Marisa Galvez  
Curriculum vitae

Departmental address  
Department of French and Italian  
Pigott Hall, Building 260  
Stanford University  
Stanford, CA 94305-2010

Home address  
219 Clipper Street  
San Francisco, CA 94114  
650-224-1909 voice  
415-642-2853 voice  
415-642-2854 facsimile

<mgalvez@stanford.edu>

Education  
2007  
Ph.D., Comparative Literature, Stanford University  
1999  
B.A., French, Yale University  
1997-98  
University of Paris VII

Academic appointments  
2016-  
Associate Professor of French and Italian, and by Courtesy, German Studies, Stanford University  
2008-  
Assistant Professor of French and Italian, and by Courtesy, German Studies, Stanford University  
2007-08  
Postdoctoral Fellow in the Humanities, Stanford University  
Lecturer in Comparative Literature, Stanford University

Dissertation  
“Medium as Genre: A Historical Phenomenology of the Medieval Songbook in the Occitan, German, and Castilian Traditions”  
Considering Occitan troubadour, Middle High German Minnesang and Iberian cancionero songbook traditions from the high to late medieval period (ca. 1200-1500), this project charts the rise and persistence of the songbook genre. The argument focuses on the development of the songbook as a concrete, communal object that establishes a system of values for the reception of medieval lyric, including rhetorical, bibliographical, and phenomenological horizons. Moreover, this comparative study examines the role of songbooks in poetic attribution, canon formation and the concept of courtliness amidst the assimilation of new historical realities and material practices.

Committee: Hans Ulrich Gumbrecht (director), Cécile Alduy, Orrin Robinson, Jennifer Summit

Research and teaching interests  
French and Occitan literature from 1000 to 1550; medieval French lyric and narrative; crusade literature and confession; medieval German, Italian, and Spanish literature; the late medieval period; vernacular poetics; the nineteenth-century medieval imagination; the history of philology in medieval French and German literature; the visualization of vernacular lyric, the intersection of music, performance and literary cultures in medieval texts; troubadours and their influence on Dante and Pound

Publications: print  
The Subject of Crusade: Penitential Poetics in Vernacular Lyric and Romance, in progress
Monograph

Songbook: How Lyrics Became Poetry in Medieval Europe, University of Chicago Press, 2012*

Articles


“The Intersubjective Performance of Confession vs. Courtly Profession” in Performance and Theatricality in the Middle Ages and Renaissance, ed. Markus Cruse, Arizona Center for Medieval and Renaissance Studies, forthcoming 2018*

“Jehan de Journi’s Disme de Penitanche and the Production of a Vernacular Confessional Text in Outremer,” in Medieval Francophone Literary Culture Outside of France, ed. Dirk Schoenaers, Boydell and Brewer, forthcoming 2018*


“Dark Transparencies: Crystal Poetics in Medieval Texts and Beyond,” in Philological Quarterly 93.1 (2014): 15-42*

“Producing Opaque Coherence: Lyric Presence and Names,” Modern Philology, accepted, withdrawn due to production delay*


“From the Costuma d’Agen to the Leys d’Amors: A Reflection on Customary Law, the University of Toulouse, and the Consistori de la sobregaia companhia del gay saber,” Tenso: Bulletin of the Société Guilhem IX 26 (2011): 30-51*


*= indicates peer-reviewed

Book Reviews


Publications: electronic
Lectures and conference papers

“Towards New Theories of the Lyric Through Medieval Verse: the Sestina, the Alba,” Annual Meeting of the American Comparative Literature Association, UCLA, March 29-April 1, 2018


“Crystal Poetics,” Annual Meeting of the American Comparative Literature Association, University of Utrecht, July 7-9, 2017


“The Description of Historical Poetics: The Courtly Crusade Idiom,” Medieval Workshop, University of Chicago, March 8, 2017


“Poetic Anthologizing: Three Views of Crusader-Poets (trouvère Thibaut de Champagne IV, troubadour Raimbaut de Vaqueiras, Frankish Cypriot poet Jehan de Journi),” Ghent University, Anthologizing Poetry in the Western Middle Ages: Methods, Approaches, Comparisons, November 22-23, 2017

“The Figure of the Crusading Lyric Poet in Medieval Chansonniers,” “The Pre-Modern Book in a Global Context: Materiality and Visuality,” Binghamton University, October 20-22, 2016


