

MSN

Medieval Studies Newsletter

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2011 SPRING SYMPOSIUM , "KNIGHTS, PILGRIMS, SCHOLARS AND DREAMERS: WANDERING IN THE MIDDLE AGES"

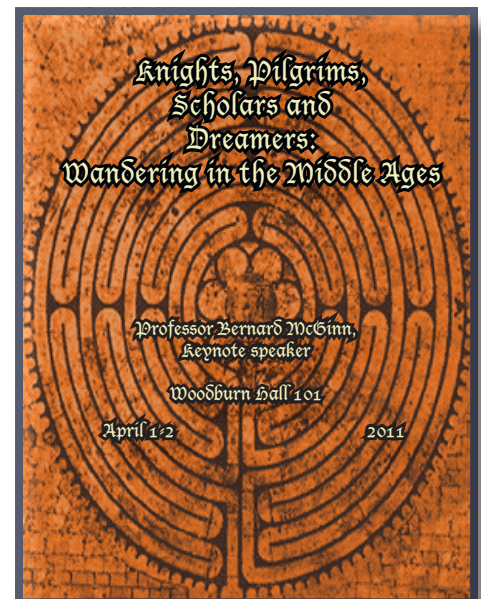
APRIL 1 & 2, 2011

PROFESSOR BERNARD MCGINN TO GIVE KEYNOTE

The Medieval Studies Institute is pleased to announce that **Professor Bernard McGinn**, Naomi Shenstone Donnelley Professor Emeritus of Historical Theology and of the History of Christianity in the University of Chicago, Divinity School and the Committees on Medieval Studies and General Studies, will present the keynote for the **2011 MEST Symposium**. The title for his talk is tentatively titled "Dante and Paul: Pilgrims to the Infinite."

According to his Divinity School profile, his current project involves continued work on a five volume history of Christian mysticism in the West. Four volumes of this series are already in publication: *The Origins of Mysticism*; *The Growth of Mysticism*; *The Flowering of Mysticism*, and *the Harvest of Mysticism in Medieval Germany*. Professor McGinn is also known for his studies on the history of apocalyptic thought.

Posters for the symposium and a program are currently under construction. Please check our web site for updates: <http://www.indiana.edu/~medieval/symposium/index.php/symposium/2011>



DOT PORTER, DIGITAL MEDIEVALIST

Dot Porter joined the staff of the IU Libraries last summer as Associate Director for Digital Librarian Content and Services in the Digital Library Program.

What is your academic training?

I have a BA in medieval studies and music from Saint Olaf College (1998), and MA from the Medieval Studies Institute at Western Michigan University (2001), and an MS in Library Science (not Information Science!) from UNC-Chapel Hill (2002). While at WMU I had the great fortune to spend a semester at the International Medieval Studies Summer School at Cambridge University, where I took courses from (and wrote papers for) Rosemond McKitterick, Andy Orchard, and Simon Keynes. The paper I wrote for Dr. Orchard (on the women in *Beowulf*) turned into my first published article. That was quite a summer!

How long have you been at IU?

I started my post at IU on June 1, 2010, so about seven months. Oddly, I've had several opportunities to come here in the past. In high school I was very active in music, and I considered coming to IU to study early music (I opted for church music instead thinking it would be more practical!). I also considered IU for my medieval studies graduate work and I actually applied to and was accepted to IU's School of Library and Information Science. So ending up here feels almost providential. I have no family connection to IU or to Bloomington, but it feels like home.

What were/are your academic interests?

I've had a pretty broad range of interests over the years. As an undergraduate and early in graduate study I was quite interested in women in the middle ages, both as subjects and objects. I wrote a senior paper on Christine de Pisan and the *Querelle de la Rose*, and in my first semester at WMU I wrote a feminist treatment of Cappelanus' "De Amore" which turned into my second published article. At some point I took a tutorial on female monastic orders, which morphed into a more general interest in the relationship between the church in England and the church on the continent in the 7th-9th centuries. I was especially interested in the Anglo-Saxon mission, and fell in love with Saint Leoba (I still use her name as a handle - if you look for "leoba" on Twitter, that's me!). That interest developed into how this relationship influenced vernacular retellings of the Bible, and I spent a few semesters studying Genesis B and *The Heliand*.

