

The SMFS especially seeks your feedback on the reception for graduate students cash bar, traditionally held on the Thursday afternoon of the Medieval Congress. Because the wine hour is scheduled concurrently in Valley II, our reception has been located in Fetzer. This scheduling conflict forces SMFS members to choose between free wine (however awful!) at Valley II and a cash bar way over at Fetzer. We invite your input on the future of this event. The graduate student reception could offer a useful meeting place for students and faculty. (In recent years the event has been small but fun, and people often go out to dinner afterwards.) Is the graduate student reception a tradition you'd like to maintain? If so, how could it be made more accessible and attractive? If you have ideas or would like to help, respond to Patti Renda (prendal@uic.edu) or Alix Paschkowiak (alix@charter.net), SMFS graduate student representatives.

It's an honor to wish you a Happy New Year as incoming SMFS president. May 2002 bring us all peace, wisdom, and an extra helping of *solas*.

Anne Clark Bartlett

MESSAGE FROM THE EDITOR

This issue of the *Medieval Feminist Forum* takes up the subject of women and the arts, especially the ways in which the arts have (or have not) been the focus of academic research. We present three very different essays from three quite different points of view. The first, "Women's Voices and Medieval Song: An Interview with Anne Azéma and Shira Kammen," presents a conversation with two contemporary performers of medieval music. It explores both the recovery of medieval music and the interactions between the modern and the medieval from a performance perspective. The second, "Skipping Like Camels: Or Why Medieval Studies Neglects the Dance," offers some explanations for the academic neglect of dance and suggests that the study of medieval dance may prove fruitful for feminist research. Finally, the third essay, "Pois dompna s'ave / d'amar: Na Castelloza's *Cansos* and Medieval Feminist Scholarship," examines *trobairitz* lyrics in the context within which they were performed and proposes a new emphasis on women's agency within Provençal feudal culture. Music, dance, and lyric: all three essays challenge us to think deeply about methods of studying the evanescent performances of the past. I hope that future issues of *MFF* will take up the challenge!

Mary Suydam

MESSAGE FROM THE MANAGING EDITOR

Those of you who opened up your spring 2001 issue of *MFF* and noticed the font and spacing anomalies of our titles probably—if you listened closely—heard the muffled screams of our design goddess Terry Duffy. *MFF* goes through three or four stages of checking and proofreading before going to press, but sometime between the last check and the actual printing the titles in our electronic copy mysteriously defaulted to courier font. We do apologize for the strange event, and hope it never happens again. But computers have the defects of their virtues: they are capable of great things, but they are also capable of malicious acts of sabotage inexplicable to us mortals. Thanks for your understanding!

Gina Psaki

