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THE JOURNAL OF
THE MEDIEVAL ASSOCIATION
OF THE PACIFIC



Medieval & Renaissance Studies Program
English Department
Santa Clara University
Santa Clara, CA 95053-0280

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SECRETARY

Visit MAP's web page at
<http://www.scu.edu/SCU/Projects/MAP>

Electronic Resources for Medieval Studies

Just a few years ago, medieval manuscripts, the most important source of our knowledge of the Middle Ages, were mostly inaccessible to the public and even to scholars. Fragile, unique, they were jealously protected by institutions and made available only to a few selected scholars. Today libraries around the world are working on complex digitization projects to make available their original manuscripts. Just as the invention of printing in the middle of the 15th century changed the world forever by allowing ideas to be disseminated easily by virtue of the ability to print any number of copies of texts for widespread distribution, computer technologies and especially the advent of the World Wide Web are once more expanding the breadth of scholarly research opportunities in what can only be called a revolution. What Gutenberg did for the availability of Renaissance texts, the computer is now doing for medieval manuscripts, permitting them to be seen and studied on computer screens by scholars and students around the world.

Improved access to manuscripts and other primary sources is certainly not the only contribution of computer technology to the field of medieval studies. New electronic tools, such as databases and multimedia cd-roms, are facilitating and enhancing research and teaching in ways that could not even be imagined 10 years ago. On the World Wide Web, which has become the most common means of publication for electronic texts and resources, one can find numerous scholarly sites on medieval topics.

This article will look at a variety of electronic resources available to medieval scholars today, including computerized indexes, multi-media cd-roms, web sites, and will also discuss some of the problems related to the digitization of medieval text and manuscripts. Our aim is not to be comprehensive but to provide a good sample of what is available.

The best computerized indexes

Each scholar has his/her own way to undertake research, but most end up sooner or later consulting the major indexes available in their field. The print versions of some of these indexes are so confusing to use that scholars struggle just to understand the hierarchical categories under which their topic of interest might be buried. The most comprehensive index to access articles on the European Middle Ages is unquestionably the **International Medieval Bibliography**. Fortunately it is now available on cd-rom. Even though the search software is far from being "user friendly," it does offer a wide range of search options, including keywords, geographical areas and date ranges. The cd-rom version includes approximately 210,000 citations of articles from 4000 journals, and the latest disk covers the period from 1972 to 1996. In a few years, the complete bibliography from 1967 to the present will be available.

Another database providing access to more than 225,000 articles from 300 medieval and renaissance journal titles is **ITER**, available on the Web at <http://iter.library.utoronto.ca/iter>. Unlike *International Medieval Bibliography*, Iter is a non profit project created collaboratively by the Renaissance Society of America and the Universities of Toronto, Victoria, and Arizona. Since it is not a commercial venture, access to the web-based ITER is very affordable for institutions; it is available for individuals for a mere 40 dollars a year. Soon a monographs database, a directory of medieval and renaissance scholars, research projects and organizations, and free access to an updated edition of the ITER Italicum (a catalogue of humanistic manuscripts) will enhance the ITER database.

If your research interests include women and gender studies, the **Medieval Feminist Index**, available for free on the web at <http://www.haverford.edu/library/reference/mschaus/mfi/mfi.html> will be an invaluable tool. This unique database is literally a labor of love created by librarians and scholars to help researchers identify materials related to women, sexuality and gender during the Middle Ages.

Including 3000 records, this database reflects the inter-disciplinary nature of much of the scholarship on these topics. It covers 300 journals and several essay collections published since 1995; the geographic coverage extends to North Africa and the Middle East as well as Europe.

Multimedia cd-roms

Multimedia cd-roms on medieval topics have been developed in recent years to enhance teaching and learning in the classroom. Designed to recreate a specific aspect of the medieval world for students using graphics, text and sounds, cd-roms usually complement rather than replace traditional textbooks, but they definitely engage the student learner, who can participate actively in the multimedia presentation and work at his/her own pace. A typical example is "Medieval Realms: Britain 1066-1500," which includes source materials, newspapers, maps, and legal and parliamentary records from that era. Other products available are "The Arthurian Tradition," "Gothic Cathedrals of Europe," and "Geoffrey Chaucer: The Canterbury Tales." Even though most of these multimedia presentations are now offered on cd-rom, it is very likely that their publishers will develop web versions available by subscriptions.

World Wide Web Resources

My favorite definition of the Internet is one offered by Michael Gorman in 1995:

The net is like a huge vandalized library. Someone has destroyed the catalog and removed the front matter, indexes, etc. from hundreds of thousands of books and torn and scattered what remains..."Surfing" is the process of sifting through this disorganized mess in the hope of coming across some useful fragments of text and images that can be related to other fragments.

(1)

When you search the web using a typical search engine, such as Infoseek or Google, you retrieve a mixed bag of resources that need to be evaluated carefully. A better use of your time is to start your web exploration by visiting web sites specialized for medieval studies. Maintained by scholars in the field, these sites include an incredible variety of primary and secondary sources as well as links to other relevant web sites. Here are some of the most outstanding ones that you should definitely bookmark on your Internet browser.

The Labyrinth: Resources for Medieval Studies (<http://www.georgetown.edu/labyrinth/>) should be your first stop. Sponsored by Georgetown University, this site acts as a clearinghouse for medieval studies resources, organizing for you the materials that can be found on web servers throughout the world. The Labyrinth library is organized by subject, by language (for primary sources), and by type of materials (articles, bibliographies, pedagogical resources, etc.). In the section "Special Topics," one can explore dozens of web sites dedicated, for example, to "Medieval Women" or "Arthurian Studies."

The ORB: Online Resource Book for Medieval Studies (<http://orb.rhodes.edu>) is an academic site maintained by medieval scholars and divided into 5 major sections. The encyclopedia section, including only articles that have been judged by outside reviewers, covers all aspects of the Middle Ages; the library section provides links to primary sources; the graphics section is a collection of scanned images; the reference shelf contains tables, timelines and "discussions of technical matters"; and finally the connections section contains links to other medieval pages.

The Internet Medieval Sourcebook (<http://www.fordham.edu/halsall/sbook.html>), maintained by Paul Halsall, comprises a set of classroom resources, assigned readings, full-text and excerpts of primary sources, Saints' Lives, and selected secondary sources, as well as maps and images and a list of medieval films.

French Medieval Literature (<http://globegate.utm.edu/french/lit/middle.ages.html>), the best starting point for French medieval

literature on the Internet, provides a wonderful selection of links to web sites with French medieval contents prepared by David A. Oatwood.

Women Writers of the Middle Ages (<http://www.millersv.edu/~resound/women.htm>), a site maintained by Bonnie Duncan of Millersville University, includes a collections of links to information on dozens of secular and religious women writers of the Middle Ages.

Although the web sites listed above are excellent places to begin research on medieval topics, many people still prefer to search the web directly using a search engine. If you are so inclined, try a search tool called **ARGOS** first. Created at Evansville University, ARGOS (<http://argos.evansville.edu>) was designed specifically for students, teachers, and scholars of the ancient and medieval worlds. It is described as the "first peer-reviewed, limited area search engine (LASE) on the World-Wide Web." In other words, because ARGOS includes only carefully selected web sites related to the ancient and Medieval worlds, the search results in fewer sites of greater quality.

Electronic Texts and Digitization Projects

As technology improves, more and more institutions have begun the process of digitizing their medieval manuscripts, reproducing the page as an image, allowing the viewer to appreciate the most delicate details and colors of the illuminations. The **Canterbury Tales Project** on cd-rom, a joint project of Oxford University, Montfort University, and the British Academy, published by Cambridge University Press, is often cited as an example of outstanding quality, but other high quality projects are now available on the web as well. In fact, it should be noted that medieval texts have been available in electronic format on the web for several years now. The problem is that they vary greatly in quality, depending on the format in which they have been encoded. The most useful electronic texts are the ones that have been encoded with some kind of sophisticated markup, retaining their typographical features, chapter divisions and pagination, and illustrations.

The Manuscripts Department of the **Bibliothèque Nationale de France**, for example, presents a collection of 1000 illuminations on its web site at <http://www.bnf.fr/enluminures/accueil.shtm>. The Digital Scriptorium (<http://sunsite.berkeley.edu/Scriptorium/>) is another example of an outstanding collaborative digital project. A joint effort of the Bancroft Library and the Rare Book and Manuscript library of Columbia University, the project will digitize and make available on the web their medieval and early Renaissance manuscript holdings. The Digital Scriptorium is still only a prototype, but the goal of its creators is visionary: "Images from books that now sit on shelves 3,000 miles apart can appear together on the screen. The Digital Scriptorium will recreate that moment in history when like books were together, whether in a single room, town, or country" (2).

Digitization projects such as the ones mentioned above involve incredible technical difficulties. Institutions have to work together to develop standards for the encoding of the manuscripts, and the encoding itself is very costly. Legitimate concerns exist regarding the archiving (storage and preservation) of digital texts and manuscripts. Ideally the digitized document should be of archival quality, i.e. "of such high quality that it could permanently replace the original" (3), but at the moment the reality is that nobody knows for sure about the life expectancy of a digital product.

In spite of these problems, digitization projects continue to flourish, new web sites are being designed, and the number of electronic resources for medieval studies is increasing steadily. As observed by a participant in a recent conference on the future of historical research, the advent of computers and the web have indeed revolutionized the scholarly world. They have changed the way students are learning and the way scholars are doing research. They have also created a "community of learning" that has no geographical boundaries (4). For the medieval scholar, boundaries of time as well as space have been eclipsed by technology, and new areas of research have been opened.

Notes

1. Michael Gorman, "The Corruption of Cataloging," *Library Journal* 120 (15 September 1995): 34.
2. "Digital Scriptorium - Towards a Renaissance in Manuscripts Studies," Digital Scriptorium. <http://sunsite.berkeley.edu/Scriptorium/#info>.
3. Iain Beavan, Michael Arnott, and Colin McLaren, "Text and Illustration: The Digitization of a Medieval Manuscript," *Computers and the Humanities* 31 (1997): 64.
4. M. Daniel Price, "Will the real revolution please stand up! Gutenberg, the computer, and the university," in *Writing, Teaching, and Researching History in the Electronic Age*, ed., Dennis A. Trinkle, Armonk, New York: M. E. Sharpe, 1998, 14-33.

The Founders' Prize

At the 1999 annual meeting of MAP in Claremont, California, MAP members voted to implement a prize for the best student paper presented at a MAP conference. In Victoria, BC, on February 26, 2000, at the annual Business Meeting, MAP members voted to name the new prize the Founders' Prize and to grant up to three during the first year. Kevin Roddy (Chair), James Given, Marianne Richert Pfau, and Debora B. Schwartz, Councilors in their second year of service, will judge the submissions and recommend any necessary changes in policy for 2000-2001.

Students who presented papers at the 2000 meeting in Victoria, British Columbia, have been invited to submit their paper for consideration to Kevin Roddy, Medieval Studies, University of California, Davis, California 95616 by May 1, 2000.

Barnabas Hughes, OFM, is accepting donations to an endowment to support the student prize. If you are interested in contributing to this fund, please send your check to him at Department of Education, California State University, Northridge, Northridge, CA 91330, with the notation **MAP endowment**. After he receives your check, he will send you a statement specifying that MAP is a non-profit organization and listing MAP's EIN number.

A Proposal for an Alliance with *Disputatio*

At the 2000 Annual Meeting of MAP, the Officers and Councilors agreed to apprise the membership of the following proposal by means of this letter from MAP member Georgiana Donavin. In late August or September, the annual membership renewal letter will include a poll inviting your opinion on the proposal. In the meantime, please send your opinions and comments to MAP President Dhira Mahoney, English Department, Arizona State University, Tempe, AZ 85287-0302 (Dhira.Mahoney@asu.edu).

Dear Colleagues,

I have been a member of the Medieval Association of the Pacific since 1989 when I was a graduate student in English at the University of Oregon. Now that I am an Associate Professor of English at Westminster College in Salt Lake City and co-editor of *Disputatio: An International Transdisciplinary Journal of the Late Middle Ages*, I still consider MAP my "home" meeting. Because of my enduring respect for the community of MAP scholars, I am offering this proposal to you before any other regional medieval association. This letter proposes an alliance between MAP and *Disputatio* in which *Disputatio* becomes the regular journal of MAP and also takes on the task of editing the current newsletter, *Chronica*, in both paper and electronic versions.

Disputatio: An International Transdisciplinary Journal of the Late Middle Ages (edited by Georgiana Donavin, Carol Poster and Richard Utz) has been published by Northwestern since 1996.

Disputatio is a thematic, annual publication whose topics include

- "The Late Medieval Epistle" (Vol. I, 1996)
- "Constructions of Time in the Late Middle Ages" (Vol. II, 1997)
- "Translation, Transformation, and Transubstantiation in the Late Middle Ages" (Vol. III, 1998)

- “The Power of Discourse and the Discourse of Power:
Grammar and Rhetoric in the Late Middle Ages”
(Vol. IV, 1999, in press)
-- “Late Medieval Disputation” (Vol. V, 2000, in process).

These issues offer articles, bibliographies, new editions of texts and reviews by scholars from a variety of fields in several languages. Because *Disputatio* is a thematic, annual publication, it compares to an anthology of essays and therefore has more enduring value than many journals with diverse collections of essays. The journal, which has its own website, is housed in over one hundred libraries and indexed in several major bibliographic databases, including MLA and Uncover. Our advisory board is internationally renowned. I became Book Review Editor for *Disputatio* in 1998 and stepped up to co-editor for volume 5.

Disputatio is seeking a formal agreement with a regional medieval association. Such an agreement would not only guarantee the journal a certain number of subscribers, but would also provide the editors with a base for editorial meetings and a pool of scholars from which to seek submissions on yearly themes and participation on our advisory board. The editors do not see any contradiction in the idea of a multilingual, international, transdisciplinary journal creating a connection to a regional medieval association such as MAP, because MAP scholars publish in a variety of languages for international audiences.

This connection would also strengthen ties between the western North American medieval community and Europe, something to which geographic separation sometimes seems an impediment. Under an agreement between MAP and *Disputatio*, the journal would organize sessions at each MAP meeting, and the revisions of papers presented would be considered for publication in the next issue. This would be an excellent opportunity for outstanding graduate students, as would the possibility of contributing bibliographies and book reviews to the journal. MAP members would be given priority for

consideration for a certain number of slots in the *Disputatio* sessions at the Leeds International Medieval Congress. Keynote speakers would have the option of publishing their addresses in *Disputatio*. Furthermore, the journal could provide the functions of or produce *Chronica*, publishing members' addresses, abstracts and news. The call for papers for the next meeting would also appear in *Disputatio*. Such an arrangement gives MAP international visibility, especially among European scholars who might be unaware of the strong medieval scholarly communities in western North America.

The editors recognize that in order for *Disputatio* to serve all of MAP's members, the topics must vary more often from language themes and the scope of the journal must be augmented. In short, the journal must cover all eras and disciplines studied by MAP scholars. In associating with MAP, the editors agree that we must expand our submissions to include articles from all periods of the Middle Ages. In fact, after volume 5, which is nearly completed, the journal's title will drop the adjective "late" and become simply *Disputatio: An International Transdisciplinary Journal of the Middle Ages*. Forthcoming volumes, including "The Medieval Encyclopedia" (vol. 6, 2001) and "Sermons" (vol. 7, 2002), would benefit greatly from submissions by historians of the early period. Furthermore, *Disputatio* could offer guest-editorships to distinguished MAP scholars willing to produce a collection of essays beyond the expertise of the current editors. After the production of volumes 6 and 7, for which articles have already been solicited, MAP members could have a voice in the journal's annual themes. *Disputatio* is now in a good position to make such changes and offer a proposal to MAP. Sales figures prove that every volume of the journal has made a net gain. Having been published by Northwestern University, *Disputatio* is currently negotiating with Brepols to improve access to international markets. *Disputatio's* transitional phase is an optimum time for MAP members to exercise influence over the journal. The *Disputatio* editors would like to strike an agreement with MAP and write the benefits for MAP members into our new publication contract.

The following options represent the financial aspects of MAP's potential alliance with *Disputatio*. The *Disputatio* editors favor option 1 because this option alone represents an equal and symbiotic commitment between the journal and the society. Only under option 1 would *Disputatio* become MAP's official journal, not only publishing the work of MAP scholars across the disciplines, but also communicating the news generally produced in *Chronica*.

Option 1

Disputatio becomes the official journal of MAP. All 280 members of MAP purchase the journal at less than half of its regular cost (\$59.95): \$25.00 for regular members, \$15.00 for students. Since this option represents the greatest possible commitment to *Disputatio*, under this arrangement the association would exercise the most influence over the journal. Revised essays from MAP sessions sponsored by *Disputatio* would be considered for publication. At the annual meeting, *Disputatio* would sponsor a forum to solicit MAP members' ideas about topics for future journal. MAP scholars would be invited to join the advisory board and act as guest editors. Keynote speakers would have the option of publishing their addresses in the journal. Furthermore, a *Disputatio* editor would devote time and energy to producing the information otherwise disseminated in *Chronica*.

