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FRIENDLY FACES AT FALL RECEPTION

On Sunday, September 25, faculty and graduate students from the medievalist community at Indiana gathered to celebrate the start of a new year. And, indeed, we had quite a number of events and people to celebrate! We had already held our first event, a panel discussion on War and Peace in Medieval Lyric, on September 7 as part of the Bloomington Early Music Festival. Featuring presentations by Professor **Bridget Balint** (Classics), Professor **Hildegard Keller** (Germanic Studies) and Professor **Wayne Storey** (Italian) as well as a response from the Institute's Director, Professor **Rosemarie McGerr** (Comparative Literature), the inaugural event was informative and thought-provoking, and drew a wide audience.

At the Fall Reception, Professor McGerr recognized medievalists who had re-



Professors
Rega Wood
and Wendy
Gillespie

chance to congratulate Professors **Rega Wood** and **Wendy Gillespie** in person for their remarkable honors over the summer. (Please see the article on Professor Wood's NEH grant on page 2 and the entry for Professor Gillespie under "Faculty & Student News" for more details.)

We also congratulated **Erin Sweany**, PhD candidate in English and one of our newly-elected MEST Graduate Student Advisory Committee co-chairs (along with **Grant Simpson**), who took the opportunity to invite

us all, students and faculty, to participate in this year's Vagantes conference, which Indiana is hosting (see below).



New Germanic Studies graduate student John Paul Ewing and his wife, Elizabeth, share a drink with Richard and Megan Barrett (History, Germanic Studies)



Wayne Storey and Anthony Nussmeier chat at the Fall reception

cently won honors, including **Heidi Støa**, the recipient of 2011's Medieval Studies Graduate Fellowship, who is studying Middle English literature. We also celebrated **Anthony Nussmeier**, PhD student in Italian, the 2011 recipient of the Andrea McRobbie Award. Please look for interviews with both Heidi and Anthony in our Spring Newsletter! We also had a

CALL FOR VOLUNTEERS!

Vagantes

The Traveling Graduate Conference of the Medieval Academy of America

MARCH 29-31, 2012

Each year, graduate students and faculty gather from all over North America to participate in Vagantes, the largest conference in North America for graduate students studying the Middle Ages. This year the conference, which aims to provide an open dialogue among junior scholars from all fields of Medieval Studies, will be right here in Bloomington!

This year's conference will feature keynote speakers **Shannon Gayk** (Professor of English, Indiana University) and Professor **Jordan L. Zweck** (Professor of English, University of Wisconsin-Madison). They will be joined by at least twenty-four student presenters and an audience of approximately 100 people. Vagantes emphasizes interdisciplinary scholarship; each year, presenters from backgrounds as varied as Comparative Literature, Archaeology, Art History, Classics, History, Anthropology, English, Philosophy, Manuscript Studies, Musicology, and Religious Studies come together to exchange ideas. In this manner, Vagantes fosters a sense of community for junior medievalists across all disciplines of Medieval Studies.

Indiana was selected to host in part because of our vibrant graduate community and the success of our annual symposium, run by the MEST GSAC. We would love that community to be on full display

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Rega Wood and the Richard Rufus Project Find Home in Bloomington

Any alert observer of the fourth floor of Wells Library recently will have noticed a new tenant: the Richard Rufus Project (RRP). Led by Indiana's new Professor of Philosophy **Rega Wood**, RRP rescues from obscurity a great, but virtually unknown philosopher, Richard Rufus of Cornwall, who helped transform Western education and reintroduce Aristotle's so-called *libri naturales*, his metaphysics and natural philosophy, to Western Europe. Before 1225, medieval scholastics were forbidden to lecture on the *libri naturales*, and medieval education was restricted to the seven liberal arts—music, geometry, astronomy, grammar, logic etc. After 1250, thanks in part to Richard Rufus, logic focused on Aristotle's more advanced logical works, and exams covered most of the *libri naturales*.



Professor Rega Wood

Aristotle's *libri naturales* were funda-

mental to the development of Western civilization because they contained a comprehensive view, new to the West, of the workings of the cosmos and prompted Western thinkers to look to natural causes to explain observed phenomena and metaphysical quandaries. This outlook provided the foundation for medieval science and paved the way for the 17th century's scientific revolution. "If we were all just studying arithmetic and grammar and not trying to gain a comprehensive account of the universe," Professor Wood says, "we wouldn't be where we are."

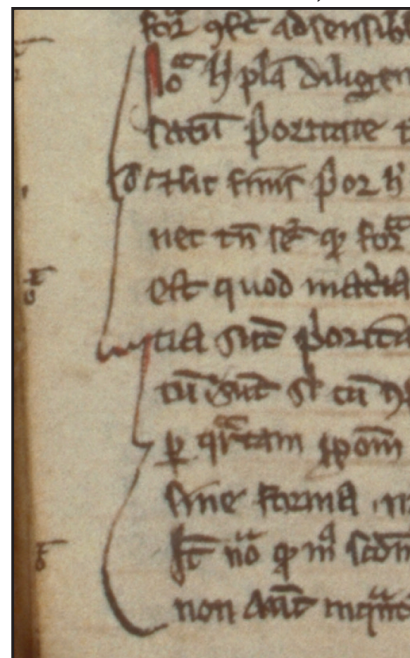
Scholarly attention to the transmission and influence of the *libri naturales* had been, for many years, focused on the translators who brought the texts to the West. But there was still the question of who had made the *libri* acceptable to medieval Christian intellectual culture. With the 20th-century discovery of the first of the works of Richard Rufus, it has now become clear that the sea change in thought about Aristotle was due in large part to the work of the masters of arts who taught Aristotle's *libri naturales* in the 1230's and 1240's at Paris. Richard Rufus is the first such teacher we know of, followed by Robert Kilwardby and Roger Bacon. Earlier scholarship neglected these 13th-century professors, since they were assumed to have offered only summaries and paraphrases, not criticism or probing questions.

