

# **M**EDIEVAL FEMINIST FORUM POLICIES

## **ARTICLE SUBMISSION POLICY**

*Medieval Feminist Forum*, the journal of the Society of Medieval Feminist Scholarship (SMFS), is published twice yearly (Winter & Summer issues). Its content includes articles (2,000-5,000 words) from any of the Humanities disciplines that address the study of the Patristic Age, the Middle Ages, and the Early Modern era from the perspective of gender studies, women's studies, and feminist studies.

Individuals interested in publishing with *MF* should send an electronic copy of their article(s) to the Managing Editor, or if specifically directed through a call for submissions, to a special topics editor. Articles should be submitted as a Microsoft Word document, or, barring that, as an rtf (rich text) file. Images meant to accompany an article may initially be submitted via e-mail. Upon acceptance, a CD-ROM must be provided.

Upon submission acceptance, the author's SMFS membership will be confirmed. Non-members or lapsed members will be asked to renew their membership prior to publication of their submission. Authors are generally notified within 3 to 6 months if their submission has been accepted for publication. Unpublished manuscripts are not returned.

## **BOOK REVIEW POLICY**

*Medieval Feminist Forum* includes reviews of current scholarship that addresses issues of feminism(s) and gender studies in relation to any of the disciplines of Medieval Studies. Unsolicited reviews are not accepted. Reviewers should be faculty or qualified independent scholars and SMFS members. Advisors, mentors, or faculty members of SMFS may suggest graduate students as reviewers of specific works that, in their judgment, the student is qualified to review.

Reviews (1,000-1,200 words, single monographs; 1,500-1,600, two monographs) are due within 3 months, and should be submitted in electronic format. If a review is not forthcoming after 3 months, the book is to be returned to the Book Review

Editor for reassignment to another reviewer at your expense. Qualified persons interested in reviewing books should contact: Chris Africa, Book Review Editor; 2874 Triple Crown Lane, #10; Iowa City, IA 52240. E-mail: <chris-africa@uiowa.edu>. Phone: (319) 335-5017. Reviews will be edited for coherence and length; those that exceed these limits may be returned or refused. The review editor may also refuse to accept submissions that violate the standards of professional courtesy.

Books for review in *MFF* should be sent directly to: *Medieval Feminist Forum*; c/o Michelle M. Sauer; Department of English; Minot State University; 500 University Avenue West; Minot, ND 58707. Books submitted are not returned, and become the property of *MFF*.

### SUBSIDIA PROPOSAL POLICY

*Subsidia* is the special topics series published occasionally by *MFF*. This series creates a forum for scholarship on focused topics that are of a scope too substantial for an article and too short for a full-sized book. The Advisory Board entertains proposals from interested editors, compilers, and/or authors. Please contact the *MFF* Managing Editor or the SMFS President for more information if you are interested in submitting a proposal.

### MEDIEVAL FEMINIST FORUM ADVERTISING POLICY

Revised October 2004

As a service to its members, *MFF* publishes advertisements pertaining to medieval feminist studies from publishers, academic programs, and similar organizations and individuals. In order to facilitate the publication of advertisements, the following policies are established:

1. The *Medieval Feminist Forum* publishes advertisements pertaining to its focus on medieval feminist studies. The work of the members of *MFF* focuses on the time period from 400 to 1500 CE and on topics from gender studies, women's studies, and feminist studies. Members' fields of study include art history and architecture; archeology; religious studies; philosophy; church history; Patristics; mystical traditions; intellectual, social, political, economic, and cultural history; history of science and medicine; Latin, French, Italian, Spanish, Anglo-Saxon, English, Old Norse, and German literatures and cultures; medieval women writers; medieval images of

- masculinity and femininity; sexuality studies; history of patriarchy; manuscript studies; as well as the history of medievalism; history of the profession; modern reception of medieval authors and works; modern feminist and gender theory; films on medieval topics; pedagogy; the use of new technologies in the classroom; and the politics of modern academia in the United States and abroad, especially as it pertains to the place of medieval studies and to the professional lives of women. Members welcome advertisements dealing with the more "technical" tools necessary for their research such as document collections, archive indices, and dictionaries.
2. The cost of advertising is decided at *MFF* and MSU.
  3. No more than 5% of each issue will be devoted to advertisements, unless there are extenuating circumstances. If an issue is short on regular copy, the decision to include more advertising copy is made by the Managing Editor of *MFF*.
  4. Decisions about the suitability of proposed advertising for *MFF* and negotiations with advertisers about scheduling publication of advertisement copy are the responsibility of the Managing Editor of *MFF*. The editorial board of *MFF* may advise in case of problems. The final decision on running copy rests with the Managing Editor of *MFF*.

