



Sarum Seminar News and Views

A Capital Adventure: Kyoto *by Linda Jack*

If you can see only one city in Japan, say the guidebooks, let it be Kyoto. It would be hard to argue with this recommendation. From the end of the Nara Period in 794 until 1868, Kyoto served as the royal and cultural capital of Japan. The legacy of this one thousand-plus year history can be seen in the city's 1600 Buddhist temples, 400 Shintō shrines, and some of the most beautiful gardens in Japan.

When, in 794, the tennō (heavenly sovereign) moved the capital city yet again, it was known by the name Heian-kyō, *Capital of Peace and Tranquility*. It was only in the 12th century that the name Kyoto began to be used. The landlocked city was built on a dry lakebed surrounded by mountains on three sides. As had been the case with the capital at Nara, Heian-kyō was laid out in accordance with Chinese geomancy (divination by geographic features or by figures or lines) in a grid pattern. Running through the center of the city was a broad willow-lined thoroughfare some 279-feet wide that divided the eastern part of the city from the western part. By the year 1000 Heian-kyō, with a population of 175,000, was the fifth largest city in the world (Chandler, 10).

During the 8th-12th centuries the capital was the center of a great flowering of Japanese culture in the arts, literature, and religion.



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In this issue.....

A Capital Adventure: Kyoto, p. 1

Bartholomew's World, p.3

A Chartres Adventure, p.4

The Digital Mappaemundi, p.6

Membership Renewal Notes, p.7

Program Notes, page 8

Schedule for 2007-2008, Insert

Evelyn McMillan, editor

Bob Nyden, layout

The high courtly culture of the period is captured in the early eleventh-century literary masterpiece *The Tale of Genji*, attributed to the Japanese noblewoman Murasaki Shikibu. Over the centuries however, the city, did not always live up to its auspicious name of the *Capital of Peace and Tranquility*. Warring clans struggled for control of political power, often bringing great destruction to the capital. One of these conflicts, the Ōnin War (1467-77), was fought within the city and its precincts between the Hosokawa family and the Yamana family, during which much of the city was destroyed and the population scattered to the countryside. Ikkyū, a poet of that era writes:

*One burst of flame and the capital-gilt palaces and how many mansions-
Turns before one's eyes into a wasteland.*

The ruins, more desolate by the day, are autumnal.

Spring breezes, peach and plum blossoms, soon become dark.

(Keene, 70)

Over the years Kyoto was also subjected to devastating fires, floods, and earthquakes, most recently a 7.2 magnitude quake in January of 1995. Fortunately, the city was spared from the firebombing of World War II.

Understandably, much of Kyoto is as modern as any American city. As you leave the steel and glass train station in central Kyoto, for example, it is difficult to believe that you have arrived in an ancient city. Yet in spite of the worst that man and nature has brought to bear, much of the medieval capital awaits the visitor. "Kyoto remains," as Chris Rowthorn writes, "the heart and soul of Japan, the place that modern Japanese visit to discover what it means to be Japanese (Rowthorn, 5)."

Space does not allow for even a brief summary of the medieval treasures of Kyoto, but I would like to share one of the experiences



that I most treasured, a visit to the elegant and serene temple complex of Ginkaku-ji, the Silver Pavilion, at the base of the eastern mountains. The earliest buildings of the complex were built by shogun Ashikaga Yoshimasa (1435-90), a man that some historians describe as the worst to ever rule Japan; it was Yoshimasa who reigned during the devastating Ōnin War, mentioned earlier.¹ In the middle of the hostilities, Yoshimasa abdicated and retired to build a villa at the base of the eastern mountains (Higashiyama), relinquishing the position of shogun to his son.

Whatever his failings as shogun, Yoshimasa's reign saw the growth of Higashiyama Culture, which was rooted in the Zen Buddhist concept that there is beauty in simplicity. Yoshimasa's interests included art, poetry, flower arranging, the tea ceremony, garden design, and perfume blending. His taste and the artists he patronized had a lasting influence on the formation of Japanese taste.

Yoshimasa's taste is reflected in The Silver Pavilion. He personally oversaw every detail of the construction of his villa, including the design of the gardens for which he plundered the gardens of palaces elsewhere in Kyoto by relocating mature trees, rocks, and garden ornaments to the new site. The modern gardeners pay special attention to the many types of moss that give the stones and stream banks throughout the complex their velvety and multihued textures. One exhibit displays a tray of *Very Important Moss*, another tray samples of the dreaded *Moss the Interrupter*, which must be ruthlessly rooted out.

