

# Medieval Academy News

Number 160

Spring 2008



## Vancouver bei Tag

—courtesy of Siân Echard

## Call for nominations: CARA service and teaching awards

Nominations are being solicited for individuals to be considered for two awards given annually by the Academy's Committee on Centers and Regional Associations (CARA).

The **CARA Award for Excellence in Teaching Medieval Studies** recognizes outstanding teachers who have contributed to the profession by inspiring students at the undergraduate or graduate levels or by creating innovative and influential textbooks or other materials for teaching medieval subjects. Nominations for the 2009 award should include a letter that details at length the nominee's accomplishments as a teacher and two additional supporting letters from individuals who are familiar with the nominee's teaching and curricular and pedagogical contributions to medieval studies. At least one of the letters should be from a former or current student.

The **CARA Robert L. Kindrick Award for Outstanding Service to Medieval Studies** recognizes individuals who have provided leadership in developing, organizing, promoting, and sponsoring medieval studies through extensive administrative work and other forms of service. Nominations for the 2009 award should include a letter that details at length the nominee's achievements and two additional supporting letters from individuals who have first-hand knowledge of the nominee's contributions to medieval studies.

Awards for 2009 will be announced at the Academy's annual meeting in Chicago. The deadline for nominations for the 2009 awards is **15 November 2008**. Three copies of the letter of nomination and all supporting materials should be sent to CARA Awards, Medieval Academy, 104 Mt. Auburn St., 5th Floor, Cambridge, MA 02138.

## Honors for Academy members

Richard K. Emmerson, former Executive Director of the Medieval Academy, has been awarded an Honorable Mention for the Distinguished Editor Award of the Council of Editors of Learned Journals, for his editorial work on *Speculum*. His citation reads in part, "When Rick Emmerson became editor he completely revised the editorial system to make the journal timely and more responsive to fresh intellectual insights and cultural currents in cross-disciplinary medieval fields."

The Distinguished Editor 2007 Award of the Council of Editors of Learned Journals has been bestowed on George Greenia, former editor of *La Corónica* (known in these pages as a pilgrim and editor of the magazine *American Pilgrim*). His citation reads in part, "Huge in its thematic and methodological breadth, this journal consistently set new standards for editorial intervention and invention especially through the innovative Critical Clusters concept that has made *La Corónica* an obligatory point of scholarly reference."

It was a good year for Professor Greenia. On 11 October 2007, he received the title of "Comendador" when he was presented with the Cross of Isobel la Católica, for his contributions to research and dissemination of Spain's cultural heritage. The cross, bestowed by the king of Spain, is seldom awarded to foreign nationals.

Rebecca Baltzer, professor emerita of musicology at the University of Texas, Austin, and *Speculum* Book Review Editor, has been elected one of two honorary members of the American Musicological Society. She has served the Society in a number of capacities, among them as member of the Board of Directors, as Vice President, and as Treasurer.

## MAA at Kalamazoo and Leeds

The Forty-Third International Congress on Medieval Studies will be held at Western Michigan University, 8–11 May 2008. The Medieval Academy plenary lecture will be delivered by Richard K. Emmerson (Florida State Univ.) on "Seeing, Reading, and Interpreting the Apocalypse in Complex Medieval Manuscripts." To accompany the plenary, the Academy's Kalamazoo Program Committee has organized two sessions on the topic Intercultural Encounters.

The Academy's Committee on Centers and Regional Associations (CARA) will sponsor a roundtable on Archives and Libraries in California and a session on Medieval Languages: Barriers or Bridges to Teaching? CARA members should also plan to attend the annual CARA luncheon on Friday, 9 May, 12 noon, in the Bernhard Center President's Dining Room.

The Academy's Graduate Student Committee has organized a session to be chaired by Lisa Lynn Chen on From Screen to Print: Early Career Publishing—When, What, and How? The GSC is hosting a Thursday evening reception together with Vagantes, open to all graduate students (please check the program for time and place).

The Academy's Committee on Electronic Resources (CER) is sponsoring a workshop on Digitization of Primary Materials for Medievalists, led by the staff of Western Michigan University's Digitization Center in Waldo Library. Registration will be \$50 for MAA members and \$65 for non-members. The CER is also sponsoring a session on Digital Media and Peer Review in Medieval Studies. Participation in this workshop is limited and requires registration and payment of a fee; for more information, contact Dorothy Porter, Univ. of Kentucky (859-257-9549; dporter@uky.edu).

**Leeds International Medieval Congress.** The Academy will sponsor its eighth annual keynote lecture at the International Medieval Congress, University of Leeds. Patrick J. Geary (UCLA) will speak on "Language and Power in the Eleventh Century." As in the past, the lecture is scheduled for Tuesday evening (8 July, 7:30 p.m.) and will be followed by a reception hosted by the Medieval Academy.

In addition, the CER will sponsor a session on New Work in Digital Medieval Studies.

## Just a reminder

As of 31 December 2007, travelers **to and from** Canada are required to have a U.S. passport (or other accepted document) to enter or re-enter the U.S. by land, sea, or air, so,

## BRING YOUR PASSPORT!

For details see the U.S. State Department website ([http://travel.state.gov/travel/tips/regional/regional\\_1170.html](http://travel.state.gov/travel/tips/regional/regional_1170.html)).

## Annual Meeting 2009: Call for Papers

*(Please photocopy and post)*

**Chicago 2009.** The annual meeting of the Medieval Academy will be held 26–28 March 2009, at the Renaissance Chicago Hotel, hosted by the Illinois Medieval Association, DePaul University, Loyola University of Chicago, Northwestern University, the University of Chicago, and the University of Illinois at Chicago.

The Program Committee invites proposals for papers on all topics and in all disciplines and periods of medieval studies. Any member of the Medieval Academy may submit a paper proposal, except that those who presented papers at the annual meetings of the Medieval Academy in 2007 and 2008 are not eligible to speak in 2009. Please do not submit more than one proposal.

Sessions usually consist of three thirty-minute papers, and proposals should be geared to that length. A different format for some sessions may be chosen by the Program Committee after the proposals have been reviewed. Session organizers may wish to propose different formats for their sessions, subject to Program Committee approval.

**Themes.** The annual meeting of the Medieval Academy brings together medievalists from all disciplines and time periods. The Program Committee will capitalize on this strength by encouraging sessions that (1) address subjects of interest to a wide range of medievalists, and (2) put scholars from different disciplines and time periods in dialogue with each other. We are seeking innovative proposals for papers and sessions and hope to see cross-disciplinary participation wherever possible. For both the commissioned and the open sessions, we are looking for the broadest possible range of proposals of topics and of time periods, within and across all the disciplines.

**Selection procedure.** Papers will be evaluated for promise of quality and significance of topic. Session organizers make an initial selection of papers and submit a plan to the Program Committee, which makes final decisions by 15 September 2008. Notification of acceptance or rejection will take place shortly thereafter.

**Submissions.** Proposals should be submitted, in **two copies**, to Barbara Newman, Dept. of English, University Hall 215, 1897 Sheridan Rd., Evanston, IL 60208-2240.

