

Nouvelles Nouvelles
Fall 2023

Forthcoming Events

November

November 16-18, 2023

2023-2024 Annual Symposium

"Polyphonic Culture: Early Music on the 21st-Century Horizon"

See [event website](#) for full schedule.

December

December 1, 2023

2023 John N. King Lecture in Medieval and Renaissance Studies

Andrew Pettegree (University of St. Andrews)

4:00-5:30 PM | 18th Avenue Library Research Commons

January

"Joy, gentle friends! Joy and fresh days of love
accompany your hearts!"

– William Shakespeare, *A Midsummer Night's Dream*,
5.1.30

February

February 16-17, 2024

Popular Culture of the Deep Past

"Let the Games Begin! Sports and Pastimes in
the Medieval and Renaissance Worlds"

See [event website](#) for full schedule of speakers
and activities.

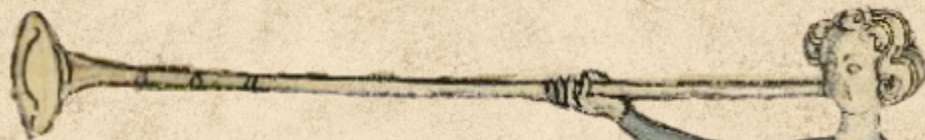




CALL FOR PAPERS

LET THE GAMES BEGIN!

Sports and Pastimes in the Medieval and Renaissance Worlds



On February 16-17, 2024, the Center for Medieval and Renaissance Studies will host its biennial celebration of **Popular Culture and the Deep Past (PCDP)** at the Ohio State University, with 'Let the Games Begin!: Sports and Pastimes in the Medieval and Renaissance Worlds.' As in past years, this event will feature a scholarly conference (with papers, round tables, and keynote lectures by prominent scholars who will discuss a range of entertainments in their cultural and social contexts) nested within a Renaissance-faire-like carnival (featuring exhibits, gaming, contests, live demonstrations, and activities of all kinds).



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Medieval and Renaissance games are alive in our world in unmissable and unseen ways. Many of us enjoy attending a medieval-style joust or playing video games with Renaissance storyworlds, while many of the most popular “modern” games, like chess and baseball, have pre-modern roots. By actively discussing and experiencing what they did (and we do) for pleasure and competition, we can get closer to these cultures and the lived, embodied experiences of their members, while reassessing their place in our contemporary popular imagination.

We seek papers from faculty, graduate students, and others that address any and all aspects of sports, games, and pastimes in medieval and early modern cultures. Topics might include entertainment and its representations from the courtly to the popular; their social, cultural, economic, gendered, and political dimensions; material and spatial artifacts and contexts; the relationship of modern and historical pastime; and the pleasures and perils of recreating historical games and sports. Speakers may also propose non-academic demonstrations. In defining the pastimes in the medieval and Renaissance worlds, we seek to span activities from across the globe, inclusive of all genders, classes, ethnicities, religions and cultures.

Submission Guidelines: Conference presentations will generally be limited to 20 minutes duration, followed by 10 minutes of discussion; they will be organized thematically into sessions of three or four papers each. Other presentations, including music, dance, art, gaming, readings, and other activities or displays, will be accommodated more freely according to our resources of space and scheduling. Proposals for virtual presentation are welcome. Please send your presentation ideas to cmrs_gaa@osu.edu, including a title, abstract, and contact information. Abstracts should be no more than 300 words and attached as either a Word document or PDF. Please also submit a short description/synopsis (50 words) that may be made public. We will begin evaluating proposals after **Friday, December 1, 2023**; submissions after that date will be happily received up until the time of the event, but their inclusion will depend on remaining openings in the schedule.



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Greetings: A Welcome Message from the Director

WRITTEN BY CHRISTOPHER HIGHLEY

Dear Affiliates and Friends:

With the Fall semester in full swing, CMRS-related events are happening thick and fast. Last week, CMRS was part of the Humanities Institute Reopening Celebration in Hagerty Hall that allowed all the Centers to show off not just their newly refurbished surroundings, but all the projects and initiatives they are part of. The CMRS 'display' featured a table of recent affiliate publications, alongside items of Medieval and Renaissance clothing from Sarah-Grace Heller's collection. Sarah-Grace kindly allowed partygoers to try on chain mail and headgear while munching delicious period desserts that members of MRGSA had generously contributed. Special thanks to this year's CMRS graduate associates, Elise and Genevieve, for making this an unforgettable evening.