I was fortunate to visit the complex on a late December afternoon when relatively few visitors were present.

Very Important Moss



Moss the Interrupter



The site is a great favorite with the Japanese, who descend on The Silver Pavilion at the height of the cherry blossom season, during the fall foliage, and when snow blankets the garden in winter. The buildings of the complex—including a temple completed after Yoshimasa's death—are made of elegant and

humble materials: wood, paper, clay, and stone. Despite the name, no silver gilt was ever applied to the buildings or roofs.

Looking down on the complex from a deserted observation outlook, it is not hard to imagine why Yoshimasa, ineffective as a soldier and politician, would abandon the world of war to create a peaceful world of cultivated beauty, art, and poetry. Whatever death and destruction Yoshimasa brought to his own capital and its people, Keene reminds us: "The worst of the shoguns was the best, the only one to leave a lasting heritage for the entire Japanese people (Keene, 166)."

This is the second of three visits to ancient Japanese capitals. Next time we finish up in Edo.

¹ The shogun was the hereditary commander of the Japanese army who until 1867 exercised absolute rule under the nominal leadership of the emperor. For more information on Yoshimasa see Donald Keene's very readable book. For information on Kyoto, I recommend the Lonely Planet guide and the Welcome to Kyoto Web site: http://www.pref.kyoto.jp/visitkyoto/en/theme/sites/shrines/w_heritage/

All photos by Linda K. Jack

Chandler, T. and G. Fox. (1974). *3000 Years of Urban Growth*. New York, Academic Press.

Keene, D. (2003). *Yoshimasa and the Silver Pavilion*. New York, Columbia University Press.

Rowthorn, C. (2005). *Kyoto City Guide*. Oakland, Lonely Planet Publications.

Bartholomew's World (BW)

Sarum Seminar members will be interested in a new, web-based, resource being developed that is loosely based on Bartholomew the Englishman's popular encyclopedia, *On the Properties of Things*. **BW** offers biographies of major thirteenth-century authors written by today's foremost scholars, and an encyclopedia divided into three books: Human Science, Divine Science, and Natural Science.

Primarily intended for high school and college students who want to strengthen their skills in Latin and English, **BW** also introduces them to the history of Western medieval traditions. Sarum members will also find much of interest, especially its graphic displays that include sample reproductions of gothic scripts as well as beautiful illuminations from medieval manuscripts. **BW** paleography exercises are designed to intrigue students just beginning to be interested in medieval letter forms as well as scholars already able to decipher abbreviations and read a few works.



Parker Library 16 by permission of the Master and Fellows of Corpus Christi College Cambridge

While under construction **BW** is best accessed at <http://bartholomew.stanford.edu/progress.html>

Contact **BW** Project Coordinator, Eva St. Clair at eva.stclair@gmail.com for more information.

A Chartres Adventure by A. Richard Jones

It started with the *Peregrinations* website's picture of the interior of the spire on the south tower at Chartres Cathedral.¹ This picture, which Bob Nyden told me about, was particularly interesting because, although Chartres' south spire is now empty, it seemed to show putlog holes, indicating that it once contained a scaffold used in its construction. Those of you who have been following the Salisbury spire scaffold debate will understand the significance of an actual example of a large spire built from within, as well as the significance of that scaffold's having been removed. The picture seemed to offer support for the contention that Salisbury's spire could have been built from within, and evidence that no scaffolding is needed for maintenance so that it would have been unnecessary to build an interior scaffold post-construction.

The putative putlog holes were just at the limit of what could be discerned from the picture. I had some correspondence with John James, author of *The Master Masons of Chartres*, regarding the picture, but we could not be certain that what we thought we saw in the picture actually were putlog holes. Thinking the photographer might have more detailed images, I wrote Sarah Blick at Kenyon College, who minds the *Peregrinations* website. She put me in touch with the photographer, Henri de Feraudy. An exchange of e-mails resulted in Henri's offering to meet Ann and me at Chartres for a reconnaissance of the south spire.

So it was that around lunchtime on Sunday, April 29, 2007, we met Henri near the cathedral. He had brought an incredible collection of photographic equipment — as he said, worth more than his car — from which he selected at least two cameras and several lenses and added a strong searchlight. Thus armed, we walked the short distance to the home of our guide, M. Philippe Fréneaux, and thence to the Cathedral.