Richard Rufus's lectures on Metaphysics, Physics, and Psychology show how mistaken this account is. His lectures challenge basic Aristotelian principles, including the principles of motion and change. Therefore, if we want to learn how the Western University curriculum was shaped and what changed it, we need to know the works

of Richard Rufus, works that were entirely lost between 1350 and 1950 and which are just now beginning to be published.

The importance of the project explains why the National Endowment for the Humanities has supported the project continuously for more than a decade. The Richard Rufus Project was recently the recipient of another 36-month grant, which will allow Wood to continue her work as editor of these texts and to support her staff as they create an easy-to-use and comprehensively hyperlinked online critical edition that is at the cutting edge of digital manuscript studies. The online edition contains, for instance, hover-over variants, color-coded as to urgency, with expandable footnotes and texts from the manuscripts that appear nowhere else in print.

Wood began her editing career in 1976, editing the works of William of Ockham under the tutelage of Fr. Gedeon Gál, and has continued work-



A manuscript page from Rufus's Lectures

ing on critical editions for more than 30 years. One of her favorite reminders of the importance of creating meticulous critical editions is an incident that occurred in those early years: in the published version of Ockham's commentary on Peter Lombard's *Sentences*, there was a misprint, an extra "not" in the first paragraph that completely obscured the meaning of everything that

came after. By correcting errors and making sound editions accessible, editors provide essential support for interpretative and comparative studies; though editing is at the bottom of the scholarly food chain, without it more advanced studies are worthless.

The Richard Rufus Project can be found at: <http://rrp.stanford.edu/>

Vagantes (Continued from Page 1)

for our Vagantes visitors, so please consider volunteering to help run the conference! We will need help guiding conference participants to the various venues, set-up and clean-up help, and providing couches and car-rides for out-of-town guests. If you would like to volunteer to help, please email Erin Sweany (esweany@indiana.edu).

We are also looking for faculty respondents. One of the main reasons our annual symposia are such resounding successes (and that Indiana is so well-known for Medieval Studies) is the involvement and enthusiasm of our faculty. We would love to showcase these aspects of Medieval Studies at Indiana by having faculty act as panel respondents. If you are interested, please contact Emily Houlik-Ritchey (ehoulik@indiana.edu).

—Diane Fruchtman,
on behalf of the MEST Graduate
Student Advisory Committee

Dot Porter, Digital Medievalist

Last winter, *Comparative Literature* PhD student and then-MEST Special Projects Assistant **Julia Whyde** sat down with **Dot Porter**, who had recently joined the staff of the IU Libraries as Associate Director for Digital Library Content and Services in the Digital Library Program. Dot has had a remarkable journey through the worlds of Medieval Studies and Digital Humanities, as she was so kind to share with us last Spring at our annual Symposium in the “presentation she gave for the panel with Grant Simpson (English), “Journeys into Digital Medieval Studies.” What follows are excerpts from Julia’s interview.

What is your academic training?

I have a BA in medieval studies and music from Saint Olaf College (1998), an 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) Rosamond 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!

What are your academic interests and how have they changed over the years?

I’ve had a pretty broad range of interests over the years. As an undergradu-

ate and early in my 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 Studies 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 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



Dot Porter

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The Trilogy of the Timeless: Multimedia Mysticism

When one reads and listens to any one of the parts of **Hildegard Elisabeth Keller’s** *Trilogie des Zeitlosen* [Trilogy of the Timeless], one begins a fascinating multimedia journey into both a real time in the past and a timelessness beyond any date on the calendar. The trilogy brings to shimmering life the observances and ideas of eight historical figures, accompanied by numerous secondary characters, human and otherwise. Six of the central figures lived lives of religious contemplation during the European Middle Ages, but only two of these could have actually met; the others represent disparate times and places within the era. Two more figures come from completely different times and places. Yet all these individuals were searchers on the path to God, and in Prof. Keller’s depiction of them they seem comfortable, even eager to share with each other their sufferings, desires, and insights along the way.

The work consists of three books, each with an audio play on one or several CDs and accompanied by copious and meticulously presented biographical, historical, and production information, as well as many pages of beautiful illustrations. While all three books interconnect creatively and thematically, each is unique in its own right and enjoyable on many levels. We will focus here on the first volume, *Die Stunde des Hundes* [The Hour of the Dog], and allow it to serve as an introduction to the whole.

The writings of Heinrich Seuse, the central character in *Die Stunde des Hundes*, become the dramatic stuff of his portrayal. His life and thoughts are enlivened by his portrayer and the portrayers of his interlocutors and are enriched by artfully placed musical phrasings and sound effects. As he defends himself against the charges of inquisitors, narrates his struggles to find inner peace, and addresses the persistent questions of his correspondent Elsbeth Stigel, we can hear by turns indignation, humor, bemusement, and wonder. Elements of his story may

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An illustration from *Die Stunde des Hundes*



Mystics and Medievalists Crossing Boundaries

Medievalists routinely cross boundaries in our scholarship and teaching. We traverse disparate times, regions, cultures, languages, and genres, and we often take pains to bridge the divide between scholarship and popular perception so that wider audiences can access the true richness of the Middle Ages. Rarely do we have the opportunity to cross all these boundaries at once. This is precisely the project that **Hildegard Elisabeth Keller**, Professor of Germanic Studies, has engaged in with her most recent publication, a trilogy of multimedia books that bring to life the medieval mystics she studies.