When I was a child I was infatuated with the middle ages, not the knights and princess variety, but I was really interested in the physical remnants - cathedrals, castles, ruins, those sorts of things- and when I got older that interest in the actual physical objects from the period extended to manuscripts. I took courses in paleography and codicology, spent as much time as I could in the Rare Books room at WMU (I spent two years working as the Institute for Cistercian Stud-

ies graduate assistant, where I learned how to handle and describe rare materials), and when I discovered digital facsimiles and editions of manuscripts I was fascinated. I thought it was fabulous that these manuscripts that one would normally need to travel long distances and be granted special permission to use, could be made so easily available in a digital medium.

In library school my academic interests shifted accordingly. I became more interested in how digital resources were actually used by medievalists, and for my master's research I conducted a survey on the topic and developed it into a paper, "Medievalists' Use of Electronic Resources." I'm planning to revisit this research in the next year, in fact, and to see how attitudes have changed in the last almost-decade. As I moved from using digital resources, and studying how they are used, to building resources, my research shifted again as well. I spent several years working out the best way to encode manuscripts using the Text Encoding Initiative (the "best way" of course depending on what manuscript you have and what you want to do with it!), and I'm also interested more generally in how the physicality of manuscripts can be displayed through digital views without losing the sense of the object. Something that I'd like to look into more is how digital imaging of damaged materials (using technologies such as ultraviolet light to uncover lost text) influences the ways scholars interact with those texts.

Were your interests in medieval studies always coextensive with your interests in extending ac-

cess through digitized formats?

Almost always. I wasn't really aware of digital media until I was in graduate school, but as soon as I discovered digitized manuscripts, and technology beyond digitized manuscripts, I could see the possibilities of how

technology might be applied to the study of manuscripts and the texts contained within them. Since then, whenever I read a book about any aspect of medieval studies, or hear a conference paper - especially anything having to do with manuscripts or texts - I think about how digital technologies might be used to help with that research. It works the other way as well, if I hear about a new technology, or a new tool, I think about how it might be applied to medieval studies.

How did you become involved in digitization projects?

Blame Helen Tibbo, Kevin Kieran and Ross Scaife! Helen was my adviser in library school, and she taught most of my digitization and metadata courses. She also hired me to work on her own research project having to do with historians and digital technologies, and that experience was immensely helpful to me in developing my master's research. Kevin, the editor of the Electronic Beowulf project, hired me straight out of library school to work on his Electronic Boethius and ARCHway projects.

After Kevin retired, I worked with Ross Scaife, a classicist who introduced me to the concept of Open Access data and also introduced me to a grand crew of digital classicists. Classicists do cutting-edge digital work, especially when it comes to sharing data and creating

tools, and medievalists have a lot they could learn from them. Ross was really a huge influence in my career.

Over the years I've done text encoding, metadata support, technology development, and various odds and ends on many digital projects, ranging from medieval manuscripts to papyrus scrolls to epigraphic inscriptions of Spanish novels.

How do you define "digital humanities?"

I prefer a simple and broad definition (some may say too broad): "The application of digital technologies to humanities research and teaching." That's it. The rest is just icing.

What can the digital humanities bring to medieval studies?

This is a really excellent question. There are the obvious answers.

Digitized materials provide easy access (although that access comes at the price of the loss of the physical context of the physical manuscript). Full-text resources coupled with text mining tools allow us to search and compare texts. Of course this is work that has been done by scholars for as long as there have been scholars; computing technology just speeds up the process, and simple-to-use tools put that power in the hands of anyone with the patience and interest to use them.