Option 2

Disputatio becomes the official organ of MAP. MAP purchases a minimum of 100 copies of the journal and distributes it to members who elect to purchase it. The price of the journal would be cut in half-- \$30.00 for members. While this option is less expensive for the association overall in outlay for copies and postage, it is more expensive for those purchasing the journal. It is also less effective than option 1 in providing a means of communicating with all MAP members. Under this option, revised essays from MAP sessions sponsored by *Disputatio* would be considered for publication, MAP scholars would be sought for the advisory board and the call for papers for the yearly meeting would appear in the journal.

Option 3

Disputatio becomes a favored journal of MAP. *Disputatio* appears at the book table at the annual meeting, and members could purchase it for a 10% discount. Revised papers for MAP sessions sponsored by *Disputatio* would be considered for publication. Since this option represents the least commitment to the journal, however, *Disputatio* would not produce information usually conveyed in *Chronica*.

Since MAP enjoys the membership of so many renowned scholars and promising graduate students, it ought to have its own scholarly publication. While *Chronica* effectively communicates news, it does not represent the fine quality of this regional association. *Disputatio* would serve to make national and international scholars aware of the existence of not only outstanding individual scholars in the North American West, but also of a diverse and vibrant scholarly community. I hope that MAP will adopt *Disputatio* as its official journal.

Sincerely,

Georgiana Donavin

MINUTES
 Advisory Council and General Business Meeting
 THE MEDIEVAL ASSOCIATION OF THE PACIFIC
 25 & 26 February 2000
 Laurel Point Inn, Victoria, British Columbia

The Advisory Council and Officers of Medieval Association of the Pacific met on Friday, February 25, from 10:30-12:45.

Officers present: Glenn Olsen, Dhira Mahoney, Barnabas Hughes, and Phyllis Brown

Councilors present: Louise Bishop, Phyllis Brown, Virginia Jansen, Sharon Kinoshita, David Lopez, James Otté, Stephen Partridge, Kevin Roddy, Debora Schwartz.

Absent: James Given, Marianne Pfau, Jennifer Summit

Glenn Olsen called the meeting to order at 10:30, invited those present to introduce themselves, and distributed copies of the agenda.

Vice-President's Report: Dhira Mahoney reported that she received eleven submissions for the Benton Award, an all-time high. Patrick Conyers (University of Iowa) and Justine Andrews (UCLA) were both granted awards. Mahoney also reported on the joint meeting of MAP, MAA, and ACMRS to be held at Arizona State University in Tempe, Arizona, 15-17 March 2001. Of particular importance is the May 1 deadline for abstracts (instead of MAP's usual November 1 deadline). The Council agreed to send a letter to MAP members alerting them to the earlier than usual deadline.

Secretary/Editor's Report: Phyllis Brown reported that after consulting with the other officers of MAP she had decided not to publish a fall issue of *Chronica* because there was so little content to include. The response to her call for information to include in *Studia Generalia* had been particularly disappointing. Now that the roster is available on the web page, it is unclear whether there is value in

publishing a print version. She will continue to consult with the other officers to determine the future of the fall issue. The spring 1999 issue was published and included abstracts of all papers delivered at the annual meeting as well as a brief history of MAP (which is also available on the MAP web page).

Treasurer's Report: Barnabas Hughes reported the current membership figures as well as income and expenditures. What follows has been updated (5/12/00) since the Council meeting:

MAP Membership:	regular members	252
	student members	55
INCOME	Balance 1/8/99	\$ 7883
	Dues	8590
	Gifts	630
	Victoria Conference	510
	total	\$17,613
EXPENSES	Conference Planning, postage, Benton Award	<\$ 6040>
BALANCE (5/20/00)	Checking	\$ 3488
	Certificate	8085
	total	\$ 11,573
(Victoria Conference:		
	Income	Can\$ 10,877
	Expenses	<Can\$ 10,127>
	Remitted to MAP	Can\$ 750 = US\$ 510)

Nominating Committee Report: Louise Bishop placed in nomination the following four names for service on the MAP Council: Martha Bayless, William Bonds, Maria Dobozy, and Kathleen Maxwell. After James Otté had discreetly left the room, Glenn Olsen nominated Otté as the next Vice President. The Council unanimously approved the nominations.

Future Directions for Chronica: Glenn Olsen summarized a proposal from Georgiana Donavin that MAP form an alliance with *Disputatio: An International Transdisciplinary Journal of the Late Middle Ages*, edited by Donavin, Carol Poster, and Richard Utz, which is in the process of moving to a new publisher and considering extending its subject matter to include the entire Middle Ages. Donavin has proposed two possible options for the alliance: having *Disputatio* become the official journal of MAP, replacing *Chronica*, or having it become an official organ of MAP, supplementing *Chronica*, available at a reduced rate to MAP members. Discussion included consideration of the advantages that would result from association with a journal available in over one hundred libraries and indexed in several major bibliographic databases and concerns about the financial implications of the two proposals. A motion that the Council postpone a decision on the proposal, introduce the ideas to the membership at the business meeting and in an article in *Chronica*, survey the membership by means of a poll with the annual letter in September, and continue discussion at the next meeting of the Council passed unanimously. (See page 10 for an informational letter from Georgiana Donavin.)

Student Essay Prize: After discussion, a motion that the student essay prize be called the Founders' Prize, be granted to a maximum of three students each year with maximum of \$500/ \$250 /\$250, and that a panel composed of Councillors serving their second year judge the submissions (with Kevin Roddy chair of the panel for 2000-01) passed with one negative vote. Olsen requested that the panel report to the MAP officers next year on whether the procedures should be revised in light of this year's experience.

Benton Travel Grants: A motion that up to three awards of \$400 (an increase from the current \$300) be offered in the fall passed unanimously.

Timing of the Annual Meeting: The Council discussed a proposal that MAP's annual meeting be moved to the fall, concluding that it is better left in the spring.

Future Meetings: 15-17 March 2001 conjointly with MAA and ACMRS at Arizona State University
 2002 hosted by University of San Diego
 2003 hosted by Portland State University
 2004 possibilities include UCLA, San Francisco State, and Santa Clara University.

New Business: A Councillor proposed that the Secretary establish communication with Medieval and Early Modern Students of the Pacific (MEMSOP), which has held conferences at UC Berkeley and University of Oregon, and assist with publicity in the future.

At the Business Meeting 1:15-2 Saturday February 26, the members present approved the business put to them from the Council Meeting. George H. Brown gave a eulogy for Fr. Leonard Boyle. Dhira Mahoney and the members present thanked Glenn Olsen for his outstanding service as President.

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

**February 25-27, 2000
Laurel Point Inn
Victoria, British Columbia**

FRIDAY, FEBRUARY 25 1:30-2:30 Session One
Secular Spaces **Salon A**
Chair: **Linda Olson**

Gardens in Late Medieval Literature
Constance Wright

Medieval Secular Architecture—The Borderlands of Gothic Architecture
Virginia Jansen

Music **Breakout Room**
Chair: **Erich Schwandt**

Classical Greek Origins of the Medieval Harp
Nancy Bowen

Music and Magic in *Sir Orfeo* and *Lybeaus Desconus*
Linda Marie Zaerr

Rhetoric and Historical Narrative **Salon B**
Chair: **Mícheál Vaughan**

The House of Burgundy in *Le Chevalier delibéré*
(Olivier de la Marche, 1483)
Carleton Carroll

Elaine's Epistolarity: The Fair Maid of Astolat's Letter to Lancelot in the
Morte Darthur
Georgiana Donavin

FRIDAY, FEBRUARY 25 3:00-5:00 Session Two

Devotional Reading in Late Medieval England **Salon C**
Chair: **Christine Rose**

The "Chastising of God's Children": Disciplinary Narratives and the
Late-Medieval English Reader
Jennifer Bryan

Reading Mary's Fear in Julian's "Revelations"
Claire Banchich

Hagiographic Hermeneutics: Women Reading Saints' Lives
Catherine Sanok

"Als wildernes is wroght this boke": The Shape of
Eremitic Reading in the "Desert of Religion"
Jessica Brantley

Issues of Gender, Class, and Ethnicity **Salon B**
Chair: **David Hult**

Social Complexity and the Limitations of Ideology in "The Miller's Tale"
Lisa Ward

Na Castelloza's Cansos and Medieval Feminist Scholarship
Alison Langdon

The Application of Miscegenation to the Middle Ages:
How to Approach Cross-Cultural Sex in the Past?
Sally McKee

"Bele Suer, Doce Amie": Social Egalitarianism in the
Naissance de Chevalier au Cygne
Sharan Newman

Images in Manuscripts and Tapestry
Chair: **Kathleen Maxwell**

Salon A

Normans and Wolves in the Bayeux Tapestry
Emily Albu

The Pictorial Program of the Stammheim Missal
Elizabeth Teviotdale

"Images of the Journey in Dante's *Divine Comedy*"
Elizabeth Walsh

Italian influence in a fourteenth-century
illustrated manuscript of Job
Justine Andrews

Pilgrimage and Crusade
Chair: **Mary-Anne Stouck**

Salon D

Stylites, Gender, and Pilgrimage
in Late Antiquity
Dorothea French

Metaphorical Martyrdom in the First Crusade: In support of the centrality
of martyrial ideology in early medieval Christianity
David A. Lopez

Crusading and family values
Corliss Slack

Polar Bears and Pilgrimages in Norse narrative
Dorothy Kim

SATURDAY, FEBRUARY 26 9:00-10:30

Session Three

Disruption and Discontinuity in *The Canterbury Tales*
Organizer: **Rosalynn Voaden**
Chair: **Theresa Tinkle**

Salon A

Liminal License: Chaucer's Disruptive Discourse
in *The Canterbury Tales*
Thomas Price Campbell

Resisting Order: Interruption in *The Canterbury Tales*
Nell Waldrop

Hue and Who: Clothing Color and Physical
Colorings in "The General Prologue"
Heather Jane Carrie

Classical Sources
Chair: **Chantal Phan**

Salon B

Muddying the Waters of Friendship: Augustine's Reconstruction of
Ancient *Amicitia*
Julie Langford-Johnson

Chauntecleer's Mediterranean Ancestor
Darin Merrill

Accounting for Cato and the Disticha Catonis in *Piers Plowman*
Patricia Baer

Monasticism
Chair: **William Bonds**

Salon C

Reform This! Silvestrine Struggles Outside the March of Ancona
Robert Cooper

A Reassessment of monastic custom among Savigny's congregation
Patrick Conyers

Monastic Humanism

David Appleby

Anglo-Saxon Poetry

Chair: **Jim Earl**

Salon D

Narrative Voice in *Fates of the Apostles*

Lynn Wollstadt

Fiend or Felon: Did Grendel Deserve a Trial?

Cory Wade

Signs, Traces, Meanings, and Deaths in *Beowulf*

Robin Waugh

(W)Hol(e)y Matrimony: Images of Marriage
in the Late Middle Ages

Chair: **Dhira Mahoney**

Breakout Room

In Search of the Perfect Spouse: John Gower's *Confessio Amantis*
as a Marriage Manual

Jennifer Rebecca Rytting

Bloody Beds: Images of Marital Infidelity in Arthurian Literature

Christina Francis

Holy, Whole-y, Hole-y: Marriage, Motherhood, and Speech

in *The Man of Law's Tale*

Stephanie Volf

SATURDAY, FEBRUARY 26 11:00-12:00 Plenary Lecture

Women and Creative Intelligence in Medieval Thought

Alcuin Blamires

SATURDAY, FEBRUARY 26 1:15-2:00 Business Meeting

SATURDAY, FEBRUARY 26 2:00-3:00

Session Four

Liturgical and Dramatic Performances

Chair: **John Coldewey**

Salon A

"Tragica quoque voce placebam": Vitalis the mime
and Carolingian conceptions of tragedy

Courtney Booker

Some Newly Discovered Liturgical Parodies
and the Question of Public Performance

Martha Bayless

A Guild Afloat: Domestic and Social
Ideology in Chester's Noah's Flood

Christina Fitzgerald

Family Matters

Chair: **Anne Higgins**

Salon B

Life of Christina of Markyate and Anglo-Saxon Family Issues in Early
Norman England

Thea Todd

Representation of Youth in 14th-Century English Literature

Scott Kleinman

Absent Fathers, Unexpected Sons: Paternity in Malory's *Morte Darthur*

Cory Rushton

Eastern Encounters and Explorations

Chair: **Iain Higgins**

Salon C

Thomas More's Utopia and China: Marco Polo, Mandeville,
and the Mongol Missions

Ronnie Lakowski

Ramon Llull and the Mongols

David Nicolai

Voyage to Senar: Cultural Encounters in *Barlaam e Josafat*

Lisa Kaborycha

Electronic and Web Resources for Research and Teaching **Salon D**

Chair: **Murray McGillivray**

Untangling the Web: Using Electronic and Web Resources
to Teach Medieval Studies

Debora Schwartz

Theoretical and Practical Considerations for Establishing an Electronic
Manuscript Database: The Example of the Princeton Charrette Project

Gina Greco

Medieval Research on the Web: Problems, Challenges, and Opportunities

Helene Lafrance

Death and Violence

Breakout Room

Chair: **Louise Bishop**

Blood that Boils in a Cold Pot: Anger and Gregory of Tours

Garry Wickerd

An Uneasy Vengeance: Havelok

Theresa Kenney

Deathplay as Representation in *Gawain and the Green Knight*

Mary Vigil

SATURDAY, FEBRUARY 26 4:00-6:00

Session Five

Redactions of Chaucer

Salon A

Chair: **Laurel Brinton**

Geoffrey Chaucer on Stage

James Johnson

Collating for design: Wynkyn de Worde's use of a manuscript source
for his printing of *The Canterbury Tales*

Stephen Partridge

Chaucer for Children

Sian Echard

Hildegard and Dante

Breakout Room

Chair: **Lloyd Howard**

Rigidity and Flexibility in Hildegard of Bingen's Sequences

Marianne Pfau

Hildegard of Bingen: Medieval Healer and Modern Model

Anita Obermeier

Dante's "circulata melodia": the sanctification
of the poet's song in *Paradiso*

Michelle Bolduc

Dante's Musical Progress through the *Commedia*

William Mahrt

Law and its many Guises

Salon C

Chair: **Tim Haskett**

Conceptualizing Milling Technology

Timothy Sistrunk

The Templar Trials: did the system work?

Anne Gilmour-Bryson

Pearl's Vineyard Parable

Andrew Majeske

Words and Images in Anglo-Saxon Manuscripts

Chair: **George Brown**

Salon D

The Use of Hilary of Poitiers in Medieval England
from Bede to Oxford, 1331

Paul Burns

Scribe C of the *Beowulf* Manuscript

Carl Berkhout

'Light words,' Weighty Pictures
Asa Simon Mittman

The Trick of the Runes in "The Husband's Message"
Jack Niles

SUNDAY, FEBRUARY 27 9:00-10:30 **Session Six**

The Persecuting Society: Fact or Fiction? **Salon A**
 Chair: **Glenn Olsen**

First Theorist of the Inquisition or Protector of Social Decorum:
 Augustine on the Toleration of Heretics
John von Heyking

Skepticism, Functionalism, Nationalism: Philosophical and Political
 Sources of an Anti-Persecutional Impulse in the Late Middle Ages
Cary J. Nederman

Vernacular Revisions: French and Spanish Literature **Salon B**
 Organizer: **Sharon Kinoshita**
 Chair: **Barry Beardsmore**

Criticism of the Crusades in Popular Fiction, 1100-1999
F. Regina Psaki

In the Beginning was the Road: *Floire et Blanchefleur*
 and the Crusader Imaginary
Sharon Kinoshita

Between East and West: Bernardo del Carpio and the
 drawing of cultural boundaries in XIIIc Spain
Eleonora Stoppino

Margery Kempe **Salon D**
 Chair: **Paul Dietrich**

The Case of the Reappearing Hermit
Kevin Roddy

Fracturing the Trope of Femininity: Margery Kempe and Mysticism
Shona Harasin-Harrison

The Power of Performance: Margery Kempe's Performative Mysticism,
Sheila Katherine Christie

SUNDAY, FEBRUARY 27 11:00-12:30 **Session Seven**

Diverse Readings of textuality/sexuality **Salon A**
 Chair: **Michael Curley**

Bawdy and Prosy Versions of Alan de Lille's *De Planctu Naturae*
Theresa Tinkle

The Castration of Saturn: Language and the Fall in the *Roman de la Rose*
John Fyler

Chaucer's Pardoner and the Ways of Effeminacy
Henry Ansgar Kelly

Urban Transformations **Salon D**
 Chair: **Richard Unger**

From Novaesium to Muys: Transformation of a
 Roman Castrum into a Medieval Town
James Otté

Martyrdom and Monuments: The Transformation of the Landscape of
 Toulouse, around 1200
Pamela Marquez

Community and Conflict in Medieval England's Only Urban
 Confederacy: The Case of the Cinque Ports
David Sylvester

CONFERENCE ABSTRACTS

Emily Albu (Session 2) Spanish and Classics, UC Davis
Normans and Wolves in the Bayeux Tapestry

Does the Bayeux Tapestry harbor anti-Norman sentiments? This question has exercised many observers, especially those who agree that Bishop Odo of Bayeux compelled Anglo-Saxons to design and embroider a work celebrating their own subjugation. In recent years, some scholars (e.g. Bernard Bachrach and David Bernstein) have suggested that the borders do offer an Anglo-Saxon commentary hostile to the Norman invaders, while others (e.g. H. E. J. Cowdrey and Richard Gameson) have defended the traditional view that the borders either provide neutral decoration or support the pro-Norman narrative.

