This has been a great year, with great thanks to the graduate students and our many speakers! We have certainly missed the direction of Ed English this winter and spring as well as Carol Lansing’s participation as they have been honored researchers in Rome at Villa I Tatti. We have focused on problems and methods of interdisciplinarity, and Ed got the topic off to a good start with Jeffrey Hamburger’s cross-over study in theology and history of art and Sharon Kinoshita and Brian Catlos’s presentation from their research focus group in Mediterranean Studies at UCHRI. After that, we swung into our winter conference on “Disciplining Texts,” in which we asked speakers to address how the disciplinary questions they asked opened up certain kinds of knowledge. I won’t spend your time here on the rich and diverse presentations that followed during this year—you can read about them in the following articles—except to say that they drew from the disciplines of literary and paleographic studies, history, history of art, theater, and religious studies.

The true highlight of my year, however, was working with the graduate students in Medieval Studies 200, our year-long colloquium, in which I was privileged to converse with students from History, English (including one early modernist), Theater, and the History of Art and Architecture: Annie Abrams, Christine Bolli, Brigit Ferguson, Seth Ford, Andrew Henkes, Judy Kingkaysone, Shannon Meyer, Megan Palmer, Sophia Rochmes, and John Scholl. The diversity of our disciplinary and religious backgrounds (Christian, Jewish, and Buddhist) allowed us to examine the specific methods of investigation and presentation of our speakers and consider other possible modes as well as to build community. We were also pleased to learn from several of our own stellar faculty concerning their current research projects and methods.

I’d like to close by giving thanks to our many financial supporters: the Departments of History, History of Art and Architecture, English, Religious Studies and Catholic Studies, the Interdisciplinary Humanities Center, Dean Gale Morrison of the Graduate Division, and most of all David Marshall, Dean of Arts and Humanities, who provides the great majority of our financial and moral support every year.

—Carol Pasternack
PROFESSOR JANE GEDDES LECTURES ON THE ST ALBANS PSALTER AND CHRISTINA OF MARKAYTE

On April 5, 2007, Jane Geddes, Professor of Art History at the University of Aberdeen, presented the lecture, “Christina of Markyate and the St Albans Psalter,” to an interdisciplinary, and energetic crowd of UCSB faculty and graduate students. Prof. Geddes’ talk examined the visual and textual elements of the St Albans Psalter in relation to Christina of Markyate and Geoffrey, Abbot of St Albans. She argued, convincingly, that the Psalter’s content reflected the spiritual and personal relationship that developed between Christina and Geoffrey during the production of this manuscript.

Prof. Geddes’ began the lecture with a brief biography of Christina of Markyate, a girl who grew up in Norman-occupied Eastern England during the early eleventh century. When her parents arranged a marriage for her, Christina renounced her husband and left her family. As Geddes’ explained, she eventually became a hermitess and religious counselor to Geoffrey, abbot of St Albans.

Following this biography, Prof. Geddes discussed the production and contents of the Psalter. The St Albans Psalter is a stunningly-illuminated manuscript of the twelfth century. Its commission was originally intended as a gift to the monastic community at St Albans. However, Prof. Geddes argued that its intended recipient shifted midway through the production of the psalter. She made this case by examining several textual oddities, beginning with a paste-in illumination of Psalm 105 that sits beneath the rubric, “Spare your monks I beseech you, merciful kindness of Jesus.” Prof. Geddes argued that this picture represents Christina, and the men who stand behind her are Geoffrey and the monks of St Albans.

Prof. Geddes then asked why such a beautiful and carefully-crafted psalter would paste in an illumination half-way through its production of the Psalms. To answer this question, she examined the number of instances that women were pictorialized before and after Psalm 105. Prior to 105, only a handful of women—both virtuous and wayward—were depicted; following this psalm, the number of women included in illumination increases dramatically, and all of them are positive exemplars. Prof. Geddes further argued that the image of Christina in Psalm 105 marks a turning point in her relationship with Geoffrey.