The three books (reviewed by **Julia Lawson** on page 2), are small, but their size belies their density. Each book contains several chapters—biographical chapters by Professor Keller on each protagonist, as well as contributions by other scholars, including scholar of historical Chinese linguistics Wolfgang Behr, classicist Clemens Müller, and psychiatrist Daniel Hall. Art historian Jeffrey Hamburger's work appears in all three volumes. The text of both the books and the audio plays is based on current scholarship, but written for a broad audience. Each book also contains 32 full-color plates (with many images from the Lilly Library) and dozens of illustrations, as well as an audio play on CD representing a fictionalized, dramatized encounter between the protagonists themselves. Keller wrote the dialogues for these audio plays, directed

the recording and editing, and selected the atmospheric music that separates the tracks, in addition to overseeing the books' layout and design. The overall aim of the project was to bring old texts to light for new audiences by reanimating them and giving them new, dramatic shape to highlight the discursive properties of their intellectual and spiritual searchings. This shared aim is the true thread binding these books together.

The idea for such an endeavor first occurred to Professor Keller as she was reading Henry Suso's own introduction to his *Exemplar*, on which *Die Stunde des Hundes* (2007) is based. He writes that words on the page are frail, desiccated flowers compared to the hardy and beautiful living blossoms of the spoken word. The notion of the urgency of speech and sound resonated with Professor Keller, who was at the same time thinking of new ways to bring the mystics' texts to a wider audience. The resulting audio-play and scholarly companion-book received wide acclaim,

being nominated for the German Audio Book Prize 2008 and winning the Mysticism Award from the Theophrastus Foundation.

In Fall 2010 Professor Keller was invited to work again with multiple media, preparing image catalogues and audio booths as part of her work with



The Trilogy

the Museum Rietberg in Zürich on the exhibition *Mysticism: Yearning for the Absolute*. The exhibition features biographies of forty mystics from religious traditions around the world. "Being in this mental space opened up that window again," says Professor Keller. Here

were so many little-known mystics, sharing the same physical space and helping to illuminate one another for a wider audience. This inspiration led to two subsequent projects, *Der Ozean im Fingerhut* (The Ocean in a Thimble), a conversation between Hildegard of Bingen, Mechthild of Magdeburg, Hadewijch of Antwerp, and Etty Hillesum, and *Das Kamel und das Nadelöhr* (The Camel and the Eye of the Needle), which envisages an otherworldly encounter between 13th-century German mystic Meister Eckhart and warring-states Chinese mystic Zhuangzi. For each, she again combined media, collaborated with musicians, actors, artists, and scholars, and compared seemingly incongruous items: European decorated initials, for instance, appear alongside material artefacts from Warring-States China.

Juxtaposing two figures so distant and seemingly disparate as Meister Eckhart and Zhuangzi presents certain difficulties. The men lived in very different times and cultural contexts, with different political concerns and modes of teaching. Furthermore, the difference in our knowledge of both men is qualitatively different; to take one example, we possess sermons in German and Latin from Meister Eckhart, while from Zhuangzi we have orally-transmitted parables, preserved by the school that claimed his legacy. Professor Keller, however, found these difficulties to be productive, rather than anxiety-producing, above all since she could base her work upon ex-

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MEST WELCOMES NEW MUSIC SCHOLARS

The Institute is pleased to welcome two scholars to the Indiana medievalist community. **Giuliano Di Bacco** will be joining us as the new Director of the Center for the History of Music Theory and Literature at the Jacobs School of Music, and **Renata Pieragostini** will be joining us as a Visiting Scholar.

Dr. Di Bacco is a musicologist and medievalist who works on polyphonic repertoires (especially secular, and their links with contemporary poetry) and treatises of music theory of the 13th and 14th centuries, in Italy and France. His research deals with manuscripts and textual criticism, archival studies and biographies (especially focussing on the musical chapels of the popes of the Great Schism). Prior to coming to Bloomington, he was a Fellow of Villa i Tatti, the Harvard Center for Italian Renaissance Studies in Florence, then worked in Italy and in the UK at the Universities of Bologna, Cambridge and Exeter. He contributed to an international census of manuscripts of music theory and to projects in the Digital Humanities, most notably the "Parker-on-the-Web".

Dr. Pieragostini completed her MPhil and PhD in Historical Musicology at the University of Cambridge, UK (King's College), was Plumer Junior Research Fellow in Music at St Anne's College, Oxford, UK, until September 2011. Her research interests focus on medieval music in England and Italy, especially considered in its relationships with political and intellectual history; She will be in Bloomington as a Visiting Scholar in the Jacobs School of Music to complete a study on ideas and notions of music as they appear in humanistic and scientific writings of the late medieval period, especially in Italy.