**The deadline is 15 May 2008. Please do not send proposals to session organizers or to the Academy office.**

The proposal must have two parts: (1) a cover sheet containing the proposer's name, statement of Academy membership (or statement that the individual's specialty would not normally involve membership in the Academy), professional status, postal address, home and office telephone numbers, fax number (if available), e-mail address (if available), and paper title; (2) a second sheet containing the proposer's name, session for which the paper should be considered, paper title, 250-word abstract, and audio-visual equipment

requirements. If the proposer will be at a different address when decisions are announced in September, that address should be included.

**Topics.** The Program Committee solicits papers for the sessions listed below. For information about a specific session, contact the session organizer.

**1. Music and Mysticism.** Organizer: Anne Robertson (Univ. of Chicago)

**2. History of Emotions.** Organizer: Barbara Rosenwein (Loyola Univ.)

**3. Matters of Exchange: Byzantine Art and the Mediterranean.** Organizer: Cecily Hilsdale (Northwestern Univ.)

**4. Theology in the Early Middle Ages.** Organizer: Willemien Otten (Univ. of Chicago)

**5. Biblical Exegesis.** Organizer: Frans van Liere (Calvin Coll.)

**6. Jewish and Christian Magic.** Organizer: Kate Mesler (Northwestern Univ.)

**7. Political Theorists and the Rule of Women.** Organizer: Theresa Earenfight (Seattle Univ.)

**8. Medieval Drama across Boundaries.** Organizer: Edward Wheatley (Loyola Univ.)

**9. Chicago's Chaucer: Manly and Rickert's Edition, Seventy Years On.** Organizer: Christina von Nolcken (Univ. of Chicago)

**10. Bishops in the Empire.** Organizer: Jonathan Lyon (Univ. of Chicago)

**11. Parish Life: Town and Country.** Organizer: Katherine French (SUNY-New Paltz)

**12. Metalworking: Sacred and Secular.** Organizer: Scott Montgomery (Univ. of Denver)

**13. Medieval Chinese Philosophy.** Organizer: Brook Ziporyn (Northwestern Univ.)

**14. Minority Languages and Interlinguistic Contact.** Organizer: Ray Wakefield (Univ. of Minnesota)

**15. Roads, Bridges, and Waterways.** Organizer: Chuck Bowlus (Univ. of Arkansas-Little Rock)

**16. Fires and Phoenixes: Catastrophe and Opportunity.** Organizer: Richard Kieckhefer (Northwestern Univ.)

**17. Angels and Demons.** Organizer: Dyan Elliott (Northwestern Univ.)

**18. Late Medieval Ecclesiology.** Organizer: Takashi Shogimen (Univ. of Otago, New Zealand)

**19. Humanist Hagiography.** Organizer: Ray Clemens (Illinois State Univ.)

**20. Santiago: A Computer Model of the Pilgrimage Church.** Organizer: John Dagenais (UCLA)

**21. Law and Legal Culture in Anglo-Saxon England.** Organizer: Andrew Rabin (Univ. of Louisville)

**22. The Romance of the Rose and Its Offshoots.** Organizer: Lori Walters (Florida State Univ.)

**23. Cultural Crossings: Medieval Travel Writing.** Organizer: Susie Phillips (Northwestern Univ.)

**24. Urban Legends: Foundational Myths and Medieval Cities in Western and Eastern Europe.** Organizer: Alfred Thomas, Univ. of Illinois-Chicago)

**25. British Holy Women.** Organizer: Anne Clark Bartlett (DePaul Univ.)

**26. 1300 Years of Reading Aldhelm.** Organizer: Carin Ruff (Cornell Univ.)

**27. New Directions in Boethian Studies.** Organizer: Philip Phillips (International Boethius Soc., Middle Tennessee State Univ.)

**28. Mapping Baltic Worlds: Centers, Peripheries, Conversions, and Crusades.** Organizer: Elspeth Carruthers (Univ. of Illinois-Chicago)

**29. Iberian Voices.** Organizer: Ron Surtz (Princeton Univ.)

**30. Translation and the Canon: Redefining the Boundaries of "Medieval Spain."** Organizer: Maria Menocal (Yale Univ.)

**31. History, Law, and Theology: Iberian Cultures in the Americas.** Organizer: Sabine MacCormack (Univ. of Notre Dame)

**Other topics.** The Program Committee welcomes submissions on other topics and will organize additional sessions to accommodate the best submissions.

**Session proposals.** The Program Committee will consider proposals for entire sessions if their subject matter does not conflict with that of other sessions. Please consult with the Program Committee chair before preparing a proposal. Session proposals require the same information as individual paper proposals; abstracts for the papers in the proposed session will be evaluated by the Program Committee.

**Audio-visual equipment.** Requests for audio-visual equipment must be made with the proposal. Late requests cannot be honored.

**Graduate Student Prizes.** The Medieval Academy will award up to seven prizes of \$300 each to graduate students for papers judged meritorious by the local committee. To be eligible for an award graduate students must, of course, be members of the Medieval Academy and, once their proposed papers have been accepted for inclusion in the program, must submit complete papers to the Program Committee by 10 January 2009.

**Program Committee.** The Program Committee consists of Barbara Newman, Chair (Northwestern Univ.), Anne Clark Bartlett (DePaul Univ.), Thomas Bestul (Univ. of Illinois-Chicago), Rachel Fulton (Univ. of Chicago), Theresa Gross-Diaz (Loyola Univ. of Chicago), Richard Kieckhefer (Northwestern Univ.), Susie Phillips (Northwestern Univ.), and Christina von Nolcken (Univ. of Chicago).

**Local Arrangements Committee.** The Local Arrangements Committee consists of Thomas Bestul, Chair (Univ. of Illinois-Chicago), William Fahrenbach (DePaul Univ.), Mark Johnston (DePaul Univ.), Barbara Rosenwein (Loyola Univ.), and Christian Sheridan (St. Xavier Univ.).

## MAA book subventions

The Medieval Academy book subvention program provides subsidies of up to \$2,500 to university or other nonprofit scholarly presses to help support the publication of first books on medieval topics by members of the Medieval Academy. Applications for subventions will be accepted only from the publishers and only for books that have already been approved for publication. Academy members who wish to have their books considered for a subvention should ask their publishers to apply directly to the Academy, following the guidelines outlined below. The next deadline is **1 May 2008**.

**Eligibility.** To be eligible for consideration for a subvention, the author of the book must be a member of the Medieval Academy who holds a Ph.D. and must be untenured. If employed, the author must certify that the employing institution is unable to provide the full subvention required by the publisher.

The book to be considered for a subvention must be the author's first, must focus substantially on the Middle Ages, must be of high scholarly and intellectual merit, and must have been accepted for publication. Unrevised dissertations will not be considered.

Applications will be accepted from university presses or other nonprofit publishers focusing on scholarship. The publisher must have accepted the book for publication based on its merits and must show that the subvention is required in order for the book to be published at a reasonable cost. If a subvention is granted, the publisher must acknowledge the Medieval Academy subvention program on the book's copyright page or on the reverse of the book's title page.

