Mirabile dictu!

The Newsletter of the Center for Medieval and Early Modern Studies (CMEMS) at the University of Colorado

Mirabile dictu!

A Guest Editorial by Professor Carol Symes

A very happy New Year to all of our faithful readers! Mirabile dictu! is starting 2014 in style with a guest editorial by Professor Carol Symes (Department of History, University of Illinois at Urbana-Champaign), who is the founding editor of an exciting new biannual journal, The Medieval Globe, the first issue of which will appear in the fall of 2014. We are grateful to Professor Symes for introducing us personally to this important new publishing venue for medieval and early modern scholarship. You can look forward to more guest editorials on a host of topics of interest to premodern studies in the coming months! -- SGB

Continued on 4

Music to Our Ears! Rebecca Maloy Presents Her Research

On January 31, Professor Maloy will present her new research on medieval music.

Page 2

Spring Has Sprung! Check Out the CMEMS Event Calendar!

CMEMS has organized a host of exciting talks on campus from January to April!

Page 3

Call for Papers for Princeton’s Graduate Student Conference

“Medieval Travels” is the theme of this year’s graduate student conference at Princeton.

Page 6
Rebecca Maloy is Associate Professor of Musicology in the Department of Music at CU Boulder and an expert on medieval music in theory and practice.

Professor Rebecca Maloy is one of those incredibly talented individuals who could have followed a number of different career paths. She is a gifted musician who holds graduate degrees not only in musicology but also in flute performance from the University of Cincinnati College Conservatory of Music. We are very fortunate that she decided to become a medievalist!

On Friday 31 January at 12 noon, Maloy will present the CMEMS Faculty Work-in-Progress talk in UMC 245 entitled "Text, Melody and Biblical Exegesis in the Old Hispanic Liturgy and Chant." This talk relates to her current research project, which deals with the Old Hispanic liturgy and chant, particularly its connections to patristic theology. This talk is free, open to the public, and catered with yummy food and drink. This is our first event of the new semester, so please spread the word! Undergraduate and graduate students are strongly encouraged to attend!

On January 31, Professor Maloy will present her new research on medieval Spanish liturgy and chant for the CMEMS Faculty Work-in-Progress Talk.
CMEMS has a very robust event schedule this semester, so mark your calendars! We are grateful to Claire Farago (Department of Art History) for organizing the four art historical talks that complement our event calendar so well. You can find all of the details for events sponsored by CMEMS on our new updated website: www.cmems.colorado.edu.

We begin the new semester with a CU Faculty Work-in-Progress talk by Rebecca Maloy (Department of Music) on Friday January 31 at 12 noon in UMC 245. But in the meantime do not miss the upcoming lecture by Ruth Phillips (Department of Art History, Carleton University, Ottawa, Canada) entitled “Monstrances and Wampums: Jesuits, Iroquois and Materializations of the Spiritual in Seventeenth-Century America.” This talk will place at 5pm on Tuesday January 21 in the British and Irish Studies Room on the top floor of Norlin Library.

February brings three major events: first, a visit from Pascale Berman, chercheur at Le Centre national de la recherche scientifique in Paris, who will present research entitled “Reading Medieval Philosophers and Theologians as Sources for Environmental History” on Tuesday February 11 at 5pm in HUMN 180. Two weeks later, on Tuesday February 20, Cynthia Hahn (Department of Art History, Hunter College and The Graduate Center CUNY) will give a public lecture called “Capturing Fragments of the Divine: Histories of the Passion Relics” at 5pm in the British and Irish Studies Room in Norlin Library. CMEMS is also sponsoring a Faculty Roundtable this month with participants from Classics, English, History and Religious Studies to discuss Brad Gregory’s recent book The Unintended Reformation (Harvard University Press, 2012). This 2-hour event will take place in the Aspen Rooms in the UMC on Tuesday February 24, starting at 1pm.