We will accept ad copy in PDF format only. With the PDF, please also include a hard copy that shows how the finished product should look.

Options for brief notices and advertising inserts are also available.

For current rates and to make arrangements for advertising, please contact the Managing Editor, or view the regulations on our website at [www.minotstateu.edu/mff](http://www.minotstateu.edu/mff).



**Medieval Feminist Forum**  
(Formerly *Medieval Feminist Newsletter*)  
2005-2006 INDIVIDUAL SUBSCRIPTION RATES  
ISSN 1536-8742

The *Medieval Feminist Forum* is published twice a year, in June and December, by the Society for Medieval Feminist Scholarship (SMFS). Subscriptions may begin with any issue. Subscribing to *MFF* automatically makes you a member of SMFS.

(Rates cover four issues, i.e. two years)

**SUBSCRIPTION RATES:**

Individuals: U.S.	\$30.00	(\$20.00 students and independent scholars)
Individuals: Canada	\$32.00	(\$22.00 students and independent scholars)
Individuals: Europe	\$35.00	(\$25.00 students and independent scholars)
Individuals: All Other	\$38.00	(\$28.00 students and independent scholars)

A bound photocopy of Issues 6 (Fall 1988)-21 (Spring 1996) (including a bibliography from Issues 1-8) is available for \$30.00 + \$6.00 postage and handling.

Individual copies of Issues 22 (Fall 1996); 23 (Spring 1997); 24 (Fall 1997); 25 (Spring 1998); 26 (Fall 1998); 27 (Spring 1999); 28 (Fall 1999); 29 (Spring 2000); 30 (Fall 2000); 31 (Spring 2001); 32 (Fall 2001); 33 (Spring 2002); 34 (Fall 2002); 35 (Spring 2003); 36 (Fall 2003); 37 (Spring 2004); 38 (Winter 2004); 39 (Summer 2005) are available at \$8.00 each (\$6.00 students & independent scholars), including postage and handling.

*Subsidia*, *MFF*'s new special topics series, is published occasionally. If you would like to subscribe to the *Subsidia* series, *MFF* will send you copies as available, and invoice you or your subscription service. Copies are available for \$10.00 each (\$15.00 for non-subscribers), including postage and handling. You may use the form on the next page to order.

*Subsidia* issues to date are:

**Subsidia 1:** *Medieval Women in Film: An Annotated Handlist and Reference Guide, with Essays on Teaching Sorceress*. Compiled and edited by Charlene Miller-Avrich and Virginia Blanton-Whetsell (2000).

**Subsidia 2:** *Women in Medieval Iberia: A Selected Bibliography*. By Rafael M. Merida-Jimenez (2002).

Please note that beginning with Issue 38 (Winter 2004), *MFF* will be changing the Fall/Spring issues to Winter/Summer issues. The issues should arrive at approximately the same time as they have in the past, but with the labels of Winter and Summer.

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**SUBSCRIPTION RATES:**

Institutions: US	1 year	\$25.00	2 years	\$45.00
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A bound photocopy of Issues 6 (Fall 1988)-21 (Spring 1996) (including a bibliography from Issues 1-8) is available for \$40.00 + \$6.00 postage and handling.

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# **MEDIEVAL FEMINIST FORUM**

## SUBMISSIONS GUIDE

### *Articles:*

Individuals interested in publishing with *Medieval Feminist Forum* should send an electronic copy of their article(s) to the Managing Editor, or if specifically directed through a call for submissions, to a special topics editor. Articles should be submitted as a Microsoft Word document, or, barring that, as an rtf (rich text) file. Images meant to accompany an article may be submitted via e-mail, too, but also need to be submitted on a CD-ROM. Parameters appear below.

In general, articles should be 2,000-5,000 words, excluding notes, although longer submissions may be considered. Articles should be accompanied by a cover sheet bearing the following information: name, affiliation, address, phone number(s), and e-mail address. No identifying information need be on the article copy.