The week before, CMRS co-sponsored a mini-symposium with the Department of English and the Libraries to mark the 400th anniversary of the publication of the First Folio of Shakespeare's works (1623). Once again, I was reminded of the importance of collaboration to our mission. My colleague Sarah Neville of the English Department came up with the initial idea and recruited three excellent speakers, while Eric Johnson, Head of Special Collections, secured space in Thompson Library and organized a stunning display of folios and other relevant rare books.



Above and Below: CMRS staff get in on the fun of trying on Dr. Heller's MedRen clothing



Below: Mini-symposium attendees exploring the display of books from the RBML



Eric and Rare Books will once again team up with CMRS at next week's larger Symposium on "Polyphonic Culture: Early Music on the 21st-Century Horizon," with an exhibit of various scores, manuscripts, and incunabula. The symposium, co-sponsored by the School of Music, has been orchestrated by Music Professor and former Director of CMRS, Graeme Boone. When Jonathan Combes-Schilling and I approached Graeme with the idea of a music-centered symposium, he set about bringing together some of the most influential and exciting scholars and practitioners in the world. Alongside scholarly presentations and discussions, we will hear the music of William Byrd performed by local group Fior Angelico and enjoy a 'master-class' rehearsal of the Men's Glee Club with Jameson Marvin, emeritus choral conductor at Harvard.



If you've never heard Bagby perform, we highly recommend you do. Click on the photo above to be taken to one of his video performances of Beowulf.

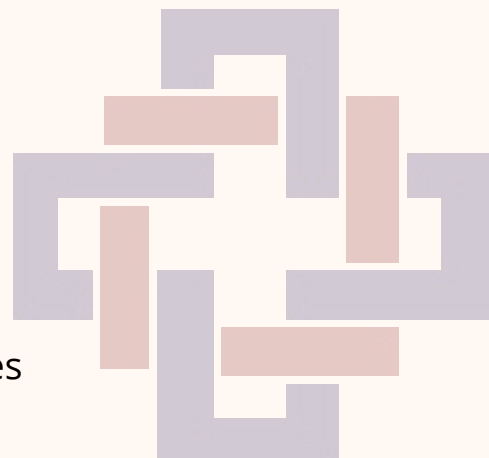
Graeme also helped CMRS connect with Early Music in Columbus, an organization that seeks to "cultivate, foster, sponsor, and develop knowledge, love, and appreciation" of music composed before 1800. Thanks to their Program Director Hild Peerson, CMRS was able to bring Benjamin Bagby to campus to perform his celebrated rendition of Beowulf. Hild has made it possible for OSU undergraduates to enjoy Early Music concerts at discounted prices. And she also introduced me to my new piano teacher, Janice M. Cook, who along with her husband, S. Ronald Cook Jr., helped to found Early Music in 1980!

I look forward to seeing you at future events and wish you all a happy Thanksgiving and holiday season.

Best wishes,

Chris Highley

Director, Center for Medieval and Renaissance Studies



Interview with Drs. Tara Lyons and Aaron Pratt

Interviewed by Tamara Mahadin



Before [CMRS's mini-symposium on Shakespeare's First Folio](#), Tamara Mahadin (PhD Candidate, Department of English), sat down with guest lecturers Dr. Tara Lyons (English, Illinois State University) and Dr. Aaron Pratt (Carl and Lily Pforzheimer Curator of Early Books and Manuscripts, Harry Ransom Center, UT Austin) **where they talked all things book history**. Here are a couple teasers:

“

Dr. Pratt on reckoning with our own assumptions: “And this was an example where you just have to look at more. And then you realize that actually we've imported our own media ecosystem's assumptions onto a media ecosystem in the past. Something that's completely typical reads to us as crap [...] What we need to be doing is spending the time and putting in the work to identify when our assumptions about the way the media operate don't hold. Because it's so easy to look at old things and think, 'I'm understanding old things.'”

Dr. Lyons on encouraging students to explore material texts: “When you just lay out books and you tell the students, 'I don't know. I haven't looked at that book. You're going to be the expert on it' [...] We do provide resources, but I haven't studied every book that I put out on the table [...] That's actually more fun for me. [...] And it asks the students to not always trust authority and to ask the questions, because why not? And to do some independent research. And I feel like that's one thing right now with a lot of students having been educated through the pandemic. I don't know that all of the students have had opportunities to do that kind of exploratory work. Everything was so goal-driven for a lot of these students. And so, [I'm] breaking that and telling them I don't have the answer.”