My first clue that we were in for more than just a quickie visit to the spire came when we ascended a spiral stair at the southeast corner of the crossing. On coming out at the parapet level of the south aisle (*i.e.*, the triforium or tribune), we visited the roof spaces of two of the five chapels that form the chevet. The first was interesting for the detached ribs of its vault, the second for its timber-framed roof. Both offered views downward into the interior volume of the cathedral through central openings.

Our next move was around the chevet then up to the exterior parapet level of the clerestory. The sky was growing darker; as we walked along a gutter to the north intersection of the choir and the transept, there were sprinkles of rain and the occasional flash of lightning. The path up to the parapet of the clerestory was a water trough which by now was wet and slippery, as were Ann's shoes, which provided no traction at all. She had to take them off and crawl up the sloping trough, which moments later rushed with water running off the copper roof. Fortunately, our next destination was back indoors: the roof spaces above the transept and nave. We walked around the choir at the clerestory level admiring the views and taking pictures of the buttresses. Another spiral stair brought us into the south transept of the roof spaces.

If you have ever taken the spire tour at Salisbury, you might expect that Chartres' roof spaces would also be filled with 13th century timber work, but this is not the case at all, due to a fire in the mid 19th century. What replaced the burned wood was a beautiful suite of 19th century ironwork, strongly reminiscent of British train sheds in the larger sta-



Chartres South Spire

A. Richard Jones

tions. It is a fascinating combination of earlier ironwork with pegged joinery and later ironwork with bolted joints. Another of Henri's *Peregrinations* website photos shows this ironwork.²

After a detour to photograph the view from the north end of the transept, we entered into the south tower at the level of the nave parapet. From there, a flight of nearly 100 wooden stairs wound around a timber the size of a large telephone pole for access to the base of the spire. M. Fréneaux did not ascend with us, but cautioned us not to dance on the tile floor at the spire's base, and to stay near the walls. That floor, it would seem, is rather delicate, not to say dangerous.

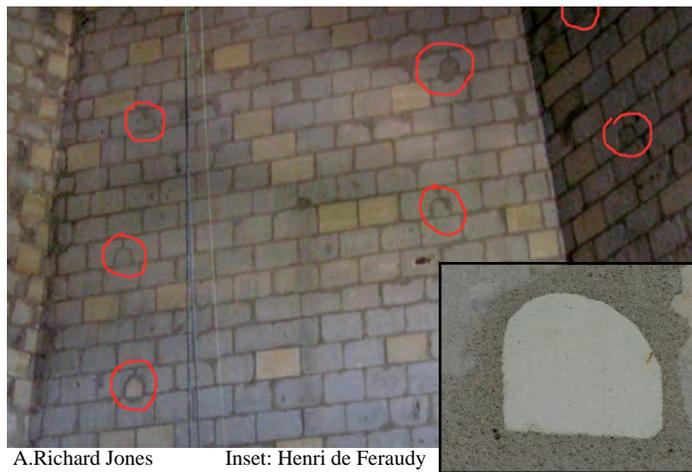
Henri de Feraudy

Looking up to the south spire floor. Note the wooden catwalk supported by putlogs.



So finally there we were inside the south spire. And so were the putlog holes, filled in with stone. Now it was clear why they had been so indistinct in the website photo. The spotlight revealed an entire series of filled-in holes reaching up to the small platform that remains near the top of the spire, with multiple holes at each horizontal stage. The putlog holes are particularly visible on the west face of the interior. There seems to be no doubt that this spire was built from an interior scaffold. After a session of photography, in part of which Henri used an enormous lens to take close-ups of some of the putlog holes, we finally descended back to the floor of the tower.

Were we there yet? Not at all. The north tower beckoned. We walked through the roof spaces again and ascended the north tower. Here, in the self-guided tour area open to the public, we encountered others who were not so fortunate as to have access to the wonders we had seen. We poked into the bell chamber — M. Fréneaux seemed to have a key to everything — then started down. At triforium level,



A. Richard Jones

Inset: Henri de Feraudy

Orderly array of filled putlog holes (circled in red) inside the south spire walls. Inset: Close-up of filled hole.

we were invited to walk (past a series of cages where assorted stones from the cathedral were stored) to the organ loft and, under the strictest silence, out to the console high above the nave floor where the organist sits. We were now at the level of the west rose and the clerestory windows, but being rather unprepared for this opportunity did not get the best of pictures.