There are also not-so-obvious answers. Digital humanities thrives on openness and collaboration. DH scholars are, for the most part, quite willing to share data, and findings, and technology. Take a look at "Digital Humanities Questions and Answers" to see this community in action:

<http://digitalhumanities.org/answers/>

there's a very real and sincere willingness to help one another. I think every traditional field, not only medieval studies, could learn from this open and welcoming attitude.

What resources would you like to encourage the MEST population to consider as potential teaching and research tools?

There are so many different kinds of resources available, it's tough to pick just a few. There are a lot of great small, specific projects, aimed at quite narrow audiences, and I think the best resources are the ones that will 1) help you find those smaller projects and resources; 2) help you determine the quality of any resources you happen upon on your own; and 3) bring you into a community of digital medievalists or digital humanists. In this spirit, I'll recommend three resources. The first two are really venues for communication:

1) The Humanist Discussion Group (<http://www.digitalhumanities.org/humanist/>). This is a very large online community run through a listserv, described on its website as "an international online seminar on humanities computing and the digital humanities." Job announcements, project announcements, and frequent discussions both technical and philosophical come through Humanist. up with for those interested in digital work.

2) The Digital Medievalist Community of Practice (<http://www.digitalmedievalist.org/>). This includes a listserv, website, online (peer-reviewed)

"Dot Porter" cont. on pg . 4

Continued from page 3 "Dot Porter"

journal, and wiki. The listserv serves mainly as a news feed, but it's also a great place to ask questions ("Where can I find a resource that suits x need?") and a great way to meet people as well. Digital Medievalist board members and friends meet annually at Kalamazoo, and attending one of their sponsored sessions (or any of the many non-DM sponsored digital-oriented sessions) can be a great way to network in person.

3) The Catalogue of Digitized Medieval Manuscripts (<http://manuscripts.cmrs.ucla.edu/about.php>) and Consulting Medieval Manuscripts online (<http://www.utm.edu/vlibrary/mdmss.shtml>): Two fabulous resources for finding digitized manuscripts. The catalogue is search-able, while the CMMO site organizes manuscripts by collection, individual manuscripts, pages of manuscripts, and manuscripts on Google and Bing. Neither of these is totally comprehensive.

There are lots of interesting projects on the horizon. Federated searching of manuscript collections, advanced editing tools for interacting online with digitized manuscripts, development of stronger collaborations to share data and technologies in the digital medieval community, all of these are coming in the not too distant future.

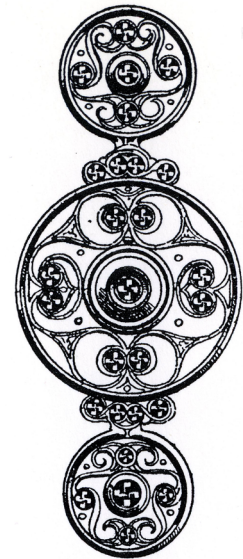
The Mellon Foundation has funded a project for 2011 which I'm co-directing, to start planning for the creation of a peer-review federation of digital medieval projects. I hope to be able to give the

medieval studies community at Indiana University the opportunity to be involved in the development of these sorts of projects. It's a really exciting time to be in the digital humanities, and in digital medieval studies!

~Thank you for talking to us, Dot Porter, and welcome to IUB!

Please note that Dot Porter and Grant Simpson (Doctoral Candidate, ENG) will be presenting at this year's 23rd Annual Medieval Symposium, April 1-2, Woodburn 101.

Their panel "Journeys into Digital Medieval Studies" is scheduled for Saturday. A full schedule for the symposium should be available by mid to late-February.



“WE KNEW NOT IF WE WERE IN HEAVEN OR ON EARTH”
IU’S SYMPOSIUM ON ORTHODOX CHANT

On Saturday, October 16 2010 All Saints Orthodox Church and the Early Music Institute of the Indiana University Jacobs School of Music presented a symposium for the musical heritage of Greek, Middle Eastern, Russian, and American Orthodox Christians in Sweeney Hall on the Indiana University campus.