Head over to the [CMRS Nouvelles Nouvelles podcast page](#) to listen to, or read the full transcript from, this fascinating interview. You don't want to miss their discussions with Tamara about how to ask good questions in the archive, new directions in the field, Dr. Lyons' class project [Shakespeare in Sheets](#), and a lot more!

Getting to Know Genevieve!



This year, Genevieve Berendt joined CMRS as a GRA, so we're taking this opportunity for you to get to know her!

Genevieve is a 4th-year PhD Candidate in the Department of French and Italian. She's beginning work on her dissertation, which looks at eco-feminist cries from representations of female characters and allegorical figures in medieval French literature.

When asked the "why" of her research, she said, "People tend to assume that when we say 'eco' we start in the 1960s and 70s, and I think that as long as man has been in his environment, he's been worried about it. Particularly now, in our current ecological crisis, as we're looking to the future

of 'what can we do?' it's important to look at the past and ask 'what have we done?'"

Genevieve earned her undergraduate degree in anthropology, French, and medieval studies (with a history minor) from the University of Minnesota Morris. She lived in Rennes, France for a year as a teacher where she taught environmental tourism, ecology, biology, and remedial English.

She has a forthcoming publication, "Fashioning knighthood. The competition of consumption in *Le Petit Jehan de Saintré*," in *Encomia*. Be on the lookout to give it a read!

Some miscellaneous fun facts:

- Favorite medieval meme: almost anything created by Tyler Gunther, the [Greedy Peasant](#)
- Non-academic hobby: growing orchids, which are named for her favorite French writers
- If she weren't working in academia, she'd be a: party planner
- Non-academic talent: humor
- Named for: the song "The Simple Joys of Maidenhood" from the 1986 musical *Camelot* (which is addressed to St. Genevieve)
- Dream for the future: getting a sommelier license
- Favorite random medieval/Renaissance thing: manicules (pointing hands) in manuscripts, especially when they barely look like hands

If you're on campus, stop into Hagerty 455 to say, "hi!"



Separating Fact from Fiction: 400 Years of Shakespeare's First Folio

Written by Elise Robbins

Across the world, folks are gathering this year to celebrate the 400th anniversary of William Shakespeare's First Folio, from staging performances, to running film marathons, to curating exhibitions, to sending a portrait of Shakespeare into space.

The First Folio, the first published collection of Shakespeare's plays, was registered with the Stationer's Company on November 8, 1623. It was put together by his former colleagues John Heminge and Henry Condell, who were also partners in the King's Men acting company, and is the first published version we have of many of Shakespeare's plays, including *Julius Caesar*, *The Tempest*, and *Macbeth*. It features the famous portrait of the Bard, engraved by Martin Droeshout. In many ways, it is an iconic book. And as with most icons, it is steeped in myth, with popular stories about its production, circulation, and reception stretching across time and scholarship.

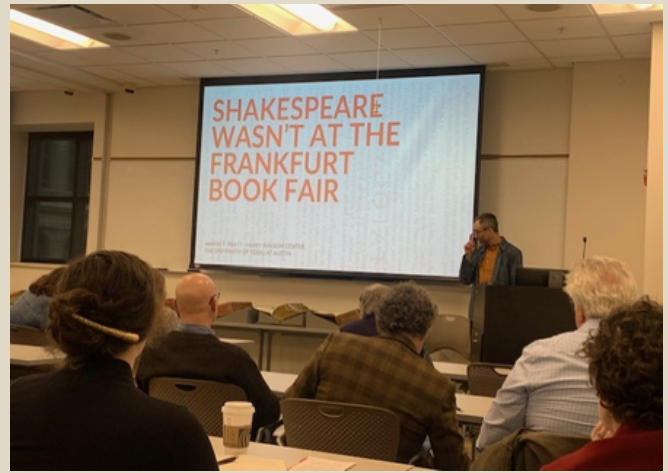
Here at OSU, we celebrated by hosting book history scholars Dr. Tara Lyons (English, Illinois State University) and Dr. Aaron Pratt (Carl and Lily Pforzheimer Curator of Early Books and Manuscripts, Harry Ransom Center, UT Austin), who joined our own Dr. Alan Farmer (English, OSU) to give 3 mini-lectures to shed a different light on three specific myths that encircle the First Folio.