Christina’s biographer writes that Geoffrey is jealous of Carol Lansing and I have settled in as visiting professors at the Villa I Tatti, Harvard’s Renaissance center in Florence, until July. I will be writing the first volume of my study on fourteenth-century Siena. We have been made very welcome at the villa. I have discovered that Siena is still there. This weekend we are going down to Lazio near Rome to visit the castles and church’s once owned by a family that Carol is researching for her new project. We are looking forward to this wonderful opportunity to further our research. The photograph attached is the view from my study with the Villa I Tatti nestled in the trees just right of center.

—Edward English

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WILLIAM TRONZO PRESENTS “ZISA AND CUBA: GARDENS AND THE IMAGE PERFORMATIVE”

A notable highlight of the spring 2007 IHC lecture program was Art Historian William Tronzo’s presentation “Zisa and Cuba: Gardens and the Image-Performative.” As part of a forthcoming work titled “Petrarch’s Two Gardens: Landscape and the Image of Movement,” the lecture segment explores the complex and highly unique relationship between Christian and Muslim aesthetics forged at the Sicilian court of Norman dynast, Roger II. Utilizing the well-preserved remains of the mid 12th century Cappella Palatina chapel in Palermo as a stylistic correlate for the diminutive Zisa and Cuba palaces erected by Roger’s successors, Tronzo proposes that the designers consciously adopted an Islamic decorative idiom to bolster royal power.

Although physical evidence for the decorative programs at the Zisa and Cuba is largely lost, in structure and setting the buildings bear an intimate resemblance to the celebrated garden palaces of western Islamic design such as the Al-Zahra and the Al-Hamra as well as to the pleasure pavilions of the Asian-Islamic empires: the Mughals, Safavids and Ottomans. Professor Tronzo’s lecture combines architectural and ornamental analysis to propose that the existence of muqarnas (an Islamic decorative device of projecting corbels or niches used to negotiate transitional spaces such as vaults and domes) at the Zisa pavilion indicates that the interior programs at both Zisa and Cuba followed a distinctly Muslim rather than Christian style. He cites this synthesis of East and West as a hapax or singular representative of the adoption of one civilizations’ stylistic vocabulary to support that of a foreign culture. Tronzo reasons that the eclectic décor at Zisa and the smaller, latterly erected Cuba, may be best viewed as an intentional amalgam of styles effected in a conscious bid to aggrandize the Norman Kings both blatantly in terms of decorative spectacle and latently by collating word and image to direct the visitor to a mindset appropriate to royal attendance. The muqarnas vaults at these pavilions may well have included a marriage of word and image similar to that found at the Cappella Palatina. In this case the scenes of musicians and drinking interspersed with declarative terms such as “happiness,” “joy,” and “magnificence,” may have been intended to actively summon parallel emotions in the viewer. As professor Tronzo notes, the designs operated less as commands and more as a litany to evoke a sense of hyperbolic pleasure in the presence of the king.

This investigation of the Sicilian palaces and the impending publication from which it derives is facilitated by a grant from the Stanford Humanities Center. The recipient of numerous awards such as The Rome Prize Fellowship from the American Academy in Rome and grants from The National Endowment for the Humanities and the Princeton Institute for Advanced Study; Professor Tronzo is an equally prolific publisher. The forthcoming “Petrarch’s Two Gardens” follows on the heels of his 2005 “St. Peter’s in the Vatican,” the 1994 “Intellectual Life at the Court of Fredrick II, Hohenstaufen” and his 1986 work regarding “Fourth-Century Roman Painting.”

—S. Lauren

GRADUATE STUDENT AWARDS & ACHIEVEMENTS

- John Scholl (History Department) has won a Fulbright Dissertation Fellowship for 2008-2009. Scholl will conduct research in Torino, Italy for nine months. His dissertation project examines religious life in fourteenth-century Piedmont.

  John’s thoughts upon winning this prestigious award: “It’s nice to know finally what I’ll be doing next year. And of course I feel privileged to get it and really appreciative of the help I have received here.”

- Donna Beth Ellard (English Department) has been awarded a Graduate Research Mentorship Program Fellowship for 2008-09.

- Sophia Rochmes (Department of the History of Art & Architecture) received the University of Leiden Exchange Fellowship to study abroad for the fall quarter.

