

# Nouvelles

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# Nouvelles

Autumn 2019

Vol. 1



## September

**5 September, 2019**

CMRS Autumn 2019 Film Series: "Revolutionary England"

Cromwell (1970)

7:00 PM, 198(A) Hagerty Hall

**13 September, 2019**

MRGSA "Bodies in Motion" Symposium Keynote Lecture: Seeta Chaganti, UC Davis

"Sidestepping: Race, Blackface, and the History of Morris Dance Scholarship"

4:00 PM, 3rd Floor Research Commons, 18th Ave. Library

**27 September, 2019**

CMRS Lecture Series: Dot Porter, University of Pennsylvania

"Books of Hours as Transformative Works"

4:00 PM, 3rd Floor Research Commons, 18th Ave. Library

## October

**3 October, 2019**

CMRS Autumn 2019 Film Series: "Revolutionary England"

To Kill a King (2003)

7:00 PM, 198(A) Hagerty Hall

**11 October, 2019**

CMRS Public Lecture and Performance: Joshua Jay, Magician

"Rediscovering Discoverie: Making Magic's Oldest Ideas New Again"

7:00 PM, Ohio Union – US Bank Conference Theater

**21 October, 2019**

CMRS Colloquium Series: Alanna Radlo-Dzur (History of Art)

Title TBD

4:00 PM, 198(A) Hagerty Hall

**31 October, 2019**

CMRS Autumn 2019 Film Series: "Revolutionary England"

Witchfinder General (1968)

7:00 PM, 198(A) Hagerty Hall

**Cover Art:** Joshua Jay, who will discuss and demonstrate Reginald Scot's *Discoverie of Witchcraft* (background image)

CENTER FOR  
MEDIEVAL AND RENAISSANCE STUDIES

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The Center for Medieval and Renaissance Studies is an interdisciplinary center in the College of Arts and Sciences at The Ohio State University. Its central mission is to foster interaction among faculty, students, and the public around themes involving the study of history, culture, society, technology, intellectual thought, and the arts from late Antiquity to the early modern era. With over twenty affiliated departments and over 100 affiliated faculty, the Center offers its own course curriculum, together with lectures, conferences, film series, and special events of interest to local, regional, national, and international audiences. Affiliated with the Medieval Academy of America, the Renaissance Society of America, and the Folger Institute, the CMRS contributes to national and international discourses on the place of medieval, Renaissance, and early modern studies in the academy and in society more generally.

In addition to this Newsletter, the Center offers courses at both the undergraduate and graduate levels, an undergraduate major and minor, a graduate certificate program and Graduate Interdisciplinary Specialization, a series of lectures and colloquia, graduate administrative and teaching associateships, and other activities and events during the academic year. It also aspires to serve as a resource for medievalists and Renaissance scholars at other institutions throughout the state.

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# GREETINGS

## from the DIRECTOR

As I return to directing CMRS after a sabbatical, I want to thank Leslie Lockett for all her excellent work last spring, and especially for helping to set an exciting agenda for the coming year. I now turn to some very sad news. Many of you will have already heard that former CMRS director Chris Zacher died earlier this summer. He was a brilliant scholar, great teacher, and supportive colleague. My fondest memory of Chris is the warm welcome he gave me when I arrived at OSU in 1991. He will be dearly missed by all who knew him. Chris joined the English department as a professor of Medieval literature in 1968 and went on to lead CMRS between 1984 and 1992.

Chris improved the Center in many ways: introducing the Graduate Certificate in Medieval and Renaissance Studies, hosting an annual meeting of the Medieval Academy of America, and securing \$26,000 for new books and journals in the library. Chris invited many great speakers to campus and organized memorable conferences, including '1453: The Fall of Constantinople and the Rise of Istanbul' (1987), 'The Emergence of the Individual in the Fourteenth Century' (1988), and 'Learning in the Age of the Carolingians' (1989). In 1998 Chris founded OSU's Institute for Collaborative Research and Public Humanities. This is now the Humanities Institute of which CMRS is a part. Chris's many achievements in research, teaching, and administration are described in his obituary: <https://legcy.co/2ZW8r3f>. As a scholar, Chris will be best remembered for his book *Curiosity and Pilgrimage: The*



*Literature of Discovery in Fourteenth-Century England* (Johns Hopkins University Press, 1976), and for his co-authorship of the monumental *Encyclopedia of The American Midwest* (Indiana University Press, 2007). To honor the memory of Chris, his family and friends have established the Dr. Christian Zacher Memorial Fund to support lectures in the humanities. If you would like to donate, please visit: <https://bit.ly/2Z4u7ZS> (fund # 316705).