Dr. Farmer kicked off the event by addressing the idea that the First Folio was a "risky" text to print for its publishers Edward Blount and William and Isaac Jaggard. It was, after all, a rather large book, making it fairly expensive. Was it truly as idiosyncratic as scholars have often made it to be and therefore an unpredictable book to sell? Was there truly a doubt that Shakespeare would still sell?

The answer seems to be "not really." Dr. Farmer demonstrated how big books, like the First Folio, actually sold fairly well in the London book trade and that Shakespeare was still a bestselling writer in the decade from 1610-1620, making it a shrewd rather than a risky investment for Blount and Jaggard.

Up next was Dr. Aaron Pratt, who informed us immediately that the First Folio was NOT at the illustrious Frankfurt Book Fair. He took us on a deep dive into the advertisements for the First Folio printed in Autumn 1622 and Spring 1624 English catalogues of books for sale, which many have assumed were books advertised specifically at the Frankfurt Book Fair, meaning that Shakespeare had some kind of following on the European Continent. Part of the Shakespearean mythos is a desire to believe he was already an international phenomenon at this point. But by asking questions of this catalogue in particular and of the history of the book trade, Dr. Pratt demonstrates that this was an English catalogue from printer-to-the-king John Bill that was meant to facilitate trade outside of the Frankfurt Book Fair, here for a specifically English audience.



Our last myth to be debunked came from Dr. Tara Lyons, who addressed a popular conversion narrative of sorts. Supposedly, Thomas Bodley, founder of the Bodleian Library at Oxford, would not allow playbooks into the Bodleian until Shakespeare's First Folio made it there in 1624. The myth goes that Shakespeare was responsible for converting Bodley (who had believed playbooks to be "riff raff") to a belief in their lasting literary value. Dr. Lyons addressed this story on several important fronts. First, she used Bodleian administrative records to demonstrate that playbooks had been in the Bodleian prior to 1624. Second, she noted the significant (yet somehow overlooked fact) that Bodley died in 1613, meaning that there is no way he was personally responsible for the First Folio in his library. The First Folio came to the Bodleian free from the stationers; it was bound as all other books were bound (very simply); and the librarians gave it a shelf mark and welcomed it onto the shelves with other books. Dr. Lyons traced how the myth has been perpetuated by many recent scholars, who repeated the story in their own scholarship, thereby demonstrating how entrenched and unquestioned many of these myths have become. People want to believe that Shakespeare's plays could turn a skeptic into a believer, but that's simply not what the evidence reveals.

These fascinating talks were followed by a lively Q&A, where we talked further about why fictions like these loom so large in discussions of Shakespeare and the First Folio and what the ramifications are for recycling these myths into the historical narratives. Why is it important to us that the First Folio be a rags to riches kind of story? Why do we want Shakespeare to be internationally significant? Why do these two men with separate importance to the history of literature, Bodley and Shakespeare, need to be connected? We all love a good story (it's surely why we love Shakespeare). But what happens when we consider that the myths often conceal more interesting truths.

Dr. Farmer, Dr. Pratt, and Dr. Lyons each showed us how we can start to ask new questions (or old questions in new ways) of giants like the First Folio in ways that still acknowledge its significance but also bring it down to earth.

Plus: an Excellent Graduate Workshop!

As if that wasn't enough, Dr. Pratt led an insightful and practical hands-on workshop for graduate students in Thompson Library called "How to read an early modern play quarto (and other old books)." Using primarily play quartos (but also the incredible Kahrl Sammelband) from OSU's Rare Books and Manuscripts Library, Dr. Pratt led us through the type of questions to ask a book to better understand (or at least attempt to understand) its history, circulation, and use, particularly for texts like Shakespearean play quartos, which have often been misunderstood and gone through a lot of change through their long, storied lives. Below are some pictures from the workshop:



In the RBML with ENGL 2220

Written by Elise Robbins



I remember my own first experience getting to hold a really old book. It was in an undergraduate history of the book class at Purdue University with Professor (and OSU alum) Michael Johnston. I couldn't tell you what the book was, but I remember being overwhelmed by being tied to history and humanity through that artifact. It made the histories we were studying feel less like fairytales and more like human experiences, which is something I find simple but still incredibly valuable.

As I planned my syllabus for ENGL 2220: Introduction to Shakespeare, I knew I wanted my undergraduates to have access to a similar experience. So, working with Eileen Horansky, Instructional Services Specialist in Thompson Special Collections and English PhD Student, I put together a class where students would encounter play quartos, play folios, and other popular early English texts to get a better feel for Shakespeare and for print culture in early modern England. Eileen selected about twenty books from the Rare Books and Manuscripts Library for the students; after giving them some guidelines for handling, significant contexts, and questions to ask of the books, I let them explore. For all but one, it was their first time working with books this old.