“Speaking Crusades: Lyric, Romance, Objects, c. 1140-1291,” “The Middle Ages Beyond Disciplinary Boundaries,” The Camargo Institute, June 22-24, 2015, Cassis, France

“Crusading Apostrophes in Trouvère Lyric,” “Medieval Historical Poetics” (Special Session) Annual Meeting of the Modern Language Association, January 8-11, 2015

“Poetic Mediterranean: Troubadours, Trouvères, and the Crusades,” UCLA Center for Medieval Renaissance Studies, Mediterranean Studies Seminar Invited Guest Lecturer, December 1, 2014

“The Chinese Sword of the Sepuchral Effigy of Jean d’Alluye (Cloisters): Crusader Contacts with Far Eastern Culture in Western Manuscripts and Sculptures,” Medieval Text Technologies in China and Europe, Stanford Center at Peking University, Beijing, China, September 11-13, 2014


“Outremer Up Close and Personal: The Verses of the Chronique du Templier de Tyr Within the Francophone Literary Tradition,” The French of Outremer: Community and Communications in the Cursading Mediterranean, Center for Medieval Studies, Fordham University, March 29-30, 2014

“Dark Transparencies: The Crystal Metaphor and Lyrical Form in Medieval Texts and Beyond,” Consuming Passions Conference, Washington University in St. Louis, October 3-5, 2013
“The Unrepentant Lancelot in the ‘Epic Romance’ Le Haut Livre du Graal ou Perlesvaus,”
Receptions Studies Conference, University of California, Davis, September 27-29, 2013

“Jehan de Journi’s Disme de Penitance and the Production of a Vernacular Confessional Text in
Outremer,” Medieval Francophone Literary Culture Outside France, University College
London, June 6-7, 2013

“Crusade Lyrics and Continuing Eugene Vance’s ‘Transactional Model of Exchange’ in Yvain,”
Annual Meeting of the Modern Language Association, January 3-6, 2013

“The Penitential Mode of Crusade Lyrics: A Resistance to Confession?” Medieval Seminar,
University of Warwick, November 28, 2012

“A Resistance to Confession: Trouvère Lyrics and Sermons,” International Congress
on Medieval Studies, Kalamazoo, May 10-13, 2012

“Memory and Confession in Crusade Lyrics,” Annual Meeting of the Medieval
Academy of America, April 14-16, 2011

“Memory in Trouvère Crusade Lyrics: Intentionality and Self-Examination,” Annual Meeting of
the Modern Language Association, January 6-9, 2011

“Post-Moralitas and Crusade Lyrics,” Post-Moralitas session, 1st Biennial Meeting of the Babel
Working Group, November 4-6 2010

“Lyricism and Songbooks,” Roundtable on “Lyrics and Lyricism,” Annual Meeting of the
Modern Language Association, December 27-30, 2009

“The Poetics of the Seasonal Exordium in Troubadour Lyric,” Provençal Discussion Group,

Studies, Kalamazoo, May 7-10, 2009

“The Shifting Landscape of Troubadour Poetry in Early Fourteenth-Century France: The
Example of Occitan Chansonnier R,” International Congress on Medieval Studies,
Kalamazoo, May 7-10, 2009

“The Formation of Lyric Tradition in Cancioneros: What is an Author Corpus?”
Departments of Spanish and English, Rice University, February 8, 2008

“The Formation of Lyric Tradition in Medieval Songbooks,” Department of English and
Comparative Literature, University of North Carolina, Chapel Hill, January 24, 2008

“What is an Author Corpus?: A Consideration of Some Chansonniers and Cancioneros,”
Colloquium of Medieval Studies, University of California, Berkeley, October 11, 2007

“Two Troubadour Kings: Understanding Lyric Reception through Alfonso X and Frederick
II,” Medieval Iberia Conference, Stanford University, October 10, 2007

Professional activities

2009- Project Manager, DLCL Research Unit, Performing Trobar
The Performing Trobar project seeks to cultivate the experience of troubadour
lyric as live performance. Through events by contemporary musicians, interdisciplinary
colloquia, and a multi-media website, the project aims to expose students to the rich
aural and verbal texture of the medieval world, and address the interpretation,
performance, and adaptation of medieval lyric both in academia and the contemporary
world.