- Corinne Wieben (History Department) has won the first CICIS Graduate Student Paper Prize for her paper entitled “As men do with their wives: Domestic Violence in Fourteenth-Century Lucca,” delivered at the 2008 CICIS meeting at UC Santa Cruz.
CATLOS AND KINOSHITA CONSIDER THE MEDIEVAL MEDITERRANEAN

On Friday, October 26, 2007, Brian A. Catlos and Sharon A. Kinoshita presented lectures on the “Emergence of the West: Shifting Hegemonies in the Medieval Mediterranean.”

Dr. Catlos’s—of the University of California, Santa Cruz—presentation had two titles: “Power, Institution, Identities: Cross-Cultural Patterns in the Medieval Mediterranean” and “Is Mediterranean Studies Nothing More than an Excuse for Goat Cheese and Olives?” Catlos began his lecture with the history of the coherence of the Mediterranean, discussing the Mediterranean’s diversity. The lands around the Mediterranean Sea have always been a meeting and mixing area for different cultures, an area of diverse ethnicities and religions. In this area of diverse peoples, minorities and the majority had places in a ruler’s court. Catlos does not believe that the presence of the conquered in positions of power at court was necessary to make the transition of a new regime smoother; for after a while, the differing groups would mix and it would be more difficult than in previous times to say that these groups of people were truly different. Usually the majority culture—whether it is the conquered or the conqueror—would change the least. Besides working within the government as the average bureaucrat, a person different from the majority or the ruling class could serve another function. He could also be a convenient scapegoat for the people in power. Catlos told the story of Ibn Dukhan—an Egyptian Christian who held high rank in 1160’s Egypt—as an example of this type of scapegoat, and so showed how these Mediterranean societies may have been more manipulative than tolerant. But even with this manipulation, the Mediterranean was still quite a diverse area and more tolerant of diversity than most other locales in the Middle Ages. Catlos fascinating presentation gave ample reasons for the study of Mediterranean culture besides the pleasure of eating goat cheese and olives.

Following Catlos’s lecture, Kinoshita—also from the University of California, Santa Cruz—presented “What is Medieval Mediterranean Literature?” Kinoshita’s presentation considered the various kinds of literature that contribute to our understanding of the medieval and the Mediterranean. Using what she referred to as “concentric circles” of logic to formulate her argument, she began first with an examination of the producers and consumers of the canon at the time. She then argued that Medieval French literature was more accepting of the “Mediterranean viewpoint.” In Chretien de Troyes, for example, the geography of the Arthurian romances makes reference to sites in the Mediterranean. Other French authors, such as Charles of Anjou, can also be seen to be related to the Mediterranean in some way. Expanding her argument, Kinoshita then shifted her focus to authors that dealt with the Mediterranean as either the subject or the geographical location of their works. Multilingualism was yet another topic of discussion for Kinoshita, particularly the way in which the interaction of Muslims and Christians in the Mediterranean contributed to the level of multilingualism found in that area. A concluding point for Ki-

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WEBSITES OF INTEREST

The British Library offers an interactive website where individuals can peruse various manuscripts from their collection, including the Luttrell Psalter and the Lindisfarne Gospels. Visitors to their website can turn the pages of the manuscripts, zoom in on intricate details, and listen to audio commentary. Please visit www.bl.uk/onlinegallery/ttp/ttpbooks.html for more information.

eHumanista is a peer-reviewed electronic journal providing a forum for original research in Hispanic Studies (Medieval and Renaissance Literature, History, and Culture). The journal not only publishes original articles, but it also serves as a distributor for monographs, scholarly editions of texts and manuscripts, and reviews related to the current state of the field. Visit the journal at <http://www.ehumanista.ucsb.edu/>. The journal is edited by Antonio Cortijo Ocaña (Editor), Angel Gómez Moreno (Associate Editor) and Erin M. Rebhan (Associate Editor).
THE MEDIEVAL STUDIES PROGRAM AT UCSB WELCOMES NEW GRADUATE STUDENTS