John Michael Boyer of the Orthodox vocal ensemble Cappella Romana, Dr. Alexander Khalil of University of California at San Diego, Dr. Kurt Sander of Northern Kentucky University, and Dr. Richard Toensing of University of Colorado at Boulder, participated in the symposium, titled “We Knew not if We Were in Heaven or on Earth: Music, Liturgy and Beauty in Orthodox Christianity.” Each presented a lecture recital, and the day concluded with a panel discussion involving all four of them, moderated by Dr. Vicki Pappas, National Chair of the National Forum of Greek Orthodox Church Musicians. A choral octet, conducted by Jacobs School of Music alumnus Matthew Wells (M. Mus. 2010), provided live musical examples for Dr. Sander’s and Dr. Toensing’s presentations.

This program was made possible by a matching grant from the Indiana Humanities Council, in cooperation with the National Endowment for the Humanities. Generous support was also provided by the Order of St. Ignatius and the National Forum of Greek Orthodox Church Musicians.

Additional co-sponsorship was provided by several departments at Indiana University and community organizations in Bloomington. In addition to the Early Music Institute, support has been provided by the IU Medieval Studies Institute, the IU Russian and East European Institute, the IU Center for West European Studies, the IU Center for Middle East Studies, the IU Department of Folklore and Ethnomusicology, Bloomingsfoods Market and Deli, and the Department of Sacred Music of the Antiochian Orthodox

Christian Archdiocese of North America.

Approximately eighty people were in attendance throughout the day, with audience members including Dr. Matthew Arndt of the music theory faculty at University of Iowa, Dr. Christopher Johnson of the religious studies faculty at University of Alabama, and Dr. Alexis Torrence, Residential Fellow of Notre Dame University’s Center for Advanced Study.

It was the first of an intended series of academic events focused on the music of Orthodox Christianity. Audio from the day will be available in the very near future on <http://www.ancientfaithradio.com>.

Contributed by Richard Barrett,
Doctoral Candidate, History

16 October 2010
Indiana University Jacobs
School of Music
Sweeney Hall
(Simon Music Center 015)
8:30am - 2:30pm

Free and open to the public

For further information contact Richard Barrett, (812) 219-0288

John Michael Boyer
- Protospas of the Greek Orthodox Metropolis of San Francisco
- Principal singer of vocal ensemble Cappella Romana
- Director of the Koukouzeli Institute for Liturgical Arts

Alexander Khalil
- Ph.D. Ethnomusicology, University of California, San Diego
- Postdoctoral fellow at Temporal Dynamics of Learning Center, UCSD
- Pallas St. Spyridon Greek Orthodox Church, San Diego

Kurt Sander
- Associate Professor of Music and Department Chair, Northern Kentucky University
- Choir director, St. George Russian Orthodox Church, Cincinnati

Richard Toensing
- Professor Emeritus of Music, University of Colorado, Boulder
- Composer, *Kontakion for the Nativity of Christ*, recorded by Cappella Romana
- Guggenheim Fellow and NEA grant recipient

The Musical Heritage of the Orthodox Church

“We knew not if we were in heaven or on earth...”

music, liturgy, and beauty in Orthodox Christianity
Divine Liturgy of St. John
Richard Toensing

16 October 8:30am Sweeney Hall

Co-sponsored by:
All Saints Orthodox Church
The Early Music Institute of the IU Jacobs School of Music
Bloomingsfoods Market and Deli
The IU Center for Middle East Studies
The IU Medieval Studies Institute
The IU Russian and East European Institute

The Opening Amen
The IU Center for West European Studies
The IU Department of Folklore and Ethnomusicology
The National Forum of Greek Orthodox Church Musicians
The Antiochian Orthodox Christian Archdiocese of North America Department of Sacred Music

This program has been made possible through a matching grant from the Indiana Humanities Council in cooperation with the National Endowment for the Humanities.

