

center for medieval & early modern studies

Spring 2014 CMEMS Newsletter

cmems.stanford.edu

Note from the co-directors

Kathryn Starkey and Elaine Treharne

This year has seen many innovative and exciting developments in Medieval and Early Modern Studies. The pages of this newsletter offer a very selective look at some of our events and our faculty accomplishments. We look forward to enhancing and promoting early languages and cultures on campus and further afield in the coming years.

To consolidate the numerous workshops and seminars, we're introducing CMEMS Wednesdays in Autumn 2014. Each Wednesday, core events will take place from 12 to 1:30, making scheduling easy for all interested participants. We would also like to highlight the inauguration of our new annual Primary Source Symposium. The Symposium, entitled "What is a Primary Source?", will take place on November 13-15, 2014 in the Bender Room, Green Library. Papers will cover the period 600-1600 and address a variety of crucial issues in modern scholarly response to the proliferation of the primary source. Keynote speakers include Herbert Kessler, Sian Echard, and Ronald Egan. Please check our website for more information and news as we develop the program over the coming weeks.

For students we are delighted to announce a new Minor in Medieval Studies aimed specifically at undergraduates. For graduate students we have introduced a Medieval Methodologies course and new courses in book history. We are further working on a cogent set of courses for all levels so we can respond to the lively demand for Medieval and Early Modern topics on campus.

This is our first end-of-year newsletter, and we plan to establish it as a tradition. With your help it will become more informative and more representative of all that we do in Medieval and Early Modern Studies. As next year progresses please send us brief reports about anything newsworthy. 🐉

Welcome to our new faculty

Fabio Barry



Fabio is an Assistant Professor of Art and Art History. Fabio originally trained as an architect and his research and teaching still gravitates to this art form, although he is deeply interested in painting and sculpture of all periods as well as archaeology. Much of his published research has concentrated on artistic production in Rome, particularly Baroque architecture, treating themes from liturgy to light metaphysics. He has an ongoing interest in the imagery of marble in the visual arts and literature from antiquity until the age of enlightenment, in which he attempts to identify the evocative qualities of materials (the "Material Imagination") before the era of mass production and standardisation distanced materials from the realm of nature and myth. 🐉

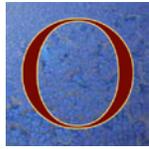
Ivan Lupić



Ivan is an Assistant Professor of English specializing in Shakespeare and early modern literature. His work has appeared in collections such as *The Quest for Cardenio: Shakespeare, Fletcher, and the Lost Play* (OUP, 2012), *Postcolonial Shakespeare* (Edizioni di storia e letteratura, 2009), *Shakespeare and War* (Palgrave Macmillan, 2008), and *Shakespeare in Europe* (Jagiellonian UP, 2008). His research interests include the European Renaissance; literature and political thought; textual scholarship, book history, and manuscript studies; theater history; history of the discipline; translation studies; queer studies; and new boredom. His current book project is entitled *Subjects of Advice: Drama and Counsel from More to Shakespeare*. 🐉

Art and Experience in Medieval Spain

Bissera Pencheva, Beatrice Kitzinger, Patricia Blessing



Our group of eleven arrived after twenty-six hours of plane and bus rides that took us from the hectic close of Winter Quarter at Stanford to the sudden peace of the Islamic palace of the Alhambra in Granada. The nine-day trip to Spain with eight students and three instructors was the culmination of a seminar on the intertwining of Islamic, Christian, and Jewish cultures in medieval Iberia, approached through their art and architecture. The challenging itinerary took us from the burning sun of Cordoba to rainy Toledo, from the blizzard that met the bus in the mountains on the road to Burgos, to the sight of the Atlantic Ocean before we halted at Santiago de Compostela. We visited sites dating from the seventh-century church of Quintanilla de las Viñas to the fourteenth-century palace of Pedro the Cruel in Sevilla; including eleventh-century sculpture of the pilgrimage roads, tenth-century mosques of the Umayyad caliphate and churches of the isolated Asturian mountain kingdom, and the thirteenth-century garments of Alfonso X, author of the renowned *Cantigas de Santa Maria*. Students presented on site, facing the challenge of moving from preparation done in the library to engagement with objects and spaces, discovering the thrill of new insights based on direct observations, which often subvert preconceptions and established interpretations. While we associate knowledge with reading and interpretation, it was the experimental, temporal and spatial dimension of the trip that provided the most potent revelations. 🐉



