) and the eventual capture of Jerusalem by the Christians (*Spec. Hist.* 25.102), Vincent establishes both purpose and right for the western Latin conquest of the East. But Vincent does not end here, for his teleology is indeed the Capetian hegemony that he ties to this history. It is Louis IX, his patron and friend, who has joined throne and altar as a model of Christian kingship. Thus, if Vincent had Clovis represent the beginning of Christian rulership for the Franks, and if the German heirs to the Roman Empire have met their demise with the fall of Emperor Frederic II (recounted in *Spec. Hist.* 30.1), leaving what Vincent calls a "vacatio imperii," Louis IX, heir to Charlemagne's empire, has become the apotheosis of the Christian king, the "rex christianissimus" (*Speculum Naturale* I.33. C. 101; *Speculum Historiale* 31.105.1323); if Alexander, like David, had liberated the Jews in the "holy land," so too had Charlemagne, and now Louis, following in the footsteps of French rulers, had made the pilgrimage. As the

model of Christian king, Louis as king of France, has become the *telos* of this genealogical unfolding. But Vincent's book too has become the servant of this political-cultural project, both the maker and organizer of a geo-historical teleology that has its end in the rise of the French nation.

In remaking Orosian providentiality in French terms, Vincent's encyclopedia highlights critical shifts taking place in the thirteenth century that separate his convictions and interests from earlier centuries. First, Vincent delivers the Christian encyclopedia to the service of the French nation, resisting Isidore's Augustinian retreat from the world of politics and Macrobius's neo-platonic disparagement of grand imperial ambitions. The treatment of "the Matter of the East" in the *Speculum* emphasizes some of these shifts. First, most evident is the division of the world according to Islam (between North and South and East and West) by the thirteenth century, a move away from the universal model that ruled authoritative Christian thinking up to this time and was reflected in Isidore. Second, is the emerging power of France, as nation, whose kings belong to a revered and ancient history and who have a long-standing relationship to the East. Third is the expansionist ambition of this realm and the role literary works will take in promoting them. A newly-imagined Alexander the Great—explorer/conqueror of the East and model ruler—will occupy a significant position in that cultural/political project.

In linking the history of France with the biblical history of the Israelite kings, David, in particular, in a literal reading of the Bible, Vincent made King Louis the heir to the political heritage of Rome and the sacred history of Judaeo-Christianity. Thus Vincent's encyclopedia, at least the *Speculum Historiale*, written as a resource text for a "prud'homme," has come to serve as support for a rereading of history and as a promoter of the geo-political status and expansion of France. This emerging nationalism, the fragmenting universal model of the world that had been undergirded by multi-layered biblical hermeneutics, and the alliance of book, nation, and God create the circumstances for the fall of the Middle Ages.

William J. Short, O. F. M. (4A)
The Franciscan School of Theology

St. Francis of Assisi: Early Documents

"Francis of Assisi: Early Documents." The writings and early hagiographical, liturgical and legislative texts concerning Francis of Assisi are now being published in a new English translation: *Francis of Assisi: Early Documents* (Hyde Park NY, New City Press, 1999) in three volumes. Volume 1: "The Saint;" Volume 2: "The Founder;" Volume 3: "the Prophet." Editors for the series are Regis J. Armstrong, OFM Cap; J.A. Wayne Hellmann, OFM Conv., and William J. Short, OFM. Texts are arranged chronologically, beginning with the writings of Francis himself and concluding with the 15th century documents surrounding the Fioretti.

Alan Smith (6C)
University of Utah

The Institutional Problem and the Rise of Modern Science

Scholarship on the Middle Ages in this century has demonstrated that by the end of the thirteenth century natural philosophers like Grosseteste, Roger Bacon, and Theodoric of Freiburg and others had at least outlined the paradigm for the rise of modern science. This new paradigm emphasized the importance of a rational method which gradually included the use of mathematics controlled by facts obtained from both observation and active manipulation of nature or experimentation. However, for this new paradigm to come into being and mature, specific changes in the social world were necessary. Recent work by scholars with a background in the social sciences is focusing our attention on the rise of institutions like the universities and changes in the legal arrangements in society starting in the twelfth century. What was required for the creation of a new paradigm in people's minds for advancing knowledge was an institutional setting in which the norms for a scientific ethos could develop.