At Kalamazoo last spring I presented a paper suggesting that the Tapestry fits the pattern found in nearly all Norman histories, whose mythic substructures and counter-voices expose the treachery at the core of Normanness. After a summer of further research, I have refined my views about wolves as signs for Normans in the borders of the Tapestry. In this paper, I will attempt to show how the Tapestry invites widely divergent interpretations from different viewers. While ostensibly serving a Norman patron and addressing a Norman audience, the designer and embroiderers also presented images that could speak to the English, presenting for them a narrative punctuated with warnings of deceit, predation, and unlawful possession by Norman invaders.

Justine M. Andrews (Session 2) Art History, UCLA
Italian influence in a fourteenth-century illustrated manuscript of Job (Paris, B.N. grec. 135)

The interaction between Byzantine and Western art in the late Middle Ages has traditionally been understood as an East to West progression. The Byzantine understanding that each artwork functioned as an equally authoritative exemplum has led to the modern perception of a Byzantine artistic tradition impenetrable by external influence. This modern approach is undermined by the mixed imagery present in the manuscript Grec. 135, an illustrated Commentary on Job in the Bibliothèque Nationale in Paris. The manuscript is a powerful example of the effect

Western traditions, particularly the new artistic developments from thirteenth and fourteenth century Tuscany, had on art produced in Byzantium. The manuscript on paper is dated to 1362, and assigned to production in Mystra, a Medieval city in the central valley of the Peloponnese of southern Greece.

Stylistically, fourteenth-century artistic developments closely associated with Italy can be seen in many of the 197 illustrations. In addition, codicological elements such as the layout of the Greek text and a Siense watermark closely associate the manuscript Grec. 135 with Italy. Only recently have scholars begun to re-evaluate the direction of influence between Byzantium and the West. In this paper I show that commingling of artistic traditions did exist and that the illustrations of the manuscript Grec. 135 encapsulate the cultural exchange between Western and Greek communities in Mystra and the Peloponnese in the fourteenth century.

David Appleby (Session 3) History, US Naval Academy
Monastic Humanism

'Monastic humanism' is a concept that can help us understand the culture of Christian monasticism in late antiquity and the Middle Ages if we discard several commonly accepted meanings of 'humanism' in favor of a new one. I argue that both positive engagement with ancient pagan literature and the theme of human dignity fail as definitions of monastic humanism because they developed in a particular historical setting (Renaissance Italy) and came to reflect the interests and presuppositions of the 19th-century German scholars who singled them out. More satisfying is Leclercq's argument that the medieval religious harmonized their 'love of learning' with an eschatological humanism that would be completed only outside of history. But even Leclercq's position suffers under the scrutiny of scholars such as Southern and Bultot who would withhold the term 'humanism' from any Christian culture that fails to uphold the autonomy of the secular disciplines and at least a provisional finality of human values.

My point is not to deny classical studies and the theme of human dignity a place in the discussion of monastic humanism, but to suggest that they are most helpful when subordinated to the question of what it is to be a human being. By drawing theological anthropology in its historical dimension to the center of the discussion of monastic humanism, as Glenn Olsen has done for medieval humanism in general, it is possible to gain a more nuanced sense of the ways monastic culture selected and employed the means at its disposal, including but not limited to the classics and ideas about human dignity, to accomplish its specifically Christian and ascetic objectives. To illustrate the utility of this thesis, I discuss the status of the heart (*kardia, cor*) in relation to the mind (*nous, mens, ratio*) in the changing concept of what it is to be human as this registers in some prominent monastic sources from late antiquity and the Middle Ages. The paper's merit lies not in the illumination of new evidence in the primary sources, but in its rethinking of a basic historical category which may be used to re-view familiar primary sources in a different way.

Patricia Baer (Session 3) Independent Scholar, Victoria, BC
Accounting for Cato and the Disticha Catonis in *Piers Plowman*

This paper will summarize the various scholarly tallies for the number of Cato's distichs contained in the A, B, and C-texts of *Piers Plowman*, and look at two instances where such a summary can be of use. A definitive list is necessary in order to assess assertions that have been made over the years concerning the use that Langland made of the figure of Cato and the Disticha Catonis, and his use of Latin quotations in general. For example, it has been suggested that Langland, while revising the B-text, undertook a 'seemingly programmatic excision of Cato from the final C-text': or even that he actually revised from the B to the A-text in order to patronize an unsophisticated student audience deficient in Latin learning. The former thesis assumes ambivalence on Langland's part concerning a pagan authority, while the latter overlooks the importance of the Christianized distichs within the poem. The patterns that are revealed by a survey of the distichs in all three texts not only help to make clear some of the biases we bring to the poem, but also help to clarify who Langland's intended audience was and the nature of his message to them.

Claire Banchich (Session 2)
Reading Mary's Fear in Julian's *Revelations*

English, UCLA

In the late Middle Ages, Mary's fear at the Annunciation generated subtle debate. All agreed that fear - the gift of the Holy Ghost identified with humility - was that most essential quality for the conception of the Word. But while some interpreted Mary's fear as a natural virginal response to the sudden appearance of a male, albeit angelic, visitor, others linked her timidity to confusion about how to decipher Gabriel's greeting. According to the first reading, Mary's fear springs from the biological, her virginal body, whereas the second reading engages her ability to determine both Gabriel's meaning and her answer.

Whether emphasizing her fearful body or her dreadful mind, religious manuals turned from the theme of Mary's fear to her prudent and powerful habits of speech. As such, Mary becomes the paradigm of right language, the exemplary producer of both literal words and the divine Word Incarnate. With this background aligning Mary's fear with both her verbal and spiritual perfection, I will turn to a close reading of Julian of Norwich's depiction of the Virgin. Julian, a writer highly attuned to her own fear, documents a complex and precise course through multiple shades of dread. I will argue that Mary's fear becomes an exemplum for Julian's own fear; it authorizes not only Julian's revelations but her literary process.

Martha Bayless (session 4)
"Some Newly Discovered Liturgical Parodies and the Question of Public Performance"

English, Univ. of Oregon

Among the many varieties of medieval parody, parodic liturgy bears the clearest earmarks of public performance, yet the nature and extent of that performance is not always clear. Were the parodic Masses that survive in manuscript performed at the Feast of Fools or its various analogues? If so, were such Masses confined to the Feast of Fools, or were they also part of less formal festivities? What can the manuscript evidence tell us?

In my book *Parody in the Middle Ages: The Latin Tradition* (1996), I outlined a representative parody Mass and described a variety of other kinds of liturgical parody. In this paper I would like to adduce the

evidence of a number of parodies I have discovered since the publication of the book and assess the implications of this body of new material. I shall explore the contents of two late medieval German manuscripts with multiple parody-Mass components, all but one of them previously unknown to scholarship, and examine the relation of those components to the surrounding material and the evidence for the uses of these parodies. In the course of the argument I shall show that those components that appear in manuscripts most frequently are those most suited to public performance, and that the evidence suggests that such performances went beyond formal occasions. In the course of this analysis it will also become clear that these newly discovered texts are quite funny — an important and enduring testament to clerical ingenuity.

Courtney M. Booker (Session 4) History, UCLA
“Tragica quoque voce placebam”: Vitalis the mime
and Carolingian conceptions of tragedy

In this paper, I wish to explore Carolingian conceptions of tragedy, both as a dramatic art and as a genre, through the vehicle and foil of a little known but remarkable epitaph. Ostensibly dating from the ninth century, this short Latin text of 26 lines boasts of the acting skills once possessed by its author, the arch-mime Vitalis. Among his many abilities, asserted the mime, was the power “to please with a tragic voice.” Using the epitaph of Vitalis, I argue that the claims made by the great majority of secondary literature on the awareness of tragedy in the early Middle Ages deserve reevaluation.

Contrary to the dark picture painted by modern studies, the remarks of Vitalis suggest that, at least during the Carolingian era, people were hardly puzzled by notions of tragedy. Indeed, I contend that during the troubled times of the 830s-860s, many contemporary narrators demonstrate a keen awareness of tragedy, interpreting and emplotting moments of crisis and upheaval in accordance with the strictures of a tragic genre. In this context, the epitaph of Vitalis is important on several levels. For, as a mime, Vitalis excelled not only as a tragedian (or perhaps as a lampooner of tragedians), but above all as a comedian. Thus, his final--and from an actor, singular--words serve to problematize if not refine our present understanding of ninth-century conceptions of comedy as well as tragedy, of narrative and hermeneutics, and of mimes and actors.

Nancy E. Bowen (Session 1) Music, Claremont Graduate Univ.
Classical Greek Origins of the Medieval Harp

The harp metaphors in medieval texts seem to derive in part, at least, from the culture of ancient Greece. The earliest surviving Homeric poetry speaks of the harp as a vital part of feasts and celebrations. Later Greek tragedies intensify this image by describing persons in mourning as “lyreless.” Similar oral-formulations appear in Old English poetry, especially in *Beowulf*.

In classical Greece, the harp is a metaphor for cosmic and human order. The metaphor of tuning, tightening and loosening the strings of a harp to achieve a balance finds its way into Dante’s Paradise in *The Divine Comedy*. In Greek literature the harp is also compared to the body, for example in Plato’s metaphor suggesting the harp contains harmony just as the human body contains a soul. This metaphor appears throughout the medieval romance *Sir Orfeo*. Chaucer also uses Greek metaphors for the harp in the *Canterbury Tales* in his own inimitable style.

Jessica Brantley (Session 2) English, UCLA
“Als wildernes is wrought this boke’: The Shape of Eremitic
Reading in the ‘Desert of Religion’”

The “Desert of Religion,” a long poem concerning life in the monastic wilderness, is the only work in Middle English to have been invariably illustrated. The “Desert” presents its reader not only with descriptions of the allegorical trees that make up the forest of religious life, but with explanatory graphic and diagrammatic representations of those trees. Appended to each tree and its verses are still more reciprocal images and texts: an inhabitant of the desert—often a famous saintly hermit—is pictured with lines identifying and describing his experience in spiritual wastelands. Conceived as a necessary admixture of words and pictures, the “Desert” is preserved in three British Library manuscripts (Additional 37049, Cotton Faustina B.IV (Pt. II), and Stowe 39) that include similar—though importantly different—pictorial cycles. This paper will investigate the implication here that eremitic reading requires illustration—what does it mean to make a book in the likeness of a wilderness? Detailed comparison of the three extant versions explores how varying formats of the three books affect the complexes of text and image that they present.

Jennifer Bryan (Session 2) English, Univ. of Arizona
The *Chastising of God's Children*: Disciplinary Narratives
and the Late-Medieval English Reader

This paper seeks to describe some aspects of fifteenth-century English devotional reading through an exploration of one of the period's most popular devotional texts, *The Chastising of God's Children* (ca.1382-1408). Originally composed for a nun and owned by at least five female houses, *The Chastising* also circulated among male religious, particularly Carthusians, and the literate laity. It has not fared so well in the twentieth century; the text's few critics (e.g. Bazire and College, Sargent) have generally seen it as a pale, eviscerated version of Ruysbroek's *Spiritual Espousals*, suitable for spiritually unadvanced women or a complacent middle class readership. And yet *The Chastising* directly addresses some of the most vexing tensions of the period: between private and public, self and community, "inward god" and "outward exercises" stemming from rapid increases in private vernacular reading and devotions in fifteenth-century England. It was appropriate to its audience not, I would argue, because they were complacent, but because they were quite the opposite.

The Chastising presents its increasingly independent readers with a coherent disciplinary narrative; rather than Ruysbroek's God-as-lover, it imports the trope of God-as-mother from the earlier Ancrene Wisse (a choice also made by Julian of Norwich). Spiritual eroticism is abandoned in favor of maternal withdrawal, producing desire within a specific, carefully controlled developmental framework, where interiority is predicated on absence, struggle, and discipline. This model, my study suggests, is indicative of the ways in which late-medieval English writers sought to focus and control the devotional subjectivity of private readers.

Carleton W. Carroll (Session 1) Foreign Lang. and Lit.
Oregon State University
The House of Burgundy in *Le Chevalier délibéré*
(Olivier de La Marche, 1483)

Olivier de La Marche was a man of many talents who labored long and hard in the service of the last two Dukes of Burgundy, Philip the Good and Charles the Bold. At an early age he was made a page to Philip the Good and thereafter rose to occupy ever more important functions,

including especially house steward, ambassador, warrior, poet, memorialist, and director of festivities. It has been said that "he belonged body, soul, and spirit to his dukes" (Doutrepoint, 446). It is therefore not surprising that he included his masters, as well as Mary of Burgundy, daughter of Charles, in his most important poetic work, *Le Chevalier délibéré*, an allegory whose principal subject is the inevitable nature of death and the best way to prepare for it in the context of the Christian religion. This paper will examine Olivier's literary treatment of the last Burgundians, both in his poem and in the detailed instructions he composed for the illustrations to accompany it.

Sheila Katherine Christie (Session 6) English, UBC
The Power of Performance: Margery Kempe's
Performative Mysticism

In my essay I will argue that not only did Margery Kempe use mysticism, like other women before her, to counter popular opinion about women's ability to know God and women's right to authority; she also challenged expectations of the silent or domesticated mystic by performing her mysticism in public. Performance is both immediate and spontaneous. In other words, Margery could be dangerously effective, and she was not necessarily controllable. It was this type of unpredictable theatre that gave Margery Kempe authority. I will explore how Margery gained authority through various types of performance. By putting herself 'on stage,' she demanded the attention of her audience, forcing them to respond to the interpolation of her presence, whether they sympathized with her or not. Ironically, her ability and opportunities to perform were created by the misogyny that characterized her society and the specific attacks directed against her. Margery's performances allowed her to challenge the limiting social structures that established her as a performer in the first place, and to live her life more or less as she chose.

Patrick Conyers (Session 3) History, Univ. of Iowa
Ordo Saviniacensis?: A reassessment of monastic custom among
Savigny's congregation, 1122-1147

I will discuss the concept of the monastic *ordo* in the middle years of the twelfth century, focusing on the charters maintained by member houses of the Norman monastic congregation of Savigny, from 1122 to 1147.

Terms used in such quasi-legal documents often gradually acquired their modern meanings; the concept of the monastic order (*ordo*) is one example of a word which in the first half of the twelfth century was used by papal, royal, and monastic scribes without the technical precision it would come to possess by the thirteenth century. A better understanding of the nature of the union of Savigniac abbeys is critical to our understanding of the history of the Cistercian order, to which Savigny and its congregation were said to have been attached in 1147. By a close analysis of the local charterial records maintained by Savigniac member houses, I will be able to better assess the nature of the Savigniac union. Then I will be able to add to the important recent debate concerning the unanimity of practice among monasteries of the Cistercian order.

Robert L. Cooper (Session 3) **History, UC Davis**
Reform This!: Silvestrine Struggles Outside the March of Ancona

The Silvestrine Congregation of Benedictines, founded in the 1230's in the March of Ancona by Silvestro Guzzolini, is frequently presented alongside the Celestine and Olivetan orders under the rubric "later Benedictine reform movements." Silvestrine hagiography strongly emphasized the eremitic virtues of Silvestro and his early followers and the remote locations of their first monastic houses. By the end of the thirteenth century, however, the order had re-oriented itself towards a more urban mission, acquiring rights to parishes in several central Italian cities. The principal architect of this shift was the fourth prior-general, Andrea di Giacomo (1298-1325), under whose stewardship Silvestrine houses were founded almost exclusively in urban centers in Tuscany and Umbria. The jewel of this expansion was the church and monastery in the new Florentine parish of San Marco.

Silvestrine success in expanding outside the Marches led to tension between congregational and local interests, and a series of increasingly bitter disputes. Prior Andrea's efforts to enforce centralized authority—resulting in the order's first written constitutions—provoked dissent among Silvestrines across Tuscany and Umbria, and outright rebellion in some houses. The Silvestrine experience with San Marco provides a case study of the complex interplay that held spiritual reform captive to local social and political agendas in fourteenth-century Italy.

Georgiana Donavin (Session 1) **English, Westminster College**
Elaine's Epistolarity: The Fair Maid of Astolat's Letter to Lancelot in the *Morte Darthur*

Suggesting Malory's education in the *ars dictaminis*, the *Morte Darthur* displays a plethora of letters. Like the voluminous *Morte* itself, the letters of Malory's characters give nostalgic voice to the legendary dead, the last two letters even being deathbed epistles. In the penultimate missive, Elaine of Astolat's to Lancelot, Malory adapts the rhetoric of the medieval love epistle to revive an immediate sense of feminine agency and subjectivity. Malory invents the rhetorical scene of the Fair Maid of Astolat's letter. Revising the *Mort Artu* and the *Stanzaic Morte Arthure*, he dramatically depicts Elaine's death instead of omnisciently describing it. Elaine's elongated confession, in which she accepts responsibility for loving Lancelot "oute of mesure" and the consequence of death, testifies to the efficacy of her will. Ironically, Elaine employs the genre typically exemplifying erotic language for her rebuke of Lancelot's ambiguous, courtly speech. The truncated salutation, the narration of love-longing and the insistence upon the return gift of the mass penny render Elaine's composition a love epistle. Unlike the typically unrequited love-letter writer, however, Elaine's ethos is painfully honest, stoic and practical. As in the case of Margery Brews' Valentine missive to John Paston III, such a composition usually identifies the lover with love-speech and substitutes for the lover's presence. Elaine's letter, on the other hand, supplants her body in the boat and reifies the final trace of her meaning.