GILDING THE LILLY: CELEBRATION AND EXPLORATION

The celebration of the Lilly Library's 50th anniversary year in 2010, offered additional collaborative opportunities for MEST and the Lilly Library to expand our use and knowledge of the Lilly's Medieval and Renaissance manuscript collections.

Begun in 2006, when Lilly Library Director Breon Mitchell invited noted medievalist, Christopher de Hamel to survey and catalog the collection, which consists of approximately 700 items, one of the highlights of the year was the publication of the de Hamel catalog, *Gilding the Lilly: A Hundred Medieval & Illuminated Manuscripts in the Lilly Library*. As Dr. de Hamel notes, "the Lilly Library is one of the few university collections in North America which can comfortably represent every century from the late seventh to the high renaissance, with examples of major medieval texts and languages and an impressive range of romanesque and gothic book illumination...." The catalog was accompanied by an exhibition showcasing each of the items represented in the book, some on view for the first time.

A rich Fall schedule of events, including among other things, a presentation on parchment making by Jesse Meyer, proprietor of Pergamena Parchment and talks by Paul Needham: "The Gutenberg Bible in America," Christiane Gruber: "Ink and Gold: Ten Centuries of Islamic Book Arts in the Lilly Library," and Diane Reilly: "The Rule and the Book: Manuscripts for Monks, Nuns, and Friars in the Lilly Library Collection,"

were enjoyed and relished by visitors, students, faculty and staff.

The series culminated in our annual "Mediaevalia at the Lilly" workshop and talk presented this year by Dr. de Hamel. Students attending the morning hands-on workshop enjoyed an informal presentation on "Manuscript Fragments and How to Identify Them" during which Dr. de Hamel presented tips and techniques for examining manuscripts utilizing Lilly materials for the demonstration. Students were able to continue the conversation with Dr. de Hamel at the hosted luncheon following his presentation. The conference concluded that evening with Dr. de Hamel's talk on "C. Lindsey Ricketts, Illuminator and Manuscript Collector." The Ricketts Collection is one of the major holdings of medieval and renaissance fragments of the Lilly.

As we enter 2011, we look forward to welcoming new and returning faculty, friends and students to discover, explore and enjoy the depth and breadth of the Lilly Library's medieval and renaissance collections. Mediaevalia at the Lilly 2011 will soon be on the calendar!

Contributed by Cherry Williams
Lilly Library



GILDING THE LILLY: SHOWCASING THE LILLY'S MEDIEVAL COLLECTION IN LECTURES BY DIANE REILLY & CHRISTIANE GRUBER

In conjunction with the Lilly Library's 50th anniversary year, MEST co-sponsored lectures that helped to highlight the library's collection of manuscripts in the exhibit, *Gilding the Lilly, A Hundred Medieval and Renaissance Manuscripts in the Lilly Library*. Cherry Williams, curator of manuscripts and Professor Hildegard E. Keller, Department of Germanic Studies have been instrumental in bringing the exhibit to fruition.

October 12 - To a standing room only audience in the Slocum Room, **Christiane Gruber, Assistant Professor of Islamic Art, Hope School of Fine Art, Indiana University**, introduced the library's collection of Islamic manuscripts. Her lecture, "**Ink & Gold: Ten Centuries of Islamic Book Arts**," was accompanied by a power point presentation that walked the audience through several highlights of the collection. Gruber noted to her audience that the presentation was in large part a result of work done for the 2009 Lilly exhibit "From Pen to Printing Press: Ten Centuries of Islamic Book Arts."