Blair Sullivan (6B)
Center for Medieval and Renaissance Studies, UCLA

**“Writing the Unwritable Sound of Music:
 The Origins and Implications of Isidore’s Memorial Metaphor”**

Isidore of Seville opens his discussion of music in *Etymologiae* 3.15 with a classical etymology of the term “music,” borrowed in this case from Cassiodorus’s *Institutiones musicae*, followed by a sentence connecting the ephemerality of musical sound to musical memory which Isidore has paraphrased from Augustine’s *De Ordine* 2.14.41. He adds, however, to Augustine’s formulation of the dual nature of musical sound— sensible and intellectual— an intriguing statement: “Nisi enim ab homine memoria teneantur soni, pereunt, quia scribi non possunt.” The phrase, clearly stating that musical sound cannot be written, has been interpreted variously to mean that Isidore simply did not understand the abstract nature of Augustine’s remarks, that he was unaware of the alphabetic pitch notation from Greek theory, and, possibly most significant, that Isidore had thus provided hard evidence of the nonexistence or neumatic musical notation in early seventh-century Spain. I place Isidore’s puzzling phrase in a different context from that of music history per se and argue that it offers no evidence at all about the existence and efficiency of Wisigothic neumatic notation or about Isidore’s knowledge of Greek notation— although it does, as I further argue, shed some new light on Isidore’s views about memory in general and musical memory in particular. The context is that of late Latin grammar treatises and the theoretical discussion of the production and classification of sound.

Katharina M. Wilson (5a)
Comparative Literature, University of Georgia

Ciceronian Humor in Hrotsvit’s Plays

Hrotsvit’s understanding of the concept and tradition of humor is based on a variety of sources. In this paper I look at the possible sources for her understanding the nature of the comic invective which characterizes the agon scenes of her martyr plays and locate them not in Roman comedy but the realm of political humor described in some detail in Cicero’s *De Oratore*. I argue

that Hrotsvit derived her notion of the efficacy of the humorous invective for moral purposes from a familiarity with the Roman tradition as it was practiced in political and judicial oratory in the late Republic and as it was theoretized in Cicero’s works, especially the *De Oratore*.

Constance S. Wright (3B)
Independent Medievalist, Carmel, California

The Myth of Cupid and Psyche and Medieval Lyric Poetry

The myth of Cupid and Psyche had philosophical and religious significances in classical antiquity and in patristic Christianity. The myth was understood to mean the longing of the soul to join the beloved either in this life or in the afterlife. The myth is depicted on classical and early Christian coins and in sculpture, particularly funerary sculpture. Like the fish, it was a covert image for Christianity during the persecution of the Christians. In theology, beginning with Origen, the myth was superimposed upon the Scriptural book of the Song of Songs. The Bridegroom becomes heavenly Cupid (or Eros), while the Bride becomes Psyche or anima, longing for union with Him. Such features as eyesight at the onset of love, or Cupid’s bow and arrows, not present in the Scriptural book but in the myth itself, become significant parts of Biblical exegesis of the Song.

Medieval lyric love poems – both secular and divine – show the influence of this lengthy and complex exegetical tradition. Poets such as Venantius Fortunatus, several anonymous poets of the eleventh century, and Provençal and Middle English lyric poets embody this tradition in their secular and religious works.

The close resemblance of secular and religious medieval love poetry evolving from this tradition results in a studied ambiguity in the construction of these poems. It is an ambiguity which is meant to be solved, however, and the aesthetic pleasure of the poem lies in arriving at a secular or religious meaning for a given poem.

The John F. Benton Award

This award, named in honor of its progenitor, John F. Benton, MAP President 1982-1984, provides travel funds for all members of the Medieval Association of the Pacific--independent medievalists and graduate students in particular--who might not otherwise receive support from institutions.

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2000 ANNUAL MEETING

The 2000 Annual Conference of the Medieval Association of the Pacific will be held February 25-27, at the University of Victoria, British Columbia. Our Plenary speaker will be Alcuin Blamires. Panel applications and abstracts must be sent before November 1, 1999, to the MAP Secretary:

Phyllis R. Brown
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 fax 1-408-554-4837

Abstracts and panel applications may be submitted by E-mail, through the postal service, or by fax, but each must be accompanied by a clear name, institutional affiliation, mailing address, and telephone number; include an E-mail address whenever one is available. Faxes must be clearly addressed to Professor Brown.

Abstracts of papers given at the conference will be published in the spring issue of *Chronica*.

Please specify if you are a student and wish your paper to be considered for our new prize for best student paper. See page 5 for details.