Articles should be typed in 12-point Times, Times New Roman, or Junicod fonts only! Please allow a 1-inch margin all around. Page numbers are optional. Submissions should be double-spaced and use only one space between sentences.

Unpublished manuscripts are not returned, since all submissions are electronic in nature. Authors are generally notified within 3 to 6 months if their submission has been accepted for publication.

Upon submission acceptance, the author's membership in the Society for Medieval Feminist Scholarship will be confirmed. Non-members or lapsed members will be asked to renew their membership prior to publication of their submission. At the time of publication, authors will be asked for a brief biographical statement. Publication of e-mail address is optional. Authors will receive three copies of the journal upon publication.

Unless otherwise indicated by a guest editor, all submissions must be in English. American standards and spelling are preferable. All punctuation must conform to American standards (e. g. punctuation should appear inside quotation marks, etc.) The series comma is required, not optional (e.g. "Medieval women could be wives, nuns, or prostitutes." Note the comma before "prostitutes."). Please use the American style of dates (e. g. December 15, 2005, not 15 December 2005).

Only inclusive language should be used throughout the body of your work, unless you are directly quoting a source. For instance, the word "mankind" should not be used; instead, use "people," "humankind," "humanity," or another synonym. All



dates should be recorded as BCE (Before Common Era) or CE (Common Era), instead of BC and AD, unless cited in a direct quotation.

*Medieval Feminist Forum* uses a modified version of the Chicago Style of documentation with endnotes. Specific guidelines appear below.

Title should be centered, bolded, and italicized; author's name should also be centered underneath, in bold. Institutional affiliation should appear at the end of the article in italics.

All phrases in languages other than English should appear in italics, with translations following in brackets immediately following. This includes names of works, but does not include commonly used phrases, such as *per se* and *et al.*

For example:

Seynt Iulyen the virgyn was weddyd to Eulogyene provost of Nychomede. [Saint Juliana the virgin was betrothed to Eulogius, the provost of Nicodemia.]

Aelred of Rievaulx's *De Institutione Inclusarum* (*Rule for a Recluse*; ca. 1160-1162 CE) is an important text in the study of anchorites.

Authorial emphasis should be indicated through underlining. Source emphasis should be indicated immediately following the sentence within parenthesis. Italics are reserved for non-English phrases and book/journal/text titles. Titles within titles should be underlined as well as italicized.

For example:

These are texts in which the writer intentionally sets out to do the above.

"Shared *religious* ritual [was] increasingly considered constitutive of another entity—the unity of the *social* group" (original emphasis).

In short, as Warren explains, "martyr, *viator*, penitent, ascetic, mystic, *miles Christi*—the recluse was all of these. "

Janet Grayson examines these concepts in her book *Structure and Imagery in Ancrene Wisse*.

Omitted words and phrases should be indicated through use of an ellipsis enclosed in square brackets.

For example:

Dinshaw claims that language (signifying activity) is essentially structured in relation to gender, "providing a 'fuller' context for the idea [. . .] of the text as woman's body, inscribed, read, and interpreted by men."

Square brackets should also be used for altered capitalization, addition of explanatory words, or changes in tense.

For example:

In addressing Roland Barthes' theory about the multiple selves inherent to writing, Liz Stanley clarifies, "[t]he act of writing presupposes an 'audience,' immediately through the writing self-as-subject confronting the written self-as-object."

Reviews of such works reveal that others concur with my conclusions: "each work [in the collection] questions reified boundaries and resists metanarratives through an examination of the multiplicity and power of nonhegemonic discourse."

Thus a ritual designed to separate her from the external community instead thrust the anchoress into a different fellowship, an idea recognized by religious authorities: "shared *religious* ritual [was] increasingly considered constitutive of another entity—the unity of the *social* group" (original emphasis).

Authors wishing to acknowledge assistance of colleagues, editors, institutions, grants, etc. should do so in the first endnote. As well, a standard edition or translation used for the length of an article should be referenced at the beginning of the endnotes. For instance: "all Chaucer quotations are taken from *The Riverside Chaucer*, ed. Larry D. Benson (Houghton Mifflin, 1986) unless otherwise indicated."

Documentation should appear as endnotes. Specific guidelines follow.