Sian Echard (Session 5) **English, UBC**
Chaucer for Children

One of the colour plates in Mary Haweis's 1877 *Chaucer for Children* shows Griselda sitting with sad resignation on her throne while a grisly soldier bears off her child. The baby—chubby and golden-haired in the manner of Victorian cherubs—stretches his arms pathetically towards his mother. Haweis dedicates her retellings to "her little Lionel," for whose use, she tells the reader, she chiefly wrote the book. A preface addressed to mothers suggests how the book should be used.

Haweis's retelling is in fact just one of several versions of the *Canterbury Tales*, produced between the 1870s and the 1930s, directed at children. There are of course many late 19th- and early 20th-century children's

versions of popular medieval stories— Robin Hood and King Arthur are among the most prominent heroes whose exploits were retold for a young audience. But the phenomenon of Chaucer for children is perhaps more surprising, or rather, the stories retold often seem as odd as the Haweis illustration described above. Francis Storr's *Canterbury Chimes* of 1878 included the Prologue, Knight's Tale, Man of Law's Tale, Nun's Priest's Tale, Squire's Tale, Franklin's Tale, and the Tale of Gamelyn; the enlarged second edition of 1914 added the Clerk's Tale. Chaucer appears in the "Told to the Children" series (which also included stories from Froissart and Shakespeare, and stories of King Arthur); Chaucer features prominently in school readers. In Britain the phenomenon of Chaucer for children is part of a larger movement to use the medieval past as part of present-day national consciousness building, but what happens when these books cross the Atlantic, as they often do? Many school books, for example, were often essentially British books in American or Canadian covers. This paper, then, will explore not only *how* Chaucer was being retold to children, but why.

Christina M. Fitzgerald (Session 4) English, UCLA
A Guild Afloat: Domestic and Social Ideology in
Chester's "Noah's Flood"

Influenced in part by Mervyn James's seminal article "Ritual, Drama and Social Body in the Late Medieval Town," recent scholarship on the mystery play cycles of Chester and York has explored the ways in which the cycles reflect the interests and structure of the civic communities that produced them. But what these studies have not considered is that each "community" that produced and performed the plays of these cities was a particular subculture with its own interests and ideology: the specifically male, mercantile members of the cities' guilds.

Chester's "Noah's Flood" provides an example of ways in which that play reflects and constructs the masculinist, hierarchical, conservative, and nostalgic ideologies of late medieval and Tudor guild culture. In typical "exegetical" readings of the Flood episode, the Ark represents the church, and the people inside, even the recalcitrant "sinner" Noah's Wife, are Christians saved by their faith. However, a different reading shows that these are not just any Christians but a specifically bourgeois guild family, saved not only by their faith in God but also by their faith in a

nostalgic fantasy of the self-sufficient economic and domestic unit; significantly, the dwelling that saves them resembles a costly urban residence. The play and its context also suggest the anxieties of guild culture, portraying an ambivalence about the city, which at once sustains the guilds but also threatens their self-image and structure by providing opportunities for the disenfranchised (women, foreigners, and other unfree denizens) and by making communal interdependence and public responsibility necessary to economic and political survival.

Christina Francis (Session 3) English, ASU
Bloody Beds: Images of Marital Infidelity in Arthurian Literature

Arthurian characters deal with competing codes of conduct. On the one hand, a knight must adhere to the chivalric code whereby he owes fealty to a liege lord and establishes his reputation through combat. On the other hand, courtly love demands that a knight remain unwaveringly obedient to his lady love, despite her marital status. While each code of conduct requires the constancy of the individual, it is impossible for any knight to fulfill the combined demands of both. At some point, the duty to one code competes with the duty to the other. The marriage bed acts as the locus for the intersection of chivalry and courtly love.

This essay will explore the image of the marriage bed in Chretien de Troyes' *Knight of the Cart*, Beroul's *Romance of Tristan*, and Malory's *Le Morte Darthur*. In each story, the wounded male bleeds all over the marriage bed when the lovers come together. The image of the bloody bed perverts the positive image of virginal blood on the marriage sheets and replaces the pure blood of the virgin with the lustful blood of the man. Thus, the bloody bed becomes a tangible signifier of infidelity. However, instead of offering commentary on the vows of holy matrimony, the bloody sheets represent the potentially destructive intersection of courtly love and the chivalric code.

Dorothea R. French (Session 2) History, Santa Clara Univ.
Stylites, Gender, and Pilgrimage in Late Antiquity

The topic of gender and medieval Christian pilgrimage is still in its infancy. To date no major study on the broad topic does more than repeat the standard strictures against monks, nuns, and lay women undertaking

pilgrimage; the earliest Christian diatribes against pilgrimage continue into the literary tradition in the medieval Latin west. We know that on the one hand the strictures against female pilgrims remained a constant thread in literature, while on the other hand women not only actively undertook pilgrimages, they played a significant role in the development of pilgrimage centers such as Jerusalem and the Holy Land.

The lives of the Syrian holy man Simeon the Elder take it for granted that women would be excluded from the sacred enclosure. Indeed, two miracles illustrate the mortal consequences for women who attempted to scale the wall around the *temenos*. Scholars have assumed that women continued to be denied access to Simeon's pillar after it was enclosed within an extraordinary pilgrimage basilical reliquary constructed within thirty years following his death. This conclusion needs to be reevaluated in light of the developments of Simeon's first successor, Daniel Stylites. Daniel's pillar, located in the suburbs of Constantinople, received both male and female pilgrims. There is no suggestion in the Life of Daniel that women ought to be excluded as they had been from Simeon the Elder's enclosure. Indeed, Daniel's hagiographer mentions the empress Eudocia's request that Daniel relocate his pillar to her own personal property. Subsequent stylites, including Simeon the Younger, received the patronage of empresses as well as emperors.

Anne Gilmour-Bryson (Session 5) History, Univ. of Melbourne
The Templar Trials: Did the System Work?

A much longer version of this paper will be published in May by the *Medieval History Journal*. The area I wish to canvas is that of the trials, or hearings, into the Order of the Knighthood of the Temple and its members. I have been informed by specialists that 'trial' is not the right word, that these were actually preliminary hearings of the Inquisition. No matter how you choose to refer to them, they share most elements of a trial: judges in the form of inquisitors, usually bishops instead of a jury, a host of witnesses who may or not have been consulted, a list of accusations, depositions made by skilled notaries. What is missing here is the judgment, which usually took the form of a digest of testimony sent to a member of the higher clergy or the Council of Vienne itself.

I will focus on two little-known trials, both of which I have edited: the small hearing in the Abruzzi which heard only seven witnesses, and the large and important, though mystifying, hearing of seventy-six Templars on the island of Cyprus. Both of these hearings appear to have occurred in 1310. Neither was routine or 'normal' as some of the others were. Although Papal State hearings moved all over the area from Velletri south of Rome to Assisi and Gubbio in the north and Chieti in the East, it was highly unusual for Templar hearings to move around as this one did. The Cyprus trial is most unusual given the number of knights and/or dignitaries heard, the high number of credible non-Templar witnesses, and large number of Templar witnesses (76) and non-members of the order (56), many of whom of very high rank indeed. This paper questions whether the procedure was carried out according to Inquisitional protocol. Was this a "kangaroo court" or did the witnesses appear to have an opportunity to tell their stories without undue constraint. It is necessary to understand that it is not only the matter of Templar guilt or innocence which is at stake here. We must look at the Inquisition and how it carried out its functions in these two important instances. I will, in consequence, deal primarily with procedural matters and not with the more sensational matter of guilt or innocence.

John Fyler (Session 7) English, Tufts Univ.
The Castration of Saturn: Language and the Fall
in the *Roman de la Rose*

This paper examines Reason's account of the castration of Saturn, her use of the word "coilles," and her subsequent debate with the Lover about language and linguistic decorum in light of John Fleming's discussion in *Reason and the Lover*. Our interpretation of this passage has much to do with how we read the work as a whole: is or is not Reason, as Fleming argues, the sole authoritative figure in the *Roman*, "the one voice within the poem to which we can confidently listen"? She certainly does out-argue the Lover in this debate, as we are reminded in the final episode of the poem: Jean de Meun offers his version of the joke in such fabliaux as *La Demoisele qui ne pooit oir de foutre*, that plain speech may be less obscene than elaborate euphemism. But I argue that Reason's larger argument about signification is undermined from within, and by the medieval Biblical commentaries on the origin of language, and that Reason herself cannot successfully transcend the declining world of fallen sexuality and speech. Jean does not share Dante's Augustinian view of

language and the redemptive power of the Word. Instead, he exposes a fallen world of multivocality and dissemination; and he resigns himself, though exuberantly, to a fallen language as the only medium we have available to us. In this resignation and acceptance, Chaucer is Jean de Meun's most notable heir.

**Shona Harasin-Harrison (Session 6) English, Univ. of Victoria
Fracturing the Trope of Femininity: Margery Kempe and Mysticism**

As many historians, from Carolyn Bynum to Peter Stallybrass in medieval studies, and philosophical theorists such as Elizabeth Grosz, Judith Butler, and Michel Foucault have noted, the corporeal body is a tenuously constituted site bearing historical and cultural specificities. Focusing on the vernacular writing of female mystic Margery Kempe, I demonstrate how her religiosity challenged and subverted the cultural and ecclesiastical codes of gender-body relations for the purpose of self-empowerment, especially as a means of authorizing her own intra-institutional spiritual life. I will argue that this female mystic practiced piety in the somatic, paramystical sphere--experiencing abundant tears, stigmata and miraculous fasts--because as a woman, she was relegated to the physical.

This argument uses a primary tenet of gender theory: the sexually specific body is socially constructed and will therefore, reflect the institutionally constructed and consolidated workings of gender. Thus, to understand the body in political terms is to acknowledge that the signifiers of "gender" and "body" function as social categories that are inextricably entwined with structures of power. The intent of this paper is to show that because the body, as it is revealed through Kempe's devotional text, is inscribed with socio-political markings, it can therefore be read so as to provide insight into the medieval mystic's experiences and by extension, challenge existing assumptions about her reality.

**Virginia Jansen (Session 1) Art History, UC Santa Cruz
Medieval Secular Architecture--Borderlands of Gothic Architecture**

Books on Gothic architecture are almost entirely restricted to architecture of the "great church," yet there are many surviving examples of medieval building types which do not fit this classification. Thus, a lack of extant structures is not the reason for their exclusion, although this is often cited. There are several reasons for the paucity of investigation into these

buildings, largely falling into two categories. First, ecclesiastical architecture had a specific "calling" in being studied to the exclusion of secular building. Second, the examination of medieval architecture beyond "great churches" challenges many, if not all, of the tenets upon which the study of medieval, specifically Gothic, architecture is based.

Information about secular architecture not only completely undermines the traditional way of studying Gothic architecture; it also moves architectural study into other realms, requiring investigation into territories beyond the knowledge practiced in traditional art history. The study of secular architecture emphasizes functional, economic, and social issues, and makes art history less arcane and more open to others' understanding, since it is then not based on the codes of formal analysis. This paper will present enough examples of surviving medieval secular architecture to convince anyone that churches form only one of many medieval building types and that many topics could be developed of interest to scholars in different fields in addition to those in art history.

**James D. Johnson (Session 5)
Geoffrey Chaucer on Stage**

Humboldt State Univ.

This paper focuses on the manner in which Chaucer has been presented in works written for the stage. It forms a companion piece to the paper on the portrayal of Chaucer in fiction that I presented at the 1999 MAP conference in Claremont. Since my emphasis in the present paper is on Chaucer as a character, works in which he serves primarily as a narrator, such as Nevill Coghill's musical version of *The Canterbury Tales*, are excluded. Dramatic treatments of Chaucer are not as plentiful as fictional accounts (the ratio is about three to one), but I have located the texts of five stage productions--three plays, one pantomime, and one opera--composed at varying times during the last three centuries, which provide representative and intriguing views of how Chaucer has been depicted in this genre. Following brief biographical accounts of the authors, I describe how Chaucer is presented in each of these works--his actions, his personality, and so on. I also consider the basis for these portrayals in Chaucer's life and works and their accuracy and quality, the success of each work (insofar as it can be determined), and the impact these stage productions might have had on the popular conception of Chaucer. Although the emphasis here is on drama, occasional comparisons and contrasts are made with the treatment of Chaucer in works of fiction.

Lisa Kaborycha (Session 4)
Voyage to Senar: Cultural Encounters
in Bernardo Pulci's *Barlaam e Josafat*

Italian, UC Berkeley

Marco Polo's *Il Milione*, which inflamed the imagination of Europe in the early 1300's, includes an account of a saintly Indian, Buddha, whose life closely resembled that of Josafat, one of the most popular medieval saints. Due to Felice Liebrecht's research in the 1860's, modern scholarship has been able to explain the legend's diffusion in the West. But to 14th century thinkers, the similarity of this virtuous pagan, not only to Josafat but also to the real life Saint Francis of Assisi, whose bones had only recently been laid to rest, was troubling. Dante gave voice to this cultural anxiety in *Paradiso*: why would a virtuous man, born on the banks of the Indus River be denied salvation just because he was unbaptized?

Bernardo Pulci's *sacra rappresentazione*, written in the 1470's was based on the version of the legend told in that best seller of medieval hagiography, Varagine's *Legenda Aurea*. Through a close reading of the two texts, a picture emerges of Pulci and his personal fears and anxieties as well as those of the age in which lived. *Barlaam e Josafat* reveals how, in an age on the verge of geographic and philosophic discovery, informed by a growing consciousness of cultural relativism, the need to resolve Dante's doubt was greater than ever.

Henry Ansgar Kelly (Session 7)
Chaucer's Pardoner and the Ways of Effeminacy

English, UCLA

There has been a recent movement to see the Pardoner not as incapable of sex or as interested in men but as an oversexed womanizer, in keeping with his claim of having a wench in every town. Because the "mare" part of Chaucer's wry assessment of him as either a gelding or a mare has not been taken seriously, I wish to discuss some of the modes of effemination available to the Middle Ages. Medieval exegetes of the Old Testament interpret effeminates in various ways: the ignorant and changeable; those corrupted by praise, the unmanly; the physically and morally weak; losers who cannot earn a living; male prostitutes; castrated pagan priests—who are, however, able to have sex with women. Examples of men weakened by association with women include Adam, Samson, and Solomon. Secular examples include Hercules and Chretien de Troyes's Erec. Innocent III says that lust effeminates the mind and enervates the body.

Castrated persons were sometimes called effeminate, of course, but there were also natural kinds of effeminacy described by doctors. One type left a man with no sexual desire, according to Constantinus Africanus's *De coitu*, but a variant text available in Chaucer's time leaves out the negative, thereby endowing these effeminates with sexual drive. The Pseudo-Aristotelian *Problemata* deals with a different kind of effeminacy which makes men not only avid for sex, but insatiable, like women (because of similarly constricted seminal vessels). Finally, one could look to the stars for explanations of physical characteristics.

Theresa Kenney (Session 4)
An Uneasy Vengeance: *Havelok*

English, University of Dallas

The thirteenth-century romance *Havelok* features a lively and sometimes downright excitable narrator. Between his request for ale at the beginning and for a "Pater Noster stille" at the end, the speaker demonstrates an enthusiastic involvement in his story and the telling of it. The contrast between the values operating in the opening and closing manifests a perhaps conventional vacillation between the secular values of the court and the sometimes equally conventional Christian values of the Church. More remarkable, however, is the narrator's evident insecurity about the audience's response to the justice executed upon the villains Godard and Godric. A recurrent exclamatory half-line, "datheyt wo recke!" seems to appear not only at moments when the rhyme demands it (for instance, when Godric is taken "bi the necke") but also when the narrator is about to embark upon descriptions of violent punishment.

Especially since there are several invocations of Christ's mercy, not just by the narrator, but also by evildoers in the tale, the romance takes on a rather ambiguous attitude toward this seemingly just violence. While Goldeboru rejoices in the execution of her foe, she and Havelok forgive his retainers, and though Christ is invoked in the latter action, no appeal is made to divine justice in the former. The narrator seems to feel he is on shaky ground, and repeatedly emerges from the narrative to guide the responses of his listeners. Compassion is such a threat that those who demonstrate it toward the wrong objects must be cursed. Havelok has many scenes of action and gore, but one leaves off reading with the impression that the author indulges in them with a trepidation equal to his enthusiasm. Several questions remain at the end: Is the author aware of

the superior claims of Christian mercy? Is justice for him inseparable from vengeance? And if, as I argue, the answer to both these questions is yes, who does he imagine as his audience in a poem that appeals both to a convivial crowd imbibing with the speaker and to Christ himself?

Dorothy Kim (Session 2) **English, UCLA**
Polar Bears and Pilgrimages: Gifts and Travel as Tropes of Fortune in *Auðunn Þáttur Vestfirzka*

This paper will attempt to investigate the special status of *Auðunn* in the Icelandic story, *Auðunn Þáttur Vestfirzka*, as a medieval pilgrim to Rome as well as a giver of royal gifts. The text will be a focal point from which to discuss the disparate historical and art historical evidence that is available about medieval Scandinavian pilgrimages in general and especially the remaining records of Icelandic pilgrimages to Rome, including runic graffiti in the Saint Michele di Sante Gargano shrine in Italy. Other instances of Rómaferð, in *Heimskringla*, *Fornmanna Sögur*, the account of Gudrid's pilgrimage to Rome in the 11th century told in *Grænlandinga Fögur*, as well as Nikolas of Munkþvera's historical account of his Roman pilgrimage, will be evaluated in order to situate Auðunn's own journey to Rome in the narrative.

