KNOWLEDGE COMMUNITIES

Edited by Clare Monagle

The Intellectual Dynamism of the High Middle Ages

Amsterdam University Press

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the High Middle Ages

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Knowledge Communities

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Cover illustration: King Louis IX Carrying the Crown of Thorns
Source: The Cloisters Collection, 1937

Cover design: Coördesign, Leiden
Typesetting: Crius Group, Hulshout

ISBN 978 94 6298 593 3
e-ISBN 978 90 4853 717 4 (pdf)
DOI 10.5117/9789462985933
NUR 684

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Introduction

Communities of Learning – Constant J. Mews

Clare Monagle

Abstract
This chapter articulates a number of key contributions made by Constant J. Mews to the field of Medieval Studies over the course of his career. In particular, it focuses upon his expertise in Abelard and Heloise, his insights into musicology and musical communities, and his groundbreaking work in the study of women intellectuals in the Middle Ages. All of his scholarly work, the chapter argues, should be understood in the frame of his devotion to the communities of learning, both of the past and in the present.

Keywords: Peter Abelard, Heloise, Hildegard of Bingen, Musicology, Communities of Learning, Constant J. Mews

When I first started working at Monash University in 2007, having just completed my doctorate, I found out that the institution had metrics called 'Performance Targets'. Each staff member was expected to achieve a level of research funding, publish a designated amount of publications, and achieve a certain level of teaching competency as measured through student evaluations. The criteria were scaled according to academic level, with full professors seemingly being expected to scale Everest, cure cancer, invent lucrative patentable technology, as well as nurture a new generation of scholars who would also go on to scale Everest. I exaggerate, but the targets through which the performance of a scholar was to be assessed seemed to me at the time to be so unreachable as to be absurd. I confessed my shock to a colleague, who said, 'Don't worry, nobody in the entire faculty reaches those targets'. I breathed a sigh of relief, but then my colleague exclaimed 'with the exception of Constant Mews'. I already knew Constant well, having studied with him as an honors and masters student. And having long been

Monagle, Clare (ed.), *The Intellectual Dynamism of the High Middle Ages*. Amsterdam, Amsterdam University Press 2021
DOI: 10.5117/9789462985933_INTRO

in awe of his intellectual energies, his erudition, his work ethic, and his deep knowledge of the medieval past, I was not surprised that of the myriad excellent scholars at Monash at the time, he was the one who was rumored to be climbing mountains.

Of course, assessing the achievements of a scholar through the expectations of the contemporary university is a dubious exercise at best. As Constant has himself shown in his research, the University as an institution has always reflected the values, preoccupations, and desires of the community within which it lives, for better or for worse. The idea of 'Performance Targets' reflects a dominant culture obsessed with managing labor through the measurement of productivity, and with turning colleagues into competitors. The revelation of Constant's myriad successes within that system should not be read as an endorsement of its values. In fact, Constant has always railed passionately against attempts to reduce the value of research to easily quantifiable but subjective data, to turn a person into a citation ranking, or to describe a journal with a letter grade to indicate its putative quality. As a stalwart member of the National Tertiary Education Union in Australia, Constant has stood on the picket line many times to protest managerialism and casualization in the Australian academy. But those caveats notwithstanding, I tell the story of Constant's exemplary target-meeting reputation as it does point to just how prodigious Constant's achievements have been in his career. He has excelled on a great many measures.

To focus on Constant's individual excellence, however, misses the most important point about his life and work. Constant's career is characterized by a history of intellectual collaboration, generosity, and the building of scholarly communities. Constant has collaborated with scholars across the globe, and has mentored and supported the research endeavors of a great many graduate students and early career researchers. In his inaugural professorial lecture, which was given at Monash in 2011, Constant asked these questions about the institution of the University:

> Is it a community of learning, bringing together teachers and students or is it an institution, centrally directed from above? What is the relationship of the University to the Academy and to the town or city in which it exists? Did the University open up opportunities for education, fostering freedom of thought, or was it an ecclesiastically controlled structure that imposed theological orthodoxy and clerical authority?[1]

1 Mews, 'Imagining University'.

These concerns have been at the core of his work throughout his career. Constant has always encountered the University with nuance, criticism, and love. His work has repeatedly revealed that the University has, from its beginnings, reinforced the status quo by training its foot soldiers and rationalizing its ideology. But Constant's work has also shown the University as a site of creativity, flourishing, and radical rethinking. His work, and his relationships, are testament to the possibilities of the scholarly space to generate wonder, collegiality, and new ideas.