FACULTY & STUDENT NEWS

Asma Afsaruddin, professor of Islamic Studies and chair of the Department of Near Eastern Languages and Cultures and adjunct professor in the Department of Religious Studies, published the chapter "Finding Common Ground: 'Mutual Knowing, Moderation, and the Fostering of Religious Pluralism,'" in *Learned Ignorance: Intellectual Humility among Jews, Christians, and Muslims*, ed. James Heft et al. Oxford: Oxford University Press, 2011. She also published the essays "Authority, Religious" and "A'isha bt. Abi Bakr," in the *Encyclopædia of Islam*, third edition, ed. Gudrun Kramer et al. (Leiden: E.J. Brill, 2011). Her edited volume titled *Islam, the State, and Political Authority: Medieval Issues and Modern Concerns*, is now forthcoming from Palgrave-Macmillan (December, 2011).

Professor Afsaruddin presented the invited paper "Martyrdom in Islam: A Historical Survey," at the international conference, "Terrorism, Martyrdom, and Religion: European Perspectives in Global Context," held at Birkbeck College, University of London, April 7-9, 2011, in conjunction with the University of Notre Dame. Between May 16-19, 2011, she took part in a symposium on "Prayer in Christianity and Islam," organized by the Archbishop of Canterbury Rowan Williams at the Georgetown University campus in Doha, Qatar, and gave a presentation on selected Qur'anic texts on prayer. She also presented the invited paper "The Upright Community: Interpreting the Righteousness and Salvation of the People of the Book in the Qur'an," and took part in a plenary roundtable discussion at the recent inaugural conference of the project entitled *Intertwined Worlds: the Judeo-Islamic Tradition*, held at the Woolf Institute,



Cambridge University, England, Sept. 11-12, 2011. Most recently, she presented the paper "Education, Piety, and Religious Leadership in the Late Middle Ages: Reinstating Women in the Master Narrative," at the international conference on "Knowledge and Education in Classical Islam: Historical Foundations and Contemporary Impact," held Oct. 2-4, 2011, at Goettingen University, Germany, in conjunction with al-Azhar University in Cairo, Egypt.

History PhD student **Richard Barrett** presented his paper, "Let us put away all earthly care: Mysticism and the Cherubikon of the Byzantine Rite in Late Antiquity" as a "short communication" at Patristics Conference XXVI, University of Oxford, this last August. Richard's expenses were defrayed by the C. Clifford Flanigan Fund.

Christopher I. Beckwith (Professor, Department of Central Eurasian Studies) is currently on research leave/sabbatical for the academic year as a Visiting Research Fellow at the Käte Hamburger Kolleg, Ruhr-Universität Bochum.

His research project there is "The influence of Central Eurasian religious beliefs on the cultures of the periphery." It includes a number of conference papers and a book in progress on early Central Asian Buddhism and Greek philosophy.

Professor Beckwith's recent publications include the articles: "A Note on the Heavenly Kings of Ancient Central Eurasia" in *Archivum Eurasiae Medii Aevi* 17 (2010); "The Sarvastivadin Buddhist Scholastic Method in Medieval Islam and Tibet" in *Islam and Tibet: Interactions along the Musk Routes* (Aldershot: Ashgate, 2010); "The Dating and Interpretation of the Old Tibetan Inscriptions" in *Central Asiatic Journal* (with Michael L. Walter); and "On the Meaning of Old Tibetan *rje-blon* during the Tibetan Empire Period" in *Journal Asiatique*.

In addition, his recent book, *Empires of*

the Silk Road: A History of Central Eurasia from the Bronze Age to the Present (Princeton: Princeton University Press, 2009), more than half of which is about the medieval period, came out in paperback a few months ago, and is about to be published in Turkish.

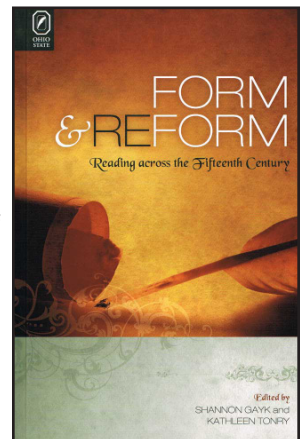
Jennifer Cavalli, doctoral student in History, is currently a Visiting Assistant Professor at Pacific Lutheran University in Tacoma, Washington.

Art History PhD candidate **Heather Coffey** was awarded a Dissertation Year Finishing Fellowship from the College for her project, "Unleashing the Dragon: Picturing Islam in Joachim of Fiore's *Liber Figurarum*."

History PhD candidate **Christine Dunn** attended the Southern Medieval Association Annual meeting in Roanoke, VA, where she presented a paper: "Ubertino of Casale, the Heresy of the Free Spirit, and the Joachimite Sixth Age." Christine's expenses were defrayed by the C. Clifford Flanigan Fund.

Diane Fruchtman, doctoral candidate in Religious Studies, was appointed to the Vagantes Board of Directors as host institution representative, and received Flanigan Funding to attend the conference's 2011 meeting in Pittsburgh.

A volume coedited by Associate Professor of English **Shannon Gayk** is just out from Ohio State University Press. *Form and Reform: Reading across the Fifteenth Century* "challenges the idea of any definitive late medieval moment and explores instead the provocatively diverse, notably untidy, and very rich literary culture of the age."