Auðunn's means to make his pilgrimage come indirectly from his participation in a quasi-royal presentation of gifts to the kings of Norway and Denmark. His unusual gift of a polar bear (historically exchanged among kings in Scandinavia and the continent) to the King of Norway appears to elevate his status from a commoner to royalty, setting off a complex exchange of gifts and honors. In this narrative, pilgrimages and polar bears work as unusual tropes of fortune, commenting on Auðunn's ultimately ironic epithet as a Gæfumaðr ("lucky man").

Sharon Kinoshita (Session 6) **French, UC Santa Cruz**
"In the Beginning was the Road: *Floire et Blanchefleur* and the Crusader Imaginary"

According to Joseph Bedier's theory, the Santiago pilgrimage trail is linked to the origin of the *chanson de geste*, in particular the *Chanson de Roland* with its militant crusading ethos, summed up in the titular protagonist's assertion that "Pagans are wrong and Christians are right."

In this paper, I analyze the mid-twelfth century French romance *Floire et Blanchefleur* as an alternative to the *Roland*'s vision of the apocalyptic clash of civilizations, a vision canonized by the fathers of French medieval studies and appropriated by nineteenth-century nationalist discourse.

The romance explicitly begins on the pilgrimage trail: an unmarried, pregnant Frenchwoman on her way to Santiago is ambushed and taken captive by Muslim raiders. Her daughter, Blanchefleur, grows up at the royal court of Naples (in Spain), before being sold into slavery to the emir of Babylon (Egypt). Floire, the king's son, rescues Blanchefleur, marries her, returns with her to Spain, and converts to Christianity; the two eventually become Charlemagne's grandparents.

Reading the romance in the context of mid-twelfth century histories of al-Andalus and Fatimid Egypt, I argue for a French "crusader imaginary" considerably more complex and ambivalent than that implied in *Roland*'s intransigent cry, "Païen unt tort e crestiens unt dreit."

Scott Kleinman (Session 4) **Cal. State Univ. Northridge**
The Representation of Youth in Fourteenth-Century English Literature

Fourteenth-century English literature commonly portrays youth as a typical attribute of courtliness, and most scholars seem content to assume that youth had been established as a conventional courtly ideal in the literature of the preceding centuries. In this paper I will question that assumption, arguing that the work of fourteenth-century writers like Chaucer, Gower, and the Gawain-poet drew on divergent traditions about the significance of youth. I will identify these traditions by surveying the implications of the motif in French troubadour literature, as well as the use of the convention in romance and didactic literature. Whilst the Gawain-poet explores the social implications of the idealisation of youthful instability and mutability found in French troubadour literature, Chaucer follows didactic traditions in emphasising the immorality of youthful extravagance, excess, and folly. Gower, on the other hand, reacts to a popular desire to forgive the follies of youth by using contemporary politics to demonstrate the ramifications of allowing youth to influence power. All three authors thus draw on different traditions about youth and exploit these traditions to different effect. In each case, we are encouraged to see youth as something other than a courtly ideal.

Alison Langdon (Session 2)
“Pois dompna s’ave / d’amar”:

English, Univ. of Oregon

Na Castelloza’s Cansos and Medieval Feminist Scholarship

Modern medieval scholars’ interest in gender focuses on presumed gendered differences between troubadour and trobairitz cansos, distinctions which are not always justified by the texts themselves and which may obscure some of the ways that the trobairitz canso engages the genre’s conventions as well as the effects of that engagement. Of all the trobairitz, Na Castelloza most successfully mimics the troubadours through her performance of their canso script, situating her female speaker in the same position occupied by the male speaker of the troubadour canso. In Castelloza’s songs, instances of difference arise not so much out of a “feminine language” but the precise lack of such: the crucial differences in the songs are the result of the trobairitz’s insistence upon adhering to the conventions of the genre established by the troubadours, not the imposition of a “feminine” aesthetic onto the genre. That modern scholars often force such an imposition is indicative of our own normative gender roles at work; we explain Castelloza’s manipulations of the conventions in accordance with our expectations of feminine experience. This paper explores how medievalists construct not just her speaker but also Castelloza herself, as a woman and as a troubadour poet. To reveal how Castelloza’s speaker problematizes the norms that define gender positions in modern scholarship is to suggest new ways of perceiving women in the Middle Ages.

David A. Lopez (Session 2)
Metaphorical Martyrdom in the First Crusade: In support of the centrality of martyrial ideology in early medieval Christianity

Deep Springs College

Scholars have often noted the imagery of martyrdom in sources relating to the crusade of 1096-99. Most relevant scholarship known to me concentrates on the motivational and canonical aspects of martyrial imagery, relating martyrdom to Urban II’s offer of total indulgence for Crusaders. This scholarship is interesting and useful, but I believe it misses the fundamental conceptual significance of this martyrial imagery.

I argue that martyrial imagery in early medieval Christianity remained a conceptual cornerstone of theology and behavior, and that its use in Crusade literature should be seen as neither unique nor surprising. I have

argued elsewhere that literal martyrdom was one of two most fundamental elements of Christian thought in the early Church; and the fourth-century rise of monasticism as metaphorical martyrdom has already been investigated. This transformation of the martyrial ideal in the fourth century had far-reaching effects for Christian thought and behavior. I argue that it underlay the success of the cult of the saints in the fourth and fifth centuries, and thereby extended to those who prayed to saints a vicarious participation in the saint’s martyrial salvation. This vicarious martyrdom was institutionalized throughout Latin Europe by Carolingian efforts to standardize liturgies on the Roman model, and reinforced again in the tenth and eleventh centuries by the reforming demand for apostolic purity in the Church. In the 1060’s, the papal cooption of diffuse reform movements further reinforced vicarious martyrdom, now through the mediation of a martyrially pure clerical hierarchy. The reform ideal of apostolic purity caused the concept of martyrdom to resurface from its latent supporting role, and indeed gave the reform papacy an additional lever to pursue its goals. Thus the irruption of martyrial imagery in Crusading literature was the logical extension of a long-term process of reinterpreting literal martyrdom in a Christian-dominated world.

William Mahrt (Session 5)
Dante’s Musical Progress through the *Commedia*

Music, Stanford University

Through the three cantiche, Dante incorporates references to music. These references differ remarkably for each, and characterize their differences: there is no sounding music in Hell; the music of the *Purgatorio* is generally liturgical music that any educated person would have recognized--it therefore functions as the Boethian *musica instrumentalis*; in the *Paradiso*, aside from references to music pertaining to the Virgin, the music is on texts so general that they call up a memory of many different pieces of music, each giving the text a different setting; this is Dante’s way of depicting the ineffable music of heaven as sensible yet transcendent. Within this frame of reference, there is a more subtle progress as well. Movement through the stages of the *Purgatorio* is characterized by a subtle progression, beginning very concretely and progressing through references that become increasingly abstract. This is illustrated especially well in the treatment of the beatitudes, which still carry a reminiscence of musical progress from their setting in the liturgy of All Saints’ Day.

Andrew J. Majeske (Session 5) English, UC Davis
Astrea Redux?: Reconsidering the Pearl's Vineyard Parable

The beginning and ending of *Pearl* contain allusions to “prince’s paye,” a concept which equates the king’s will with law, or at least something with the “force” of law. At odds with the notion of “prince’s paye” is the understanding of law as something reasonable and deliberate, conforming in some way with notions of justice and equity (fairness). Within the “prince’s paye” bracketing, at the very heart of *Pearl*, is the *Pearl* maiden’s rendition of the Vineyard Parable, with the apparent message that divine law is incomprehensible in human terms and is more appropriately associated with force (“prince’s paye”) than reason, justice and equity (the notion of law derived from Aristotle and Aquinas, among others).

However, the *Pearl* maiden’s rendition of the Vineyard Parable is problematic because it contains several departures from the Vulgate text, departures that seem to relate to the growing controversy in 14th century England between the Common Law and Chancery courts. This controversy grew out of the abandonment by the Common Law courts of their equitable jurisdiction more than a century earlier. Subsequent to this abandonment, the Chancery court had taken the equity jurisdiction for itself, and had begun to review and reverse what would otherwise be final and unappealable decisions of the Common Law courts. The specific issue in *Pearl*’s Vineyard Parable is whether it is reasonable and fair for the first workers hired (who enter into a contract and work all day), to be paid the same total amount as the workers hired later in the day (who have no contract, work less, and are merely assured they would be paid a “fair” wage). The result at common law for the first workers would turn upon the strict interpretation of the contract, and payment would be according to its terms, whether fair in these circumstances or not. At Chancery, the fairness of the result could be raised under Chancery’s equity jurisdiction regardless of the contract’s explicit terms, and presumably the common law decision would be reversed, and the first workers would be paid more than the later ones.

Intriguingly, *Pearl* appears to lean in favor of the Common Law court strict contract interpretation result, rather than a Chancery court decision based on equity and fairness (which can look beyond the contract to

surrounding circumstances). Such a leaning calls into question the notion of “equity” as an aspect of law, which is especially problematic since the equity is supposed to derive from principles of natural law, which in turn flow from divine law.

Pamela Marquez (Session 7) Univ. of Northern Colorado
Martyrdom and Monuments: The Transformation
of the Landscape of Toulouse, around 1200

The seals used by the municipal government of Toulouse in the thirteenth century vividly illustrate a new conception of the urban landscape. Many towns experienced dramatic growth in the eleventh and twelfth centuries, sprawling more or less haphazardly beyond their walls. The great Romanesque churches added to this transformation of the urban landscape. At the same time, the emerging communes were changing the nature of municipal government. These changes necessitated an innovative conception of the town, which could harmonize these disparate forces into a coherent new construction.

The evolution of a new conception of the urban landscape is particularly remarkable in the case of Toulouse. By 1200, the consuls had formed a commune, but barriers to the achievement of real control remained. A suburb had grown up around the immensely popular church of St. Sernin. This basilica and its powerful abbot were challenges to the unifying power of the consulate. In response, the consuls of Toulouse reworked the cultural map of their town, drawing on its grand Roman past, and co-opting the legend of St. Sernin, Toulouse’s patron saint. The result was a completely new image, which incorporated these heterogeneous elements. In doing so they pulled the Toulousans’ view of their town’s history into a unified conception, which served both to justify and to illustrate the place of the consulate in the political and cultural landscape. The seals used by the consuls illustrate this new formulation in a striking way.

Sally McKee (Session 2) History, Arizona State Univ.
The Application of ‘Miscegenation’ to the Middle Ages:
How to Approach Cross-Cultural Sex in the Past?

Ethnic categories and labels, whether in the past or in the present, mask the sexual commingling of populations. The existence of terms in the early modern period such as ‘mulatto’ or ‘quadroon’ discreetly testify to

that commingling. While the phrase “ethnic cleansing” is fairly recent, the concept of ethnic purity is not. “Ethnic cleansing” and “ethnic purity,” however, are and always have been myths or ideological constructs, since it is impossible to point to a people anywhere or in any time that remained unaffected by the consequences of long-term contact with other groups. Where there is such contact, there is sex, followed often by children. The persistence of ethnic categories, perpetuated by a group itself or by others for it, overrules a process that on its own would lead to the diminution of distinctions between the commingling groups. Ethnic categories are kept alive, rightfully or not, for reasons other than those related to genetics.

I will present in this paper a rationale for linking ethnicity and gender and offer suggestions for a framework within which the two topics may be most productively explored in detail and in general. Using the example of a late medieval colony, Venetian Crete, in which the sexual commingling of two once culturally-distinct populations led to palpable political and social consequences, I will argue that gender relations played a crucial role in the evolution of ethnicity and the concept of ‘race’ in the early modern period.

Asa Mittman (Session 5)
‘Light Words,’ Weighty Pictures

Art History, Stanford Univ.

British Museum Cotton Claudius B.iv, the Illustrated Old English Hexateuch, is the most copiously illuminated extant Anglo-Saxon text, containing 394 images within 156 folios illustrating Old English prose translations of the first seven books of the Old Testament. The text opens with a prefatory letter by Aelfric, in which he enumerates his concerns regarding translation of holy scripture. Aware of the gap between the apparent simplicity of the *ænacedan gerecednisse* (naked narrative) and the complexity of its *ægastlicum andgyte* (spiritual meaning), Aelfric worried that translation into vernacular would render the Old Testament accessible to those with limited education, who might misinterpret it by failing to understand the nature and designs of God.

To convey this difficult concept to his new audience, the designer of the images relied on an intriguing and harmonious connection between text and image not previously observed, an incorporation of poetic composition into the illuminations themselves. He utilized on a non-patristic,

specifically Anglo-Saxon verse style, namely ‘elegant variation,’ which is a mixture of repetition and variation to establish an important concept. In his Hymn, for example, the poet Caedmon employed many variants for God, referring to him as ‘heofonrices Weard,’ ‘Meotod,’ ‘Wuldorfaeder,’ ‘ece Drihten,’ ‘Scyppend,’ etc. (the Guardian of Heaven, the Creator, the Father of Glory, Eternal Lord). With each phrase, Caedmon describes another of God’s roles, expanding our conception of Him.

Likewise, the designer of the Hexateuch presents various representations of God, constructing over the course of many folios a multifaceted, composite understanding, with equally powerful results. As the translations originally contained no form of exegesis other than these images, they must be viewed as an integral portion of the complete work. The designer of the manuscript has created a single interpretive field, in which the preface and images supplement the translation, and he has thereby clothed the ‘naked’ narrative.

Sharan Newman (Session 2)

Independent Scholar

“Bele Suer, Doux Amie”: Social Egalitarianism in the *Naissance de Chevalier au Cygne*.

The Elioxe version of *La Naissance de Chevalier au Cygne* is full of anomalies. Among these is the egalitarian presentation of characters, from king to peasant. Unlike the majority of *chansons de geste* and romances, the author treats each character as an individual. The actions of a hermit, a carter and his wife, palace servants, engineers and an innkeeper display the same sensitivity and decency as those normally attributed only to nobly-born individuals.

This respectful treatment of all the people in the poem seems to reflect the micro-society in which the author lived. As part of an on-going attempt to put the Elioxe within a specific social context, I shall examine this aspect of the poem and demonstrate how it may be an indicator of attitudes prevalent in Northern France and the Low Countries in the early thirteenth century, particularly those which also produced the Beguine movement.

David Nicolai (Session 4)
Ramon Llull and the Mongols

History, UC Davis

The presence of the Mongols on the periphery of Europe was in the forefront of the world view of European thinkers of the thirteenth and fourteenth centuries. The Mongols' image, however, did not remain static during that period. Initially portrayed by chroniclers as bloodthirsty, semi-human barbarians, the Mongols came to be viewed as a tool that might be used to crush the forces of Islam, and thus as potential heroes of Christian history. This paper explores the views of Ramon Llull on the Mongols, and argues that the Majorcan philosopher and missionary not only considered the Mongols a pivotal link in his plan for the conversion of the world to Christianity, but also regarded them as a *tabula rasa* of sorts--natural men whose innate sense of reason would surely lead them to conversion, given the proper encouragement. The paper places Llull's views in the context of evolving European ideas of "the other"--an evolution that reflected the growing confidence of an expanding Latin Christendom.

John D. Niles (Session 5)
The Trick of the Runes in *The Husband's Message*

English, UC Berkeley

In its unique manuscript version in the Exeter Book, the poem known as *The Husband's Message* begins with a speaker's declaration that he wishes to speak to a woman privately. The poem ends with a set of runic characters that, if transliterated, represent S-and-R, EA, W, and M, embedded in the poem as part of a verse sentence that alludes to "the ancient oath of you two." The speaker declares that a third person, apparently his master, wishes to affirm, with these runes for emphasis, that he will honor this oath as long as he lives.

I propose to solve a series of mysteries on which the understanding of this riddle-like poem depends, including (1) Who is the imagined speaker? and (2) What role do the runes play in this exchange, and what do they signify here? My analysis turns on the recognition that the speaker is neither a human emissary nor a personified rune-stave, as has been thought by two opposed groups of critics, but rather the mast of the man's ship. What then follows is that the runes themselves are imagined to have been carved onto the mast. They are now called upon as visible signs to

be decoded by a woman who is implicitly challenged (as is the reader of the poem) to show herself competent in the secret language of love-missals. As for the significance of the runes, it is conjugal rather than mystical or magical. If the woman now steps aboard her interlocutor the "speaking" ship and sets out onto the sea (the segl-rad) as requested, she and her betrothed can expect to live happily (eadig) ever after as wife and man (wif and monn).

As interpreted thus, the poem offers the pleasures of riddle-solving and is a light poetic tour-de-force.

Anita Obermeier (Session 5)
Hildegard of Bingen: Medieval Healer and Modern Model

English, Arizona State Univ.