So after three and a half hours and nearly a thousand steps, what we expected to be a simple little tour was complete, and we retreated to the café to celebrate this amazing visit and to express our thanks to Henri and M. Fréneaux.

Footnotes:

1. <http://peregrinations.kenyon.edu/photobank/1-4/22.jpg>
2. <http://peregrinations.kenyon.edu/photobank/1-4/23.jpg>

Henri de Feraudy

The author and his wife, Ann, high on a Chartres parapet.



The Digital Mappaemundi: Changing the Way We Work with Medieval World Maps

by Asa Simon Mittman

Are there any dog-headed cynocephali on the Hereford Map? If so (and indeed there are three sets), are they in the same place on the Psalter Map, the Ebstorf Map and all others medieval world maps? What texts served as the source for these images? *Mappaemundi* pose such questions (and we might ask about cities, biblical events and holy figures, geographical features and landmark) but these highly complex documents can be daunting and difficult to understand. These challenges inspired the creation of *The Digital Mappaemundi: A Resource for the Study of Medieval Maps and Geographic Texts*. This interactive digital resource allows users to freely link between medieval world maps and the geographical texts on which they were based. Created by Martin Foy (Hood College) and Asa Simon Mittman (ASU), this resource is designed to help students and scholars alike.

Geography was of the highest importance in the Middle Ages, when the world was considered a reflection of God's divine plan. Therefore, study of the layout of the world was analogous to study of the Bible, in that greater truths could be found within both. *The Digital Mappaemundi* will provide a new mode of interaction with these complex documents, allowing them to be accessed in ways not possible with traditional print sources. The project will provide a simple, intuitive interface through which researchers of all levels can examine medieval maps, and the texts on which they were based, in relation to one another.

The functionality is best illustrated through example. In reading Jerome's *De Situ*, we might be struck by the concept that "the ark is indeed regarded to have settled in the mountains of Ararat after the flood, and its vestiges are said to remain in that very place up to today." We can click on "arca" ("ark") in the text and instantly be taken to the corresponding text and location (complete with image) on the Cotton Map, as shown in the sample on page 7. From there, we can link to the ark on other maps, or in other texts. This allows for completely fluid association of texts and images which become a complex nexus of information. In traditional print sources, these associations are by necessity linear in nature, which does not accurately represent the process of reading and interpreting maps. Instead, in digital form, researchers can proceed according to the dictates of the images themselves.