**Evaluation.** Applications will be evaluated by the Publications Advisory Board. Decisions will be based on two criteria: the quality of the book and the demonstrated need for financial assistance. Applications from authors and incomplete applications will not be considered.

**Applications.** An application should include five copies of the following, arranged in order:

(1) a cover letter from the publisher requesting the subvention, stating why the book should be published, and certifying that it has been accepted for publication;

(2) two or more substantive, analytical readers' reports from knowledgeable scholars who evaluated the book manuscript for the publisher;

(3) the publisher's brief itemized budget detailing expected costs and revenues for the book and showing how the subvention will be used;

(4) a statement by the author confirming that the book is the author's first and that the author is not tenured, and, if the author is employed, certifying that the employer is unable to provide the full required subvention;

(5) a two-page, single-spaced abstract of the book and a table of contents prepared by the author; and

(6) the mail and e-mail addresses and telephone numbers of the publisher's representative and of the author.

Publishers should submit **five copies** of the application by **1 May 2008** to Book Subvention Program, Medieval Academy, 104 Mt. Auburn St., 5th Floor, Cambridge, MA 02138.

## Medieval Academy deadlines

2008

### 10 March

Deadline for annual meeting registration and hotel reservations

### 15 March

Applications for University of Toronto CARA scholarships (see Winter issue)

### 15 April

Applications for University of Notre Dame CARA Scholarships

### 1 May

Book Subvention applications

Travel Grant applications (for Sept. 2008–Feb. 2009 meetings)

### 15 May

Proposals for 2009 annual meeting sessions and papers

### 1 August

Copy for Fall 2008 *Medieval Academy News*

### 15 September

Papers and sessions accepted for 2009 annual meeting

### 1 October

Copy for Winter 2008 *Medieval Academy News*

### 15 October

Schallek and Baldwin Fellowship applications

Submission of books and articles for Haskins Medal and Brown and Elliott Prizes

### 1 November

Travel Grant applications (for March–Aug. 2009 meetings)

Nominations of Fellows and Corresponding Fellows

Additional nominations for 2009 election

### 15 November

Nominations for CARA Awards for Outstanding Service and for Excellence in Teaching

### 15 December

Copy for Spring 2009 *Medieval Academy News*

2009

### 31 January

John Leyerle-CARA Prize applications

### 11 February

Deadline for 2009 election ballots

### 15 February

Dissertation Grant applications

## Medieval Academy travel grants

The Medieval Academy is pleased to announce a program of travel grants funded in part through a generous gift by Mr. John Goelet, a Life Member of the Academy. The grants will help independent scholars or currently unaffiliated faculty present papers on topics in medieval studies at professional meetings. Awards to support travel in North America are \$500; for travel outside North America the awards are \$750.

**Applications must be received at the Academy office by the following deadlines:**

(1) 1 May 2008 for meetings to be held between 1 September 2008 and 28 February 2009.

(2) 1 November 2008 for meetings to be held between 1 March 2009 and 31 August 2009.

Applications consist of **four copies** of the following: a one-page abstract of the paper to be read; a one-page c.v., including current employment status; a photocopy of the call for papers issued by the meeting's organizers; and the names, telephone numbers, and addresses (including e-mail) of two references. Please do not exceed the page limits.

Although time constraints may require an initial application before a paper has been accepted, travel grants will not normally be awarded without evidence that the paper actually will be given (such as a photocopy of the relevant part of the program).

Major national and international meetings will be given priority. Grants will be limited to one per applicant every three years. Applicants must hold the Ph.D. degree and must be members of the Medieval Academy when they apply to the program and when they hold the travel grant.

**Submissions.** Send **four copies** of the application to Travel Grants, Medieval Academy, 104 Mt. Auburn St., 5th Floor, Cambridge, MA 02138.

## Vale atque ave!

Twenty-five years ago, Prof. Jos M. M. Hermans (Hoogleraar in de Westerse Handschriftenkunde en Boekwetenschap, Univ. of Groningen), together with two colleagues (Gerda Huisman and Helen Wüsterfeld), initiated the publication of *Bifolium: Nieuws over handschriften en oude drukken* (news about manuscripts and early printed works). He was the mainstay of the biannual newsletter until his death (in his late 50s) in July of 2007.

*Bifolium* was, as its title declares, a bifolium full of book, manuscript, conference, and exhibition announcements, published in the Dutch language but largely accessible to English speakers with a bit of training in any Germanic language—and its coverage was anything but provincial. The publication's new editors, Helen Wüsterfeld (Bibliotheca Philosophica Hermetica, Amsterdam), Lydia Wierda (Univ. of Groningen), Ed van der Vliet (Royal Library, Den Haag), Kathryn Rudy (Royal Library, Den Haag), and Gerda Huisman (University Library, Groningen), have transplanted the publication to the screen. It will now appear (still biannually) on the website of the University of Groningen. In addition, plans are underway to digitize the paper issues of *Bifolium*. Jos Hermans's presence is still felt strongly among those who knew him. For those who did not, readers can find an obit on *Bifolium*'s new website (<http://bifolium.ub.rug.nl/>), under Personalia.

### Visit our e-Calendar

The Conference Calendar page of the Academy's website contains much fuller information about conferences and calls for papers than did the old print version.

Don't miss it!

<http://www.MedievalAcademy.org>

## E-resources

The **Danish Institute for Studies of Illuminated Manuscripts** (Center for Håndskriftstudier i Danmark) is a treasure trove of information about images in medieval books of hours (at <http://www.chd.dk>).

Four hundred new entries for Medieval and Renaissance manuscripts (with at least one image per record) from the **British Library Harley Collection** have recently been made available online as part of the Catalogue of Illuminated Manuscripts (<http://www.bl.uk/catalogues/illuminatedmanuscripts/welcome.htm>). Uploads take place every six months.

Eileen Gardiner explores the **Literature of Hell** in world traditions (<http://www.italicapress.com/index084.html>). Click through to her website, *Hell-on-Line*, or access it directly (<http://www.hell-online.org>). The site now offers free, open-access discussions and bibliographies as well as inexpensive downloadable texts of the Judeo-Christian, Egyptian, Ancient Near Eastern, Hindu, and Zoroastrian traditions. Sections on Buddhist traditions are forthcoming in early 2008.

The **Codex Gigas** ("Devil's Bible") a medieval manuscript at the National Library in Stockholm is famous for two features. It is reputed to be the biggest surviving European manuscript, and it contains a large, full page portrait of the Devil. Made in Bohemia between about 1200 and 1230, the manuscript has now been digitized in its entirety and supplied with commentary (<http://www.kb.se/codex-gigas/eng/>).

The **Survey of Dedications to Saints in Medieval Scotland** is a project based in the Scottish History subject area of the School of History, Classics, and Archaeology at the University of Edinburgh. The chief aim of the project has been to construct a searchable database with a website interface recording and mapping dedications to saints in Scotland prior to 1560. The database is designed to be a useful research, reference, and teaching tool for the study of saints' cults and the wider examination of piety and devotion in medieval Scotland. It has been compiled through a systematic survey of published sources relating to the medieval kingdom and a significant body of unpublished archival material.