The month of March comes in like a lion! On Thursday March 6, Matthew Gerber (Department of History) will present his current research at our second CU Faculty Work-in-Progress talk of the semester (Thursday 6 March at 12 noon in UMC 353). The very next week, we welcome Sarah Pessin (Department of Philosophy, University of Denver) as this semester’s Front Range Speaker. Her talk will take place on Thursday March 13 at 5pm in HUMN 250. And then on Sunday March 16 at 5pm, we encourage you all to flock to the Boulder Bookstore on Pearl Street to hear Bruce Holsinger (Department of English, University of Virginia) read from his debut historical novel, A Burnable Book (HarperCollins, 2014). This novel is set in London in 1385. Stay tuned for other events to celebrate Professor Holsinger’s return to Boulder! The month concludes with a paper by art historian Thomas Cummins (Harvard University) called “Miraculous Cuzco: The Contentious Nature of Buildings and Paintings Created After the Earthquake of 1650” (Tuesday March 18 at 5pm in the British and Irish Studies Room in Norlin Library).

Finally, April brings another art historian, Helen Hills (University of York) who will give a paper entitled “The Matter of Miracles: Architecture and the Sacred in Baroque Italy” at 5pm on Tuesday April 8 in the British and Irish Studies Room in Norlin Library. Last but not least comes the main event of the CMEMS season: a morning-long symposium co-sponsored with the Department of Classics on the topic “Christian Identity in Late Antiquity.” Speakers will include Jason Beduhn (Northern Arizona University) and Eric Rebillard (Cornell University) with comments by Kevin Uhalde (Ohio University). This symposium will take place on Friday April 18 from 9am to 12 noon in UMC 382-386.
This haunting story confirms something that Columbus and his medieval predecessors knew well—the earth is a globe—and something they could only intuit: everyone who inhabits this globe has always been connected to everyone else, at least potentially. It also says some profound things about how disturbing it can be to travel beyond the bounds of your own homely understanding of the world, and how rewarding it might be to come into your own again, but with a wider vision.

That is what I hope our new journal can accomplish. The mission of *The Medieval Globe* is to explore the modes of communication, materials of exchange, and myriad interconnections among regions, communities, and individuals in an era central to human history. It especially encourages analysis of the means by which peoples, goods, and ideas came into contact with one another; the deep roots of allegedly modern global developments; and the ways that perceptions of “the medieval” have been (and continue to be) constructed around the world. This is a journal for all medievalists, including those, like me, who study territories that are not very exotic, like the lands of northwestern Europe. In fact, I decided to embrace this globalizing initiative because it became clear to me that I was not fully apprehending what was going on in my well-trodden portion of the medieval world. For years, I have been concerned about the ways that modern agendas shape medieval studies, and especially about the lingering influence of nationalist narratives on the way we carve up and examine medieval regions; and yet I had never really considered how maritime populations differ from those inland, or how navigable rivers tie remote communities together, or the ways that kinship bonds forge alliances across time and space. A global appreciation of the medieval period need not encompass the globe in any territorial sense. More fundamentally, *The Medieval Globe* seeks to advance a new theory and praxis of medieval studies that is committed to examining phenomena that have been rendered practically or conceptually invisible by anachronistic boundaries, categories, and expectations: bodies of knowledge, relationships, varieties of interaction, forms of identity, systems of belief.

*The Medieval Globe* is also dedicated to probing the symbiotic relationship between the concepts of “the medieval” and “the global.” Both were born at the same time. In the sixteenth century, the “discovery” of a “new world” unsettled Europeans’ understanding of their own place in history—and just when competing claims to national sovereignty were being based on fictions of a “feudal age” from which some states had allegedly emerged triumphant, with a warrant to subjugate peoples who were not yet modern. In this context, all non-European and “un-modern” Others were branded as inferior and irrational, and these associated concepts were thereafter exported to Europe’s colonies and picked up by its com-

Continued…
petitors. The familiar uses of the term “medieval” for “inhumane” or “ignorant” are just the most recent manifestations of this process. In short, “the medieval” and “the global” have mutually defined each other. If they have become uncoupled, it is because dominant historical narratives and even political agendas require them to remain separate. Theories about an inevitable “clash of civilizations” rely on a fiction of the essential divisions between “East” and “West,” Christianity and Islam. Europe itself has come to be seen as a colonial space only in the past two decades.

Clearly the problem of how we re-conceptualize and study a global Middle Ages will not be easy to solve. How can we even talk about this era meaningfully, given the value-laden vocabulary we have inherited? What do we call the communities that formed and reformed throughout this period when they do not map onto modern territories or states? What names might we give to peoples or religions that better reflect indigenous identities? How do we deal with the fact of asynchronous developments within and between regions as diverse as Heian Japan, classical Angkor, the Delhi Sultanate, Song China, “early medieval” Europe, the Emergent Mississippian Culture of North America, and the Aztecs of the Postclassical period?