The first CMRS event of the year is a one-day symposium on September 13 on the topic 'Bodies in Motion.' Organized by the Medieval and Renaissance Graduate Student Association (MRGSA), the symposium starts with the question: 'How did pre-modern societies understand the motions and abilities of their physical bodies?' Talks will range beyond the idea of a normative human body, to explore the intercon-

nections of astral and natural bodies, body politics, and bodies of various genders, sexualities, and abilities. MRGSA has invited Dr Seeta Chaganti, Professor of English at UC Davis, to be the keynote speaker. Her recent book, *Strange Footing: Poetic Form and Dance in the Middle Ages* will no doubt inform her talk on 'Sidestepping: Race, Blackface, and the History of Morris Dance Scholarship.'

We will have two Barbara A. Hanawalt Public lectures this year after one had to be postponed from 2018-2019. On October 12, award-winning magician, prolific author, and OSU alum Josh Jay will give a talk-cum-performance about Reginald Scot's *Discoverie of Witchcraft* (1584). Scott's book is widely thought to contain the first published descriptions in English of magic as a form of deliberate trickery. Josh will discuss the work in the context of Medieval and Renaissance magic beliefs and practices and then enact some of the tricks explained by Scott. I am excited to welcome Josh back to OSU (where he majored in English) for what will be an entertaining evening.

Our second Public lecture brings to campus local author Lisa Klein. Lisa's novel *Ophelia* was recently adapted into a movie starring Daisy Ridley, Clive Owen, and Naomi Watts. Scheduled for the evening of March 20, 2020, the event will begin with a free film screening followed by an extended Q&A with Lisa who drew on her extensive background as a Renaissance scholar in creatively retelling the Hamlet story from Ophelia's perspective.

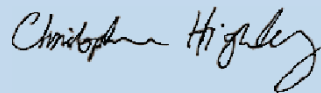
Planning is underway for a Spring symposium inspired by the anniversary of the pilgrims' arrival at Plymouth Rock. '1620: Perspectives on Transatlantic Cultures and the Americas' invites scholars from various fields to use this moment to explore the broader canvas of colonial encounters and indigenous cultures in the early modern world. Questions about how and why particular historic events become part of collective memory will be central to the forum. At this stage, we are still soliciting speakers inside and outside OSU, and welcome your suggestions.

I hope to continue our efforts to connect with the broader Columbus community this year with our public lectures and bi-annual PCDP events, as well as the ad

hoc lectures that our faculty affiliates give to local organizations. Last year, Sarah Grace Heller and I spoke about our research to large, enthusiastic audiences at the Westminster-Thurber retirement community just west of campus. Westminster-Thurber is keen to form an ongoing relationship with the Center and invites more speakers from our ranks. Volunteers, anyone?

As our new year begins, we say farewell to some of our wonderful student staff members and welcome their replacements. Our undergraduate work study students Josie Cruea and Sofie Richards left at the end of spring semester. A heartfelt thanks to them and to Graduate Assistant Leighla Khansari who for the last couple of years has overseen CMRS publicity. We wish her the best on her dissertation in Comparative Studies. Finally, a warm welcome to Ph.D. candidate Manny Jacquez of the English department, and our new undergraduate work study students Emily Adams and Lex Shelton.

Best wishes,



Chris Highley  
Director, Center for Medieval and  
Renaissance Studies

## Medieval Manuscripts: A Proposal

From our friends at the Rare Book and Manuscript Library:

On July 31, 2019, RBML had the extreme pleasure of hosting a first-of-its-kind event for our rare books and manuscripts collections: a medieval manuscript-themed marriage proposal by OSU medievalist grad student Clint Morrison to his long-time girlfriend, Toni Franken, a fellow OSU grad student on her way toward earning her doctorate in the university's College of Veterinary Medicine.