**Books:**

In the notes, authors, titles, translators, and editors should be separated by commas. Multiple resources should be separated by semicolons. Authors and editors should be listed before titles in given name-surname format. Title should be italicized, and all significant words should be capitalized. If applicable, translator's name should follow title. Place of publication,

publisher, and date of publication should appear next, in parentheses. University presses should be abbreviated "UP." Other presses should be abbreviated (e.g. "Inc.," "& Sons," "Press," should be eliminated). Specific pages referring to quotations should be designated by "p." or "pp." Footnote or endnote citations should be indicated using the abbreviation "n." (e.g. Connolly, p. 186, n. 21)

For example:

Jonathan Sawdy, *The Body Emblazoned: Dissection and the Human Body in Renaissance Culture* (London: Routledge, 1995).

Osbern Bokenham, *Legends of Holy Women*, trans. Sheila Delany (Notre Dame: Notre Dame UP, 1992).

Linda S. Coleman, ed., *Women's Life Writing: Finding Voice/ Building Community* (Bowling Green, OH: Bowling Green UP, 1997), p. 1.

Subsequent citations should employ the author's surname, a short title in italics, and the relevant page citation.

For example:

[original citation] David Matthews, *The Making of Middle English* (Minneapolis: U Minnesota P, 1997).

[subsequent citations] Matthews, *Making of ME*, p. 150.

**Book chapters/essays:**

In the notes, author(s) should appear first, followed by the title, in quotation marks, the italicized title of the edited collection, the editor(s) names, translator(s), if appropriate, the publishing information, and, finally, the page numbers of the complete essay and the cited page(s). Each element should be separated by a comma, except for specific page citations, which are separated by a semicolon. Again, footnote or endnote citations should be indicated using the abbreviation "n," and subsequent citations should utilize a shortened title of the essay (not of the collection), followed by the citation.

For example:

Christopher Cannon, "Monastic Productions," in *The Cambridge History of Medieval English Literature*, ed. David Wallace (Cambridge: Cambridge UP, 1999), pp. 317-48; p. 320.

### Articles:

In the notes, authors, article titles, and journal should be separated by commas, followed by the journal volume, issue, year of publication (in parentheses), and page numbers, set off by a colon. Specific citations should follow the complete page numbers, separated by a comma and indicated through the use of the abbreviations "p." or "pp." Footnote or endnote citations should be indicated using the abbreviation "n," and subsequent citations should use a shortened title, followed by the citation.

*MTF* accepts standard abbreviations of commonly cited journals in lieu of a complete title. A list of accepted abbreviations follows this guide.

#### For example:

John Whittaker, "The Practice of Manuscript Collation," *Text* 5(1991): 121-30.

Seth Lerer, "Medieval English Literature and the Idea of the Anthology," *PMLA* 118.5(2003): 1251-67, p. 1253.

### Manuscripts:

Manuscript citations should include manuscript location, library holding, and name, as well as folios cited, indicating *verso* and *recto*, line numbers, and so forth as appropriate. If any abbreviations are employed, these must be accepted ones, or explained within the initial note.

#### For example:

London, Lambeth Palace, MS 192; fol. 56v-58r.

Abbreviation: AD=Archives départementales

### *Book Reviews:*

Unsolicited reviews are not accepted. Membership in the Society of Medieval Feminist Scholarship will be verified prior to publication of the review. Non-members or lapsed members will be asked to join or renew.

Reviews should be 1,000-1,200 words in length for reviews of single monographs, although those encompassing two books may be 1,500-1,600 words. Reviews will be edited for coherence and length, but reviews that exceed these limits may be returned or refused. The review editor may also refuse to accept submissions that violate the standards of professional courtesy.

Reviews are due within 3 months of receipt of the volume. Submissions not received within this timeframe may be reassigned, and the book(s) should be returned to the Book Review Editor or Managing Editor. Return postage is the responsibility of the potential reviewer.

Completed reviews should be submitted as Microsoft Word documents or as an rtf file. E-mail submissions are preferable, although sending a completed review on disk or CD-ROM is acceptable. Please do not send hard copies.

Reviewers should situate the material under review within the fields of Medieval Studies and feminist scholarship, and evaluate it from the standpoint of its contribution to understanding women, gender, and feminism(s) from the perspective of Medieval Studies.

Reviews begin with the formal citation. Publisher(s) and date need to be listed, although place of publication need not be. Please include the number of pages, including introduction, preface, notes, etc., if applicable. Also indicate use of illustrations. ISBN and price are not needed.