Abby Dowling
Interests: Medieval Medicine
Department: History
Degree: B.A., University of Arizona

Judy Kingkaysone
Interests: Medieval Sexuality and Gender
Department: History
Degree: B.A., University of North Texas

Andrew Henkes
Interests: Medieval Theater and Performance
Department: Theater and Dance
Degree: B.A., University of California, Irvine

Sophia Rochmes
Interests: 15th c. Northern European Painting
Department: History of Art and Architecture
Degree: B.A., Amherst College

Shannon Meyer
Interests: Medieval Gender and Gendered Space
Department: English
Degrees: M.A., University of York
B.A., University of North Carolina at Chapel Hill

Not pictured:

Seth Ford
Interests: Medieval Religion
Department: History
Degrees: M.A., University of Akron
B.A., Grinnell College

Sophia Rochmes
Judy Kingkaysone
Andrew Henkes
Abby Dowling
Shannon Meyer
Seth Ford
RALPH HANNA AND SETH LERER PRESENT ON
WRITING HISTORY AND LYRIC IN TRILINGUAL ENGLAND

On Friday, April 11, 2008, members of the UCSB Medieval Studies community met to hear Dr. Ralph Hanna and Dr. Seth Lerer present at the Writing History and Lyric in Trilingual England colloquium in South Hall 2635.

Dr. Ralph Hanna of Keble College, Oxford University presented his talk on the many legends and myths that surround the Robin Hood like figure of Fulk FitzWaryn, an English marcher lord who lived in the late 12th and early 13th centuries. Fulk FitzWaryn had somehow angered Prince John while they were both living in the household of John’s father, King Henry II of England. There are inconclusive stories as to how the enmity between the two men began. Once both men reached adulthood, the negative feelings between the two were not alleviated when the now King John took away the FitzWaryn family holding of Whittington Castle in Shropshire from Fulk. Fulk turns outlaw and some narratives have him joining a band of pirates in Southern England against King John. There are three surviving manuscripts that tell the story of Fulk FitzWaryn. Hanna has noticed that these three manuscripts—one from the late 13th century, another from the early 14th century, and the other from the late 14th century—correspond with acute moments of political disruption in England. He believes that these texts can be a general history parable on bad kings. These manuscripts combine history and romance to make a symbolic and moral narrative.

Following Hanna’s talk on Fouke le Fitz Waryn, Seth Lerer presented on “The English Lyric in a Trilingual World.” Focusing on the lyrics of the Harley MS collection, Lerer examined the ways in which English, French, and Latin exist symbiotically in vernacular short poems such as “Dum ludis floribus,” MS BL Harley 2253, fol. 76r. Using this trilingual poem as an example of the way modern editors subjectively amend medieval manuscripts, Lerer’s central argument was that English lyrics have often been studied outside of the original manuscript context in which they were written. According to Lerer, the result of treating these lyrics as if they “operated outside of history” is a radical de-historicization of the original material. He contrasted this to the way in which French Medieval Studies treats the variance among texts not as an error, “but [as] a condition of the text itself.” As Lerer stated, “variance is a condition of living in a trilingual culture,” whereby the author’s strategic use of a specific language lends to an understanding of the poem as a whole. Referring to “Dum ludis floribus,” Lerer highlighted the presence of French and English in an otherwise Latin poem in order to posit that while the use of Latin in this poem relates certain absolutes or concepts and the use of French relates certain feelings or comparisons, the final two lines in English express the way this poem might be a conscious performance of learned tropes and conventions typically associated with the genre. Further expanding on his argument about the editorial process involved in examining English lyrics, Lerer also examined the function of the word lacinia in “Dum ludis floribus,” arguing that there is some discrepancy over the spelling and meaning of the word due to the indistinguishable nature of the minims with which the word was written. Depending on whether one believes the word is lacinia (meaning “fringe” or “border”) or lacuia (meaning “play” or “jesting”) or even luscinia (meaning “nightingale”) influences our understanding of the poem. In this way Lerer concluded that “this text hovers in the shadow of multiple readings.”

The colloquium was followed by a reception of wine, cheese, and other refreshments.