Professional service
2016- MLA Executive Committee for Division of Comparative Medieval Studies
election by the membership

2009-14 MLA Executive Committee for the Discussion Group on Provençal Language and
Literature, election by the membership

Service at Stanford

2016 Member Search Committee for Assistant Professor of German Studies,
Division of Literatures, Cultures, and Languages

2016- Co-Director, Stanford Center for Medieval and Early Modern Studies (CMEMS)

2014- Chair of Undergraduate Studies, French

2015- Member of Search Committee for Mellon Fellowship of Scholars in the Humanities

2014-15 Member of Evaluation Committee for Stanford Dissertation Fellowship Committee

2014- Member of Campus Selection Committee for Michel David-Weill Scholarship

2014 Member of Evaluation Committee for Clayman Institute Postdoctoral Fellowship

2012-15 Faculty Coordinator for the Theoretical Perspectives of the Middle Ages Workshop,
Stanford Humanities Center

2011-12 Faculty Coordinator of the Medieval and Early Modern Studies Workshop

2011-12 Junior Faculty Member of the Executive Committee of the Division of Literatures, Cultures,
and Languages

2012 Search Committee for Open-Rank Professor of Medieval English Literature,
Department of English

2011 Evaluation Committee for Lopes Prize for Essays and Theses in Feminist Studies

2011 Evaluation Committee for Tenured Associate Professor in German Studies

2010 Search Committee for Assistant Professor in Persian Literature and Culture, Department of
Comparative Literature

2010 Search Committee for Architectural Historian, Department of Art and Art History

2002-03 Graduate Admissions Committee, Department of Comparative Literature,
Stanford University

Academic honors

2016 John Nicholas Brown Prize, for a first book or monograph of outstanding quality,
The Medieval Academy of America

2012-13 Internal Faculty Fellow, Stanford Humanities Center

2008 Charles Bernheimer Prize for the best dissertation in the field of comparative
literature, American Comparative Literature Association

2006-07 Geballe Dissertation Prize Fellowship, Stanford Humanities Center
Grants awarded

2017 France-Stanford Center for Interdisciplinary Studies Conference Grant for “Southern France and the Latin East in the 13th Century: Crusade, Networks, and Exchanges” in collaboration with the University of Poitiers

2016 Hoagland Award Fund for Innovations in Undergraduate Teaching, for the development of new interdisciplinary course “Tasting Texts: Approaching Historical Materials through Experiential Learning.”

2016 Humanities Center Seed Grant for “Crusade: New Directions in Research and Teaching”

2013-14 Stanford Research Faculty Fellow at the Michelle R. Clayman Institute for Gender Research

2012-13 Stanford Humanities Center Internal Faculty Fellowship

2011-12 Hellman Faculty Scholar Award for research project “Training for Holy War: The Poetics of Crusade Writing”

2009 Stanford Institute for Creativity in the Arts (SiCA) for visit of Troubadours Art Ensemble, interdisciplinary colloquium and workshop

2009-12 Division of Languages, Literatures, and Cultures (DLCL) for Curriculum Development: development of Performing Trobar Research Group, course website and recording of visiting ensemble for use in medieval lyric course

Memberships


Courses taught in French and English at Stanford University (selection)

2016 Great Books: Medieval to Early Modern

I co-taught the second quarter in the new three-quarter Humanities Core sequence. This quarter focuses on the transition from the Middle Ages to Modernity as it leads students through some of the major documents of western civilization, from Dante’s Inferno to Milton’s Paradise Lost, from Machiavelli’s Prince to Hobbes’ Leviathan.

2016 The Art of Feasting

I co-taught an innovative course on medieval feasting. We read late-medieval cookbooks under the guidance of professional chefs, learned songs and poetry with the help of visiting performers, and delved into a burgeoning scholarly literature on food history and sensory experience. With support from visiting scholars, and a visit to the Stanford Farm, we also pushed outward both geographically and chronologically, considering trade routes and food networks, the environmental impact of large-scale banquets, the science of food, the impact of colonialism, and the politics of plenty. The course aimed to arm students with practical cooking skills while animating a distant historical moment. It also made students active participants in current conversations about cultural exchange, healthy eating, sustainability, and income inequality.

2016 The View from Paris: Past and Present
I taught an undergraduate course that examined a history of concepts and historical situations that account for the artistic production of Paris from the Middle Ages to the present. The course asked what made Paris crucial to such production, from the medieval university environment (the Letters of Abelard and Heloise, poetry of Villon), the royal courts and theatre houses (Molière), to the Revolution and new era of enlightened France (Diderot) and the importance of Paris during these historical periods. We investigated the emergence of a Paris as a historical figure for modernity (Baudelaire, Balzac, Flaubert, Apollinaire), concluding with a reflection on contemporary Paris reflected in art, film, and literature (the events of 1968, existentialism, “Beur” cinema, the question of French citizenship).