Wendy Gillespie (Jacobs School of Music Professor of Music) has been named the winner of the Thomas Binkley Award from Early Music America, the national service organization for the field of early music. In addition to this award, Gillespie will receive an Alumnae Achievement Award from Wellesley College in February 2012, the highest honor given to alumnae for excellence and distinction in their field. In Spring 2011, **Kerilyn Harkaway-Krieg-**

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Mystics and Medievalists (continued from page 4)

cellent editorial work accomplished by scholars both in Chinese and in German philology: "It was a creative and wonderful challenge to find plausible points of contact, consent and dissent that would illuminate both works, not to use the one for the other, but to make them equal... I wanted them to balance one another out, I envisaged their encounter to be as mind-boggling as their works." As Zhuangzi and Eckhart quote their own writings and test their concepts against one another, subtle common lines appear. For instance, their shared reliance on parables and narrative ker-

nels comes to the foreground, and they consequently grow to understand one another better. The dramatized Eckhart begins to understand Zhuangzi's playfulness and lack of fixity as part of the message he is conveying, while Zhuangzi begins to understand the pressures of Eckhart's time and genre selection that influence his ideas and his need (which Zhuangzi does not share) to be understood. In this way, Professor Keller highlights the men's differences and similarities while familiarizing her audience with their works and humanizing the mystics through the confrontation of their works.

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 UV light to uncover lost text) influences the ways scholars interact with those texts.

How did you become involved in digitization projects?

Blame Helen Tibbo, Kevin Kiernan 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 open-ness and collaboration. DH scholars are, for the most part, quite willing to share data, and findings, and technology. 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.

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 medi-

eval 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!

As part of the interview, Julia asked Dot for some resources that she would recommend for the MEST community to use as potential research and teaching tools. The list is available on our website, under "Publications & Resources."

David Brakke Lecture: "The Rediscovery of Shenoute the Great"

On Tuesday, October 18, Professor **David Brakke** presented to the Medieval Studies community his latest research on the prolific Egyptian archimandrite Shenoute the Great (347-465).

Shenoute, who governed the White Monastery near Atripe for 80 years, exercised control over three separate communities via letter, occasional visits, and seasonal sermons—producing in the process a corpus comparable in size to John Chrysostom's. These works had long been forgotten by scholars and Christians outside the Coptic world. They were not translated into Greek or Latin, and so Shenoute's legacy remained in the hands of a Coptic Christianity that, in the centuries after the Arab Conquest, largely lost the ability to read his works.

New interest in Coptic philology (bolstered by discoveries at the White Monastery and Nag Hammadi) and a relatively recent willingness to overlook confessional differences (Shenoute spent the last 14 years of his life—i.e., after Chalcedon—as a member of a "schismatic" church) have re-established Shenoute as the influential authority he was in life.

New work has also re-

Shenoute the Great



trieved a startlingly colorful personality, as Professor Brakke demonstrated while recounting Shenoute's crusade against a local nobleman, whom he accused of crypto-paganism

(or, as Shenoute labeled it, "Hellenism"). To prove his suspicions, Shenoute assembled a band of monks and broke into the man's house, defacing it with graffiti and urine when he failed to discover the evidence he sought. Accused of "banditry," Shenoute famously scoffed: "There is no crime for those who have Christ."

While Shenoute is himself a fascinating figure, he is also illuminating as a window into the process by which Christianity came to dominate the ancient world. He attacked as "Hellenes" people who were sitting in his Church, listening to his sermons. He felt the threat of Hellenism in old temples (which he razed) and in statues of the gods even when kept as art objects. And yet, as Professor Brakke concluded, his monastery, which survives to this day, was paid for and built by a Greek nobleman, who inscribed his name over its main public entrance. The ambivalence and ambiguity wrapped up in the process we call Christianization shine through Shenoute's works.



FACULTY & STUDENT NEWS (CONTINUED FROM PAGE 5)

er (PhD student in Religious Studies and English) won the Religious Studies Department award for best graduate essay, for her paper, "The Apophatic Image and the Pearl of Greatest Price." In the words of one reviewer: "This close reading of the Middle English poem *Pearl* examines its intense decorative and material themes and connects them to its 'economy' of excess. The original thesis rediscovers the poem's engagement with late fourteenth-century anxieties surrounding labor, value and payment, which challenges, and even derails, the traditional readings."

Megan Hartman (PhD 2011, English) is now Assistant Professor of English at the University of Nebraska-Kearney.

Emily Houlik-Ritchey (PhD candidate in English) gave a paper this past summer in Valladolid, Spain, at the Second International Congress of the John Gower Soci-

Trilogy of the Timeless

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be unfamiliar because of their distance from us, but many are very familiar indeed. And through it all we see the theological struggles that both afflicted and sustained him.

The actors speak their parts mostly in modern German, but Prof. Keller, herself one of the actors, often speaks her parts in the original Middle High German. There is a good deal of it in *Die Stunde des Hundes*, and its use gives the production both authenticity and charm (while there are no passages in Middle High German in volume 2, the voice of Mechthild of Magdeburg in volume 3 recites some of her poems in Middle High German). Some listeners may have difficulty with this medieval form of German, but by way of assistance, the dramatist frequently has an actor restate in modern German what his conversation partner has said in the original, just as we often confirm what we hear by repeating or rephrasing it.

The resonant voices of the speakers, the restrained inclusion of occasional music, as well as well-placed sound effects weave a magic carpet that transports us into an intimate place of active listening. Supported by ample background information and reproductions of mediaeval artwork, we experience the innermost arguments of seekers of spiritual peace and imagine them as they might have really been.

—Julia Karin Lawson
Lecturer, Germanic Studies

ety. The paper was titled, "Saracens' in Gower and his Iberian Translators." Travel assistance was provided by the C. Clifford Flanigan Fund.