The existence of this volume testifies to the 'Community of Learning' established by Constant J. Mews over the course of his career.[2] The various chapters that constitute this volume reveal the intellectual fruits of this community. Constant has always championed the necessity of understanding the nexus between learning and relationships, between ideas and their world, between intellectuals and their institutions. He has insisted that if we are to gain substantial historical knowledge in intellectual history, we must frame ideas within their world of creation, and the world that they go on to create. And as a scholar himself, he has always situated intellectual inquiry within friendship and collaboration. Just as Constant has maintained that investigation into the history of ideas should not be a deracinated and desiccated project, so too has he shown the necessity of friendship and community to the making of ideas in the present.

Chronologically, this collection of essays covers the period between the Middle Ages and the Early Modern. Thematically, the essays are concerned with ideas of orthodoxy, gender, culture, ideas, language, pedagogy, and politics. There are contributions from historians, political theorists, musicologists, and literary scholars. Geographically, the essays consider texts from Northern France, Spain, the Rhineland, Italy, and England. Some of the contributions are rigorously philological, offering precise readings of particular word choices and syntactical structures, and reveal how paying such close heed to language opens up a world of meaning and context. Some essays are musicological, uncovering how theories about music are always yoked to ideas about divinity and the celestial in this period. Other contributions are concerned with cultural issues, mapping how a textual remnant of the past can help reveal the deep ideological structures inhering in a particular moment. And still more essays think about material culture, wondering what it meant to revere the bones or clothing of a saint, and relating these matters of substance to matters of theology.

2 On this formulation, see Mews and Crossley (eds.), *Communities of Learning*.

The range of interests and capacities reflected in these essays directly mirror Constant's record of teaching, research, and publication. Constant's intellectual trajectory began with the study of the emergent schools in the twelfth century, paying particular heed to theories of language and of signification. He worked closely with manuscripts from that period, producing an edition of Abelard's *Theologia 'Scholarium'* for the *Corpus Christianorum* series.[3] Arguably, however, even more significant than the edition was his 1990 article in *Exemplaria* titled 'Orality, Literacy, and Authority in the Twelfth-Century Schools'.[4] The article drew on important recent work in Medieval Studies that had sought to find methods to track the importance of orality in medieval intellectual life, as well as to chart the consequences of the increasing codification of the written word after c. 1150.[5] Constant's article read against the grain in a number of Abelard's works to argue that the classroom was where Abelard's ideas were made, transformed, and made again. That is, where others had seen a closed system of an individual thinker, Constant revealed the interplay between Abelard's ideas and the relationships within which they were soldered. In so doing, he refused, absolutely, a teleological story of scholastic theology within which one male genius bequeaths a coherent system to the next. He revealed Abelard's ideas to be porous and changeable, in the best possible sense.

A number of the essays in this volume respond to Constant's groundbreaking work on Abelard, as well as the general intellectual context of the twelfth century. The first five essays of the volume consider the rich world of twelfth-century thinking, responding to Constant's injunction to think about the period as one that is emotionally and sonically experimental, as well as intellectually innovative. Juanita Ruys' contribution reads Abelard's *oeuvre* to reconstruct his complicated, and conflicted, understanding of empathy. In so doing, Ruys unravels Abelard's negotiation of the tension between Christian ideas of love and a Senecan repudiation of emotion's destabilising effects. Riccardo Saccenti considers the shift from what he calls 'wisdom to science', as theological speculation became standardized in the aftermath of Lombard's *Sentences*. Saccenti's work offers new insight into the formalization of the theological curriculum, mapping significant changes between the eras of Abelard and that of Aquinas in terms of the disciplining of theology. What both chapters show, and in so doing reflect Constant's vision of the twelfth century, is that the nascent schools were