Single authored books and edited collections should present the author/editor(s) name(s) first. Translated works should list the original author first, with the translator receiving credit after the title. Please list all names as they appear on the dust jacket.

Books that are a part of an established series should have the series indicated in parentheses after the title and any translation credits.

For Example:

Linda E. Mitchell. *Portraits of Medieval Women: Family, Marriage, and Politics in England, 1225-1350*. Palgrave, 2003. pp. 185.

Mechthild of Magdeburg. *Selections from The Flowing Light of the Godhead*. Translated from the Middle High German with Introduction, Notes and Interpretive Essay by Elizabeth A. Andersen. (Library of Medieval Women.) D.S. Brewer, 2003. pp. 154.

Marilynn Desmond and Pamela Sheingorn, eds. *Myth, Montage, & Visuality in Late Medieval Manuscript Culture: Christine de Pizan's Epistre Othea*. University of Michigan Press, 2003. pp. v + 344.

Lois L. Huneycutt. *Matilda of Scotland: A Study in Medieval Queenship*. Boydell, 2003. pp. ix + 207 + 4 b/w maps.

Within the body of the review itself, direct quotations should be kept to a minimum. However, if used, they should be cited parenthetically immediately, without use of the abbreviation "p." This abbreviation should be reserved for cases wherein a section of the book is discussed, but directly cited.

Example:

[From Chagnati's review of Tracy] For a figure such as Mary Magdalene, for instance, "voice is used as an instrument of power, but—the patristic authors who constructed her life—really wielded that instrument to appeal to a growing audience of women" (17) who could be encouraged to acknowledge their own sinfulness and thereby reform. Finally, the holy transvestites participate in Tracy's larger focus on voice through the fact that their very sanctity rests upon their silence (p. 17); they have found a way to embody protest, defying with their physical selves the notion that women's bodies cannot have access to certain kinds of sacredness.

***Bibliographies:***

Generally, bibliographies are the province of the *MFF* Editorial Staff. However, special bibliographies compiled by members may occasionally be published. Anyone interested in doing so should contact the Managing Editor at <medieval.feminist@minotstateu.edu>.

Bibliographies appearing as part of a regular issue (and not as part of a *Subsidia* issue) should be topic-appropriate, and should not exceed 50 entries. Unlike articles, bibliographies follow the MLA style of documentation.

***Roundtables:***

Occasionally, roundtables presented at professional conferences and sponsored by the Society for Medieval Feminist Scholarship are published (1500-2000 words). However, the Editorial Board may consider publishing other applicable roundtables. Please contact the Managing Editor at <medieval.feminist@minotstateu.edu> for more information.

***Artwork:***

Images may be printed with articles if prior arrangements are made. Images must conform to the following specifications:

- \* RGB format
- \* TIFF files
- \* 220 pixels/inch or larger
- \* sent by e-mail and/or burned onto a CD ROM
- \* Mac format preferred; PC acceptable