Here are what some of them had to say when I asked them about the value of the experience and some things that stood out:

“Actually getting my hands on period material was a great way to experience even a little bit of the era.”

“They aren't as fragile as I would've expected. The books on my shelves don't hold up as well as these do, and these are 400 or so years old.”

“I thought it was so cool when you pointed out that *The Tempest* page in Shakespeare’s folio was probably faded from being on display. I picked that page to look at because it was right after the poems and was a beautiful page. I just thought it was cool that some random person (maybe) from a long time ago and I picked the same page to put out for people to see.”

“I realized just how treasured his works must have been to survive so long. The fact that actors were given only their lines also made more sense to me, as printing that many copies of the whole play would have been incredibly expensive.”

“I think it helped to give context on both the production capabilities at the time as well as how most people would read/ingest information. It was also cool to see the values of the people of the time portrayed in the number of works and detail in certain descriptions and illustrations.”

“I think this was valuable because I am a more hands-on person, so taking this trip really helped me like the class a little more. It was surprisingly fun.”

“I think that it gave me more understanding of the technology of the time period, which was useful to ground myself and my expectations. It also showed me a bit about the other works that were considered 'print-worthy' at the time, which really helped me place the popularity of plays and their impact.”

“Working with early printed materials really helped me to visualize more of his target audience, as looking through these prints helped me to stand in the shoes of somebody who may have been reading his works back in the early 17th century.”

As much as they loved the Shakespeare, John Foxe’s *Actes and Monuments* (with all its woodcuts of people being martyred) was a major hit as well (pictured at right). As an instructor, I found it excellent to have this experience early in the semester, as I think it’s helped students think in terms of Shakespeare’s very different cultural context and ask really generative questions. Plus, for many, I think it’s given them one of those college experiences they won’t forget of getting to explore something new using tools they didn’t know they had to make connections to people and places they may never have expected.





The Making and Un-Making of La Vierge Noire

Written by Angel Evans

With the Howe Award, I had the pleasure of completing a research project in France titled “The Making and Un-Making of La Vierge Noire.” My project examined the perceived rhetorical identity of fourteenth- and fifteenth-century Black Madonna relics in France, where I had the opportunity to visit actual relic sites in Paris and Aix-En-Provence alongside archives and libraries. I wondered: what public rhetoric(s) continue to inform the presence of Black Madonnas locally and abroad? As suggested by scholar Monique Scheer, how have discourses of “Eastern provenance” informed the racial identity attributed to “La Vierge Noire” (making)? On the other hand, what historical patterns of racial “erasure” might we observe (un-making)? I wanted to get a deeper sense of how La Vierge Noire relics as a kind of “text” could provide insight into my ongoing research interests. What could la Vierge Noire teach me about symbolic representation, power, and modes of erasure?



*La Vierge Noire at Saint
Sauveur*



*La Vierge Noire at Bonne
Délivrance*

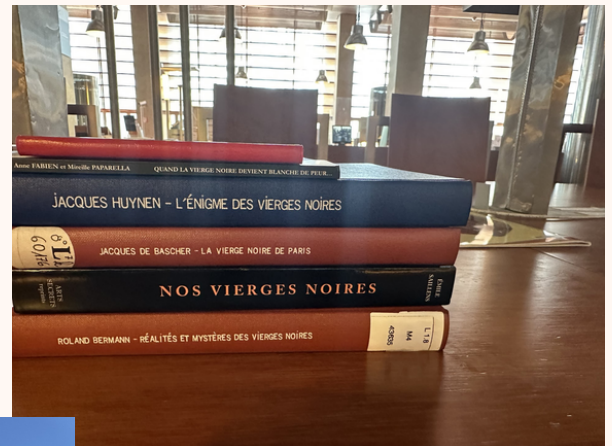
Though Medieval and Renaissance Studies is beyond my area of focus (you may have been wondering!), this research project gave me a better understanding of how past rhetorical constructions are picked up and re-purposed for ongoing rhetorical constructions concerning race and identity. I’m a PhD candidate in the Writing, Rhetoric, and Literacy program, and my work tends to engage tensions between language, ideology, and meaning-making. The Howe Award provided funding for me to access archival records at the National Library of France in Paris (Bibliothèque François-Mitterrand), where I could see these concepts playing out among the primary documents I located.