—Judy Kingkaysone & Lydia Balian

Ralph Hanna
Professor of Palaeography and Fellow of Keble College, Oxford University

Seth Lerer
Avalon Foundation Professor in Humanities, Stanford University
UCSB MEDIEVAL STUDIES COLLOQUIUM: DISCIPLINING TEXTS

On February 9, the Medieval Studies Program held its 2008 Colloquium, “Disciplining Texts.” The colloquium aimed to present methodologies from across disciplines to interrogate how those disciplines understand medieval texts. Carol Pasternack, Professor of English and this year’s Chair, kicked off the colloquium by posing several thought-provoking questions: “What is our relation to the past? Intellectually, how do we bridge the gap in time? What justifies the methods we use? How can we speak to each other across these different methodologies?”

Rachel Fulton, of the University of Chicago’s History Department, provided a fascinating case study in her work on “Hildegard of Bingen’s Theology of Revelation.” Hildegard is often described as a great theologian, yet her visions are never read as works of theology. Professor Fulton seeks to understand Hildegard as a theologian, whose visions were in fact a disciplined thinking about God. Professor Fulton opened up discussion by asking, “What do we lose as historians when we claim that we aren’t reading texts in the way in which they were originally meant to be read?” In her words, our “test as historians is the ability to step in and out of texts.” The inevitable question that followed was what do we do if we do not wish to “step in” to the text; how do we read Hildegard if we are non-believers?

Zrinka Stahuljak, Professor of French at UCLA, presented “Genealogy and its Discourse.” She demonstrated how blood in medieval vernacular literatures, when read discursively, constitutes a metaphor for continuity rather than a literal biological inheritance. She situates her discussion as developing out of interest in 19th c. nationalism and its “obsession with medieval genealogy.” As with Hildegard, colloquium participants questioned what exactly we are asking, and, if we find the 19th c. questions flawed, how do we escape our own 21st c. subject positions in understanding medieval texts. Professor Stahuljak expressed her own purpose poignantly: “The possibility of difference [in the past] teaches me about possibilities of ways of thinking today.”

In “Sex, salves, and matters of state in Chrétien de Troyes’ Cligès,” Jennifer Hellwarth, Professor of English at Allegheny College, interrogated how the body is managed in literary texts such as Cligès and other sorts of texts, such as laws and penitentials. Her work led to discussions about how we use legal and other texts to understand the imaginative literature, whether, for example, we read the literature as metaphor or as a reflection of actual practice in opposition to prescriptive and legal texts.

Finally, Daniel Klerman of the University of Southern California’s Gould School of Law and Department of History, shared his work on “Reading and Analyzing Medieval Legal Texts.” He discussed how he uses medieval texts to investigate the roles of the medieval jury and female prosecutors. His methodologies, such as “imagining” oneself participating in a case, are particularly informed by legal pedagogical practices unfamiliar to those in other disciplines. Discussion therefore centered on the potential pitfalls but also possibilities of such an approach.

The day ended with an exciting discussion about interdisciplinarity. Participants agreed that our disciplines are very personal and to some degree determine our interests and the texts we choose to use. Just as the day began, so it ended

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GEDDES AND THE ST ALBANS PSALTER CONT.

noshita was the way in which Mediterraneanism has been seen as “a kind of orientalizing category.” To contend with this problem of orientalizing that which is not accessible, Kinoshita cited one critic who urged the study of literature in translation, thereby allowing literature associated with the Mediterranean a broader audience.

In keeping with the theme of the workshop, the lectures were followed by Mediterranean-style refreshments, including Spanakopita and olive spread on baguettes. Though there is obviously more to Mediterranean Studies than eating goat cheese and olives, perhaps the presence of these two conventional Mediterranean foods at the conclusion of the workshop contributed in some way to the lively discussion of the attendees.

—Judy Kingkaysone & Lydia Balian

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GEDDES AND THE ST ALBANS PSALTER CONT.

her intimate and prayerful relationship with God, and on one of Geoffrey’s visits, he convinced her to bring him into her holy world. This event, Prof. Geddes stated, was the beginning of an intimately spiritual relationship between the two, and the illumination, which depicts the effects of this event, signals a shift in the psalter’s intended purpose and recipient: from a book for the monks at St Albans to a book for Christina’s personal meditation.