The website for the exhibit is: www.indiana.edu/~iuam/online_modules/islamic_book_arts/

Arguing that the development of the calligraphic arts is a form of visual art that starts with the very writing of the text and continues through the binding of the completed manuscript, Gruber led her audience through the evolution of writ-

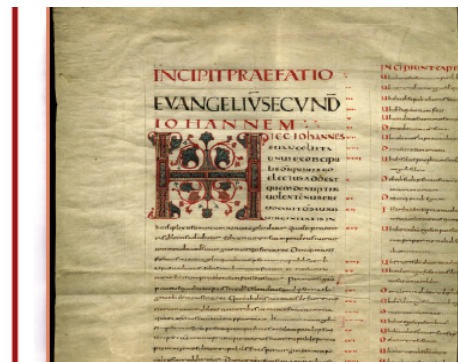
ing utensils - papyrus to vellum and the reed pen -- to the construction of a calligraphic verse, pigments used in illumination, and the ornate box bindings that would have held the completed folios.

Gruber pointed out that while Islamic manuscripts do illuminate the opening of each *sura* or chapter, unlike manuscripts presented in the current Lilly exhibit, Islamic manuscripts do not use capital letters. Islamic manuscripts also include signs for reading the text aloud, a reminder of the recited quality of the Q'uran.



October 21st -- Diane Reilly, Associate Professor of Art History, Hope School of Fine Art, Indiana University, also spoke to a full house on October 21st. Her lecture, "**The Rule and the Book: Manuscripts for Monks, Nuns, and Friars in the Lilly Collection**," explored the manuscript culture of monasteries and convents, focusing on how these texts were read and used. In conjunction with her work on the function and appearance of the Bible used in houses of monks, friars, and nuns and her current work on Cistercian manuscripts, Dr. Reilly, visually walked her audience through how form was both influenced and coeval with function and dogma.

With a focus on the reforms of the Cistercians, Reilly showed her audience how text production aligned with the strict daily prayer schedules of the order. This included the size of the manuscripts as well as regulations that sought to control the amount of illumination that many felt had come to distract from the divine "Word" within the text.



FACULTY & STUDENT NEWS

Robert. D. Fulk, Professor of English, Adjunct Germanic Studies, edited and translated *The Beowulf Manuscript: Complete Texts and The Fight at Finnsburg*, both recently published by Harvard University Press (Dumbarton Oaks Medieval Library 3). It is an edition with translation *en face*, the first Old English contribution to a new medieval series running parallel to the Loeb Classical Library.

Congratulations to **Diane Fruchtman**, Doctoral Candidate, Religious Studies, elected MEST GSAC president for 2010-2011.

Shannon Gayk, Assistant Professor of Middle English, recently published “To wondre upon this thyng’: Chaucer’s *Prioress’s Tale*,” in *Exemplaria* 22.2 (2010), and a new book entitled *Image, Text, and Religious Reform in Fifteenth Century England*, Cambridge University Press, 2010.

UPCOMING MEST LECTURE

TUESDAY, FEBRUARY 22ND

SLOCUM ROOM, LILLY LIBRARY

4:00 -6:00 P.M.

LECTURE & RECEPTION

Professor Karl Reichl

“Memory, Training, and the Medieval Singer of Tales”

Abstract: There is some information on the performance and repertoire of the medieval ‘singer of tales’ (scop, minstrel, jongleur, spilman etc.), but little evidence on how he acquired his skills. Did he study with a master singer or simply memorize a written text? Was his word-power based on remembering or on memorization? As the medieval sources are not only scanty but also ambiguous, the question arises in how far evidence from contemporary oral traditions helps to further our understanding of medieval oral/ oral-derived epic poetry. In this paper the making of the medieval singer of tales will be discussed with reference to material collected in the area of Turkic oral epic poetry.