For example, one of my archival sources was a 1945 text by Émile Saillens, titled *Nos Vierges Noires: Leurs Origines (Our Black Virgins: Their Origins)*. It stated: “Every European, provided he was born on this side of the Channel, has seen at least one black Madonna in his life. It is not that these images are very numerous, but their very rarity, and the dazzling fame of several of them, bring to their altars as many curious as suppliants.” Statements such as this provided ethnographic insight into the concept of making/un-making La Vierge Noire.

Beyond reading about the historical significance of La Vierge Noire in the archives, I had the chance to see her in various forms at churches, such as La Chapelle Notre-Dame de Bonne Délivrance in Paris and La Cathédrale of Saint Sauveur in Aix-en-Provence. In both locations, I witnessed meaning-making in motion; that is, how local participants communed together in constructing La Vierge Noire as implicated in “Blackness” yet more than a racialized subject. Rather, La Vierge Noire becomes a kaleidoscopic lens of interpretation for those who choose to engage--across a range of positionalities, subject positions, and racial backgrounds. Ultimately, I feel honored to have received the Howe Award for my research this summer. Thank you to the CMRS initiatives, courses, and faculty that contribute to the robust learning environment at Ohio State and beyond.



Chapelle Notre-Dame de Bonne Délivrance



Archival texts at the National Library of France.



Angel Evans is a PhD Candidate in the Department of English.

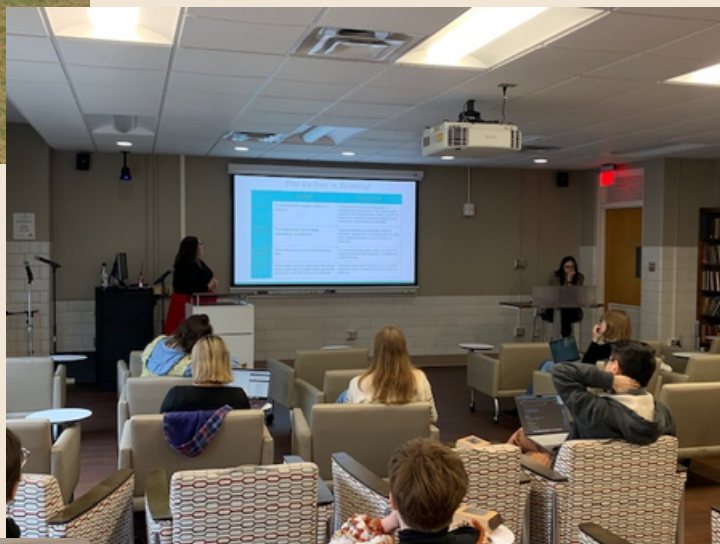
Out and About with MRGSA

A Collage of the Medieval and Renaissance Graduate Student Association's Fall 2023 Happenings



Left: MRGSA and the French and Italian Graduate Student Association (FIGSA) joined forces for some Renaissance Festival fun in September.

Right: In October, MRGSA launched a series called Pastries and Professionalization to provide mentorship and support to grad students across disciplines. Here, officers Tamara and Eillen present on grant and fellowship applications.



Above and Right: In November, MRGSA brought the historic fun to the Humanities Institute Reopening Party with desserts, costumes, and MedRen swag. Desserts included Hildegard von Bingen's cookies of joy, medieval Gingerbrede, and early modern marchpane.



Cleveland Museum of Art | Cleveland, OH

Nature Supernatural

Friday, 9/22/23 to Sunday, 3/3/24

Gallery 242B

(From website) "Talking trees, animal-bearing plants, and other supernatural aspects of nature feature in stories that circulated among travelers across land and sea routes connecting India with the greater Islamic world. The works in this gallery reveal how extraordinary vegetative imagery resonated internationally and across religious and social divides."



Detroit Institute of Arts | Detroit, MI

Masterpieces of Early Italian Renaissance Bronze Statuettes

Saturday, 9/30/23 - Sunday, 3/3/24 | Tuscan Early Renaissance Gallery

(From website) "Featuring four exceptional bronze masterpieces that will be on view for the first time ever together in America, these magnificent Florentine and Mantuan bronzes exemplify the breathtaking transformations that were hallmarks of the early Italian Renaissance. The exhibition tells the story of how these masters, through revolutions in bronze casting and artistic expression, created a new era in the history of art in fifteenth-century Italy."