Her lecture examined an array of additional evidence, including illuminations of the Last Supper, orthography, and the Psalter’s choice of texts. Each of these visual and textual elements further supported Prof. Geddes’ claims that over the course of the production of the St Albans’ Psalter, it became a gift—a love letter—from the abbot, Geoffrey, to his spiritual advisor and intimate, Christina of Markayte.

—Donna Beth Ellard
Jeffrey Hamburger Lectures on “Inscribing the Word—Illuminating the Sequence: Epithets in Honor of John the Evangelist in the Graduals from Paradies bei Soest”

On Thursday, October 4th, the Medieval Studies Program welcomed Harvard University History of Art Professor Jeffrey Hamburger to Santa Barbara. Dr. Hamburger presented an intriguing lecture titled “Inscribing the Word - Illuminating the Sequence: Epithets in Honor of John the Evangelist in the Graduals from Paradies bei Soest.”

Dr. Hamburger’s lecture highlighted and closely examined the many textual and visual references to John the Evangelist found in the graduals of the medieval convent Paradies bei Soest. Leading his listeners through the varied references, Hamburger revealed the regional cult of John the Evangelist at the time of the graduals’ production and the idea of John the Evangelist as Christomorph, or one who is represented in the likeness of Christ. Such textual epithets and imagistic references also reinforced Hamburger’s main idea of naming, or inscribing, as an important act of enduring devotion. Furthermore, through these numerous, often quite sophisticated, references to John the Evangelist, Hamburger’s source—graduals made by and for the nuns at Paradies—made a case for the atypically rich intellectual life of this group of medieval women.

The visual references to John the Evangelist, which were a major focus of Hamburger’s lecture, were not only numerous and varied, but were often miniature and intricately placed within the historiated capitals or decorative marginalia, and thus difficult for the unfamiliar viewer to perceive. To illuminate (no pun intended) these embedded references, Hamburger’s slides cleverly dia-

grammed and mapped their locations.

Hamburger’s slides and detailed handouts also revealed the long lists of inscribed textual epithets for John the Evangelist. One example of an epithet used for John the Evangelist is “victor mortis.” This naming comes from the once popular idea that John the Evangelist escaped death, his tomb having been filled with manna as a substitute for his body. Hamburger interprets this epithet as Christomorphic—in other words, evidence linking John, in the nuns’ minds, to Christ, since Christ was perceived as the ultimate victor over death as his body is to have ascended into heaven.

Finally, Hamburger used historical context as a way to hypothesize on the life of the nuns themselves, including the varied intellectual references they knew and used in the most intricate ways in illuminating these graduals, and how they came to know such references. Such intellectual knowledge and interest in doctrinal concerns seen in the Paradies graduals, Hamburger pointed out, contrasts with the popular idea that medieval nuns were most interested in devotion by way of corporeal concerns, such as Christ’s suffering.

Hamburger’s fascinating lecture was followed by a short question-and-answer period and light refreshments, before he headed down to Los Angeles, where some of us had the opportunity to hear him speak at UCLA that weekend as part of “Medieval Manuscripts—Their Makers and Users: A Conference in Honor of Richard and Mary Rouse.” Hamburger’s visit was a real treat and an exciting opportunity to hear his insights and learn about his methods of exploring the past through medieval manuscripts.

—Sophia Rochmes
THEME: EMOTION AND THE ENVIRONMENT

The theme for this year’s annual Medieval Students Graduate Conference—held on May 3, 2008 in the Marine Sciences building and sponsored by the Department of Theater and Dance, the Department of English, the Department of History, the Department of History of Art and Architecture, the Graduate Student Division, the UCSB Medieval Studies Program, and the College of Letters and Science—was Emotion and the Environment.