Yet the difficulty of the task is part of the reason for undertaking it. With the recognition that no human endeavor can be divorced from global phenomena, it is time to restore “the medieval” to its global context, both by recognizing the concept's fundamental role in shaping global societies' relationship to their individual pasts, and by showing how the interrelated pasts of these societies (in contact or in isolation) have shaped the complex world we have inherited from them.

– CS

The first issue of _The Medieval Globe_ is scheduled for publication in November 2014. For more information or to submit an article for consideration, please contact Carol Symes: symes@illinois.edu

Thank you so much for Professor Symes for sharing this exciting publishing enterprise with us!

Servus,
SGB

About the Director:
Professor Scott G. Bruce, Department of History

Scott G. Bruce earned his B.A. in History and Latin _summa cum laude_ (1994) at York University in Toronto, Canada. He pursued his M.A. (1996) and Ph.D. (2000) in History at Princeton University, where he concentrated on topics in religion and culture in the early Middle Ages and wrote his dissertation under the supervision of Professor Giles Constable.

A specialist on the history of the abbey of Cluny, SGB has published widely on many aspects of medieval monastic culture and literature. He also serves as an editor of _The Medieval Review_ (TMR) and plays an active role in the Medieval Academy of America (MAA). For more information, including a complete list of publications, please visit: www.colorado.academia.edu/ScottBruce
Mirabile dictu!

January 2014

Call for Papers for the 21st Annual Graduate Student Conference in Medieval Studies at Princeton University

The 21st Annual Graduate Student Conference in Medieval Studies at Princeton University will take place on Friday 25 April 2014. The theme of this year’s conference is “There and Back Again: Travel, Itinerancy, and Adventure in the Middle Ages” and the keynote speaker is Professor Paul Freedman (Department of History, Yale University). The conference organizers are accepting proposals from graduate students for 20-minute long papers on topics dealing with medieval travel (life on the road, imaginary travels, visual representation of travel, pilgrimage, the crusades, trade, the social and personal impact of travel abroad, etc.). Interested graduate students should submit abstracts of no more than 500 words to Brianna Gustafson, Randall Pippenger and Lee Mordechai (thereandbackagain2014@gmail.com) by January 31, 2014. This is an amazing opportunity for graduate students in medieval studies to share their dissertation research!

CMEMS@Boulder
Professor Scott G. Bruce, Director
Department of History, 234 UCB
Boulder, CO 80309-0234

Graduate Assistant and Skyrim Resident: Ms. Katy Denson
Undergraduate Assistant and Dol Guldur Real Estate Consultant: Mr. Christopher West
Webmaster and Dwarven Ale Taste-Tester: Professor David Paradis
Contact us at: cmems@colorado.edu
Like us on Facebook and follow us on Academia.edu:
https://www.facebook.com/cmemsboulder
http://colorado.academia.edu/cmems

IMAGE SOURCES:
The Islamic map of the world on p. 1 is from a late seventeenth-century copy of ‘Umar bin Muzaffar Ibn al-Wardi’s The Pearl of Wonders and the Uniqueness of Things Strange owned by the Library of Congress (African and Middle Eastern Division 104.1).

The manuscript page on p. 2 is from a tonary composed around the year 1000 and shows the intonation and psalmody of “Plagi protus”notated in Dasia signs (Bamberg, State Library, Varia1, fol. 44r).

The illumination of God measuring the world on p. 5 is the frontispiece to an early thirteenth-century Bible moralisé (Codex Vindobonesis 2554, fol. 1v).

If you do not recognize the map on p. 6, then really, what’s the point?

Postscriptum: Can you have your very own CMEMS hedgehog? Of course you can! The secret will be revealed in the next issue of Mirabile dictu! On the first of February, we will tell you how you can order your limited edition, very reasonably priced, CMEMS t-shirt featuring our beloved hedgehog from the Getty Museum and designed by our talented undergraduate assistant, Christophorus Occidentalis. Valentine’s Day is just around the corner! Remember that nothing says “Te amo!” like a medieval hedgehog!