Professor of English and Gender Studies Department Chair **Karma Lochrie** has been invited to be the John Edward Taylor Visiting Fellow at the University of Manchester, UK, to give a lecture and series of seminars the week of November 14. She will be speaking on the topic, "Where Have I Been?" The Queer Case of the Pilgrim Souvenir." On November 21, she will be presenting the same lecture at the Freie Universitaet, Berlin Germany.

Rosemarie McGerr (Professor of Comparative Literature and Director of the Medieval Studies Institute) presented a paper, "Gower's *Confessio amantis* and St. John's College MS A.7: Royal Lessons in English Law," at the Gower Society Congress in Valladolid, Spain, in July. Her new book *A Lancastrian Mirror for Princes: The Yale Law School New Statutes of England* (IU Press) was released this month.

Professor of French **Emanuel Mickel** (pictured below) was promoted to the rank of Officier in the Ordre des Palmes Academiques by the French Government this fall, and he has been asked to be the Keynote speaker at the Southeast Conference of Languages and Literatures



in March. He recently published an article on Marie de France and the learned tradition published in a new book issued by Brill and an article on the Old French Crusade Cycle, the *Enfance Godefroi* published by the Universite de Dijon presse: *Histoire genealogique et noms de famille* in honor of Bernard Guidot.

In addition to publishing a coedited volume, *The Practice of the Bible in the Middle Ages: Production, Reception and Performance in Western Christianity* (with Susan Boynton, published 2011 by the Columbia University Press), professor of Art History **Diane Reilly** has recently come out with four articles: "Reconciliation and record keeping: heresy, civic dissent and the exercise of episcopal authority in eleventh-century Cambrai," with Steven Vanderputten (co-author), to appear in the *Journal of Medieval History* 37, no. 4 (2011); "The monastic world view in the artistic tradition," *Ecclesia in medio nationis*, FWO VLAANDEREN Research Group, eds. Steven Vanderputten and

Brigitte Meijns, *Medievalia Lovaniensia* vol. 47 (Leuven: Leuven University Press, 2011); "Education, Liturgy and Practice in early Citeaux," in *Understanding Monastic Practices of Oral Communication*, ed. Steven Vanderputten, *Utrecht Studies in Medieval Literacy* 21, series editor Marco Mostert (Turnhout: Brepols, 2011); and "Bernard of Clairvaux and Christian Art," in *A Companion to Bernard of Clairvaux*, Brill's *Companions to the Christian Tradition*, ed. Brian Patrick McGuire (Leiden: Brill, 2011).

English PhD candidate **Cynthia Rogers** won the Graduate Student Paper Prize at the 2011 Sewanee Medieval Colloquium this past April for her presentation: "Synge with mery hert this song with us"; Exploring the Interpretive Implications of the Musical Fragments and Manuscript Context of Cambridge ms. Ff.1.6" Cindy received Flanigan funding to help cover her travel.

At the American Folklore Society meeting in Bloomington on October 15, Folklore PhD candidate **Fredericka Schmadel** received the EKM award for best graduate student research paper of the year in women's folklore. At past years' Medieval Studies conferences Fredericka has presented on Beguine mysticism. For the paper that received this folklore award Fredericka compared the 20th century culture of adolescent American girls at Girl Scout residential camp to aspects of high medieval mysticism. Title of the research paper: "Magalena Hagalena: The World View of a Camp Song."

Recent Art History PhD **Holly Silvers** is working this year as a Visiting Assistant Professor at University of Illinois at Urbana-Champaign in the Art History Department.

Grant Simpson, English PhD candidate and Library Science Masters student, received Flanigan funding to attend the International Medieval Congress at Kalamazoo last May. He gave a paper and presented a poster. The paper was titled "Preserving the User Interface" and it was part of a session entitled "More of What Every (Digital) Medievalist Should Know." The poster was called "Proactive Preservation" and was part of a session called "A Closer Look at Recent Work in Digital Medieval Studies."

Corey Sparks, PhD candidate in English, traveled to Pittsburgh for Vagantes 2011, presenting a paper, "'Ful blissfully in prison maistow dure': Pleasure and Imprisonment in the *Knight's Tale*." Corey's expenses were defrayed by the C. Clifford Flanigan Fund.