2015

The “Renaissance” of the Twelfth Century: Its Underside, Otherside, and Aftermath

I taught a graduate seminar that examined the key intellectual, social and political developments in Europe during the twelfth century, and inquired after the afterlife of the “Renaissance” into the thirteenth century. Readings included works of literature (Chrétien de Troyes, lyric poetry of troubadours, fables, epics/chansons de geste), philosophy (Peter Abelard and scholasticism), and studies about the rise of the Gothic architectural style. The course also took up the Fourth Lateran Council and the history of the crusading movement and religious reform in the first half of the thirteenth century.

2014

Performing the Middle Ages: Songs, Manuscripts, and Theatre

I taught an introductory course where we investigated three modes of performance in medieval culture through a study of lyric, manuscripts and theatre. We first defined concepts of performance and performativity in textual culture and as it applied to the Middle Ages. The following weeks were dedicated to primary source readings with some secondary articles for historical context. The students completed final projects that were either research papers or creative projects, where they reflected upon medieval performance as the reconstruction of a literary artifact as well as an act of creative, historically informed re-interpretation.

2014

The Other France: Troubadours and the Politics of Cultural Heritage

I taught a three-week summer seminar in southern France that focused on the art of the troubadours and the history of Occitan culture. Students studied primary texts in the region of their composition, and studied art and music related to medieval culture in situ. They also reflected on the contemporary political status of vernacular cultures that co-exist with the dominant national or metropolitan French culture and language through interaction with contemporary artists, journalists, and politicians in the region. Taught in French and English

2012-14

Survey of Medieval French Literature

I taught a graduate introductory seminar on the interpretation of canonical works such as the Chanson de Roland, Tristan et Iseut, and the Roman de la Rose. We studied the Old French language, paleography, and manuscripts, and focused on the socio-cultural contexts in which these works were composed and first received.

2011

Word and Image: Collaboration Through the Ages

I taught an introductory course on verbal descriptions that reflect key cultural and literary values in French literary history, from the sword in Chanson de Roland to the concrete poetry of Apollinaire. The course incorporated the study of visual images and art objects in relation to verbal texts.

2011

After Epic: Romance, Lyric, and Novelistic Responses in Western European Literature
I taught an introductory seminar on how different literary genres such as the romance and novella condition responses to the search for identity, the quest, and spiritual transformation. Readings include works by Chrétien de Troyes, Marie de France, and Boccaccio, and secondary texts by Auerbach, Frye, and Jauss.

2009-10  
**Introduction to the Humanities: Epic Journeys**

I lectured to first-year students in a required introductory course on the evolution of the epic hero and theme of the quest. Texts in this team-taught course include *The Epic of Gilgamesh, The Odyssey, The Aeneid,* and *Dante’s Inferno.*

2009-12  
**The Afterlife of the Middle Ages**

I conceived and had sole responsibility for a graduate seminar on literature and film that evoke a medieval past in contrast to a historical present, including aspects of “the medieval” or “medievalism.” Texts include works by Chrétien de Troyes, Voltaire, Chateaubriand, Mâle, and Voltaire; and films by Bergman and Dreyer.

2008-14  
**Love Songs: The Medieval Art of Love and the Genesis of Western Love Poetry**

I conceived and had sole responsibility for a graduate seminar on medieval love lyric in the Old Occitan, Old French, and Italian traditions, with a focus on the love songs of the troubadours and the modern translation and reception of this tradition by Dante, Petrarch, and Pound. 2010-12: focus on gender, and the relation between religious, political, and erotic love lyrics. Course includes a visit of a French musical ensemble and a separate digital lab for development of a website for creative student projects.

2008-14  
**Survey of French Literature: Medieval and Renaissance**

I taught an introductory course on French texts from the twelfth to sixteenth centuries that investigate the birth of a national literature in the different socio-historical contexts of medieval and Renaissance France.

2007-08  
**Introduction to the Humanities: Epic Journeys, Modern Quests (sections)**

I instructed small-group seminars in a required course for freshmen that addresses the figure of the journey, including the quest for identity and self-definition. This two-quarter disciplinary sequence examines texts by Homer, Vergil, Dante, Boccaccio, Molière, Diderot, and Baudelaire.

August 2018