3 Mews and Buytaert (eds.), *Petri Abaelardi*.
4 Mews, 'Orality, Literacy, and Authority.
5 See Clanchy, *From Memory to Written Record* and Stock, *The Implications of Literacy*.

engaged in theological inquiry that was open-ended and driven by a desire to make sense of the Christian subject's relationship to his or her world. It is accepted in the history of scholasticism that it is not until Aquinas that theology offers a sweeping reading of the universe, that moves from the micro to the ontologically macro. Constant has shown, as Ruys and Saccenti do in his wake, that while twelfth-century thinkers were not as systematic as their thirteenth-century descendants, they were certainly deeply interested in holistic questions about the relationship between the Christian person and their universe.

As a measure of Constant's holistic vision of the twelfth century, he has always been every bit as interested in the schools' putative nemesis Bernard of Clairvaux, as he is in the schoolmen themselves. Constant has revealed the limitations of a scholastic/monastic binary, arguing that there was significant intellectual exchange between the two worlds throughout the twelfth century. To that end, two of the contributors to this book take Bernard of Clairvaux very seriously indeed. Marcia L. Colish explicates Bernard's theology of free will, which she argues he derives from an innovative and psychologically acute reading of Cassian. This Bernard is a sophisticated theologian in his own right, moving away from Augustine in a novel formulation. The point of the explication is not to ask whether or not Bernard's views gained traction. Rather, Colish illuminates Bernard's originality, and in so doing explores the particularly febrile pedagogical environment of the schools in the period before Lombard's *Sentences* took hold. Rina Lahav's essay explores letters written to Bernard of Clairvaux by the little-known Augustinian canon Hugh Metel. Hugh was a prolific letter-writer, who wrote to a great many luminaries, including Heloise. Lahav's article gets to the heart of the means by which communities of learning were established and maintained, across time and place. Lahav performs a close-reading of one of Hugh's letters to Bernard, revealing the registers of affect, spiritual seduction, and somatic intensity that informed epistolarity during the twelfth century. In so doing, Lahav follows Mews' expert example in how to unpack the rhetorical genre of the letter, paying great heed to dictaminal convention while also reading against the grain for the original ideas contained therein.

Of course, of his myriad achievements, Constant is most well-known for his own work on a different set of letters. It is to this work that Lahav gestures in her chapter. In 1999 Constant published *The Lost Love Letters of Abelard and Heloise: Perceptions of Dialogue in Twelfth-century France*.[6] The book

6 Mews, *Lost Love Letters*.

was received with rapture, as well as strong criticism, and the debate rages about Constant's attribution of the *Epistolae Duorum Amantium* to Abelard and Heloise. Sylvain Piron, Barbara Newman, and Stephen C. Jaeger have been among a number of eminent medievalists who have lent public voices of support to Constant's claim that this corpus of letters comes from the styli of the famous lovers. John Marenbon and Jan Ziolkowski are among the eminent detractors. This is not the time nor place to rehearse or reprise those debates, although taken together the various responses to Constant's book themselves offer a source to understand differences of method of approach among medievalists at the beginnings of the twenty-first century. What matters, however, for the purpose of this more general discussion of Constant's work, is that the boldness of his attribution was a gift to the field of Medieval Studies. Constant's attribution was controversial, and it aroused deep passions and engaged debate within the academy. The provocation of the attribution generated further knowledge about the letters, both philological and historical. Even more importantly, Constant's book energized enormous public interest in Abelard and Heloise. In 2005, Constant's work was cited in an article on the lovers in *The New York Times*, titled 'Heloise and Abelard: Love Hurts'. Constant was interviewed in the major broadsheet papers in Australia. This publicity matters because Constant has always been determined that scholarly work on the Middle Ages should be accessible and meaningful to the public. Just as he has shown that Abelard did not emerge from, or live in, an ivory tower, nor should we as scholars be isolated from the world.