Karl Reichl is Carl Schurz Memorial Professor at the University of Wisconsin-Madison for the spring semester of 2011 and Professor Emeritus of the University of Bonn. As a medievalist he has been teaching in the English Department of the University of Bonn but as visiting professor also in departments of Comparative Literature and Oriental/ Near-Eastern Studies. His main research interests lie in medieval oral literature and in contemporary (or near-contemporary) oral epic poetry in Turkey and in the Turkic-speaking areas of Central Asia. His publications include: *Turkic Oral Epic Poetry: Traditions, Forms, Poetic Structure* (1992); *Singing the Past: Turkic and Medieval Heroic Poetry* (2000); Edige: “A Karakalpak Oral Epic as Performed by Jumabay Bazarov,” *FF Communications* (2007). Forthcoming is a handbook in the ‘de Gruyter Lexikon’ series: *Medieval Oral Literature*, ed. K. Reichl, Berlin, New York: de Gruyter (October 2011).

MEST CONTACT INFORMATION

The members of the administrative staff of MEST are: **Rosemarie McGerr** (Director), **Christine Dunn** (Assistant to the Director), and **Julia Whyde** (Special Projects Assistant). If you have communications you would like to have distributed as a general announcement in Medieval Studies, please contact Julia Whyde at mest@indiana.edu.

mest@indiana.edu: for general correspondence with the Institute, or for administrative matters with Christine, or newsletter and publicity issues with Julia.

mestdir@indiana.edu: for direct and confidential communications with the Director; this is an administrative account we have established that will transfer from director to director. Please note that dirmest@indiana.edu is a personal account of another faculty member.

In addition to these two e-mail accounts, we also maintain three distribution lists: mest_students-l, mest_faculty-l, and mest_undergrads-l, which are used to communicate with graduate students, medieval faculty, and undergraduate students respectively.

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PAUL LUCAS CONFERENCE IN HISTORY

The Paul Lucas Conference in History sponsored by the History Graduate Student Association will take place on March 4 and 5 of 2011. This year's theme is "Making a Choice: Conflict, Consensus and Compromise in Cultural Change," a topic which we hope will suit medievalists of all fields and subfields quite well.

We sent out a CFP, for which the deadline is December 31, and we also welcome proposed sessions organized around a group of abstract submissions.

The full CFP, with more details, is available at our Web site at <http://www.indiana.edu/~hgsaconf/>

-Kalani Craig

LANGUAGE READING GROUP INFORMATION

Middle English ("Song School")

The Song school (the Middle English reading and paleography group) meets every other week from 12:30-1:30 in the Parker Library (442 Ballantine). Future meetings are scheduled for: Oct. 6 & 20, Nov. 3 & 17, Dec. 1. All are welcome and no preparation is needed. Anyone with questions can contact Professor Shannon Gayk at (sgayk@indiana.edu) for more information.

Old English

Updated information coming soon

Middle High German

The Middle High German Reading Group will meet on Tuesday afternoons, 2:30-3:30 P.M., Ballantine 664. The group will be reading and discussing Hartmann von der Aue's *Der arme Heinrich*. The group is open to all and no preparation is required, although a knowledge of Modern German would be helpful. Please contact Colin Grant (cojgrant@umail.iu.edu) for more information.

Greek

The Ecclesiastical Greek Reading

Group (select texts from the Septuagint through the Cappadocians) meets every Friday morning at 11 A.M. at the downtown Scholar's Inn Bakehouse. Please contact Diane Fruchtman (dsfrucht@indiana.edu) for more information. Graduate students, undergraduates, faculty, and community members are welcome to attend.

Medieval Latin

The Medieval Latin Reading Group meets weekly: Wednesdays 4:30 - 5:30 P.M. at the Pourhouse on Kirkwood. Please contact Brittany Muscarella (bamuscar@imail.iu.edu) for more information.

Old Norse Saga

The Old Norse Saga reading group meets once a month at a time and place decided at each meeting. The current goði (chieftains, i.e. student organizers) are Andrew Kostakis (akostaki@indiana.edu) and Justin Glover (jdglover@indiana.edu). If you are interested in joining, please contact Andrew or Justin for details about the next meeting. One semester of Old Norse or equivalent experience is required.