Report from the Getty Excursion

Beatrice Kitzinger



On November 15, 2013, a group of twenty undergraduate students, graduate students, faculty members and post-docs traveled to Los Angeles to see the exhibition, “Canterbury and St. Albans: Treasures from Church and Cloister” at the J. Paul Getty Museum. The exhibition was devoted to an extraordinary pairing of monumental and manuscript art from twelfth-century England: six painted glass windows from Canterbury Cathedral were displayed alongside a wealth of leaves from the St. Albans Psalter, along with important comparative book illuminations and a small number of treasury objects.

One of the defining aspects to the Getty’s exhibition was the opportunity researchers had to study the unbound Psalter in the museum’s conservation labs for a year prior to the installation. This close technical examination yielded new insights into the manuscript’s production, and the Stanford group’s meeting with Getty curators and conservators was especially important to our experience of the show. Curator Kristin Collins guided the group in the galleries; and Conservator Nancy Turner presided over a session in the Manuscripts Department study room, where we viewed eight of the Getty’s greatest treasures in book illumination at close range. We were joined in L.A. by Professor Conrad Rudolph (University of California, Riverside), and several graduate students studying at UCLA. The excursion was generously funded by grants from ArtsCatalyst, the office of the Vice Provost for Undergraduate Education, the Department of Art and Art History, and the English Department. 🐉

Medieval Manuscript Club Heats Up

Bridget Whearty



The Medieval Manuscript Club is the brainchild of Benjamin Albritton, Digital Medieval Program Manager for Stanford University Libraries, and Bridget Whearty, CLIR Postdoc in Digital Medieval Manuscripts. Albritton and Whearty started the club because they wanted to connect with a broad range of students interested in the Middle Ages, from advanced majors, to non-majors, to Game of Thrones enthusiasts.

The Medieval Manuscript Club visits the Special Collections Reading Room to get hands-on experience with medieval books, and uses new digital technology to take their research to the next level. Currently, they are studying leaves from a twelfth-century Bible that was cut up and sold by Otto Ege, a teacher, manuscript collector, and infamous biblioclast. Using the International Image Interoperability Framework (IIIF) and SharedCanvas data model, Albritton has reconstructed large sections of the lost manuscript, which can be viewed in Mirador, an open-source manuscript viewer being developed by Stanford’s Digital Library Systems and Services (DLSS). The Club is exploring this virtual manuscript and transcribing the marginal glosses in the reconstructed book.

Upcoming projects might include studying a copy of Chaucer’s *Troilus and Criseyde* through Parker on the Web; or, perhaps taking on unidentified fragments from Stanford Libraries’ collections. Beyond the discoveries that the Club is poised to make, one of the group’s most rewarding aspects has been helping students find real-world applications for their skills. As one member put it after a trip to Special Collections, “I feel like this is the reason I learned Latin—to read real books.”

For information on joining the club, email bwhearty@stanford.edu. 🐉



The Other France: Troubadours and the Politics of Cultural Heritage

A New Course for Summer 2014

Marisa Galvez



uring the brief period from 1100 to 1300, poetic tradition took hold in southern France that combined erotic desire and restraint and that still remains part of our cultural heritage. Emerging in aristocratic courts, this poetry addressed themes from love to crusade and revolutionized the Western imagination. The composer-performers of these songs called themselves troubadours. In collaboration with Gérard Zuchetto, troubadour scholar and musician based in southern France, students in this upcoming undergraduate seminar will interact with Occitan scholars, musicians, and performers of troubadour song; they will read and interpret medieval texts as both literary artifacts and a vernacular tradition adapted for contemporary audiences. They will visit sites important to the troubadours and gain historical knowledge of a common premodern culture of southern France and northern

Spain—Occitania. Finally, through the study of and experience with premodern and contemporary Occitan culture, the students will reflect upon the politics of cultural heritage—the idea of a cultural identity that has historical roots in the courts of southern France, northern Italy and Spain, Sicily, and Latin crusader states in the East.