Carol Williams' chapter rounds out the first section of the volume. This essay looks at the relationship between Abelard and Heloise from a different perspective still, reading the emotional landscape of Abelard's hymns. Williams performs a reading of Abelard's *Planctus David super Saul et Ionatha*, looking at the hymn through the frames of emotion studies and musicology. In making sense of the precise formal aspects of the lament, Williams is then able to argue that the *Planctus* conveys an intense, almost overwhelming, emotionality. In making these arguments about the affective aspects of Abelard's hymn, as you might expect, Williams draws closely on Constant's work in *The Lost Love Letters*. She also draws a great deal from a book by the aforementioned Juanita Feros Ruys, *The Repentent Abelard: Family, Gender, and Ethics in Peter Abelard's Carmen ad Astralabium and Planctus*. Ruys sits alongside Constant as a leader in twelfth-century studies in Australia, and their work on Heloise and Abelard has been mutually constitutive. Williams' essay is a lovely testament to this particular community of learning.

The second group of essays in the volume concern saints and their remains. In Medieval Studies, generally speaking, scholars who work on

the history of ideas do not tend to the histories of bodies as well. Constant, of course, has not tolerated a crude distinction between mind and body in his work, and has insisted on the necessity for understanding the material lives of medieval subjects, as much as is possible. His work on music is a case in point. Constant, working with a team at Monash that includes Carol Williams and John Crossley, has edited, translated, and explicated a number of important texts in the history of medieval music. They have helped to enable access to the auditory world of the Middle Ages.[7] They have used these texts to think about what medieval people heard, and what they made of it when they did so. Constant's work on relics also enlists the emotions. He has looked at the case of the relics of Thomas Aquinas, in particular, to try to understand the affective meanings of the scholastic saint, and the purposes to which his bodily legacy was put. Three essays in this volume also look at the uses of saintly remains, or at least the stories told about them.

Karen Bollermann and Cary J. Nederman tell the story of Thomas Becket's hair shirt, which he was apparently found to have been wearing at the time of his murder. The hair shirt served as a sign of Becket's hidden monasticism, signalling that he had thoroughly repudiated earthly wealth and power. Bollermann and Nederman show how significant the hair shirt became in debates about Becket's sanctity, and they track the escalation of the discourse into increasingly gory territory. Later accounts of the hair shirt, as they reveal, have it foul and besieged with vermin. Tellingly, among the authors that Bollermann and Nederman cite in their account of the hair shirt is John of Salisbury, a thinker about whom they are leading experts. In considering John's deployment of the hair shirt, which he renders in lurid and passionate language, Bollermann and Nederman reveal the author's entanglement in the rhetorical norms of his day. John of Salisbury is most famous as a political thinker, who theorised the tremendously influential metaphor of the body social. The John that describes the hair shirt, however, is concerned with a different sort of social body, one that reflects the aspirations and *realpolitik* of his day.

Earl Jeffrey Richards looks at the implications of the theology of relics, particularly as expressed by Thomas Aquinas, for poetic practice in the thirteenth century. Richards focuses upon the work of Jean de Meun, and reads into his poetry the scholastic milieu within which he lived and wrote. Relics were, Richards argues, the subject of scholarly arguments in which key ideas of signification were negotiated. That is, relics are one category through which theology expanded its semiotic and semantic vocabulary. In

7 See, for example, Mews, et al. *Johannes de Grocheio.*

the *Roman de le Rose,* Richards reads Jean De Meun's playful deployment of scholastic ideas, in manners both dutiful and parodic. Richard moves from Latin to vernacularity, and from theology to poetry. He insists on locating the *Roman de la Rose* in the time and place of its creation and performs close textual analysis to show the world of the schools in the poetry on the page. Richards' reading is deliberately earthy, placing Jean de Meun's misogynistic bawdiness alongside the high theory of scholasticism. This combination reflects Constant's concern in his work on the twelfth-century schools that they too be understood as located spaces, bounded and inhabited, places of play as well as learning.

