

**A *Festschrift* in Honour of Philippa Maddern:
An Introduction**

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Philippa would have been thrilled to hear that out of the nine papers submitted by invitation, every single one passed the blind peer review process successfully. The selection of papers contained in this volume is wonderful: a true testament to Philippa's wide-ranging interests, represented in the form of new scholarship. We are certain she would have been very moved to know that she played such a significant part in so many areas of historical inquiry.

As a true *Festschrift* should, this Special Edition of *Limina* celebrates Philippa by illustrating the diversity of research she inspired. Each author has been positively influenced by her, both on a scholarly and a personal level, as becomes clear when one reads the *In Memoriae* at the end of each paper. The papers themselves range widely, across eras, disciplines and research focus:

Andrew Broertjes explores the role of the popular voice ('the commons', 'the people') in the conflict between the Yorkists and Lancastrians in the mid-fifteenth century, looking at who this group might have consisted of and why their support became a necessity in what historians refer to as The Wars of the Roses.

Clare Davidson's paper examines Richard Rolle's popular fourteenth-century devotional manual, *The Form of Living*, arguing that its appeal to Middle English readers lies in the spiritual and bodily romance between an imagined lover and Christ.

Johann Sebastian Bach's *Kreuzstab* Cantata (BWV 56) is analysed for its emotional message by Georg Corall, who offers an alternative analysis of the libretto by arguing that its lyrics are a hopeful and happy anticipation of salvation, instead of the suicidal 'yearning for death' that has been offered by previous analyses.

James Smith's paper explores the imagery of hunger and thirst, arguing that the lack implied by these longings presents bodily want as spiritual allegory.

The fourteenth-century Macclesfield Psalter's lavish illustrations include several apes depicted in the margins. Kelly Midgely argues that these apes can be read to represent vices – greed and lust in particular – that were thought to be inherent in a post-Edenic medieval world.

Deborah Seiler's paper bridges her previous work on medieval English romances, begun in her Master's thesis, to her current work on friendship in late medieval England. Her paper looks at trust as a form of currency in establishing relationships in the Breton lai *Sir Launfal*, illustrating how the fifteenth-century adaptation of the romance placed increased focus on the concept of trust.

Based on her successfully completed doctoral thesis, Loretta Dolan's paper looks at depositions from sixteenth-century England to explore the emotions experienced by children in underage marriages. Her conclusions show that despite

not being autographic sources, much can be gleaned from these ecclesiastical court records that give us a glimpse of the emotional lives of these children.

Hugh Chevis' paper offers an intriguing analysis of the cloth trade in seventeenth-century England, showing how local familial networks were not only central to the industry being able to weather the civil wars, but were able to expand after the hostilities ceased.

Moving back towards the early medieval period, Shane McLeod's paper focuses on southern Scotland and northern England, looking at how archaeological evidence suggests that political interests of the Scandinavian kings of York often aligned with the Community of St Cuthbert and the Archbishop of York.

A total of nine very different but equally fascinating forays into history, including Philippa's newest interest, that of emotions!

We would like to thank the contributors to this edition for submitting such wonderful work to the *Festschrift*, and for their patience – particularly in the last, frantic stages of the editorial process. The *Limina* Collective deserves our thanks for letting us put this Special Edition together under its auspices. As Philippa herself was always so supportive of *Limina*, it felt like a fitting journal with which to publish this *Festschrift*. We would also like to thank the Perth Medieval and Renaissance Group, and the Australian Research Council's Centre for the History of Emotions, 1100-1800, for their very generous support of the *Festschrift*'s official launch. Finally, one last thank you to Philippa for being someone who, even in death, inspires people to find their very best work hidden within them.

In Memoriam of Philippa Maddern

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My first memory of Philippa was at my first academic paper presentation in 2012 at the annual Perth Medieval and Renaissance Group conference, held at St Catherine's College at the University of Western Australia. Here I was, a trained opera singer, re-entering academia after a three-year hiatus. I was nervous, particularly as I was presenting a complex problem: unravelling voice classifications in early opera repertoire as compared to today's vocal understandings. Needless to say, this paper included a discussion of the current *Fächer* system, a system with which I am very familiar as a practicing singer. Those outside the field, however, are not as well-acquainted with it – nor with its controversy.

Whilst I worried that my presentation would be met with complete silence – and no questions from the audience – Philippa had other ideas. In what I would become accustomed to as her usual way, she thought for a minute, raised her hand and then posited a brilliant question about early voices and vocal aspects. Presented with early modern vocal concepts – which were clearly outside of her medieval research –, Philippa effortlessly launched the discussion following my paper. It is one of my favourite memories, as it depicts Philippa in her element: always quizzical, ready to engage with new ideas and excited about the prospects a healthy academic discussion could offer. She buzzed with excitement, eager to see what we could accomplish in those precious ten minutes.

Philippa, the Director of CHE (as the centre is affectionately known), continued to assist me with my research. With Jane Davidson, I was encouraged to become an official PhD Scholar with CHE's Performance department. I also sang in CHE-sponsored performances, most recently as Cupid in Blow's *Venus and Adonis*. We performed both in Perth at the Ladies' Methodist College, which allowed us to incorporate their students into the choruses and dances, as well as down south in Denmark, WA at The Butter Factory. Philippa's reach went further than my written academic research; it extended to my practical development as an early music singer. The opportunities that CHE has provided me are endless, and the gratitude I have for CHE and Philippa cannot be adequately expressed in words. Whilst my time with Philippa was too short, her influence was beyond profound. Vale Philippa.