Over the last fifteen years, the critical attention levied on Hildegard of Bingen--especially her theological-mystical works--has increased greatly, both in Europe and the United States. One part of Hildegard's multifaceted creative corpus, however, has largely gone unexamined in this country. There are only a handful of articles and an unpublished 1993 dissertation in English on Hildegard's medical writings. Despite that, in the 1991 publication, *Klassiker der Medizin* (Beck), Hildegard is one of two medieval entries, not counting the Arabic physicians Rhazas, Haly Abbas, Abulcasis and Avicenna. Hildegard's two medical treatises, commonly referred to as *Physica* and *Causae et Curae*, have been translated into German, but only a partial translation exists in English. In Germany, on the other hand, Hildegard is a household name, and she is particularly well known for her medical writings. For the purpose of this paper then, I would like to focus on three aspects, possibly also in relation to gender issues: 1) compare Hildegard's medical approaches to the notions of her contemporaries (possibly Marbod of Rennes); 2) summarize the reception of her medical ideas; 3) draw some parallels between some of her treatment methods (e.g., herbology and lapidary medicine) to modern alternative medicine.

Often Hildegard's writings postulate a psychologically integrative model of the human person that makes her almost modern and undoubtedly aids her popular appeal. It is not often that one of the minds we, as medievalists, study possesses such an appeal to our non-medievalist contemporaries. I think that is worth another look.

James K. Otté (Session 7) **History, Univ. of San Diego**
From Novaesium to Nuys: The Transformation
of a Roman Castrum into a Medieval Town

When three Roman legions under the command of Quintillius Varus crossed the Rhine in 9 A.D., expansion to the Elbe was their mission. But the Romans were ambushed by Arminius and annihilated in the battle of the Teutoburg Forest. Obsessed with the loss, a haunted Augustus was reported stalking his palace exclaiming, "Varus, Varus, give me back my legions." This Germanic victory secured freedom from Roman enslavement, but it also deprived the region east of the Rhine and north of the Danube of Greco-Roman civilization for several centuries, adding enormous significance to Roman camps and civilian settlements in their vicinity along the right bank of the Danube and the left bank of the Rhine.

This paper will discuss one of these settlements, Novaesium, whose name has evolved over the centuries into Nuys. In my investigation of Novaesium I will show when baptism replaced the *fossa sanguinis* of the Cult of Kybele and why and how a Roman knight became the patron saint of Novaesium. I will open the pages of the *Annals* that recorded the raids of Viking and Magyar. I will try to explain how and why a once flourishing Novaesium was reduced to "Fewer than 3,000 souls" by 1200 A.D.

Stephen Partridge (Session 5) **English, UBC**
Collating for design: Wynnyn de Worde's use of a manuscript source
for his printing of *The Canterbury Tales*

This paper extends and refines my earlier argument that to a greater degree than has previously been recognized, Wynnyn de Worde used a manuscript source to supplement his main exemplar, Caxton's second edition of 1484, when he printed Chaucer's *Canterbury Tales* in 1498.

Earlier scholars' collations of these two prints have shown that de Worde was entirely dependent on Caxton for his text throughout Fragments I-V and in some tales thereafter, but that in *Sir Thopas* and the final lines of the *Prioress's Tale* he was either supplementing Caxton with a highly accurate manuscript, or simply using this copy in place of Caxton. De Worde's print first drew my attention because its two prose tales, *Melibee*

and the *Parson's Tale*, include marginal headings absent from other pre-1500 prints but present in several manuscripts. Subsequent collation of these tales with those printed in Caxton, along with similar collation of all other previously uncollated tales in de Worde, reveals that (as in *Sir Thopas*) de Worde abandoned Caxton to set the texts of *Melibee* and the *Parson's Tale*, but in other tales continued to rely on Caxton.

While *Melibee* follows *Sir Thopas*, three other tales intervene before the *Parson's Tale*; this fact challenges earlier, bibliographical conjectures which sought to explain why de Worde used his manuscript selectively. I argue, as an alternate explanation, that de Worde was attracted to his manuscript for these three tales because it presented them in a more fully articulated layout than did Caxton, while in other tales the manuscript was not so obviously different from (and in de Worde's eyes, superior to) Caxton. Finally, I observe that de Worde used his manuscript elsewhere to make occasional changes in ordering and layout, and offer some suggestions about the textual affiliations of this manuscript.

Marianne Pfau (Session 5) **Fine Arts, Univ. of San Diego**
Rigidity and Flexibility in Hildegard of Bingen's Sequences

I would like to propose a paper on Hildegard von Bingen's (1098-1179) chants, specifically her seven sequences. Time and again Hildegard research has emphasized her unique status among medieval writers, visionaries, and composers, and has dwelled on the fact that her musical work does not "fit" established liturgical categories. This whole-sale judgment invites differentiation. For, while it is true that much of her music departs from medieval liturgical tradition, one segment of her work, i.e. her sequences, seems to be much more closely tied to liturgical tradition than has been acknowledged. My paper will focus on both similarities and differences, and demonstrate that in these works Hildegard seems much less peripheral in relation to a dominant central musical tradition than is sometimes claimed.

In the manuscripts, Hildegard's chants bear liturgical rubrics, such as "antiphon," "responsory," "hymn" etc. It has been noted that the over seventy pieces present a highly idiosyncratic approach to liturgical composition that can only be described as "other" and that seems clearly peripheral to prevailing cultural norms. Stimulated by the International

Congress in Bingen last year (1998), questions about historical and cultural context have surfaced with renewed force, leading to a deconstruction of some Hildegard myths. Partly as a result, Hildegard criticism is now divided on nearly every issue.

Given Hildegard's emphasis on being "uneducated and not a learned woman," and given the stylistic departures from traditional approaches to liturgical song in her other chants, the sequences are an important group in her *oeuvre* because they seem to suggest that at least here she did participate in her cultural context and share in contemporary musical norms. My analysis establishes elements of musical agreement with rigid traditional norms in Hildegard's sequences, and then considers also those facets that depart from norms of composition. As such, the pieces provide evidence of a curious wavering between knowledge of and fidelity to tradition and utter deviation from it, that is, between rigid and flexible handling of stylistic norms. Their artistic value seems to reside at least in part in this vascillation between the predictable and the unpredictable.

**F. Regina Psaki (Session 6) Romance Lang, Univ. of Oregon
Criticism of the Crusades in Popular Fiction, 1100-1999**

In her 1985 study *Criticism of Crusading*, Elizabeth Siberry concludes that "in the Central Middle Ages... fundamental criticism of the concept itself was rare.... There is no evidence...that the thirteenth century saw a significant decline in popular enthusiasm" (220). While Siberry's sources are primarily chronicles, we suggest that narrative genres such as the chivalric romance and *chanson de geste* yield more pointed criticism of crusading. We begin with the example of the anonymous 12th-century epic *Le Charroi de Nimes*, which recounts William of Orange's efforts to "liberate Spain" from the Saracens. Without referring explicitly to the Holy Land, it makes the case that crusade is a pious pretext for territorial expansion. We then refer to two other medieval examples and one early modern one, to suggest there is no period "innocent" of criticism of crusading. The final section explores what is at stake in the modern assumption that medieval Europeans were incapable of seeing a negative dimension to crusading. We examine how the implication of an uninterrupted increase of information and objectivity, and a multiplication of possible perspectives, tempts scholars such as Siberry to delimit what a "medieval mind" could have thought and felt, to the point of diverging from the historical record and the full range of evidence that it affords..

**Kevin Roddy (Session 6) Medieval Studies, UC Davis
Margery Kempe and the Case of the Reappearing Hermit**

Though students seem to tolerate Margery Kempe best when she is categorized as "loopy," she often encounters, and straightforwardly describes, religious phenomena of the late fourteenth and first half of the fifteenth centuries: among them is the role of a young man, described as a hermit attached to the Benedictine priory associated with her parish church of Saint Margaret's at Lynn.

Margery's confessor, Richard Spryngold, the rector of Saint Margaret's, has no real power to command or forbid the hermit to take on an escort service: that is, to accompany Margery to Ipswich, and then to accompany her back. Margery (quite against the wishes of her confessor) convinced through means spiritual and temporal to continue on to Danzig, dismisses the hermit, and begins a difficult and dangerous adventure that ultimately places her in London. Here, in Lammastide, at the Brigittine Convent at Syon, she unexpectedly meets with the hermit, who eventually agrees to return her to Lynn.

Both Langland and Malory have made it clear that charlatan hermits wandered the countryside, "unholy of works." And, as Malory laments, few when he wrote were like the liberal Sir Brasias, Sir Baldwin, and the hapless Archbishop of Canterbury. But most did perform acts of healing and hospitality of travellers, often by keeping up bridges and roads, and acting as guides. Margery's hermit, though he seems to enjoy considerable freedom, much more so than his Benedictine brothers, fits this pattern. My paper will explore the development of the eremitic life in the later Middle Ages, especially as it concerns the issue of "public works," with a view to demonstrating the accuracy and reliability of Margery's account.

**Jennifer Rebecca Rytting (Session 3) English, Arizona State Univ.
In Search of the Perfect Spouse: John Gower's
Confessio Amantis as a Marriage Manual**

John Gower's *Confessio Amantis* is many things: a social commentary, a poem of consolation, a treatise on the seven deadly sins, and an exploration of love, in which Venus' priest Genius leads the woeful, rejected

lover Amans through an exercise of confession and in so doing teaches him about love by means of a series of stories that demonstrate both its positive and negative aspects. Some of Gower's opinions on this important subject may be deduced from Genius' tales and teachings. In this paper I will seek to pin down Gower's ideas regarding marriage in particular. To do so, I will look at both positive and negative examples of married couples in Genius' stories. From these examples I will try to generalize what Gower thinks is important to a good marriage—that is, what qualities he thinks a good spouse should have and what qualities make a spouse a bad one. I will then compare the attributes emphasized in these examples with the attributes iterated in both Genius' direct advice and that of contemporary marriage manuals such as *Le Menagier de Paris* and Caxton's translation of *The Book of the Knight of LaTour-Landry*. In this exploration I will seek to determine whether the portrayal of marriage in *Confessio Amantis* is wholly consistent—or hole-y.

**Catherine Sanok (Session 2) English, Univ. of Washington
Hagiographic Hermeneutics: Women Reading Saints' Lives**

This paper considers the interpretive strategies through which late medieval women bridged the enormous cultural and historical distance that separated them from the virgin martyrs whose legends they were so often enjoined to read. Most scholars expect that the ethical imperative of hagiography provided a ready hermeneutic for female readers, one based on an imitation of the literal narrative. But virgin martyr narratives, stories of feminine resistance to the state and the religion it sponsored, provided little that late medieval lay women or, indeed, religious women could imitate. In reading these legends as ethical models, late medieval women needed sophisticated interpretive strategies that allowed them to negotiate considerable historical difference and, as the varied address of several fifteenth-century legends suggests, to account for their particular social and vocational status. Through a brief history of women's ideal and actual reception of the legend of St. Cecilia, I trace evidence for the increasingly figural interpretations required of female readers. As Julian of Norwich's fascinating allegoresis of the legend demonstrates most vividly, women brought their own devotional practice and expectations to bear on the meaning of ancient stories. Exploring the interpretive protocols with which women approached, or were expected to approach, hagiographic narrative offers important perspective on the intersections between gender and vernacular hermeneutics in the late Middle Ages.

**Timothy G. Sistrunk (Session 5) History, Cal State Univ. Chico
To Weigh the Wind and Measure the Waters: Conceptualizing Milling
Technology in the Later Middle Ages**

The Later Middle Ages in Western Europe was a creative age for technological innovation. By the late 1100's Europeans had developed the windmill and were exploring novel uses for the water mill. As they integrated these technologies into their cultural landscape, their machines became a focus for different ideas about the environment, sovereignty, and human relationships with the natural world.

My essay addresses this development by focusing on the ways that legal writers thought about wind and water use. Jurists were intimately involved in resolving the questions that arose between different interests seeking to benefit from the changing possibilities. Early windmills builders, for instance, often claimed that their machines stood outside the web of obligations that encompassed water mills. They argued that the wind was free for all to use according to natural law and, therefore, their windmills should be free from taxation. When these objections were over-ruled by the papacy, legal writers had to explain how a human legislator could modify a natural precept to exploit a natural resource.

Mill owners also required that their rights to water be carefully articulated in the face of increasing competition. The practical difficulties promoted creativity and a reconceptualization of the resources involved. For example, the lawyers of Bologna disputed a case in the late 1280's about a water mill that interfered with the milling operations of another owner downstream. Their resolution of the debate was multifaceted and prompted further ingenuity in the following century including the innovative use of practical geometry to measure disputed waters.

**Corliss K. Slack (Session 2) History, Whitworth College
Crusading and Family Values: "New" Lordships in Twelfth-Century
France Seek Legitimacy By Taking Vows**

Crusaders leaving home for Jerusalem routinely made donations to family churches just before departure. In some cases the churches supported the expedition financially in return. In others, the donor asked simply for prayer. In some, the departing traveler made arrangements for the distribution of his goods in case he did not return, leaving the religious

foundation as executor or beneficiary. Most interesting are donations to “new” churches which had become associated with crusade preaching or support: the Cistercians, the Premonstratensians, the Templars, etc. These charters testify to new relationships and sometimes to brand new lordships, established in areas like Laon/Amiens, which in the early 1100s was not effectively controlled either by the king of France or by the bishops who were its nominal overlords.

As with the traditional gifts to the traditional family houses, there were a multitude of reasons for the transactions. In the case of the new lordships at Coucy and Soissons, there was pressure to propitiate the local church. Often an attack on church land led both to success in consolidating a holding and excommunication. The crusade vow offered a tempting way out of the difficulty: the lordship was legitimized by the local bishop as part of negotiations which left the knight holding the property but nearby religious foundations compensated - or founded. In this way enemies of the church paused on their way out of town on penitential expeditions to become patrons and founders of new orders associated with the crusades.

Eleonora Stoppino (Session 6) Italian, UC Berkeley
“Between East and West: Bernardo del Carpio and the drawing of cultural boundaries in XIIIc Spain”

The Iberian peninsula was one of three regions where the crusades expanded the frontiers of what we now call “Europe.” Under Fernando III (1217-52), Castile nearly doubled its territory. In the process of expansion, Fernando needed to consolidate his political hold at the center. The legend of Bernardo del Carpio offers a case study of the ideological problems accompanying this process. The various Iberian accounts are caught between the need to represent Bernardo as an ideal Christian and as an ideal “Spaniard.” Although emerging nationalist ideologies are clearly inscribed in his fight against the French, Bernardo’s relationship with the Moors is more ambivalent. He is represented sometimes as ally or vassal of the Moors and sometimes as their enemy. This ambivalence reflects the specific relationship between Christianity and Islam in the Iberian peninsula, with its long tradition of *convivencia*. One potential implication was that Hispano-Moors could be identified as “Spaniards,” a possibility that 13th century clerics strove to eliminate. Clerical authors negotiated between representing Christendom as a unified whole, bounded by the ‘other’ of Islam, and demarcating the internal boundaries of the

emergent nation states. My paper focuses on how the authors of chronicles and epics try to make sense of Roncesvalles as a symbolic space - a boundary zone where overlapping and competing identities meet: Christian, Islamic, and national.

Theresa Tinkle (Session 7) English, Univ. of Michigan, Ann Arbor
Bawdy and Prosy Versions of Alan of Lille’s *De Planctu Naturae*

Modern literary critics, historians of ideas, students of philosophy, and scholars of twelfth-century Latin base their understanding of Alan of Lille’s *De Planctu Naturae* on the received text. This version of the work survives in a majority of the extant manuscripts and is preserved in all of our modern editions and translations: it begins with a meter and ends with a prose section. Alan’s modern readers take the form of this work for granted and have not noticed that two other versions of the *Planctus* existed in the Middle Ages. These versions challenge current understandings of the work and its place in literary history.

One of these medieval versions ends with a bawdy meter; this version is preserved in 27 manuscripts from the thirteenth to seventeenth centuries, including one of the oldest and best texts of the *Planctus* (written c. 1230). This meter, known as “*Vix nodosum*” from the first two words, assesses the relative merits of virgins and married women as lovers. It concludes that men should prefer virgins—not because virginity is sanctified but because virgins offer men greater sexual pleasure. Although this meter is not part of the received text, since it was known to many medieval readers and certainly affected medieval reception of the *Planctus*, it requires us to rethink our perceptions of the *Planctus* and its potential meanings.

The third version is preserved in a unique fourteenth-century manuscript: here a prose passage appears with an explicit identifying it as the “*prologus Alani de Planctu Naturae*.” This text presents an overview of Alan’s plot and identifies his purported central meaning. Like the bawdy meter, the prose prologue requires us to re-visit our understanding of *De Planctu*’s historical potential for meaning.

Thea Todd (Session 4) **English, Univ. of Victoria**
The Life of Christina of Markyate and Anglo-Saxon
family issues in Early Norman England

A primary use of biography is as a lens for viewing particular societies at particular times. For times during which “interesting” events occurred, biographies can help us to see how these events affected individual lives. To better understand the the impact of these events on individuals, we need to know more about the lives of ordinary people.

Biographies written by contemporaries of the events studied provide especially intriguing information. With these things in mind, I would like to look at one biography--that of the 12th century nun, Christina of Markyate by an anonymous contemporary monk of St. Albans Abbey--to examine the intertwined issues of marriage and inheritance among those of Anglo-Saxon descent in post-Conquest England. Although, of course, the biographer does not set out to inform the reader about the conventions of marriage and inheritance, he supplies abundant details in the text which, when placed alongside other sources for the period, provide us with a clearer view of family life during this time.