Finally, Marika Räsänen reconstructs the cultural and theological politics of the celebrations of Thomas Aquinas' *translatio*, looking closely at the liturgy used to commemorate the day. Räsänen argues that the veneration of Aquinas' relics, as well as the masses said in his honor, enabled him to be figured as a healer and an agent of reform. She suggests, in fact, that he comes to be projected as an Avignon saint, in a cult promulgated by Elias Raymundus of Toulouse. Räsänen shows how commemorative practices interwove to produce this reforming Avignon saint, particularly looking at hagiography, ritual and the display of relics. Taken together, it is possible to see a very particular type of Thomas emerge over the course of the fourteenth century, one to whom it was possible to pray for renewal and integrity. Fittingly, Räsänen's contribution draws on the work of Constant and Richards on the relics of Thomas. This is another marvellous example of Constant's skills in building scholarly relationship. Constant began as Räsänen's PhD examiner, but the two now collaborate as colleagues, and draw on the work of other scholars in Constant's networks, such as Richards.

Constant has always enjoyed following ideas over time, as they shift and mutate to bear the demands of different historical moments. This is not, to be sure, a Lovejoyian fascination with detached concepts over time. Rather, Constant seeks to find out who deploys a concept at a given time, and how they make it work within their larger agenda. He charts how ideas tenaciously hold on over time, but also how they bend. For example, he has looked closely at how the reception of Cicero in the Latin West in the Middle Ages was integral to discourses of friendship and love, but also how Cicero was adapted to the key Christian concept of *caritas*. He has tracked ideas of virtue ethics over the entire Middle Ages, paying particular heed to how they are defined in relation to gender and to status. He has looked at the concept of poverty, and tracked how it is mobilized at different times for different ideological purposes across the Middle Ages. Finally, he has considered at length the implications of Hebraism for the making of scholastic knowledge. The

third section of essays in this volume all perform this type of contextually inflected intellectual history. This approach privileges neither Foucauldian genealogy nor Cambridge school contextualism. Instead, these essays follow shifting ideas in relation to the voices and institutions that deploy them.

The first essay, by Janice Pinder, follows the reception of Guiard of Laon's early thirteenth-century sermon on the Eucharist, as it was translated from Latin into French. Pinder points out that while Guiard's theology has been overshadowed by the later work of Bonaventure and Aquinas on the sacrament, the earlier sermon is important as it reflects the emerging influence of mendicants. Pinder compares the Latin and the French texts side by side, in order to show how the translators emphasized certain ideas, and clarified others. In so doing, she reveals the porous linguistic world of the thirteenth-century schools, implicitly refusing the Latin/Vernacular distinction that obtains so strongly in medieval studies. John Crossley's essay also focuses upon issues of translation and transmission. He considers the efforts by Jacobus de Ispania to revise Boethius within the frame of new techniques, particularly algorism. Crossley reveals the detail of Jacobus' attempt to match Boethian musical theory to a series of calculations that prove its intellectual reliability, and provide a more solid basis for normative assumptions about the relationship between music and the spheres. Crossley articulates the necessary and implicit relationship between music theory and mathematics in the thirteenth century, and explains the intellectual processes through which they were bridged. Pinder and Crossley's essays each reveal the necessity of rigorous close reading in order to see how ideas shifted and transformed within the Middle Ages in the West.