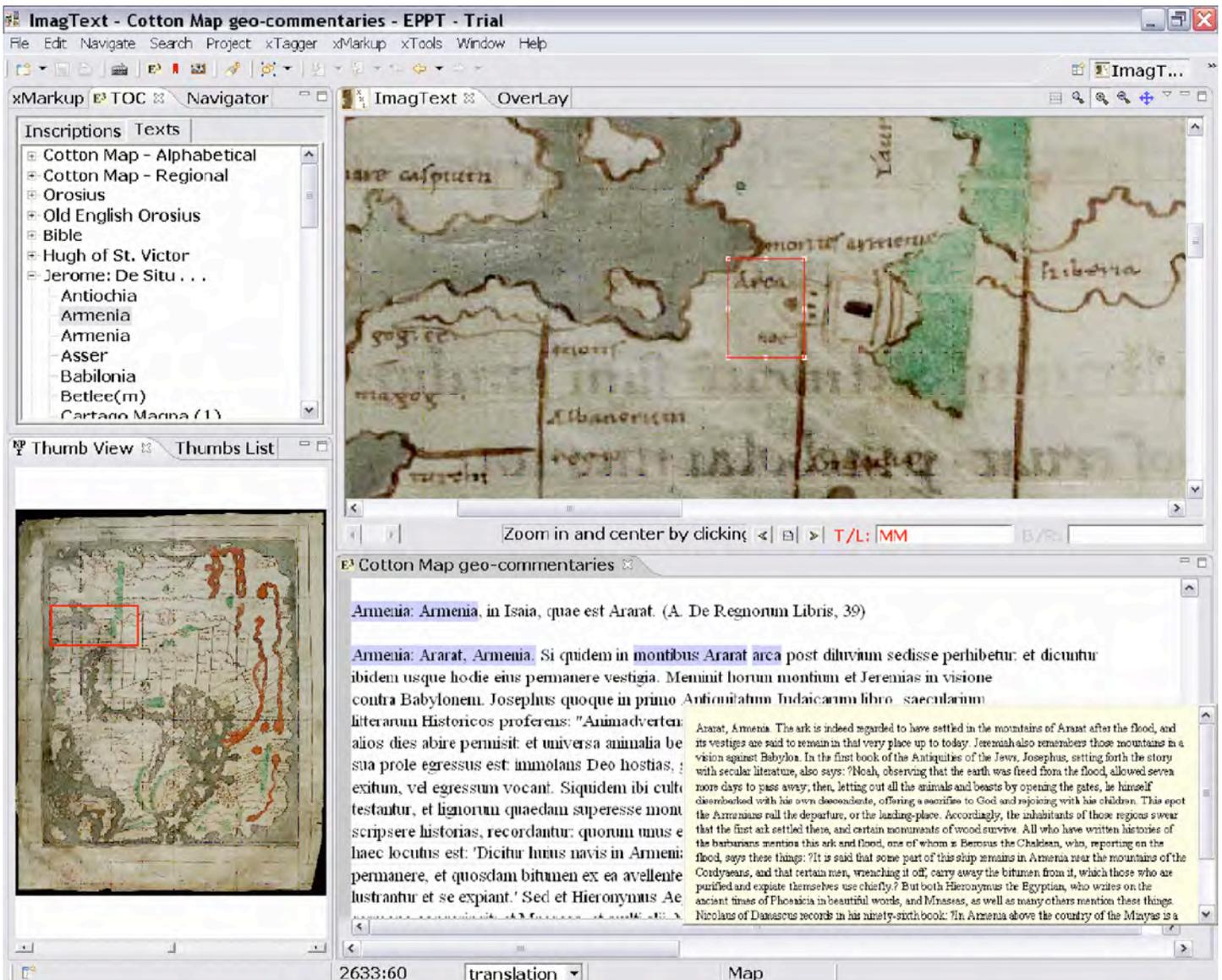
This screenshot does not reflect the actual interface, now being completed, but shows many of the features it will have. The upper left frame contains an index of available texts, with *De Situ* selected. Below is a frame showing a the Cotton Map, with a red box indicating the detail, shown above on the right, with a red box surrounding "Arca noe." Below this, in the text commentaries frame, we see the highlighted text of Jerome, in Latin, with the optional popup translation into English.

This project is significant in four ways: First, cartography is a field of increasing interest in cultural studies and the humanities, with a number of major publications in recent years and an increase in conference sessions on the theme. Second, this project is a transdisciplinary exploration of material that is difficult to access through traditional means. Maps are both text and image and need to be dealt with as such. This tool will facilitate study of these complex objects by those who would come at the subject of medieval geography from either the study of images or texts. Since geography is a reflection of world view, this tool should be of use to any scholars interested in the study of medieval culture, regardless of disciplinary affiliation. Further, all of these maps are located in European collections, inaccessible to many researchers, so this interface would greatly expand basic access to these works. Finally, we hope that this progressive use of digital technologies will inspire other projects in the humanities to move beyond the basic model of putting books on-line.

We are now seeking funding to cover aspects of the project that will allow us to move from a limited prototype to a full version of the project. As we will need to raise a substantial amount, we are looking as broadly as we can, at both large grants and small donations. Our prototype contains two maps and two geographical texts. We wish to expand this to a dozen of each, and so will need to raise funds to digitize other maps, including the giant Hereford and Ebstorf maps (the latter surviving in a facsimile, as the original was destroyed in World War II). In addition, we will hire research assistants competent in medieval Latin and Old English to digitally edit and mark up the remaining documents. This exciting resource should be, we hope, of great interest to the Sarum Seminar and its members.



A dog-headed cynocephalo
(www.southwestern.edu/ACS/latin/team9/the_bestiary.htm)



A screenshot of *The Digital Mappaemundi*

Renew Your Membership and Pay Your Dues

This year's dues are the same as last year: a **FULL MEMBERSHIP** (\$75 single / \$135 couple) covers your share of our operating costs plus all seminars. If you're not sure that you'll be able to make it to more than 4 seminars, you can get a **BASIC MEMBERSHIP** for \$25 (\$35 if you want to get meeting notices by postcard as well as email), then month by month you pay \$10 per person **DROP-IN FEE** for each seminar you attend.