Mary Black Vigil (Session 4) **English, UCLA**
Inscribing the Inevitable: Deathplay as Representation
in *Sir Gawain and the Green Knight*

Recent studies by David Aers (1997) and Michael J. Bennett (1997), which follow an earlier study by R. H. Bowers (1968), discuss the historical context of *Sir Gawain and the Green Knight*, emphasizing the poem’s aristocratic Christian audience. With reference to these studies, and to studies of medieval death by Johann Huizinga, Philippe Ariès, and Klaus P. Jankovsky, as well as to Huizinga’s and Hans-Georg Gadamer’s theories of “the game,” I find that the poem presents death as a subject for chivalric definition, expressing resistance to “death as leveler.” *SGGK* addresses a profoundly aristocratic Christian concern: how do the nobly born, like Gawain, who has Arthur’s blood in his body, maintain, in the face of sure death, the *spirit* of nobility, which ultimately cannot be defined by material accoutrements? Arthur’s court must recognize its need for one final virtue, and in the three games that can be called “deathplay” (the Beheading Game, the Temptation scenes, and the

Exchange of Winnings), Gawain, the court’s representative and the perfect knight, discovers that he is a novice when it comes to facing his death. Gawain becomes the stumbling hero of a romance/exemplum that echoes the *ars moriendi* texts and emphasizes the aristocratic imperative to learn the noble art of dying well.

Stephanie Volf (Session 3) **English, Arizona State Univ.**
Holy, Whole-y, Hole-y: Marriage, Motherhood, and Speech
in *The Man of Law’s Tale*

When Constance must “leye a lite hir hoolynesse aside” to become a wife and mother, she sacrifices much more than her maidenhood. This paper hopes to explore the evolution of speech and identity as tied to the married female body. On her wedding night, Constance first forfeits her holiness and wholeness on a physical level. By creating a penetrated and no longer impenetrable body, consummation takes away her previously untouchable condition. Not only does the rape attempt soon follow, but as a childbearer, she becomes associated with her evil mothers-in-law. On a spiritual level, the marriage bed signals a turning point in the Tale; afterwards, she no longer functions as a missionary winning converts to Christianity. In effect, one might say marriage and motherhood silence her as an agent of God. When she conceives and gives birth to a son, Constance surrenders wholeness of identity: her persona, which she had previously controlled exclusively by selectively choosing when to reveal her status and name to others—hostile or friendly—becomes located in the son, who carries her likeness in his face. As we see in Rome, she is only recognized, remembered, and rejoined to her father and husband when they see her in the child Maurice. In a sense, Constance once again is silenced; Maurice must speak for her. In many cases (like the *Wife of Bath’s Prologue*), wives or holy women are associated with excessive speech, not to mention physical excesses. Quite the opposite occurs in the *Man of Law’s Tale*. Perhaps because Constance is a wife, and no longer legitimized by (or confined in) the wholeness of the virginal body, she can only attain sanctification through silence.

Cory L. Wade (Session 3) **English, Santa Clara Univ.**
Friend or Felon: Did Grendel Deserve a Trial?

In *Beowulf*, the only surviving epic poem from the Old English period, the hero confronts three adversaries whose conduct threatens the safety of the community. The nature and identity of Grendel, Beowulf's mysterious first opponent, have long been the subject of scholarly debate. While it is true that Grendel possesses certain non-human attributes, he also possesses some decidedly human traits. Among the latter is free will. Since the poet associates the name of Grendel with the tribe of Cain, Grendel must be regarded as acting from purposeful choice rather than from unthinking animal instinct. By linking Grendel with Cain, the perpetrator of the first homicide in the Old Testament, the *Beowulf* poet intimates that Grendel represents not mere carnality, but rather deliberate and conscious action. By virtue of his criminal conduct Grendel, like Cain, chooses to live outside the law and thus outside the community. Unlike Cain, however, Grendel commits not one murder but many, terrorizing Heorot for more than a decade.

Grendel's crimes reflect modern criminal jurisprudence as well as medieval theories of criminal law, since both theories derive from a common root: the perpetrator's intent. Should Grendel have been tried for his crimes? Even if Grendel might theoretically have been entitled to a trial (an outcome not suggested by the facts presented in the poem), there is no evidence to suggest that he would have wanted one. Grendel's extreme disdain for the law would probably have precluded his standing trial, even if such compliance with legal imperatives might conceivably have resulted in his life being spared. The sheer volume of inculpatory evidence indicates that, had he ever been brought to trial, Grendel could never have been exonerated of his criminal conduct. He should be recalled as one of literature's most persistent and irremedial felons.

Lisa Ward (Session 2) **English, Univ. of Alberta**
Social Complexity and the Limitations of Ideology in *The Miller's Tale*

I will argue that Chaucer, by bringing this story into a historically specific context, uses "The Miller's Tale" as what Mary Poovey calls a "border case," or a text that exposes the "artificiality of the binary logic" that governs a symbolic economy. However, as much as the Miller contests

his place within that order, its categories are certainly meaningful to him, witness his self-identification as a "churl." The Miller responds to the Knight and Host because of his self-identification with that position. By mimicking the Knight's tale in the "low" genre of fabliau, the Miller primarily responds to the Knight's association of social order with courtly and chivalric qualities, qualities not attributable to the Miller. In re-voicing the Knight's principles of order in a fabliau, a genre that also depicts the chastisement of transgression, the Miller proves that he is capable of participating in the production of social meaning. However, in appropriating the Knight's social model, the Miller does not perfectly stabilize the social hierarchy within which he hopes to advance; rather, his tale demonstrates that while ideological distinctions have powerful regulatory effects, these effects are limited and conditional.

Robin Waugh (Session 3) **English, Univ. of Northern BC**
Signs, Traces, Meanings, and Death in *Beowulf*

Gillian Overing's book *Language, Sign, and Gender in Beowulf* proposes that Old English verse fits very well with Derrida's idea of "difference" because poetic variation in Old English verse creates a series of metonyms for meaning that is endlessly deferred through its variation. This deferral, if performed consciously, implies an awareness by the Old English poet that time is not just a dimension in, but a *part of* poetic performance and thus of the signs involved in such a performance. Certainly awareness of and interest in signs seems likely in a poem that contains both oral and literate elements. I mean to examine the most obvious kind of sign in *Beowulf*: names. The narrative of this poem subjects many names to deferral, including Beowulf's (which appears 139 lines after he appears in the narrative), Hondscioh's, and AEschere's.

The significance of deferral intensifies when the name of the character does not appear in the poem's narrative until after the character dies. This specific kind of deferral results in a "trace"-effect which does not need a name to work. For instance the Geats that Beowulf pledges as supporters for Wealtheow's sons are mere traces of themselves when Beowulf makes his promise. The Geatish army has already been destroyed during Hygelac's Frishian raid according to the audience's experience of the poem, which often reveals future events in its digressions. In these kinds of cases, the poem comments upon the relationship

between speaker, object, and sign and maintains that the speaker alone can maintain the relationship between signs and objects. I shall examine three different kinds of conjunction between signs and time, ending with a discussion of the displaced naming of AEschere and Hondscioh. The deaths and the delayed namings of these characters show how the ideas of "trace" and "erasure" so crucial to the theoretical ideas of Derrida and Overing must be reevaluated in order to consider the relationships between signs and time in *Beowulf*.

Garry Wickerd (Session 4)

History, Univ. of Utah

The Blood that Boils in a Cold Pot:

Anger's Role in Bloodfeud according to Gregory of Tours

In the many episodes of violence in Gregory of Tours' *History of the Franks*, Gregory rarely gives a clear motive for the violent bloodfeuds which occur. There are instances of bloodfeud in which Gregory cites anger as a primary motive for feud; however, anger is not always a major cause for revenge in bloodfeud even when it would seem likely. When Gregory does portray anger as the main motive to feud, he is like a cold pot, where regardless of his stark or what I call cold characterization of anger, the angry blood of his characters boils into revenge. In my paper I want to examine the implications of anger on the bloodfeud according to Gregory's accounts. How did it affect the escalation of the bloodfeud? Was it a deterrent or a catalyst? How did it affect kin relationships so important to carrying out a bloodfeud? Were the bloodfeuds caused by anger generally more violent? By answering these questions as I consider examples of bloodfeud in the *History of the Franks*, I hope to clarify the role of anger in Frankish society as Gregory of Tours saw it. Ultimately, we may understand better why Gregory represented his characters with their blood boiling for revenge in such a cold, indifferent pot of words.

Lynn Wollstadt (Session 3)

English, UC Davis

'Hwaet!': Narrative Voice in *The Fates of the Apostles*

The Fates of the Apostles is both the shortest of the four signed poems of Cynewulf and the one which has received the least critical attention. This essay proposes a new look at The Fates of the Apostles, one which focuses on the narrative voice in the poem, especially in the context of earlier Old English song and poetry. Not only does The Fates rely on a surprisingly strong narrative presence, but it is one of only three Old English poems

that uses a first-person narrator who identifies himself specifically within a poetic tradition, referring to the duties of a scop rather than simply the relating of stories. Even more remarkable is the fact that this narrative voice reveals a desire for the poet to live on through his own text, especially given the Christian themes that should belie such a need. Cynewulf is telling of the deaths and eternal lives of the apostles, but as in Germanic custom, he seems to be hoping to use the poem as a way of gaining his own life after death. Just as the narrator assumes the role of a scop, adopting the narrative conventions of an earlier Anglo-Saxon society, the narrative voice also reveals a subtext that harkens back to the older pagan belief system that is described in *Beowulf*.

Constance Wright (Session 1)

Independent Scholar

Gardens in late Medieval literature

Medieval literary gardens frequently combine various biblical gardens: especially the garden of Eden, the garden in *the Song of Songs*, and the garden of Paradise in *Revelations*. These often are combined with the classical topos of the garden--the *locus amoenus*, a trope recommended for serious literary works. The garden becomes in religious literature the human soul, or an extended metaphorical description of the Virgin; in secular literature, a garden for secular love, or a description of the secular beloved. Biblical exegesis of the 12th century on *the Song of Songs* is particularly rich in complex and lengthy descriptions of the garden, as are medieval hymns and the liturgy of the same period. The garden is described in the dark, enigmatic, veiled style, highly prized because of the difficulty of its interpretation. Evidence of this tradition is to be found in the *Roman de la Rose*, the Harley Lyrics, and Chaucer's *Merchant's Tale*.

Linda Marie Zaerr (Session 1)

Music, Boise State Univ.

Music and Magic in *Sir Orfeo* and *Lybeaus Desconus*

Contrasting notions of a moral valence of music are reflected in *Sir Orfeo* and *Lybeaus Desconus*. In both Middle English romances, music is associated with power. In *Sir Orfeo* music is connected with professional minstrels and rulers, and it works to counteract the effects of magic; in *Lybeaus Desconus*, on the other hand, music is produced by magicians, and it works together with magic against the hero and his quest.

By examining the placement of references to music, variants among the manuscripts of each romance, and patterns in the literary representation of music, I will document this fundamental difference in attitude and discuss how it reflects divergent evidence in historical documents from late medieval England.

Positive references to music and musicians are scattered throughout *Sir Orfeo*, though it is significant that the earliest version does not mention that the hero is a musician until his exile. Ultimately it is his music that has the power to disenchant his wife and free her from Faerie. In all of the redactions of *Lybeaus Desconus*, on the other hand, references to music are clustered around two situations in which the hero is pitted against opponents with powerful magic. Here, too, music is a powerful force, but it is aligned with magic, and the disenchantment is accomplished with a kiss.

This paper is designed to indicate some new directions for exploring connections between music and magic in their many manifestations and to illuminate further a fundamental division in thought about music.

Studia Generalia and the MAP Roster

Traditionally, the fall issue of *Chronica* includes an account of activities at institutions affiliated with MAP and a print version of the association roster. Last fall, submissions for Studia Generalia were so sparse that the officers of MAP decided not to publish a fall issue. Because the roster is now available on the MAP web page, there seemed to be no point in printing an issue that would only contain redundant information.

Since the fall, a number of members of MAP have remarked that they prefer to have a print version of the roster to supplement the electronic version. If you favor a policy of printing the roster annually, please let Phyllis Brown, Editor of *Chronica*, know.

What follows is the submissions for Studia Generalia that were generously submitted by members last fall. The Editor apologizes for late reporting of news and will very much appreciate suggestions as to how to make future versions of Studia Generalia more representative of MAP as a whole.

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STUDIA GENERALIA

As Editor of *Chronica*, I generated the following by sending out requests to medievalists at 62 different institutions in Australia, Canada, Japan, Hong Kong, and the United States (Arizona, California, Colorado, Idaho, Nevada, New Mexico, Oregon, Utah). What follows is information about nine organizations. Some correspondents sent information about individual endeavors rather than about program activities. That information is printed in alphabetical order after the information about programs. Many thanks to those who responded to my request.

Portland Colloquium on Antique, Medieval, and Early Modern History

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Portland, OR 97207

This Fall, the Portland Colloquium on Antique, Medieval, and Early Modern History formed in Portland, OR. Consisting of scholars from all disciplines drawn from Portland State University, the University of Portland, Reed, George Fox, and the community of independent scholars, we meet quarterly to discuss work in progress and serve as a resource for sharing information about visiting scholars and public lectures.

For more information, please contact either John Ott, Asst. Prof. of History (ottj@pdx.edu / (503) 725-3013) or Anne McClanan, Asst. Professor of Art History (mclanana@pdx.edu / (503) 725-3338).

Rocky Mountain Medieval and Renaissance Association

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1999 RMMRA Conference participants and Association members gathered for the 31st annual meeting in Tempe, Arizona, on May 20-22. The theme of the conference was "Marvels and Commonplaces in the Middle Ages & the Renaissance." Plenary addresses included Asuncion Lavrin's "The New

World as Wonder: Physical and Spiritual Encounters in the New World" and Victor Skretkowicz's "Philhellenic Shakespeare." The conference included 37 panels and over 100 participants from North America and Europe. During the conference weekend, participants were entertained by Medieval and Renaissance music performed by Cantemus and many took advantage of the natural beauty of the Grand Canyon and nearby museums and outdoor activities in Phoenix, Sedona, and Tuscon.

The RMMRA conference for 2001 will be in Fort Collins, Colorado; for 2002, in Jackson Hole, Wyoming.

BRECK AWARD FOR BEST PAPER

Graduate students and assistant professors who present at the 2000 RMMRA conference are eligible to submit their papers for the Allen D. Breck Award. The winner of the 1999 Breck Award is James Daybell (Reading University, England) for his paper "'Ples acsep thes my skrybled lynes': The Construction and Convention of Women's Letter Writing in England 1540-1603." For the year 2000, the Award carries with it publication in *Quidditas*, the Association journal, and a \$300 monetary award.

Santa Clara University

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Phyllis Brown (English) finished another year as director of the Medieval and Renaissance Studies Program and the Medieval and Renaissance Colloquium. Dorothea French (History) has been elected to succeed her next year.

The Medieval & Renaissance Studies Colloquium featured presentations by Peter Pierson (History) on "Don John of Austria: A Renaissance Meteor (1547-1578)" and by Richard Osberg (English) on "The 'receiving' of Queene Anne, London, 1538." During 2000, Michael Zampelli, S.J. (Theatre) will talk about his production of two Hrotsvit

plays, and Eric Apfelstadt (Art History) will present "From Archive to Artwork: In Pursuit of Pompeo di Pietro Grazioli da Salò, Forgotten Sculptor of the Renaissance" an account of his recent archival research in Italy.

Santa Clara University will host Hrotsvit 2000 in February, featuring papers by medievalists who participated in the 1997 NEH Summer Institute "Literary Traditions of Medieval Women," directed by Jane Chance (Rice University). Katharina Wilson (University of Georgia) will respond to the presentations. Students will perform "The Resurrection of Drusiana and Calimachus" and "The Fall and Repentance of Mary" in Santa Clara's Mission Church Saturday February 12 at 7:30 and Sunday February 13 at 1:30. Contact Phyllis Brown (pbrown@scu.edu) for more information.

Kathleen Maxwell (Art) published "The Lower Wall Lunettes of the Parma Baptistery: The Identity of the Subject of the Missing Lunette and Iconographical Connections with the Cupola Program," *Arte Cristiana* 87 (1999), 5-16. She also presented a paper, "Copy vs. Model: Paris, Bibliothèque Nationale cod. gr. 54 and Mt. Athos, Iviron 5," at the annual meeting of the Medieval Association of the Pacific at Claremont in March 1999. Richard Osberg (English) published three articles: "Rewriting Romance: From Sir Gawain to the Green Knight," in *The Future of the Middle Ages and the Renaissance: Problems, Trends and Opportunities for Research, Arizona Studies in the Middle Ages and the Renaissance* (Turnhout, Brepols, 1998), 93-108; "Humanist Allusions and Medieval Themes: the 'Receyving of Queen Anne, London, 1535,'" in *Medievalism in the Modern World: Essays in Honour of Leslie Workman*, eds. Richard J. Utz and Tom Shippey (Turnhout, Brepols, 1998), 27-41; and (with Michael Crow), "Language Then and Language Now in Arthurian Film," in *King Arthur on Film: New Essays on Arthurian Cinema*, ed. Kevin J. Harty (Jefferson, NC, McFarland and Co., 1999, 39-66.