Sylvain Piron's essay moves from the world of Paris to that of Italy, and considers debates about the costs of marriage upon the work of a philosopher. He recalls Heloise's famous injunction against the idea of marriage to Abelard, when she railed against the impact it would have upon his work. Piron considers how this type of conversation is transformed among the lay intellectuals of cities like Arezzo, Bologna, and Florence. Piron considers the conversations among a number of these men, whom some have called 'pre-humanists', about whether or not the philosopher should have progeny. Where Heloise's concern was explicitly that of marriage, Piron shows that the emergence of lay intellectuals in Italy produced novel debates about the liabilities of children for the philosophical life. What is important about these debates, as Piron shows, is what they reveal about the affective and spiritual possibilities attached to ideas of fatherhood at the time. These notions of fatherhood combine with an increased interest in Aristotle's *Economics*, and the articulation of the household as a political unit. From

looking closely at these debates, Piron builds a larger cultural account of changing ideas of masculinity, intellectual life, and paternity in Italy at the turn of the thirteenth century.

Eva Anagnostou-Laoutides also examines debates on the philosophical life, and its relationship to the bodily and the spiritual. Her analysis focuses on Petrarch's *Secretum*, a text that stages a conflict between competing desires. On the one hand, Petrarch is gripped by his desire for words and for carnal love, which he folds together under the rubric of the temporal. On the other, following Augustine, Petrarch desires the eternal, which is attained by silence. Anagnostou-Laoutides offers a new reading of the *Secretum*, which places Petrarch's quandary in the context of concurrent fourteenth-century theories of sound and music. Drawing upon Constant's work on Boethian music theory in the Middle Ages, Anagnostou-Laoutides integrates discrete scholarly fields – those of classical studies, musicology, and the history of medieval thought – to make sense of the tensions animating thought in the Middle Ages. She reveals the inextricability of classical and Christian ideas in the Middle Ages for thinkers such as Petrarch, as well as highlighting one of the fault lines that made their reconciliation impossible. Eloquence or silence? Philosophy or meditation? Anagnostou-Laoutides reading of the *Secretum* explores this tension, and tracks its literary and theological antecedents.

The final three contributions to the volume engage with women's voices, and women's authority in the late medieval and early modern periods. Constant's work has always insisted on the necessity of gender as a category of analysis, but not in a way that segregates the voices of men and women into discreet discursive frames. Rather, his insistence that intellectual life be understood within communities has always made space for their myriad members. This has meant that he has not privileged, as so much work in the history of medieval ideas has tended to do, the canonical texts produced by the universities. Focusing solely on scholastic theological treatises implicitly reifies men's voices as normative, as only men had access to the institutions of their production. But when the net is cast wider, into the world of communities, a great deal of women's voices become apparent. In terms of the twelfth century, Constant was one of the key figures in medieval studies who read Hildegard and Heloise as serious thinkers. As his student in the early 1990s, I assumed that this approach was normal: of course a survey of twelfth-century thought should place Heloise and Hildegard at the centre. As I moved beyond Monash, I realised that this was not the case, and that Constant's scholarly advocacy for these women had done much to bring them into the historiographical spotlight. And subsequent to that work, Constant has also worked with collaborators to produce important work

on Christine de Pizan and her world. He has, once again with collaborators, offered new formulations on the types of advice literature generated for, and sometimes by, women.

Karen Green's contribution reflects her long-term collaboration with Constant, much of which has focused upon women's literature in the late Middle Ages. Notably, in 2008, Constant, Green, and Pinder edited and translated a new edition of Christine's *Book of Peace*.[8] Green's essay continues this focus upon Christine, looking closely at her sources for her early work, the *Othea Epistre*. Green points out that it has been generally supposed that Christine was influenced by a text called the *Fleurs de toutes vertues*, as the *Othea* seemingly borrows a great deal from it. Green tests this assumption, widely accepted in the scholarship, by questioning why it has generally been assumed that the *Fleurs* predates the *Othea*. Green shows that there is little evidence that the *Fleurs* predated Christine's text. Instead, deploying philological analysis, she shows that it is much more likely that the anonymous author of the *Fleurs* borrowed from the *Othea*. This matters a great deal. Green's analysis of a scholarly snapshot, a seemingly small moment of attribution, reveals the way that ostensibly neutral editorial practices can betray gendered practices. In this example, it was easier to think that Christine had borrowed materials from an earlier source than it was to assign the ideas to her as originator. Green's analysis of the *Othea* does not only further explicate the ideas of the text itself, but reveals something of the field's blind spots when it comes to recognizing the originality of women authors.