*Medieval Feminist Forum: accepted abbreviations for journal and series titles*

AASS	<i>Acta Sanctorum . . . a Sociis Bollandianis</i>
AC	<i>l'Antiquite classique</i>
AArch	<i>Acta archaeologica</i>
AB	<i>Analecta Bollandiana</i>
AHR	<i>American Historical Review</i>
ASE	<i>Anglo Saxon England</i>
AJ	<i>The Archaeological Journal</i>
AJA	<i>American Journal of Archaeology</i>
AR	<i>Archaeological Reports</i>
ASE	<i>Anglo Saxon England</i>
AugStud	<i>Augustinian Studies</i>
BHL	<i>Bibliotheca hagiographica latina (ed. Socii Bollandiani, 3rd ed. Brussels 1959)</i>
BIAL	<i>Bulletin of the Institute of Archaeology of the University of London</i>
BMCR	<i>Bryn Mawr Classical Review</i>
BritAB	<i>British Archaeological Bibliography</i>
BSAF	<i>Bulletin de la Societe nationale des antiquaires de France</i>
BStudLat	<i>Bollettino di studi latini</i>
BTh	<i>Bulletin de theologie ancienne et medievale</i>
ByzF	<i>Byzantinische Forschungen</i>
CCCM	<i>Corpus Christianorum continuatio medievalis (Turnhout 1971 -)</i>
CCSG	<i>Corpus Christianorum series graeca (Turnhout 1977 -)</i>
CCSL	<i>Corpus Christianorum series latina (Turnhout 1953 -)</i>
CE	<i>Chronique d'Egypt</i>
C&M	<i>Classica et medievalia</i>
CodMan	<i>Codices manuscripti</i>
CR	<i>Classical Review</i>
CRAI	<i>Comptes rendus de l'Academie des Inscriptions et Belles-Lettres</i>
CSEL	<i>Corpus Scriptorum Ecclesiasticorum Latinorum (Vienna 1866 -)</i>
DACL	<i>Dictionnaire d'archéologie chrétienne et de liturgie (ed. F. Cabrol and H. Leclercq, Paris 1907-53)</i>
DHGE	<i>Dictionnaire d'histoire et de géographie ecclésiastique (ed. A. Baudrillart, A. de Meyer, E. van Cauwenbergh and R. Aubert, Paris 1912 -)</i>
DS	<i>Dictionnaire de spiritualité (ed. M. Viller and C. Baumgartner, Paris 1932 -)</i>
EClas	<i>Estudios clasicos</i>
EEMF	<i>Early English Manuscripts in Facsimile (Copenhagen 1951 -)</i>
EETS	<i>Early English Texts Society</i>
EHR	<i>English Historical Review</i>
ELN	<i>English Language Notes</i>
FR	<i>Felix Ravenna</i>
G&H	<i>Gender and History</i>
GMusJ	<i>The J. Paul Getty Museum Journal</i>

GRBS	<i>Greek, Roman, and Byzantine Studies</i>
HSPh	<i>Harvard Studies in Classical Philology</i>
HThR	<i>Harvard Theological Review</i>
HZ	<i>Historische Zeitschrift</i>
IA	<i>Iranica antiqua</i>
ICS	<i>Illinois Classical Studies</i>
IL	<i>l'Information littéraire</i>
IMU	<i>Italia medioevale e umanistica</i>
JBAA	<i>The Journal of the British Archaeological Association</i>
JECS	<i>Journal of Early Christian Studies</i>
JEH	<i>Journal of Ecclesiastical History</i>
JHI	<i>Journal of the History of Ideas</i>
JMEMS	<i>Journal of Medieval and Early Modern Studies</i>
JMH	<i>Journal of Medieval History</i>
JMRS	<i>Journal of Medieval and Renaissance Studies</i>
JSJ	<i>Journal for the Study of Judaism</i>
LEC	<i>Les etudes classiques</i>
M&H	<i>Medievalia et humanistica</i>
MQ	<i>Mystics Quarterly</i>
MS	<i>Mediaeval Studies</i>
OJA	<i>Oxford Journal of Archaeology</i>
PBA	<i>Proceedings of the British Academy</i>
PhQ	<i>Philological Quarterly</i>
PMLA	<i>Proceedings of the Modern Language Association</i>
RA	<i>Revue archeologique</i>
RBen	<i>Revue benedictine</i>
RBi	<i>Revue biblique</i>
RBS	<i>Regulae Benedicti studia</i>
RCCM	<i>Rivista di cultura classica e medioevale</i>
REA	<i>Revue des etudes anciennes</i>
REAug	<i>Revue des etudes augustiniennes</i>
REByz	<i>Revue des etudes byzantines</i>
RecAug	<i>Recherches augustiniennes</i>
REL	<i>Revue des etudes latines</i>
RHT	<i>Revue d'histoire des textes</i>
RN	<i>Romance Notes</i>
SC	<i>Sources chrétiennes (Paris 1941 -)</i>
SPh	<i>Studies in Philology</i>
StudClas	<i>Studii clasice</i>
StudMed	<i>Studi medievali</i>
StudRom	<i>Studi romani</i>
VChr	<i>Vigiliae Christianae</i>
VR	<i>Vox Romanica</i>
YCls	<i>Yale Classical Studies</i>
YWES	<i>Year's Work in English Studies</i>



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# ABOUT THE ARTIST

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A Crew Chief at Minot Air Force Base, Randy studied art and art history at Western Michigan University and Kalamazoo Valley Community College. His hobbies include drawing, playing the guitar, and woodworking. Please contact the *MFJ* Managing Editor if you are interested in more of his artwork.