The final update of data from the AHRC-funded phase of the project was completed in December 2007, but, the contents of the database will continue to be updated annually to include material from sources outside the scope of the original survey (<http://www.shca.ed.ac.uk/Research/saints/>).

The purpose of the **Codices electronici Sangallenses** (Digital Abbey Library of St. Gallen) is to provide access to the medieval codices in the Abbey Library of St. Gallen by creating a virtual library. At the moment, the virtual library contains 144 manuscripts; it will be continually updated and extended. Project directors are Christoph Flüeler and Ernst Tremp.

The **Anglo-Saxon Index** is not new but deserves to be more widely known. Developed by Simon Keynes in 1997 on a server at Trinity College, Cambridge, it is maintained for the intended benefit of those studying Anglo-Saxon history in the University of Cambridge or elsewhere. It includes an extensive and well-maintained collection of

links to a wide variety of Anglo-Saxon sources (<http://www.trin.cam.ac.uk/sdk13/asindex>).

An international group of scholars under the direction of Nicole Beriou has produced a website (<http://www.sermones.net/>) that will contain electronic editions of a corpus of **Medieval Latin Sermons**. The first in the series is the "sermons de Carême de Jacques de Voragine."

The **Henry III Fine Rolls Project** is a unique and pioneering enterprise that democratizes the rolls by making them freely available in English translation with a sophisticated electronic search engine, the first medieval source to be treated in this way. A three-year project that commenced in April 2005, it aims to publish the Fine Rolls from 1216 down to 1248 in English calendar format, in both print and electronic form (<http://www.finerollshenry3.org.uk/cocoon/frh3/index.html>). The website also provides free access to digital facsimiles of the rolls. The directors are David Carpenter (Kings Coll. London), David Crook (The National Archives), and Harold Short (Kings Coll. London).

Kevin Kiernan has produced an **Edition Production and Presentation Technology** (EPPT), offered freely to editors on the Electronic Facsimiles and Texts website. Anyone who wishes to create digital editions may integrate image and text with XML and make them ready for presentation using this platform. A number of projects produced by various people are available for browsing (<http://beowulf.engl.uky.edu/~eft/eppt-trial/EPPT-TrialProjects.htm>).

A partnership between Corpus Christi College, the University of Cambridge, and Stanford University will enable the **Parker Library at Corpus Christi** to digitize its contents and make them available on line. By late 2009, high-resolution images of every page of the library's 538 manuscripts and books (6th–16th century) should be available on line (<http://parkerweb.stanford.edu/parker/actions/page.do?sessionId=AB01C19A6EB70C908F178FB4FB387E13?forward=home>).

The **Visionary Cross** is an international, interdisciplinary project, directed by Catherine Karkov (Univ. of Leeds), Daniel Paul O'Donnell (Univ. of Lethbridge), and Roberto Rosselli Del Turco (Univ. degli studi di Torino). Its goal is to draw together a number of recent developments in the Digital Humanities and use them to produce an innovative and intellectually significant study of a key group of Anglo-Saxon texts and monuments. The objects chosen include some of the best known and most important of the Anglo-Saxon period: the Ruthwell and Bewcastle standing stone crosses, the Brussels Reliquary Cross, and the Vercelli Book copy of the *Dream of the Rood* and *Elene* (<http://www.visionarycross.org/>).

The **Medieval Manuscripts in Dutch Collections** (MMDC) database contains descriptions of all medieval western manuscripts up to c. 1550 written in Latin script and preserved in public and semi-public collections in the Netherlands. All the literary, historiographical, academic, hagiographical, and (para-) liturgical texts, artes texts, etc. written in Latin or one of the Western European vernacular languages qualify for inclusion (<http://www.mmdc.nl/static/site/>).

Lidia Lanza and Marco Toste announce a new webpage on **Peter of Auvergne**, medieval philosopher-theologian, on the website of Fribourg University ([http://www.paleography.unifr.ch/petrus\\_de\\_alvernia/](http://www.paleography.unifr.ch/petrus_de_alvernia/)).

## One year diploma in Latin

The Department of Classics, University College Cork, Ireland, is offering, in conjunction with its intensive 8-week Summer School in Latin and Greek [see the winter issue of this newsletter, p. 5], the chance for students to acquire Latin from scratch to the level of a Bachelor's degree in just one year (2008–2009).

The course is aimed primarily at postgraduate students in diverse disciplines who need to acquire knowledge of either of the languages for further study and research, and at teachers whose schools would like to reintroduce Latin into their curriculum.

The course starts on 30 June 2008 and consists of two parts. Part A requires completion of the Latin Summer School program (25 ECTS credits). Part B consists of a total of 9 second- and third-year courses worth a total of 50 ECTS credits, which would be completed over the autumn and winter semesters here in Cork. The courses cover a variety of authors as well as a more detailed examination of grammar. One course running over both semesters is devoted to reading tailored to each student's need.

Further information on the Summer School can be found on the UCC website ([http://www.ucc.ie/acad/classics/summ\\_sch.html](http://www.ucc.ie/acad/classics/summ_sch.html)); for details about the Diploma in general and Part B specifically see <http://www.ucc.ie/acad/classics/> and click on Diploma on the left hand side of the screen.

Further enquiries about the Diploma program should be directed to Konstantin Doulamis, Dept. of Classics, Univ. College Cork, Ireland (+353-21-490-2565/2359; fax +353-21-490-3277; [k.doulamis@ucc.ie](mailto:k.doulamis@ucc.ie)).

## History of midwifery

There is a new endeavour that seeks to establish a forum for the sharing of knowledge about the history of midwifery in the U.K. and Ireland. Janette Allotey ([janette\\_allotey@lineone.net](mailto:janette_allotey@lineone.net)) is proposing four national seminars to be held between February and June 2008, under the auspices of the U.K. Centre for the History of Nursing and Midwifery, a virtual and unfunded center currently based at the University of Manchester (<http://www.UKCHNM.org/>). Midwifery material for the website is underway. The seminars are open to all and medical historians would be particularly welcome.

### An appeal to members: Tell us when you move

To receive *Speculum*, *Medieval Academy News*, the annual meeting program, and other mailings, be sure the Academy has your current address.

To change an address, write to the Academy office, e-mail [SMC@MedievalAcademy.org](mailto:SMC@MedievalAcademy.org), or complete the form on our website: <http://www.MedievalAcademy.org> under the member information link.

## Publishing opportunities

The Board of Editors of the new interdisciplinary journal, *Quaderni di studi indo-mediterranei* (based at the Univ. of Bologna, Italy), is soliciting contributions to its second, thematic volume, scheduled to appear in 2009. This issue will contain about twenty essays addressing any aspects of onirology and visionarism, to be gathered under the title *Dreams and Visions*. All aspects of literature, the visual arts, philosophy, theology, history of religions and/or cultures are welcome. Send proposals for essays (250–350 words) with a short bibliography and the titles of works to be treated in the proposed essay to Daniela Boccasini (daniela.boccasini@ubc.ca) and Carlo Saccone (carlo.saccone@unibo.it) by 15 March 2008. Confirmation of acceptance will be issued on 15 May 2008; the final deadline for submitting the complete essays will be 15 October 2008. The journal accepts proposals in all major European languages. The Board of Editors consists of Alessandro Grosato, Carlo Saccone, and Ermanno Visintainer.