University of Arizona

Correspondent: Roger Dahood
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The University of Arizona Medieval, Renaissance, and Reformation Committee (UAMARRC), a unit of the College of Humanities, enjoys a close relationship with the Arizona Center for Medieval and Renaissance Studies (ACMRS) at Arizona State University in Tempe. With ACMRS we have co-sponsored a number of guest speakers/teachers in the past year, including Manfred Markus (Innsbruck), Raymond Scheindlin (Jewish Theological Seminary, New York City), and Nancy Siraisi (CUNY). This spring we will co-sponsor a visit from Samuel Armistead (UC Davis). UAMARRC engages in outreach activities and sponsors prizes and awards for undergraduate and graduate students.

This year UAMARRC welcomed two additions to the faculty. Jennifer Bryan (Ph.D. UCLA 1999), a beginning assistant professor of English, specializes in late Middle English literature. Susan Karant-Nunn, who joined the Department of History in January 1999, is Assistant Director of the Division of Late Medieval and Reformation Studies. The Department of Art is currently conducting a search to appoint an assistant professor in medieval art history for next fall.

The University of British Columbia

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The UBC Medieval Workshop for 1998-99 was "Courtesan and Nun in Europe and Japan: The Function of the Woman Writer Between Feudal and Courtly Society." Held on Sept. 18-19, 1998, the workshop was organized by Joshua Mostow, Asian Studies and Richard Unger, History; the keynote speaker was Barbara Ruch of Columbia University.

The Green College Medieval and Renaissance series for 1998-99 included the following talks and panels:

1. Sept. 17, 1998: Richard Helgerson, UC Santa Barbara, "The Folly of Maps and Modernity" and "Weeping for Jane Shore."
2. Oct. 15, 1998: Sheila Delany, Simon Fraser University, "The Jewish Connection: Historicising 'The Prioress's Tale.'"
3. Nov. 15, 1998: Debora Shuger, UCLA: "'The Rebellion of a Codpiece': The Politics of Sexual Regulation in Elizabethan England (and Shakespeare's 'Measure for Measure')."
4. Jan. 21, 1999: Panel on "Elite Culture and Popular Culture"; Daniela Boccassini and Patricia Badir of UBC, and Paul Budra and Guy Poirier of Simon Fraser University.
5. Feb. 9, 1999: Derek Cohen, York University, "History and the Nation: 'Richard II' and 'Henry IV.'"
6. Feb. 24, 1999: Stephen Jaeger, University of Washington, "The Twelfth Century as an Age of Decline."
7. March 18, 1999: Peter Diehl, Western Washington University, "Heresy and Violence in Thirteenth-Century Italy."
8. April 1, 1999: John Fritz, University of Pennsylvania, "Medieval Vijayanagara: Politics and Religion in an Indian Royal City."
9. April 15, 1999: Panel on "Medieval and Renaissance Apocalyptic"; Gretchen Minton and Mark Vessey of UBC, Harry Maier of Vancouver School of Theology, and Ken Simpson, University College of the Cariboo.

The 29th Medieval Workshop was held on Sept. 17-18, 1999, on "The Book Unbound: Manuscript Studies and Editorial Theory for the Twenty-First Century." Mary Carruthers of New York University gave the keynote address on "The Medieval Aesthetic of *Mneme* in the Making and Reading of Books." The workshop, organized by Sian Echard and Stephen Partridge, featured 25 speakers and "Printing the Middle Ages," an exhibit of items housed in the UBC Library Special Collections.

University of California, Davis

Correspondent: Kevin P. Roddy
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The University of California, Davis, continues its Undergraduate Program in Medieval Studies, with eight courses per year (two in the summer) and twenty-three majors, the highest number ever. In addition to lower-division General Education courses, the Program offers instruction on such topics as Chivalry, Monasticism, the Origin of the University, the Hero, Family and Society, Mysticism, and, for the first time this year, Renaissance culture.

The web site for the program is <http://arbor.ucdavis.edu/MST/>

In addition, graduate students have formed and obtained support for a Medieval Research Consortium, a Humanities Institute Cluster group, composed of faculty and graduate students from various disciplines with interests in the Medieval period. The group meets approximately once a month to share research interests through paper presentations, roundtable discussions, and the like. They also sponsor speakers and have organized trips to research libraries such as the Huntington and the Getty. This year, along with their monthly meetings featuring presentations from members, they are taking a group to the UC Medieval History Seminar at UCLA, planning trips to the Bancroft at UC Berkeley and the Huntington at UCLA, and visiting the Getty during their exhibit on "Psalms and their Illustrations." They also sponsored an informal meeting with Prof. Rita Copeland (University of Pennsylvania) during her November visit to UC-Davis and are planning to bring in several other speakers in the Winter and Spring quarters, most likely Prof. John Niles (UC-Berkeley) and Prof. Alistair Minnis (University of York). Lynn Wollstadt and Yvette L. Kisor are this year's organizers; Jane Beal has served in the past. Their web site is <http://arbor.ucdavis.edu/MRC/>

Samuel Armistead, Spanish, was awarded the prestigious Nebrija prize for the range and depth of his research. In conjunction with Bruce Rosenstock, Religious Studies, he successfully obtained a \$500,000 NIS grant to digitize his vast collection of Sephardic ballads, with the object of placing them in an audio database on the world wide web.

Noah Guynn, French, teaches undergraduate courses, one graduate seminar, "Introduction to French Literature: Middle Ages," and French 224, "Medieval Literature." The topics for the latter vary from year to year. Last year he taught Old French Romance (from *Eneas* to the *Roman de la rose*). This year he is teaching Medieval Historiography (from the *Chanson de Roland* to Froissart). He is anticipating topics in upcoming years on allegory; the problem of universals in philosophy, theology, and literature; and the *Roman de la rose*. Recent publications include *Rereading Allegory: Essays in Honor of Daniel Poirion*, Yale French Studies 95 (Spring 1999), which he co-edited with Sahar Amer; a number of articles will be appearing later this year.

Winder McConnell, Medieval Studies and German, has edited *Companion to the Nibelungenlied* for Camden Press and has completed a chapter on "Medieval German Heroic Epic" for a book on medieval genres, as well as articles on the "Nibelungenlied" and "Gottfried von Strassburg" for the *Encyclopedia of German Literature*. Together with Francis G. Gentry, Ulrich Müller, and Werner Wunderlich, he is in the final stage of preparation of *The Nibelungen Encyclopedia* for Garland Press.

Kevin Roddy, Medieval Studies, will be teaching the Medieval Family, the University, and Monasticism this year.

Peter Schaeffer, Classics, is once again reading Enea Silvio's *Historia de duobus amantibus* (1444) with his Latin study group, and in the course of the last year he also had two sections in the study group of readings from the Vulgate: St. John (entire), St. Mark (9-16), the Letters of Paul to the Philippians and of James.

Brenda Schildgen, Comparative Literature, is offering a Humanities course in Dante this winter, with an interdisciplinary approach and a close reading of the poem. Her *Power and Prejudice: The Reception of the Gospel of Mark* (Wayne State University Press, 1999) received a Choice award for one of the best academic books of 1999.

UCLA Center for Medieval and Renaissance Studies

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1998-1999 was a active one for medieval activities at UCLA Center for Medieval and Renaissance Studies.

Ongoing activities include the CMRS organization of the UC Medieval History Seminars for UC faculty and graduate students. These seminars meet one Saturday each academic quarter at the Huntington Library in San Marino, California: last year these took place on November 21, 1998, February 27, 1999, and May 29, 1999. The third annual medieval philosophy workshop, coordinated by Calvin Normore of the UCLA Philosophy Department, met on February 20-21 and focused on the works of Thomas Aquinas and John Duns Scotus. Participants included John Boler (Univ. of Washington), Deborah Brown (Univ. of Queensland, Australia), Peter King (Ohio State), Christopher Martin (Univ. of Auckland, New Zealand), Fabrizio Mondadori (Univ. of Wisconsin, Milwaukee), and Mikko Hjrjonsuuri (Univ. of Finland).

CMRS also hosted a three-day conference, February 12-14, 1999, on "Elites in Late Antiquity," organized by Claudia Rapp of the UCLA History Department and Michele Salzman of the UC Riverside History Department. The conference featured an opening lecture by Peter Brown (Princeton) and participation by an array of prominent international scholars, who focused on the concept of the elite as expressed in art, literature, religion and society.

CMRS had a number of visiting faculty in the medieval fields.

Fall quarter: Pierre Goneau (University of Paris, Sorbonne), a specialist in late medieval Muscovy visited the Slavic Department for two weeks. **Winter quarter:** Christiane Klapish-Zuber (Ecole des Hautes Etudes en Sciences Sociales), noted for her work in late medieval Italian social history, visited the History Department for several weeks, and Celticist, Liam Breatnach (Trinity College, Dublin) also visited to teach and lecture on early Irish law texts.

Spring quarter: Sarah Kay (University of Cambridge), who is a specialist in Old French literature, came for a week to the French Department.

Two specialists in Hiberno-Scandinavian relations, Maire Ni Mhaonaigh of the University of Cambridge, and Rory McTurk, University of Leeds, visited CMRS to give seminars and public lectures, the former concentrating on the picture of Scandinavian people in Irish texts and the later, on depictions of the Irish in Old Norse literature.

Other distinguished medievalists came to the Center for shorter periods of time. Jenny Stratford, renowned authority on the books of John, Duke of Bedford (1389-1435) presented the Sixth Annual CMRS History of the Book Lecture, on November 20. Her lavishly illustrated presentation examined the Duke of Bedford's book collection, which included the library of Charles V and VI of France. Richard Kieckhefer (Northwestern University) who is a noted scholar of medieval magic and witchcraft, participated in the April 23 CMRS symposium on "Magic and Witchcraft in the Ancient, Medieval, and Renaissance Worlds".

CMRS also helped co-sponsor lectures by scholars visiting UCLA departments. Celtic expert Patrick Ford (Harvard), Byzantine historian Judith Herren (King's College London), literature scholar Frits van Oostrom (Leiden), Latinist Françoise Waquet (CNRS, Paris) were among the short-term visitors that CMRS helped to sponsor.

Finally CMRS awarded the 1998-1999 Lynn White, Jr., fellowship to Robert Romanchuk, a graduate student in Slavic Languages and Literatures, and gave the summer visitor fellowship to Ana Echevarria (Universidad Nacional de Educacion a Distancia, Madrid), who works on fifteenth-century Spain.

University of Nagoya, School of Letters

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In November 1998, Peter Brown (Princeton University) visited the University of Nagoya and presented "Gloriosus obitus: death and the afterlife 400-700 AD" at Shoichi Sato's seminar of Medieval History in the Graduate School. In March 2000, Hartmut Atsma, vice-director of German Institute of Historical Research in Paris and eminent specialist in the diplomatics, will speak at the Medieval History Seminar.

Professor Sato has published "The Mainferme charters and the religious communities: some remarks on the hereditary leaseholding in the Touraine during the tenth century" in *The Study of Occidental History*; "Notes on the structure of demesnes and their dependents in the Touraine in the 9th Century," a source inquiry on the collection Baluze in the Bibliotheque Nationale de France; and "Considerations on the creation of count's domain after the conquest of the Languedoc under the early Carolingians: a case of the Narbonne in 782" in a volume honoring the seventieth birthday of Professor Yukio Kenjo.

Simon Fraser University

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Sheila Delany has initiated the first Jewish studies course at Simon Fraser University with "Medieval Jewish Literature," a course offered in the English Department. Delany's 1998 book, "Impolitic Bodies. Poetry, saints, and society in fifteenth-century England", won the 1999 prize for best medieval studies book from the Canadian Society of Medievalists. This was the first time the prize—the Labarge prize—has been awarded. In February Delany will be speaking at Ben Gurion U. of the Negev on "Chaucer and the Paris Jews, 1394" and on "Jews in medieval England".

Stephen Steele published "Memories of the Comtesse de Die: Maurras, Mistral and Medievalists" in *Studies in Medievalism* 9 (1997), volume I of *Medievalism and the Academy*, ed. Roger Metzger and Kathleen Verduin. 171-186.

Information on Individuals sent in lieu of Program information:

Phillip Boardman (English, University of Nevada, Reno), former Editor of *Chronica*, will be performing in the Great Basin Chautauqua as Chaucer, sponsored by the Nevada Humanities Committee. Boardman, who teaches Chaucer and Arthurian legends and is the chair of Western Traditions, will be Chaucer in Las Vegas in June, in Reno in July, and in Greeley CO in August. Chautauquans deliver a monologue and answer audience questions in character, then answer questions as a scholar.

Carol Harvey (French, University of Winnipeg) plays an active role in the Canadian Society of Medievalists. At their June 1999 meeting at Bishop's University, she presented "Arthurian Images in Children's Literature," a light-hearted look at how modern authors have bowdlerized the medieval stories to make them suitable for children. For that meeting, she also organized and chaired a cross-disciplinary session on Fourteenth-Century Comic Tales, in which French, German, and Italian medievalists participated. Harvey was responsible for this year's round table discussion on the state of Medieval Studies in Canada "From coast to coast," involving speakers from Newfoundland in the East to British Columbia on the western seaboard.

In addition to her work on Philippe de Remy's *roman de la Manekine*, Harvey delivered papers at the biennial Colloque international du Moyen français at McGill University (October 1998), the International Congress of the Centre d'études franco-canadiennes de l'Ouest at St. Boniface College, Manitoba (May 1999), the International Medieval Congress at Leeds (July 1999), and the International conference of the Centre de recherches sur l'imaginaire et la société au moyen âge at Montpellier University, France (November 1999). Her article "Jehan Wauquelin, traducteur de *La Manekine*" appeared in *Le Moyen français* 39, 40, 41 (1998): 345-356.

Glenn Olsen (History, University of Utah and MAP President) received a University of Utah Faculty Research Grant in 1998, a College of Humanities Faculty Development Grant 1999, and a University of Utah Distinguished Honors Professor Award in 1999. Some recent publications include "Christian philosophy, Christian history: parallel ideas?" in *Eternity in Time: Christopher Dawson and the Catholic Idea of History*, ed. Stratford Caldecott and John Morrill (Edinburgh 1997), pp. 131-50 (appeared 1998); "America as an Enlightenment Culture," *Actas del IV Congreso "Cultura Europea" (Pamplona 1998)*, pp. 121-28; "John of Salisbury's Humanism," in *Gli Umanesimi Medievali*, ed. Claudio Leonardi (Florence 1998), 447-68; "St. Anselm's Place in Hans Urs von Balthasar's History of Soteriology," in *Cur Deus Homo*, ed. Paul Gilbert, Helmut Kohlenberger, and Elmar Salmann (Studia Anselmiana, 128; Rome 1999), 823-35. Olsen delivered papers at the International Congress on European Culture in Pamplona (October 1998) and the Wethersfield Series on the History of the Church in New York (November 1998) and moderated a session on Christianity in Early Modern Europe for The Historical Society in Boston (May 1999).

Olsen also delivered two lectures in Eichstatt, Germany, July 1999: 1) How were the Desert Fathers Fathers? 2) How the Bishop of Rome became the Patriarch of the West; was Seminar Leader for three half-day seminars on the History of Education from the time of St. Bernard through the rise of the universities to about 1300, New Hampshire, July, 1999; spoke on "Medieval Humanism?" at the Humanities Center, Univ. of Utah, Sept, 22, 1999; "The Quest for a Public Philosophy in Twentieth-Century American Political Thought," III International Symposium on Philosophy and the Social Sciences, Pamplona and San Sebastian, Spain, October, 1999; "Tertio Millenio Adveniente: The Church in the Twenty-First Century," Manhattan, Nov. 1999; and "Why and How to Study the 'Middle Ages'," Lumen Christi Institute, University of Chicago, January 20, 2000.

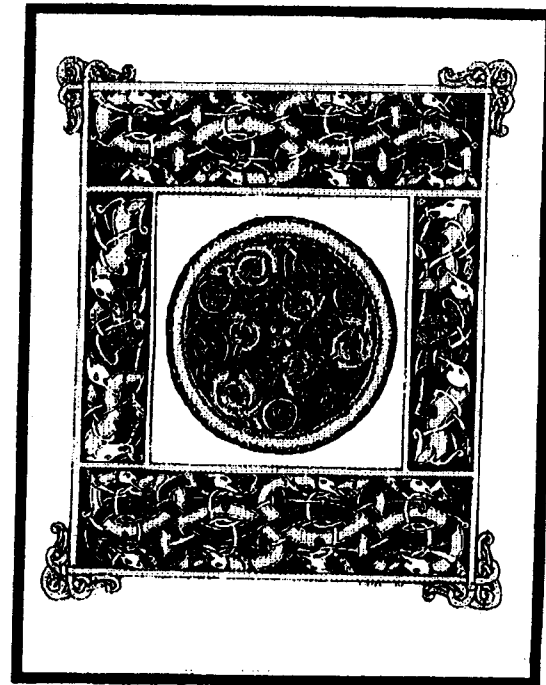
Wesley Stevens (University of Winnipeg) completed in 1999 his three-year term as President of the Canadian Society for History and Philosophy of Science. At the annual meeting of the Canadian Society of Medievalists at Bishop's College (June 1999), he served on a panel to discuss the status of medieval studies in Canadian universities and as respondent to James Flanagan's plenary paper "Postmodern perceptions of premodern space."

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