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Medieval Studies				
	MEST M390	Studies in Medieval Culture: War and Peace in Medieval Literature	3cr.	R. McGerr
	MEST M490	Tpcs in Med. Studies: Virtue Ethics: Plato, Aristotle, Aquinas, Ockham, Foot, and Hursthouse	3cr.	R. Wood
	MEST M490	Tpcs Med. Studies: Invention of Adventure in German & French Novels	3cr.	H. Keller
	MEST M502	Colloq. in Med. Studies: Constructions of the Other in Medieval Lit.	4cr.	R. McGerr
	MEST M815	Readings in Medieval Civilization	1-4cr.	R. McGerr
Central Eurasian Studies (CEUS)				
	CEUS T152	Introductory Persian II	4 cr.	S. Fazel/S. Daneshgar
	CEUS T252	Intermediate Persian II	4 cr.	S. Daneshgar
	CEUS T352	Advanced Persian II	4cr.	J. Choksy
	CEUS T552	Introductory Persian II	3cr.	S. Fazel/S. Daneshgar
	CEUS T652	Intermediate Persian II	3cr.	S. Daneshgar
	CEUS T752	Advanced Persian II	3cr.	J. Choksy
Classics				
	CLAS L100	Elementary Latin I	4cr.	
	CLAS L150	Elementary Latin II	4cr.	C. Illias
	CLAS L200	Second Year Latin I	3cr.	
	CLAS L250	Second Year Latin II	3cr.	
	CLAS L400	Intensive Study Literary Latin	3-4cr	
Collins Living-Learning Center				
	CLLC L220	Collins Colloquium: Tolerance in the Christian Empire	3cr.	D. Maldonado
Comparative Literature				
	CMLT C321	Medieval Literature: War and Peace	3cr.	R. McGerr
	CMLT C523	Medieval Literature: Constructions of the Other	4cr.	R. McGerr
East Asian Languages and Culture				
	EALC E201	Issues in East Asian Literature: Ladies, Lords, and Hermits	3cr.	E. Sarra
English				
	ENG E301	Literatures in English to 1600	3cr.	
	ENG L306	Middle English Literature	3cr.	S. Gayk
	ENG L610	Readings in Late Medieval Literature and Culture	4cr.	K. Lochrie
French and Italian				
	FRIT F502	Medieval French Literature 2	3cr.	J. Merceron
	FRIT M307	Masterpieces of Italian Literature 1	3cr.	H. Storey
	FRIT M333	Dante and His Times	3cr.	H. Storey
Germanic Studies				
	GER E371	Special Topics...: Invention of Adventure in German & French Novels	3cr.	H. Keller
	GER G636	Old Icelandic Literature	3cr.	K. Gade
History				
	HIST H206	Medieval Civilization	3cr.	D. Deliyannis
	HIST B352	Western High/Late Middle Ages	3cr.	L. Shopkow
History of Art				
	FINA A101	Ancient and Medieval Art	3cr.	D. Reilly/H. Lu
	FINA A226	Survey of Medieval Art	3cr.	S. Bassett
	FINA A323/A520	Illuminated Manuscripts of the Middle Ages	3-4cr.	D. Reilly
Jewish Studies				
	JSTU H150	Elementary Hebrew II	4cr.	R. Naor/M. Maoz-Levy
	JSTU B250	Intermediate Biblical Hebrew II	3cr.	M. Maoz-Levy
Library and Information Science (SLIS)				
	SLIS S584	Manuscripts	3cr.	C. Williams
Near Eastern Languages and Culture (NELC)				
	NELC A150/550	Elementary Arabic II	4cr.	Z. Istrabadi
	NELC A250/650	Intermediate Arabic II	3cr.	Z. Istrabadi
	NELC A350/670	Advanced Arabic II	3cr.	Z. Istrabadi
	NELC A450/690	Advanced Arabic IV	3cr.	Z. Istrabadi
	NELC B504	Intermediate Biblical Hebrew	3cr.	M. Maoz-Levy
	NELC H502	Elementary Hebrew II	3cr.	R. Naor/M. Maoz-Levy
Philosophy				
	PHIL P401	Hist.of Philos.: Virtue Ethics: Plato, Aristotle Aquinas, Ockham, Foot, and Hursthouse	3cr.	R. Wood
	PHIL P596	Readings: Medieval Philosophical Sources	1-4cr.	T. O'Connor
Religious Studies				
	REL A250	Introduction to Christianity	3cr.	C. Brown
	REL A325	Christianity, 50-450: Christianization	3cr.	B. Storin
	REL A426	Gnostic Religion and Literature	3cr.	D. Brakke
	REL R736	Adv Readings-Early Christian Texts	1-4cr.	D. Brakke

FACULTY & STUDENT NEWS (CONTINUED FROM PAGE 7)

Tamara Stasik (Doctoral candidate, English) is teaching a Medieval Literature course at DePauw University this fall as a Part-Time Professor.

In March 2011 Professor of Italian **Wayne Storey** was honored as a Halls Scholar at the University of Wisconsin-Madison. During his week of residency he consulted with colleagues and graduate students, taught several classes on medieval literature and philology, and delivered the talk "Joachites, Dante, and His Copyists". In April he hosted a day-long workshop at IU on new critical approaches to Boccaccio as part of his graduate course on Boccaccio. The event was cosponsored by MEST, CAHI, and the Department of French and Italian, and was conducted as a roundtable discussion among graduate students, faculty, and three visiting scholars: Michael Sherberg (Washington University, St. Louis), Marco Veglia (University of Bologna), and Michelangelo Zaccarello (University of Verona). A few days later he and Teodolinda Barolini (Columbia University) hosted an

international conference at Columbia: "Boccaccio: Philosopher-Philologist". In the meantime, he published "Petrarch's 'Original' of the Fragmenta 1362-1558: from Boccaccio to Rovillio's Third Printing" in the first issue of the new e-journal *Humanist Studies and the Digital Age* (1.1 [2011]) and "Franciscan Controversies and Paradigms in Dante" in *Medieval Perspectives* 24 (2009 [2011]) and completed his essay "Method, History, and Theory in Material Philology" for a volume in preparation by Marc van der Poel (Nijmegen University): *Neo-Latin Philology: Old Tradition, New Approaches*, to be published by Brepols. He is currently working on the tagging and digital preparation of his diplomatic-interpretative edition of Petrarch's *Re-rum vulgarium fragmenta*.

Arwen Taylor, PhD candidate in English, traveled to Pittsburgh for Vagantes 2011, where she presented a paper titled, "The Loathly Lady and the Riddle of Sovereignty." Arwen's expenses were defrayed by the C. Clifford Flanigan Fund.