**Nutrix: Studies in Late Antique, Medieval, and Renaissance Thought** is a new series from Brepols directed by Giulio d'Onofrio (Dipartimento di Latinità e Medioevo, University of Salerno) that aims at deepening critical knowledge of the history of philosophical, theological, and scientific thought. Its scope embraces studies, monographs, editions, and translations of texts with commentary, collections of articles (anthologies of collective or personal works, acts of conferences, etc.) on themes and problems connected with speculation in Europe and the Mediterranean—Latin, Greek, Arabic, and Hebrew—during the chronological sweep between the works of the Council of Nicea (325) and those of the Council of Trent (1545–1563). Volumes are planned in French, English, Italian, Spanish, and German. Contact: Giulio d'Onofrio (gdonofrio@unisa.it).

**Murphy: Journal of Architectural History and Theory** is a new, bilingual (Portuguese/English) academic journal named for the Irish architect James Cavanagh Murphy (1740–1814), who was among the first to draw attention outside Portugal to the importance of Portuguese architecture. *Murphy* aims to publish articles and reviews that bring to light new facts and ideas about the architecture and urbanism of Portuguese influenced territories and cultures, sharpen the architectural and theoretical research, and demonstrate modern methodological awareness.

The journal accepts contributions from Portuguese and non-Portuguese scholars on topics in the history of Portuguese architecture. The first issue contains three articles on medieval subjects. The editor is Paulo Varela Gomes (pgomes@darq.uc.pt; murphy.journal@gmail.com; <http://www1.ci.uc.pt/murphy/murphy/index.html>).

**Medieval and Renaissance Authors and Texts** is the name of a new series from Brill, edited by Francis G. Gentry. The editorial board includes Teodolinda Barolini, Cynthia Brown, Marina Brownlee, Keith Busby, Craig Kallendorf, Alastair Minnis, Brian Murdoch, and Jan Ziolkowski. The

focus of the series is the authors and the Latin and vernacular literature of the Middle Ages and Renaissance (500–1500), including those less common literatures that arose within the European cultural sphere. The editor would be interested in receiving proposals for original scholarly monographs, article collections, and editions of primary sources with translations and scholarly commentary. All methodological approaches are welcome. Manuscripts of 90,000 to 180,000 words, preferably in English, may include illustrations. Contact: Francis G. Gentry, P.O. Box 121, 307 Harter Rd., Spring Mills, PA 16875 (fgg1@psu.edu); or Julian Deahl, Brill, P.O. Box 9000, 2300 PA Leiden, The Netherlands (deahl@brill.nl).

**Visualising the Middle Ages** is a new series from Brill, edited by Eva Frojmovic. The editorial board consists of Madeline H. Caviness (Tufts Univ.), Catherine Harding (Univ. of Victoria), and Diane Wolfthal (Arizona State Univ.). This peer-reviewed book series is dedicated to innovative and transdisciplinary scholarly work on visualities and material cultures from the end of antiquity to the Renaissance. Since the editors desire to cross the European, even Western European boundaries habitually drawn around things medieval, the geographical and chronological parameters will be loose, to make it possible to examine the migration of symbols, objects, and practices across global geographies and religious/spiritual traditions, and between the Middle Ages and modern medievalism. The series aims to build a bridge between the history of art and other fields in medieval studies. It seeks work with impact beyond disciplinary confines and established methodological paths. Formats will include monographs, essay collections, texts and translations. Contact: Eva Frojmovic, School of Fine Art, History of Art, and Cultural Studies, Univ. of Leeds, Leeds LS2 9JT, U.K. (e.frojmovic@leeds.ac.uk).


Patrick Murphy and Fred Porcheddu are currently soliciting essay proposals for an edited collection on the fiction of M. R. James, tentatively titled *Medievalists Read the Antiquary: Essays on the Fiction of M. R. James*. As the title reflects, we are interested in proposals that engage the relationship between James's academic medieval studies and his ghost stories, and therefore we especially invite proposals by specialists in medieval literature, textuality, history, and art history.

This will be the first book devoted to James's fiction, and the editors would be pleased to see it become comparable in breadth and quality to *The Legacy of M. R. James: Papers from the 1995 Cambridge Symposium*, edited by Lynda Dennison (Stamford, Lincs.: Shaun Tyas Press, 2001). That volume, which gathered responses and continuations of James's lifetime of work on manuscripts and early printed books by insightful medieval specialists, is a model for the collection we envision.


Please send abstracts of up to 500 words (for proposed 5,000 to 7,000-word chapters) with a brief professional c.v., by 30 April 2008, to porcheddu@denison.edu. Once abstracts have been accepted, a firm proposal will be sent to publishers for consideration; it is hoped that an agreement will be signed and chapters commissioned by December 2008.

Brill has issued a call for manuscripts for its new series **Medieval Law and Its Practice**, edited by John Hudson. The editorial board consists of Paul Brand (All Souls, Oxford), Dirk Heirbaut (RU Ghent), Richard Helmholz (Univ. of Chicago), Stephen White (Emory Univ.), and Magnus Ryan (Univ. of Cambridge). This series looks at the literature of law (Latin and vernacular, church and secular), as well as legal practice and its context in Europe from Justinian in the sixth century to the 1560s. The editors would be interested to receive proposals for interdisciplinary scholarly work in the form of original monographs, article collections, editions of primary sources, or translations in the fields of the history of law (Roman and canon law, English common law, continental customary law, and Jewish and Islamic law), or law-related themes in historical anthropology, social/cultural history, material culture (sumptuary laws), political and economic history, church history, legal education, dispute theory, and history of rhetoric. Contact: John Hudson, School of History, Univ. of St. Andrews, St. Andrews, Fife KY16 9AL, Scotland (jghh@st-andrews.ac.uk) or Julian Deahl, Brill, P.O. Box 9000, 2300 PA Leiden, The Netherlands (Deahl@brill.nl).

The **Society for the History of Technology** (SHOT), in conjunction with the American Historical Association, publishes a booklet series, *Historical Perspectives on Technology, Society, and Culture*, that draws on the analytical insights of scholars who address technology in social and cultural contexts. Proposals may address large regions and broad time frames or focus more closely on some critical historical development. They may range from 60 printed pages, with the optimum being about eighty pages, or roughly 20,000 words. Guidelines for proposals are available on the SHOT website (<http://www.historyoftechnology.org/pubs/booklet.html>).



### Medieval Academy News



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## Performing *Beowulf*

by Thomas Cable

Benjamin Bagby's performance of the first 1,062 lines of *Beowulf* on DVD provides an occasion for seeing an event that has been enthusiastically received in live performances and for reflecting on the assumptions, possibilities, and implications of such a project. Some of this was done in a discussion on the DVD among Bagby, Mark Amodio, John Miles Foley, and myself. The idea of reconstructing a lost artistic tradition has intrinsic appeal.