The seminar will take place in Narbonne in southern France as well as sites related to the art of the troubadours in the Languedoc-Roussillon region of France and Catalonia, Spain. By visiting various towns in this region, and engaging with local musicians, artists, curators, scholars, and craftsmen, the seminar aims to assess what troubadour culture and Occitania means today for those living in the region. By seeing how medieval sites are maintained in provincial towns, students will also have the opportunity to consider questions about cultural heritage from a unique perspective. 🐉

CMEMS Programs and Partnerships

CMEMS Workshop

Jessica Beckman

The CMEMS Workshop provides a vital space for faculty, students, and visiting speakers to test new projects in an interdisciplinary environment. Sponsoring three lunchtime colloquia per quarter, the workshop offers graduate students in particular the opportunity to engage with the work-in-progress of their peers and professors. Mackenzie Cooley, a PhD student in History, explains, “As graduate coordinator this winter, I’ve experienced the excitement of interdisciplinarity first-hand. In this year alone I’ve learned about French vivisections, the relationship between Islamic law and the scientific process, Venetian veterinarians, and medieval ekphrasis. Most of all, I’ve learned that when scholars from literature, history, medieval studies, music, and more come together, the vibrant conversation always proves how much we have to learn from each other.”

The 2013-2014 colloquia featured Stanford faculty and graduate students from across the disciplines: Elizabeth Spragins and Christopher Kark from the department of Iberian and Latin American Cultures, Professor Behnam Sadeghi from Religious Studies, Professor Kathryn Starkey from German Studies, Molly Taylor-Polsek and Lecturer Mary Doyno from History, and Professor Beatrice Kitzinger from Art History.

The workshop also welcomed visiting scholars R. Howard Bloch (Yale, French), Peter Salhins (UC Berkeley, History), Karl Appuhn (NYU, History and Italian Studies), and Robin Fleming (Boston College, History). 🐉

Medieval Matters

Julia Fremon

CMEMS co-sponsors a lecture series called “Medieval Matters” – a joint venture with Stanford’s remarkably successful Continuing Studies Program and a 20-year-old community study group The Sarum Seminar. “Medieval Matters” talks discuss events and trends of the medieval period that inform our understanding of the contemporary world. These lectures are pitched to adult learners in the community, but appeal also to Stanford graduate students and faculty.

The line-up of 14 lectures since 2007 can draw audiences of 150-300 people, and has included noted speakers from around the country and the UK – historians, literature scholars, manuscript experts, and even cathedral deans. In 2013-14 our speakers have been R. Howard Bloch (Yale) on the 19th-Century French rediscovery of Gothic architecture and illuminated manuscripts; Elaine Pagels (Princeton) on the legacy of The Book of Revelation; and new MacArthur Fellow Robin Fleming (Boston College) on learning history from human bones. One of our programs for 2014-15 will honor the 800th anniversary of Magna Carta, featuring medieval historian David Carpenter (Kings College, London) and American historian Jack Rakove (Stanford), discussing Magna Carta’s origin, history and continuing legacy.

The success of the “Medieval Matters” series speaks to the great fascination among people in the community at large for all aspects of medieval history and culture, and heightens awareness about the continuing relevance of events that took shape during the medieval period. 🐉

New Developments for the Arcade Project

Roland Greene

Arcade (arcade.stanford.edu) is a multi-featured, participatory, open-access website devoted to literature and the humanities. From its inception, Arcade has been conceived as an outlet for the activities of the Research Unit and other humanities groups at Stanford, a forum that connects Stanford literature departments to the rest of the world, and a network that maintains intellectual contact among former Ph.D. students, past colleagues, and others in the extended Stanford humanities community. It currently receives between 5,000 and 7,000 visitors daily, including considerable traffic from outside the U.S.