Clint selected a range of original manuscripts from the collection, including codices and fragments from illuminated Bibles, Missals, and Books of Hours, as well as Odo of Cherton's medieval bestiary, staging a tour of the manuscripts for Toni and friends before surprising her by popping the question while looking at a medieval marriage certificate on vellum.

Congratulations to Toni and Clint!





# An Interview with Emily Thornbury

Last April, before her lecture for CMRS, Steve Barker talked with Emily Thornbury, Associate Professor of English at Yale University. She studies Old English and Anglo-Latin, focusing on the aesthetics of Latin and vernacular cultures. She's the author of *Becoming a Poet in Anglo-Saxon England*, a study of the communities and identities of Anglo-Saxon poets.

These excerpts feature Professor Thornbury discussing her project, *The Virtue of Ornament*, which, she writes, “traces the non-classical largely untheorized aesthetic principles of Anglo-Saxon art and literature through a series of productive encounters with classical forms. Ornament, understood in classical aesthetics mainly as an extraneous overlay or elaboration but by Anglo-Saxons as a transformative act, provides an entryway into a world of thought in which the surface into depth, proportion, symmetry and value itself had very different meanings.”

ET: You create value in things by investing them with labor that is going to be manifest to everyone. If people can see that something has been highly worked by an artist, then you will have created value within it that will then honor the purpose of that work of art. So hence the extreme elaboration of this cult material for Aethelwold [of Winchester, 10th century scholar-bishop and reformer]. For them it would have been the best way of honoring him. But that can be manifest in all sorts of different ways, whether through importation of new musical styles, through the creation of elaborate melismas in the music, and we see a lot of that going on in Winchester of this period as well. The hermeneutic style [arcane, allusive, flowery] is part of that, but it also seems to have been very explicitly monastic in a way that, unlike many of these other ornamentations, seems to have been deliberately exclusive, intended to make monastic people who had the education to understand it feel part of the in-group and to make everyone else essentially feel part of the out-group.

SB: What are the varieties of ornament in the Anglo-Saxon period? You juxtapose them against perhaps the strongest strain of classical argument that comes through to the Anglo Saxons, which is a more restrained sense of ornament.

ET: The real dichotomy is between the idea that there is an essential thing which is within, that's created by material, which would be associated with the classical world. For instance, in Latin poetry, certain topics were just more valuable than others, so the founding of Rome is just an essentially more important topic than romantic love, and the style that you use to discuss that had to be commensurate. So it would be fitting to lavish a certain amount of attention on one kind of material, but not on another. And when there's dichotomy between that, that's usually funny.

There's a pseudo-Virgilian poem called “The Culex,” which is a heroic epic about a fly, and to the Romans, this was hilarious, this disjunction between style and material. The Anglo Saxons did also copy this poem, and I'm not sure to them that it would have been comic. I think rather that by lavishing this attention on this apparently unworthy topic, you actually create worth in it, or you reveal worth in it. I'm not sure that there would be a difference between them, although I actually do think it would be considered transformative to invest your subject with value through your labor and then reveal it to others in that way. So for the Anglo Saxons, more was always more: it wouldn't be a matter of something being sort of tastelessly overworked. You could probably destroy something by putting bad work into it, but the more you invested it with artistic labor, the greater the value the thing would have, so you could transform your apparently unworthy topic by virtue of ornamenting it in this way.

I think that's one of the reasons that people sometimes have difficulty interpreting some Anglo-Saxon art because there appear to be these disjunctions between

the style and the subject matter, or if we're looking at visual art between the border and the center, for instance, and that has to do with essentially different ways of understanding how value comes about.

SB: What is the ornamental nature of vernacular poetry? Certainly alliteration, kennings, the repetition of noun phrases. Many different ways to say the same thing?

ET: Yes, I think so. All of these manifestations of artistic labor I think would be analogous to a visual ornament, a thing that you could hear with your ears as being above what is purely necessary to the mere rendering of the information. All of this would be a way of constituting the value and the significance of what it is that you were discussing. Excess of alliteration would be one way of doing that. In all English poetry, each line has to have at least two alliterating stresses, one of the first half, one in the second half, but you can have an additional alliterating stress in this first half, and that's more difficult: it's harder to think up three words than it is just two. So the more the difficulty, the more the value of what it is that you are creating, and so certain passages will be full of these double alliterating lines, and others will have fewer, will be often times more of a background or an interstitial passage that's leading up to the kind of crescendo. Extended lines, the hypermetric passages: those are another way of using aural devices to function as ornament.