Notes on Paleography and Codicology

"The works of Richard Rufus were entirely unknown for half a millennium, emerging from the obscurity of the archives only in the 20th century thanks to the efforts of the Jesuit Franz Pelster. The rediscovery of Rufus' works and their publication on the basis of the surviving manuscripts is in one sense not surprising. There are hundreds of medieval manuscripts that have not been carefully examined for centuries. Indeed that is a great advantage medievalists have in their research. They can expect to find new and exciting sources that have not been studied for centuries. They can do this, however, only if they possess the tools that will enable them to study medieval manuscripts: paleography and codicology.

Fortunately, for those whose Latin is in good shape, reading manuscripts and determining roughly when and where they originated is not terribly difficult, and it is great fun. Learning paleography is a little like learning how to solve a new puzzle, and the materials themselves are beautiful. Since it offers students all the fun of a nice, new game and access to exciting assets for their research, I very much en-

joy teaching the subjects. We have a good time puzzling out what medieval scribes have left us, even scribes who close their manuscripts by saying that they're now going out to play: *Explicit expliciteat nunc scriptor ludere eat.*"
—Rega Wood

Paleography is essential to much of the work that we medievalists do. Indiana has fortunately been able to offer several Latin paleography classes, taught by different professors and with differing areas of focus. We are pleased that Professor Wood will be continuing that tradition next Fall, offering PHIL-P 596, a graduate course in medieval palaeography. The class will cover Latin hands from France, Italy, Germany, Britain, & Iberia written between 1100-1500, but each student will be asked to also work with one manuscript all semester long, so as to help the students attain a feeling of mastery over the script at hand. This is a graduate course (open to undergraduates with permission from the instructor). Requirements include a transcription and a final exam. Knowledge of Latin is a pre-requisite.

Reading Groups

Late and Medieval Greek

From the Septuagint to Romanos the Melodist, and everything in between. All genres—including novels, letters, histories, poetry, hymns, treatises, and epigraphy—are fair game. Contact **Sean Tandy** (smtandy@indiana.edu) for meeting times and current readings.

Medieval Latin

An assortment of Latin texts. Previous authors include: Gregory the Great, Bede, Abelard, Heloise, Isidore of Seville, and Ubertino of Casale. Meets Wednesdays, 3:30-4:30pm, at the Pour House. Contact Miles **Blizard** (mblizard@indiana.edu) for current readings.

Latin (Evansville)

Meets twice monthly on Wednesdays at 12:30pm. Contact **Fredericka Schmadel** (schmadel.fredericka@gmail.com) for more information.

Medieval Philosophy

Currently reading and discussing Anselm's *Proslogion* and *Monologion*, in English translation. Meets Wednesdays, 4:30-5:30pm at the Pour House. Contact **Miles Blizard** (mblizard@indiana.edu) for current readings.

Old Norse

Meets one Friday evening per month. Two semesters Old Norse (or equivalent) are required. Contact **Kari Gade** (gade@indiana.edu) or **Rob Fulk** (fulk@indiana.edu) for details.

Middle High German

Meets Mondays 10-11am in Ballantine 664. No prior knowledge or preparation is required, though knowledge of modern German is a plus. Currently reading some droll stories (Schwankersählungen) of the later medieval period. Contact **Megan Barrett** (mebarret@indiana.edu) for more details.

Song School

Readings in Middle English. Please contact **Shannon Gayk** (sgayk@indiana.edu) for details.

Early English Literature & Culture

A Working Group for scholars of Early English. Contact **Shannon Gayk** (sgayk@indiana.edu) for details or to be added to the listserv.

MEST CONTACT INFORMATION

The members of the administrative staff of MEST are: **Christine Dunn, Diane Fruchtman**, and **Rosemarie McGerr**. If you have communications you would like to have distributed as a general announcement in Medieval Studies, please contact Diane 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 Diane.

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 four distribution lists: one for students, one for faculty, one for core faculty, and one for community members. If you would like to be added to any of those lists, please contact Diane at mest@indiana.edu.

-Rosemarie McGerr
mestdir@indiana.edu

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UPCOMING EVENTS

Workshops and Lecture by Patricia Lovett British scribe and illuminator

“How Medieval Manuscripts were Written and Illuminated”

November 3-4, Slocum Room, Lilly Library

*Patricia Lovett will be visiting the Lilly Library as part of the series **Mediaevalia at the Lilly**. She will give two workshops and a lecture, talking about medieval manuscripts as well as demonstrating the tools and materials of the craft and how they are used.*

Thursday, November 3
11am-12:30pm

Looking at Manuscripts

A scribe and illuminator's view of a selection of Medieval manuscripts from the Lilly Library

Thursday, November 3
2:30pm-5pm

How Manuscripts Were Made

A demonstration and explanation of quills, vellum, parchment, miniature painting, gold, and pigments

Friday, November 4
5-6:15pm

“Gold on Parchment”

A talk using examples of medieval manuscripts to show the craft of manuscript production.

This talk will be followed by a reception

Lecture by Dr. Don Skemer

Curator of Manuscripts at the Princeton University Library

“Sir Robert Tresilian at Tyburn Gallows, 1388: Text, Rumor, and Magic in Ricardian England.”

December 1, 4-6 pm, Slocum Room, Lilly Library

Vagantes 2012

March 29-31

*The Medieval Academy of America's Graduate Conference,
hosted by Indiana University Bloomington*