The team at Stanford envisions Arcade as a model for the future of scholarly communication across institutional and national borders. To that end, the site has obtained a grant from the Andrew W. Mellon Foundation to develop a new feature that will bring together material from partner institutions that produce high-quality intellectual content—presses, Humanities Centers, journals, and blogs—around curated topics. A reader who wishes to assemble a broad view of, say, object-oriented philosophy or the politics of food will be able to find an article from *Occasion* or *Republics of Letters*, videos of lectures at Duke and Berkeley, a forthcoming chapter of a book published by Princeton, and five blog posts all addressing the topic. The feature is meant to identify emerging topics in the broader field as they appear in different modes, to enhance the role of blogger as curator, and to break down the barriers that keep institutions like presses and Humanities Centers from working together. The new feature, called Colloquies, is currently in development and will appear on the site early in 2015. 🐉

CMEMS and the Stanford Libraries

David Jordan

Since its inception in 2007 and more recently while conceiving and launching the Primary Source initiative, CMEMS has been deeply engaged with the Stanford Libraries in collaborative ventures. Two vital settings for these endeavors are the Libraries' various digitization labs, where CMEMS faculty and librarians are developing tools for digital preservation and transcription of manuscripts, and the Special Collections classroom in Green Library, where CMEMS courses and workshops on the history of the book are regularly scheduled.

CMEMS and the Series in Paleography and Manuscript Studies

CMEMS co-sponsored three talks by visiting scholars for the Stanford University Libraries Series in Paleography and Manuscript Studies. Each talk explored medieval geographies, both real and imagined, including "Mapping Medieval Knowledge: The Manuscripts Online Project," by Dr. Orietta Da Rold, University of Leicester; "Mapping Wonder: Marvels and Monsters of the Beowulf Manuscript," by Asa Simon Mittman, Associate Professor of Art and Art History, California State University, Chico; and "Mapping Romanesque Saint-Sernin of Toulouse: The Inventory of 1246 as Spatiotemporal Itinerary," by Dr. Catherine Fernandez, Research Scholar, Index of Christian Art.

Manuscript Exhibition: The Circle of the Sun

Sarah Temmer Weston, Class of 2014, English and Art History, co-curated with librarian David Jordan the exhibition *The Circle of the Sun: Secular Medieval and Early Modern Manuscripts*, 3 February through 15 June 2014. The exhibit examines paleography and related disciplines—diplomats, epigraphy, textual criticism, literacy studies, and codicology—as well as medieval education in the seven liberal arts, philosophy, history, literature, and the professions of law, medicine, and commerce. *The Circle of the Sun* concludes a two-part exhibition of most of Stanford's medieval manuscript holdings; *Scripting the Sacred* (2012) was also co-curated by a Stanford student and CMEMS participant, Kathryn Dickason, PhD candidate in Religious Studies. Curated tours of both exhibitions were conducted for CMEMS classes as well as community groups.

Library Acquisitions

The Libraries acquired a splendid facsimile of the St. Albans Psalter, which CMEMS students were able to study in advance of the field trip to the Getty Museum. The Libraries also purchased a Breviary for use of Dominican nuns (Southern Germany, c. 1460-1490), remarkable for its small size, original binding, German rubrics, fore-edge tabs marking the beginnings of texts, and evident signs of frequent use, so much so that occasional phrases have been rubbed away. Another acquisition, the manuscript known as the Prayerbook of Elizabeth of York (England, c. 1200-1230), will be thoroughly studied by participants in the annual paleography seminar scheduled for spring quarter. Traditionally said to have been owned by Elizabeth Woodville and her daughter, Queen Elizabeth of York, the codex provides evidence of the reading of Latin texts of the Bible by the laity into the Reformation. 🐉



The CMEMS Gift Fund — Please consider making a charitable contribution to the General Gift Fund for the Center for Medieval and Early Modern Studies. Your gift will provide resources and programs, such as the workshops and lectures described in this newsletter, above and beyond those made possible by University funding. Gifts may be made online by designating the CMEMS gift fund at Giving to Stanford (giving.stanford.edu) or by mail to Center for Medieval and Early Modern Studies, C/o Kathryn Starkey, MC 2005, Building 260, Stanford, California 94305.