The first panel, titled “Space and Spectacle,” was introduced and moderated by Jeroen Vanommele from the University of Groningen’s Medieval and Renaissance Studies program. Valerie Cullen from the University of California, Los Angeles’s Department of English gave a talk titled “Eve’s Starry Night: Temptation in Paradise Lost.” Cullen discussed Milton’s representation of the spatial boundaries of the cosmos, which informs our understanding of the more abstract boundaries of hierarchies in Milton’s Paradise Lost in the scene where Satan visits Eve. Noa Turel of University of California, Santa Barbara’s Department of History of Art and Architecture gave a paper titled “Tracing Spectacle? The Prints of Master WA and the 1468 Wedding of Charles the Bold and Margaret of York,” in which she explored the early evidence of prints and patterns used in paintings.

The second panel, titled “Violence and Faith,” was introduced and moderated by Megan Palmer of the University of California, Santa Barbara’s Department of English. In this panel, Nicole Archambeau from the University of California, Santa Barbara’s Department of History gave a paper titled “Resisting Revenge in Fourteenth-Century Provence,” where she discussed medieval thoughts on how emotion affected the physical body and one’s actions. Catherine Zusky of the University of California, Santa Barbara’s Department of English gave a paper titled “Hybrid Spirituality in The Dream of the Rood,” where she discussed the connections between the Celtic pagan past and Christianity in the Christian, Anglo-Saxon poem the Dream of the Rood.

Following the morning panels, attendees ate lunch on the upstairs patio of the Marine Sciences building and enjoyed the beautiful view (pictured above left). Attendees then returned to the conference hall for the keynote lecture by Professor Jacqueline Jung, of Yale University. Jung’s presentation, “From Motion to Emotion: The Wise and Foolish Virgins in the Urban Environments of Gothic Germany,” examined the architectural representations of the Parable of the Ten Virgins in the doorways of various churches around Germany. According to Jung, these types of stone carvings represent “a new interest in human psychology” in the Middle Ages. The detail and subject matter of these carvings drew people into the scene in front of them and elicited an emotional reaction. Individuals may have felt grief for the plight of the foolish virgins forever excluded from God’s grace and joy for the wise virgins assured a space in heaven. As Jung points out, however, these stone carvings of the wise and foolish virgins were not consistently represented in each of the churches. In some instances, the male figure of the bridegroom is missing, and in others, the foolish virgins are depicted in a far more chaste manner than the wise virgins. Inconsistencies aside, these stone representations of the Ten Virgins in the doorways and gables of these churches suggest for Jung a kind of “transitional zone between the world and the church.”

The last panel of the afternoon dealt with the theme of “Architecture and Emotion.” Brigit Ferguson presented on “The Viewer in the Screen: Emotion and Identification in the West Choirscreen at Naumburg Cathedral” and discussed the emotional impact of the passion narrative of the choirscreen on its viewers. Using the panel of the last supper as one example, Brigit argued that viewers could “imaginatively enter the space” in that the position of Judas with his back to the audience seems to suggest to the audience that they themselves can “pull up a chair” and join

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OTHER UCSB MEDIEVAL STUDIES EVENTS THIS YEAR...

UCSB MEDIEVAL STUDIES MEETING & PICNIC

On Sunday, October 21st, members of UCSB’s Medieval Studies program and their families met at Skofield Park to celebrate the start of another school year.

Picnic attendees dined on burgers, hotdogs, and a potluck lunch and spent the day playing games like frisbee in the sun and catching up on each other’s summer activities. Graduate students new to the program were welcomed.

MEDGRAD TRIP TO HEARST CASTLE, SAN SIMEON

On Saturday, May 10th, the medieval graduate students at UCSB embarked on a group trip to Hearst Castle. After marveling at the various collections contained within William Randolph Hearst’s former abode, the group visited Seal Beach in San Simeon. They concluded their trip with a lunch in the small but quaint town of Cambria.
EMOTION AND ENVIRONMENT CONT.

the gathering at the table. Commenting on the conference, Brigit stated: “I am so glad that my first conference presentation was a work-in-progress at the MedGrad conference. The audience was incredibly supportive and welcoming, and I got great advice from faculty and students who heard my presentation, both during the conference itself and afterward.”