From references in Anglo-Saxon poetry to song and singing, and from the recovery of fragments of harps, it is reasonable to assume that the poetry itself was performed in some musical way. Beyond that, the reconstruction of an eighth-century performance has immediate challenges. Because no musical notation exists in the poetic manuscripts, we don't know whether the musical element was mainly rhythmic, or melodic, or some combination of the two.

It may be that the musical formulas to which lines of Old English poetry were composed, if that was the direction of the process, were so simple and so well known that valuable vellum would not have been spent to record them. We have the texts written out like prose across the page, notated sporadically with signs that eventually became modern punctuation, but no neumes, no graphic indicators.

Bagby's performance of Old English poetry had its origin in two sources: his own familiarity with other medieval traditions of words and music—especially Latin, Old French, and German—and a knowledge of the specifics of Old English prosody. Prosody is always a vexed subject, and nowhere more so than in the Germanic alliterative tradition that included Old English, Old Saxon, Old High German, and Old Norse. Since the late nineteenth century, scholars have posited and refined various systems to describe the alliterative long line in the four languages. Especially during the past thirty years, progress has been made in understanding elements of Old English meter that had been overlooked or neglected in previous scholarship.

Sometimes a slight reframing of the elements foregrounds them in such a way that they suddenly have implications for a performance. Bagby's metrical starting point in the 1980s was a set of melodic formulas that tracked, with a few adjustments, the natural patterns of linguistic stress. Unlike the iambic pentameter of Modern English and other familiar meters, the patterns of stress in Old English meter are typically *falling*. In addition to the frequent pattern that looks vaguely trochaic (/ x / x), there are patterns that fall through three levels of stress, and even four.

These patterns are caused by poetic compounds known as "kennings" in Old Norse poetry: *Gardena*, for example, "spear-Danes," in the very first half-line of *Beowulf*, followed by *gear-dagum* "yore-days," in the second half of that line. Both compounds have the pattern / \ x: primary stress, secondary stress, weak stress.

One of Bagby's initial aims was to perform *Beowulf* so that these descending patterns were simply perceptible. This may seem a pedantic burden to put on a singer, but Bagby gamely took it up and recited the poem in his early trials with special attention to falling contours. He was encouraged, reminded, and occasionally corrected in this effort by his collaborator, the present author. He continued to perform in North America and Europe as part of the distinguished ensemble *Sequentia*, which he had co-founded in the 1970s with the late Barbara Thornton. During this time his one-person eighty-minute performance of the first sections of *Beowulf* received high praise and became a regular part of the annual Lincoln Center Festival in New York City, a whole evening of *Beowulf* in the original, with surtitles.

Bagby's performance as it developed during this period and as it is recorded on the DVD does not retain the falling melodic formulas of his original experiments, nor is it in any other sense "metrical." Two developments caused his performance to depart from the kind of metrical grounding with which he began: the expectations of the audience, and changes in metrical theory itself. As Bagby wrote in this newsletter, "The perceived demands of the public ('the market'), and the contemporary tastes and intuitions of the performers inform today's music-making as much as do any medieval sources." As it turned out, if there was an audience clamoring for a clearer sounding of falling melodic contours, it didn't make its presence felt. The original basis for the reconstruction went by the boards.

At the same time, developments in metrical theory downgraded the original basis. In the renewed attention given to syllable quantity, the melodic formulas that I had proposed to enhance the descending contours of the meter seemed to overwhelm the more subtle distinctions of long and short vowels and light and heavy syllables. The metrical underpinnings of my own melodic contours now seem epiphenomenal, the results of a simpler system (yet to be stated in a generally accepted form).

Where does this leave Bagby's performance? The more we find out about the intricacies of Anglo-Saxon meter, the less performable the poetry seems. Far from being the thumping "strong-stress meter" of modern handbooks and anthologies, the metrical technique of *Beowulf* makes the polished craft of Alexander Pope look slovenly. The problem remains how to make the established metrical structures perceptible, but the details are daunting. Not the least of the problems is the lack of phonemic length in Modern English vowels, so that a true reconstruction may be impossible for our ears in any event.

I have some speculations about what happened to Anglo-Saxon meter and performance in the seventh century, which I'll come to. First, however, there are speculations about the larger context that have been developed more fully by others and that will help situate Bagby's reconstruction. These are in the important studies of oral tradition during the past four decades—for example, by Gregory Nagy on Greek

and Vedic and by John Miles Foley on Greek, Old English, and Serbo-Croatian, following the earlier work of Milman Parry and Albert Bates Lord.

An interesting twist in these accounts of Indo-European oral tradition is the idea that poetic syntax and meter shifted their reciprocal relationship over time and that the shifts happened independently in the different languages, following a normal curve of development. Whether meter produces a syntactic formula or vice versa depends on whether one is viewing the text synchronically or diachronically—and if diachronically at what moment.

Specifically, it may be that the earliest texts in Vedic, Greek, and the Germanic languages were composed of syntactic patterns, or formulas, of approximately the same length but without meter in any modern sense. Among the formulas some would have similar rhythmical patterns. As these patterns became selected for repeated use, a meter developed. The meter in turn provided a template from which to generate additional formulas by Parry's familiar definition: an expression regularly used, under the same metrical conditions, to express an essential idea.

There is an ontological issue that can be touched on only briefly here. A written text may have been composed to metrical specifications, but it may be performed unmetrically. (For the truth of this assertion one need go no further than one's students, professional Shakespearean actors, or indeed one's learned colleagues.) Whatever the marks on paper or vellum, a text does not exist until it is performed in time.

If Bagby's performance is not metrical, it is still syntactic and formulaic in the expected ways. He performs the words of the text of *Beowulf* as we have it, because the text fixes the words and phrases in a way that it does not fix the intonation or the rhythm. His style may recreate an earlier stage in the development of the text and it may do so more accurately than rigorous attention to syllabic length (which will not work for us anyway). All this, of course, is speculative.

My own additional speculation is that the imposed artifice of meter as we now understand it came about through Christian tradition and that this is one meaning of "the Cædmonian revolution" of the seventh century. What Old English meter was like before Cædmon we can only hypothesize, but given the separate developments in the Germanic languages, it is reasonable to assume that it was looser than it appears in any modern theory of Old English meter. Bagby's performance provides one possibility for this pre-Cædmonian style, and it does so in a way that engages audiences at every level of expertise.

**Editor's note.** Thomas Cable is Professor Emeritus, University of Texas at Austin. *Beowulf* on DVD was issued in 2006 by Charles Morrow Productions LLC and Jon Aaron (<http://www.bagbybeowulf.com>).

## Second Shepherd's Play, Folger Library's Christmas star

The Folger Library presented Washington, D.C., with a very welcome Christmas present in 2007: a stellar production of the *Second Shepherd's Play*. One of the problems with reading medieval drama is that the words give only a hint of the total spectacle, and the following words will probably not do justice to the rich integration of song, instrumentals, dance, and poetry that director/adaptor Mary Hall Surface, music director Robert Eisenstein, and their collaborators put together.