You can renew your membership by zapping an email to Julia Fremon & Elaine Kriegh (jfremon@earthlink.net, erkriegh@earthlink.net) and specifying:

- which type of membership you'd like
- whether you want postcard meeting notices as well as emails, and
- whether there are any changes to your mailing address or email address.

THEN don't forget to pop a check in the mail to:

Sarum Seminar
3450 Sacramento St, #607
San Francisco, CA 94118-1914

Newcomers can print out the membership form on our website <http://sarumseminar.org> and mail it in with their check.

Welcome to Our New Year!

by Julia Fremon, Program Chair

Planning is well under way for Sarum Seminar's 2007-08 season, and we're really jazzed! This will be a year of reaching out to new groups, trying new programs, bringing in new members, and putting our little group on the map in new ways.

But First, Kudos to Ann. We owe a debt of gratitude to Ann Jones for serving tirelessly as Program Chair four years — a long stint she performed in a most generous and cheerful way. Thank you, Ann!

Outreach to New Members. For years, our annual Salisbury trips were a natural source of new seminar members. But now the seminar membership has dropped a little through natural attrition, and it's time for active promotion to attract new members who will complement the group. The Program Committee has identified several recruiting possibilities so far. We'll make the most of the Medieval Matters series, of course, and the Sarum Seminar name will appear as co-sponsor on the thousands of flyers and mailers that advertise the series. In addition, Linda Jack is arranging to send seminar announcements to CASBS's community contacts and to the old Library Associates members. And Kathleen Much is putting together a Sarum Seminar flyer to distribute to these new audiences. Be sure to take a few copies of the flyer to give to your friends! And if you have an idea about other groups to contact, please speak up.

Our New Web Address. As you've recently heard from John Wilkes, he has arranged a new domain name for us, and you can now find our website at <http://sarumseminar.org>. He has moved the Sarum website from Hewlett Packard, which has so generously hosted it all these years, to John's own personal server. Check it out! Members can send notices of things that might be of interest to other members by sending an e-mail to members@sarumseminar.org, and John regularly sends out instructions for maintaining your own listing.

How to Renew Your Membership and Pay Your Dues. The Sarum Seminar is supported by its members, and we need your membership dues to support this newsletter, pay our speakers, rent the meeting room, and serve refreshments — a total budget of about \$2,400 a year. Even with our expanded program, this year's dues will be the same as last year. New this year — you can renew your membership by email! For details, see the separate box on page 7 in this newsletter.

How You Can Help Out. There are lots of ways you can help make the Sarum Seminar a success. Host a potluck. Help another person host a potluck. Write a newsletter item. Stuff envelopes. Help set up the seminar refreshments or straighten up afterwards. Bake cookies. Coordinate a special event or an outing. Pass along your ideas for neat programs. Give a ride to a friend to introduce them to the seminar. Join the program committee.

Contact me at jfremon@earthlink.net to volunteer for anything, large or small, or talk to the potluck hosts or seminar coordinators directly.

See you there!

"Medieval Matters" Public Lectures. As Bob Scott reported to you in an email last spring, we have teamed up with Stanford's Medieval Studies Program (Jennifer Summit and Philippe Buc) and Continuing Studies Program (Charlie Junkerman) on a really exciting initiative to raise the visibility of medieval studies on campus and in the community at large. It's a new series of free public lectures called "Medieval Matters," given by leading medieval scholars from around the country and around the world. We invite them to Stanford to speak on a topic in medieval history and culture that promises to be of interest to a general audience, and that has relevance for understanding today's world. As part of their visit to Stanford, our distinguished guests will also hold special seminars and workshops with Medieval Studies undergraduates and graduate students, giving the students a chance to spend time with some of the leading lights in their field.

The kickoff lecture on November 14th will feature Patrick Geary of UCLA, a distinguished scholar of medieval culture and society, who will talk about the medieval origins of the concept of the European nation and the nation state, and how modern politicians have co-opted their countries' medieval histories for their own modern purposes. For the Spring lecture at the end of May, we will have William Chester Jordan of Princeton University, an award-winning author and teacher, who will talk about the Crusades. These lectures will be free and open to the public, widely advertised with a mailing to the full Continuing Studies list, posters and flyers on campus, and ads in local papers. I hope you'll help spread the word too, by inviting your friends and colleagues to these exciting evenings on campus.