The J. Paul Getty Museum | Los Angeles, CA

Graphic Design in the Middle Ages

Tuesday, 8/29/23 to Sunday, 1/28/24

(From website) "Medieval scribes and artists were some of the world's first graphic designers. They planned individual pages and entire books in creative ways, using handwritten text and painted decoration. From layout to script to images, a wide variety of different design elements influenced how medieval books were read and interpreted. This exhibition explores the role of page design, text, and ornament in the organization of books to surprise, delight, and inform their viewers."



Weird Medieval Guys

What's the deal with jesters?

(from website) "Jesters. They're just funny little guys with bells who hang around their medieval king and make wisecracks, right? As it turns out, there's actually a bit more to it. Olivia and Aran trace the origins and development of jesters, minstrels, fools, and other entertainers in the wider context of humour in the Middle Ages."



BBC Arts & Ideas

New Thinking: The Box Office Bears Project

(from website) "Andy Kesson delves into bears' impact on the literary culture of the time and asks if bear baiting was not so much a sporting contest as a staged spectacles akin to contemporary wrestling. Hannah O'Regan explains how bear bones found in archaeological digs in Southwark's theatre land reveal the animals' stressful lives and she suggests that the scary, fighting bears of our cultural imaginary are strikingly different from the playful, conflict defusing bear of real life. Were they unfairly typecast?" Podcast is hosted by Dr. Emma Whipday



You're Dead to Me

Zheng Yi Sao

(from website) "Greg Jenner, comedian Ria Lina and Prof Ronald C Po investigate one of the most successful pirates to have ever lived, Zheng Yi Sao. During the 18th century Qing dynasty, she led the most feared army of pirates the world had ever seen - all without a parrot on her shoulder."



CMRS Affiliate Accomplishments

Warm congratulations to our affiliates on their many recent accomplishments!

Charles M. Atkinson (Professor Emeritus in Musicology) published a major review in the leading British journal of musicology, *Music and Letters* (vol. 104 [2023]: 478-83). Atkinson's review of the new edition ([linked here](#)) and translation by Christian Meyer and Shin Nishimagi of the *Musica disciplina*, a mid-ninth-century treatise by Aurelianus Reomensis, incorporates the latest scholarship on the treatise, and includes an edition and translation into English of a previously unknown draft of its Preface.

Amrita Dhar (English) along with **Adélékè Adéèkò** (English) and **Amrita Sen** (English, University of Calcutta) released their project "[Shakespeare in the 'Post' Colonies.](#)" This project houses open-access interviews with a range of postcolonial artists from around the world. Please take a look and spread the word!

John Friedman (Professor Emeritus in English and Medieval Studies, University of Illinois, Urbana-Champaign) published *Les Secretz de l'Histoire Naturelle [Merveilles du Monde]* in Routledge Resources Online (RRO) - Medieval Studies in June 2023.

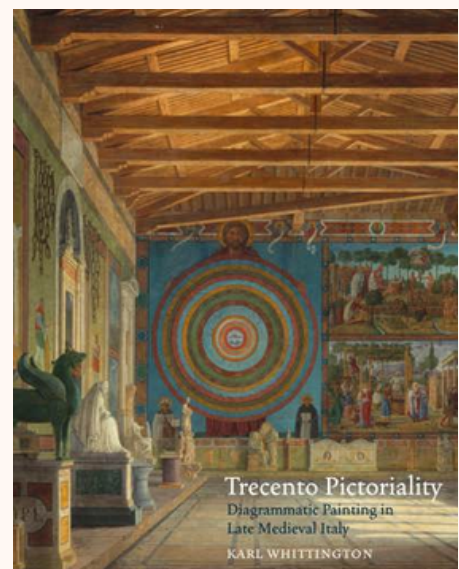
Lisa Iacobellis (Thompson Special Collections, Coordinator for Instructional Services) published an article, "'O Vere Bona et Sancta Crux': OSU.Spec.Rare.MS.MR.Frag.450 and the Treasured Relics of the Sainte-Chapelle" in the latest issue of the journal *Manuscript Studies* (Vol. 8.2 [2023]). In the article, she analyzes a 14th-century illuminated Breviary fragment recently donated to Ohio State's Rare Books and Manuscripts Library.

Eric Johnson (Professor and Head of Thompson Special Collections) has accepted the position of Head of Thompson Special Collections, where he will lead the team of faculty and staff to support researchers, students, and national and international users in their engagement with special collections.