The evening began with a processional leading to *Nova, Nova*: a dialogue between the angel and the Virgin which announces the birth to come. This foreshadowing paralleled that within the play itself (the lamb of the earth vs. the lamb of God), and initiated a ring composition which would be closed in the manger scene at the end.

The cold of winter in the opening scene was represented by a wind machine (canvas stretched tightly across a spinning drum—a period effect still in use in many theatres today), and “stage-hands” swinging rhythmic-gymnastic-like streamers on high poles. Jon Reynolds made this particularly effective, with his wide eyes and pursed mouth following the course of his stormy ribbons. The shepherds were dressed as sumptuously as shepherds ever have been—a sort of J. Crew of peasants in rich earth tones.

Coll's opening speech grouching about taxation was enhanced by a mime in a gold mask and cloak posturing as a nobleman; Gib's complaint about marriage was similarly underscored by his having to dodge a woman angrily in search of him. In succeeding scenes there was little differentiation between the two older shepherds—the star performance in this trio was given by Chris Wilson as Daw. Energetic, impetuous, and impudent, he brought the youngest shepherd to vibrant life, lighting up the stage with every movement.

Mak himself paled by comparison—which is too bad, as he ought to be the one to carry the play. As portrayed by Andy Brownstein, he tilted the scale too far towards J-Crew-Falstaffian: more fine-clothes-wearing than overbearing. Gill was also more kempt than one might expect, but Holly Twyford's superb comic timing and sparkling portrayal was a source of constant delight. Intermision was taken between hiding the sheep in the cradle and the shepherd's visit, building a nice sense of anticipation. . . . which provides a good time for an interlude to discuss the puppets, designed by Aaron Crombie.

The head on the life-sized lamb could be moved by an arm stuck in the back; it was cleverly handled by Paige Hernandez, who also voiced its monosyllabic dialogue with amusing variety. Even more fun were Mak's trips over the hills to his house: a doll (about eighteen inches high) was propelled over conjoined, collapsible sticks which unfolded to depict a mountain range. Mac would variously climb up, slide down, jump from peak to peak, and—once—land after a spring in a painful split across the twigs. This is the sort of joke which is funny the first time and becomes funnier with repetition—by the end the audience was howling. It was also this puppet that got tossed in the blanket. Once again, I missed the girth usually associ-

ated with Mak. Tossing a man in a blanket is funny; tossing a fat man in a blanket is funnier. It turns out that the same holds true for puppets.

The second act began with Charles Weaver's beautiful, quiet lute solo, *Ye have so longe kepyt scheep*, which brought the audience back into the period, followed by the more rollicking *Edi beo thu hevene Quene*, which brought the audience back into the mood. The ensemble was grouped around a female vocalist wearing a blue skirt—the only touch of color out of the earth tone range. The contrast foreshadowed the appearance of the Virgin at the end (and one realized in retrospect that the same effect had been set up in the opening ensemble).

The central scene of the *Second Shepherd's Play* is, of course, the search for the lamb in Gill's cradle. The audience found this very satisfying; I personally was a little disappointed. In my mind's ear (and in my class readings), this hunt is accompanied by the repeated baaing of the lamb only partially covered by Gill's false post-labor pains and the accompanying rise in volume to a bellow of Mak's lullaby. Surface opted rather to have a single baa with a single scream from Gill; the lullaby was not connected.

The angel who announced the birth of Christ in Bethlehem elicited an audible “Wow!” from the audience. Her appearance was the only use of the Folger's upper staging level. The curtains parted to reveal a pre-Raphaelite beauty standing in front of a pair of gilded wings silhouetted against a blue starry sky. From on high her skirt cascaded to the ground and covered the stage area. The darker blue of the skirt hem provided further preparation for the coming appearance of the Virgin. The angel accompanied her, singing with stylized gesticulation, and then vanished into the background, her skirt swirling upwards to disappear like a reverse waterfall. Magic indeed.

Hernandez, who had been manipulating the lamb throughout the evening, appeared now as Mary. This was a nice doublet: the earthly lamb and the heavenly lamb share the same mother. The vibrant, youthful blue of Mary's dress brought this motif to a triumphant close, and the loving gaze she lavished on her infant baby was beautiful. I had always imagined the manger scene as an explosion of *Glorias* and bells. Far more effective was the choice here to stick with earthly, peasant music appropriate to the shepherds—this is, after all, their play. The eyes and smile of young Daw movingly expressed the wonder of a young world at the birth of its Saviour.

In short, this was a spectacular feast to celebrate the season. The repeated foreshadowings of the crèche scene were subtle but effective, and enriched the script of the play itself. The visual effects were simple—not one would have been out of place at the first performance of this play. However, the skill with which they were realized made them nothing short of dazzling. And finally, although centrally, there was the ubiquitous gorgeous musical accompaniment. A trio of instrumentalist/singer/actors—Eisenstein, Weaver and Tom Zajac—performed on what seemed like dozens of different instruments; the music included traditional folk tunes as well as English compositions ranging from the fourteenth to the sixteenth centuries. If the Folger plans to revive this production—which they should—I will be first in line to see it.

—Lisi Oliver, Louisiana State University.

## Graduate Student Committee

All graduate student members of the Medieval Academy are encouraged to apply to serve as members of the Graduate Student Committee (April 2008–April 2010). This opportunity is open to all graduate students worldwide who are members of the Academy and have at least two years remaining in their programs of study. If you are interested, please download the nomination form on the main GSC website (<http://www.eiu.edu/%7Emaagsc/gradstudents/gradstudent.htm>). Send the completed form, along with your statement of intent (300 words max.) to Paul E. Szarmach (PES@MedievalAcademy.org) by 1 March 2008. New committee members will be selected at the Annual Meeting in Vancouver in April.

Last year's new Mentorship Program for graduate student members of the Academy has been a great success and we encourage new students to join. This program is designed to extend a welcome to less experienced members of the MAA by pairing them with more experienced graduate students to help make the social and professional realms of medieval studies more accessible. For more information or to register as a mentee or mentor, visit the Graduate Student section of the Academy's website (<http://www.medievalacademy.org>) or contact James P. Wade (jpw49@cam.ac.uk).

We are pleased to be sponsoring activities at three conferences this year. For the Academy meeting in Vancouver (3–5 April), the GSC will offer a panel entitled *Researching in European Libraries, Archives, and Museums* to provide students with information about conducting research in European institutions (how to organize, finance, conduct, and report on research travel).

For the Kalamazoo Congress (8–11 May), the GSC will offer a panel entitled *From Screen to Print: Early Career Publishing—When, What and How?* to give graduate students and junior faculty help in the transition from giving conference papers to getting published.

For the Leeds International Medieval Congress, the GSC will offer a panel entitled ‘Many a labour, many a greet emprise’: *Early Career Options for Graduate Students and Recent Ph.D.s* to cover the multitude of career routes from tenure-track positions and post-docs to temporary teaching posts, archival/ museum work, and other non-traditional academic jobs. For more information about both panels, contact Lisa Lynn Chen (lisa.chen@utoronto.ca). For more information, please contact James P. Wade (jpw49@cam.ac.uk).