Shannon Meyer’s presentation, “ye wote wele that I haue ben affrayd there: Reading Gender in Margaret Paston’s Architectural Environment,” also related the theme of architecture and emotion, and how this theme connects to issues of gender. Shannon discussed the ways in which Paston’s letters illustrate the connection between emotion and architectural environments, as well as the way in which “gender ideology is laid out by architecture.”

At the conclusion of the last panel, attendees were invited back upstairs to the Marine Sciences patio to watch a theatrical performance of the “Farce of the Fart,” directed by graduate student Andrew Henkes (Department of Theatre and Dance) and translated by Jody Enders, professor of French and Theatre at UCSB. When asked about his experience directing the play, Andrew responded: “I was very pleased with both the performance and its reception. The actors did an amazing job at creating the zany energy required by the play, and I think that the universality of the piece with its absurd legal proceedings and bodily functions seem to make it both accessible and enjoyable to the 21st century audience.” The play was heartily received by the audience, which seemed to delight in both the subject matter of the play and its energetic performance. Following the performance, attendees returned to the conference hall to hear concluding remarks before leaving to attend a dinner hosted by Carol Pasternack, professor of English literature at UCSB.

—Judy Kingkaysone & Lydia Balian

GRADUATE FELLOWSHIP AND GRANT OPPORTUNITIES

Dissertation Fellowships
Medieval Academy Schallek Fellowship and Awards
Fellowship provides a one-year grant to support Ph.D. dissertation research in the field of late-medieval Britain (ca. 1350-1500). Five graduate student awards are also available to provide research support to graduate students working in the same field of study. Applicants must be members of the Medieval Academy.
Stipend: one fellowship of $30,000; five awards of $2,000
Application Deadline: October 15th
For more information:
http://www.medievalacademy.org/grants/gradstudent_grants_schallek.htm

Medieval Academy Dissertation Grants
Support advanced graduate students who are writing Ph.D. dissertations on medieval topics. Applicants must be members of the Medieval Academy as of 15th January of the year in which they apply.
Stipend: $2,000
Application Deadline: February 15th
For more information:
http://www.medievalacademy.org/grants/gradstudent_grants_madis.htm

Support for Article Writing
Van Courtland Elliot Prize
Prize awarded annually for a first article published in the field of medieval studies. To be eligible, the article must be at least five pages long and the author must be a resident of North America. Winner will be announced at the annual meeting of the Medieval Academy of America each spring.
Award: $500
Deadline: October 15th
For more information:
http://www.medievalacademy.org/grants/gradstudent_elliotprize.htm

Postdoctoral Fellowship
A.W. Mellon Postdoctoral Fellowship in Medieval Studies
The fellowship supports a junior scholar in any field of medieval studies to continue his or her research while in residence at Notre Dame’s Medieval Institute. Mellon scholars must hold a regular appointment at a U.S. institution following their fellowship year. Applicants must have the Ph.D. in hand as of the application date and must not be more than five years beyond the Ph.D.
Stipend: $40,000
Application deadline: January 15th
For more information, contact: Roberta Baranowski, (574) 631-8304, Roberta.Baranowski.7@nd.edu.
with a number of questions: How do we overcome the limitations of the
genres of text we are trained in, at what point are we willing to col-
laborate when we cannot or will not cross the boundaries of our par-
ticular disciplines, what is important about getting the texts we use
right if we don’t believe they can tell us something? Though few an-
swers were reached, the colloquium was undoubtedly a success by end-
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—Shannon Meyer

EXHIBITIONS IN THE UCSB AREA

Imagining Christ
The Getty Center, Los Angeles
May 6-7, 2008

This thematic exhibition of manuscripts explores medieval depic-
tions of Christ from 1000 to 1500, tracing Christ’s evolving
role in medieval spiritual life as both divine judge and savior in
human form.

Faces of Power and Piety: Medieval Portraiture
The Getty Center, Los Angeles
August 12-October 26, 2008

This exhibition will explore portraiture in illuminated manuscripts
ranging from the historical portraits of religious figures, authors,
and artists, to the portraits of living individuals, such as the own-
ers or donors of books.

DISCIPLINING TEXTS CONT.

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