Green's essay concerns a woman's voice, and the processes by which aspects of her originality may have been missed in the scholarship. The following essay, however, looks at a little-known text written by a man that celebrates the role played by women in political life. Carolyn James' contribution looks at a late fifteenth-century Italian text written in praise of powerful women of the recent past. Written by Giovanni Sabadino degli Arienti, this work explicitly followed Boccaccio in glorifying great women. Unlike Boccaccio, however, Arienti focused upon women of recent memory who had deployed influence and wielded authority in aristocratic households. His work name-checks a great number of women from powerful families of the Italian peninsula, praising their acumen, wisdom, and virtue. The text, as James points out, testifies not only to the political and diplomatic roles played by women in the recent history of Italy's leading dynasties. His work also testifies to their ongoing influence, as Arienti's text also seeks the approval of, and patronage from, women in these same families. But we

8 Green et al., *The Book of Peace.*

should not over-reach, James suggests, and see this text as proto-feminist. James also reveals the typological imaginary within which these women are praised. She shows that the women are figured as temperate and prudent, and placed within the tradition of Marian piety. Their capacity to negotiate the thorny and complicated worlds of aristocratic governance is transformed, in Arienti's hands, into beatific peace-making. James' essay explores the power that early modern Italian noblewomen were able to wield, and also the limitations governing the interpretation and legitimacy of that power.

Tracy Adams offers the final essay of the volume, considering the invention of the royal mistress in France, tracking the process by which the role of mistress became a tradition and position of authority within the court. Adams explicitly positions the essay alongside Constant's work on Heloise. Adams points out that one of Constant's achievements has been to show how Heloise skilfully and strategically deployed Ovid and Cicero to make her arguments about the nature of friendship and love. Heloise used their insights, and she furthered them for her own intellectual benefit. Adams, similarly, seeks to look at how classical ideas were transformed in the service of legitimising the mistress as a woman of authority. In particular, she considers how the mythological figure of Diana was used in tableaux and pageants to represent the mistress, and to authorise her location in the court. Adams argues that emergence of a mythological imaginary over the course of the sixteenth century in France, which to some degree replaced the identification of the royal family with the holy family, made space for different types of authority, as well as valourizing carnality. Mythology offered, Adams suggests, an alternative way of depicting power and its actors. There was no room for a mistress in the holy family, but there was space for her in the allegorical playground of myth.

The final word belongs to Peter Howard, who worked alongside Constant for a great many years at Monash. In his epilogue, Peter testifies to the vivacity and engagement of Constant as a colleague, returning him to the community of learning in which he has flourished.

Conclusion

Constant is a member of the Australian Academy of Humanities. He is a corresponding member of the Medieval Academy. He is a life member of the Australian Association of Medieval and Early Modern Studies (ANZAMEMS), as well as being a past-president of the organization. Constant has received every prestigious fellowship bestowed by the Australian Research Council. In

short, his scholarship and his service have been well recognized already. We, myself and the contributors to this volume, hope this book also recognizes Constant's achievements and that it is worthy of the task. It is very hard for words on a page to do justice to someone as vivacious, brilliant, and original as Constant. But these words, at the very least, can bear witness to communities of learning generated by Constant J. Mews, and the love and the esteem within which he is held.

Finally, this book is for Maryna Mews as well. If we are to take seriously Constant's injunction to bring life and ideas together, then we must recognize Maryna's warmth, generosity, and enthusiasm as well. Her *joie de vivre*, curiosity, and openness to the world matches that of Constant. Anyone who knows Constant and Maryna knows the devotion and kindness that characterizes their union. None of this is to reduce Maryna to Constant's orbit – – I would not dare. Rather, I mention Maryna in this context because it takes meaningful communities to produce meaningful scholarship, and the most important member of Constant's community is, without doubt, Maryna.

Congratulations Constant, for everything.

gratias tibi ago

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