The GSC encourages all graduate members of the MAA to reach out to incoming medieval graduate students and other graduate students who have yet to join (student rate, North American residents: \$30; outside North America: \$40—a \$40 discount). More information is available at the MAA website.

For current information on graduate student prizes, visit the Graduate Student section of the Academy's website. To join the Med-Grad listserv or the Euro-Med-Grad listserv, send a message to listproc@ccat.sas.upenn.edu with the subject “subscribe med-grad” (add your name without parentheses) or “subscribe euro-med-grad” (add your name without parentheses) for the euro-med-grad listserv.

—Jennifer A. Smith

## Teaching Neel

by Arlene Sindelar

The University of British Columbia's History Department has just completed a significant reform of its majors curriculum. For the first time, every student graduating with a history major must successfully complete a seminar class. This program revision was thoroughly supported by the History faculty who believe that all history students should have the opportunity to do the work of a historian rather than merely reading about it. Our university has been promoting undergraduate research across its programs, so we have happily found ourselves the apple of the administration's eye.

Of course, what this means is that each full-time faculty member of the department will have to teach an overload every fourth semester so that we can mount enough seminar classes to accommodate all our history majors. Thus it was that, in the fall of 2007, I cheerfully answered the call of my department head to teach two fifteen-student sections of the fourth-year seminar, instead of my usual autumn offering of "Women in the Middle Ages," a forty-five-student lecture class. I designed a seminar whose topic was "Families and Beyond: Gender, Household, and Life-Cycle in Medieval Europe." The description went like this:

*Our notions about traditional families have been shaped more by myth, movies, and romances than by historical sources. Even historians are guilty of making unsubstantiated conjectures about the nature of family life in the past.*

*Early modern historians as prestigious as Lawrence Stone and Edward Shorter attempted to impose on the medieval period assumptions that simply do not stand up to scrutiny: such as the absence of a concept or appreciation of childhood, romantic love as a non-factor in making marriages, or the predominance of the extended family. The history of marriage and the family is a lively area of research, and its study continues to reveal the cultural diversity of medieval Europe.*

*This course provides an opportunity for students to explore the historical sources, debates, and methodologies in this field from the late Roman period to the Reformation and draw their own conclusions. Each week's readings focus on a particular topic, and student-led discussions will largely shape class meetings.*

*Students will exhibit the analytical and writing skills of a historian: generating a research topic related to the course, preparing a prospectus, developing a working bibliography of appropriate primary and secondary sources, constructing an argument, and presenting it in the form of both an original written research paper and an oral presentation.*

Not bad for a one-term, three-credit course. Now all I had to do was construct a syllabus and reading list that provided students with the basic tools to achieve this ambitious vision.

Since there were to be no course prerequisites for the seminars, one of my objectives for the readings was to provide students with an array of

readings that not only acquainted them with the range of sources available and the issues in the study of the medieval family, but also modeled how to do and write history. I hunted for recently published essay collections that covered a diversity of topics, included recent research as well as classic articles by the "giants" who have shaped medieval family history. I selected two quite different texts: one was a book comprised of shorter papers recently produced, and the other was *Medieval Families: Perspectives on Marriage, Households and Children*, edited by Carol Neel.

The perspectives Carol Neel showcases include those of theology, art history, legal history, demography, and literature. She has arranged them chronologically by publication date, revealing how these scholars have asked the questions and argued their answers from a broad array of available sources, defining—and redefining—medieval family history. The articles have been reproduced in full with their notes explaining more fully the nature of their sources and the historiographical contexts (and this is one of the best features) in the same sized font as the rest of the article. This was ideal from my own pedagogical perspective.

During the first eight weeks of the course, each student signed up to write summaries for a half dozen articles that were then posted on WebCT for their classmates to read. The summaries included the scope of the article's topic, the kind and range of its sources, its methodology, thesis, and place in the current historiography, both as defined by the author and in relation to the other readings in the course. Each week's discussion leaders were expected to be thoroughly acquainted with the readings on that topic. In this way all the students were exposed to all the articles, and would have read some of them very well indeed.

*. . . students were exposed to the rich diversity of sources and their limitations in answering the questions dearest to them—how medieval family members felt about each other.*

At the second class meeting when students signed up for the articles, some initially were shy of signing up for those in the Neel book because of their length; however, many students found the topics very compelling and reflective of their own interests: marriage choices, family relationships, and parenting. In pursuing these topics, students were exposed to the rich diversity of sources and their limitations in answering the questions dearest to them—how medieval family members felt about each other.

Mary Martin McLaughlin's 1974 article, an early attempt to discover emotional attitudes toward childhood and how they changed over time, used sources on the life of Peter Damian and Guibet of Nogent's memoirs as well as other hagiographical, and iconographical material. Students were startled that the forty-five-page article was supported by nearly 60

pages of notes but were equally amazed at their richness and helpfulness for their own research. Steven Epstein's 1996 article revealed the dysfunctionality of some medieval families. Articles by Diane Owen Hughes and Sally McKee used notarial records in twelfth to fourteenth-century Genoa and Crete to illustrate the ways dry legal documents might be interpreted to reveal emotional bonds within families and households.

It was the titles that first caught a number of students' eyes in Michael Goodich's and Kathryn Gradval's articles dealing with issues of incest and deviance, but from them they also experienced the rich possibilities and the pitfalls in using various sorts of literary sources. How marriage partners were selected and related emotionally were topics of ongoing interest for class discussions and in the students' first choice of articles, leading them into rich discussions on articles by Michael Sheehan, David Herlihy, and Judith Bennett. A generation raised on visual images appreciated Pamela Sheingorn's study of the implications of the images of holy kinship. Finally, I was delighted and fascinated to observe the students' shrewd yet appreciative evaluation during the discussion of John Boswell's groundbreaking work on child abandonment in Roman and medieval society.

*It was the titles that first caught a number of students' eyes in Michael Goodich's and Kathryn Gradval's articles dealing with issues of incest and deviance . . .*

Despite the students' reluctance to sign up for the longer, well-documented articles in Neel's collection, when they were looking for sources for their own papers, they found them the most helpful resources. Although we did not read all of them in order, it still worked out well, particularly since some authors, like Epstein, addressed issues raised by Herlihy and others directly.

My two seminar sections were a delight to teach and, on the whole, the students' papers largely exceeded my expectations and achieved the ambitious goals set out in my course description. I was very pleased, also, with the way the students responded to and made use of the articles in Carol Neel's edited volume. The next time I teach my lecture course or a seminar on the medieval family, *Medieval Families: Perspectives on Marriage, Households and Children* will be on my syllabus.

**Editor's note.** Carol Neel's *Medieval Families* is volume 40 in the Medieval Academy Reprints for Teaching (MART) series, and the first edited collection in that series. The Academy hopes that it will be followed by a series of such collections growing out of themes that lend themselves to undergraduate and graduate teaching.