He has also edited a collection of ten thematically linked articles in the Fall 2023 issue of the journal *Manuscript Studies* (vol. 8.2) entitled “Manuscripts in ‘Fly-Over’ States: An Assembly of Essays Highlighting Medieval Manuscripts around the American Midwest.” In addition to editing the articles, Johnson also contributed the collection’s introduction as well as an article exploring the widespread selling and distribution of manuscript leaves by the Lima, OH Public Library, “Deathless fragments within the reach of many...’: Tracing Four Decades of Manuscript Fragmentation via the Lima (OH) Public Library Staff Loan Fund Association Archive.”

Sarah Neville (English) published “The Database of Early English Playbooks” with her former student Natalie Dalea in *Approaches to Teaching the History of the Book*, edited by Emily Todd and Matteo Pangallo (University of Massachusetts Press, 2023): 351-358.

Karl Whittington (History of Art) published a new book, *Trecento Pictoriality: Diagrammatic Painting in Late Medieval Italy* (Brepols, 2023).





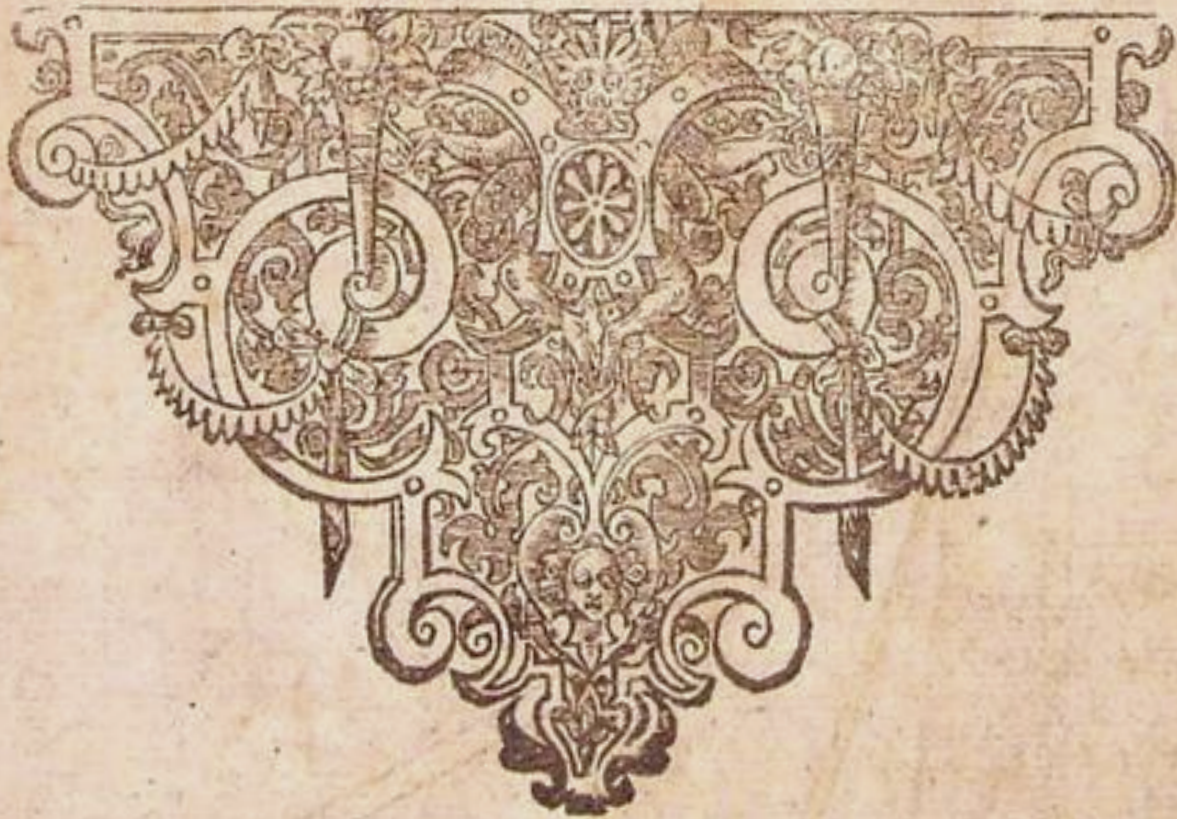
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*Printed at the Charges of W. Jaggard, Ed. Blount, I. Smithweeke,
and W. Aspley, 1623.*

*Mr. William Shakespeares Comedies, histories & tragedies, published according to the true originall copies.
London, printed by Isaac Jaggard and Edward Blount: 1623. Housed at State Library of New South
Wales.*