SB: Do we see the Anglo-Saxons explicitly reacting against the classical? The classical tradition does influence them, but then they take it and invest more or different sorts of energy into the same sorts of things?

ET: There are several periods at which you can see the Anglo Saxons experimenting with classical aesthetics. And it's not that they didn't necessarily understand or that they just reflexively rejected the art that was to them coming from primarily from Rome, although there was possibly some Byzantine influence as well. They were often very interested in this, and so in the eighth century at Wearmouth-Jarrow for instance, a couple of very influential and intellectually ambitious abbots started a program of Romanizing this monastery, of bringing in a cantor from Rome to teach them the Roman style of music, bringing in builders from Gaul, which at that

point would have been continuing use of Roman building styles, and that probably included stone carvers as well as architects. So there was introduced a new style of deep relief. In the Codex Amiatinus, this vast Bible which was in fact one of three enormous pandects of the Bible that were produced at Wearmouth-Jarrow, we see experimentation with visual perspective, which was not a major feature of earlier art. But each of the miniatures in the Codex Amiatinus displays a different kind of experiment with perspective. Other artists at the time, I think, were interested in this, but deliberately rejected it because they saw perspective as limiting rather than as revealing.

SB: So this would be the classical [approach], that without perspective you can make things bigger in terms of how important they are, or things get arranged almost exclusively in terms of how important they are or some other effects rather than realism?

ET: Yes, exactly. One of the things that's so impressive about the miniatures and the Codex Amiatinus is how modern they look because they're using this field of visual depth, and it's a slightly weird perspective. But that is not necessarily deviation from Late Antique use of it, which is not precisely like the Renaissance, very geometrically precise single vanishing point, single monocular observer that was all very calculated. This is a little bit more free form than that, in keeping probably with their earlier Roman models. But what all of these forms of perspective have in common is a demotion of the surface, the idea that it is transparent, that what you're looking into is a space. It's a dissolution of the surface, and I think that that was experienced by many Anglo-Saxon artists as a loss.



Professor Karl Whittington, Department of the History of Art, took a class to Italy this summer to investigate the architecture and visual culture of Christian churches from the early Christian period through the late Middle Ages.



## Medieval Art in Italy:

Above and left: Karl (grey shirt) and class outside the Duomo, Florence





Left: Outside the Duomo,  
Siena

Below: On top of  
Brunelleschi's Dome

## y: Rome and Florence



## *Spring 2019 Awards Ceremony*

### 2019 Nicholas G. Howe Grant Recipients

Thanks to the generosity of donors to the Nicholas G. Howe Memorial Fund, CMRS offers funding for graduate students working on any aspect of the Middle Ages or Renaissance. First preference is given to students traveling to appropriate research repositories, second preference to students traveling to conferences/seminars. The Director of the Center for Medieval and Renaissance Studies, in consultation with a committee of faculty affiliates of the Center, is responsible for adjudicating all applications for funding. Please also note that previous recipients are permitted to reapply for these grants, but that, all else equal, first-time applicants receive priority consideration.

Please check the webpage at <https://cmrs.osu.edu/awards-grants/howe> later in the Autumn term for application deadlines!

### CMRS Essay Awards

Each year CMRS recognizes outstanding papers written by OSU students in medieval or renaissance courses with our Stanley J. Kahrl and Barbara A. Hanawalt Awards for best undergraduate and graduate student essay. In spring, papers are nominated by CMRS faculty affiliates, and judged by a committee of affiliate faculty and the CMRS Director. Award winners receive a \$150 prize.

#### Barbara A. Hanawalt Graduate Essay Award

2019: Clint Morrison, English, "Peripheral Vision: Choreographing Description in Sir Gawain and the Green Knight"

Eric Brinkman, Theatre  
Ohio Valley Shakespeare Conference

Nick Hoffman, English  
"The Manicules of John Dygon"

Leyla Khansari, Comparative Studies  
"Endangered Christianity: Turkish Infidelity and Jewish Inconstancy in A Christian Turned Turk"

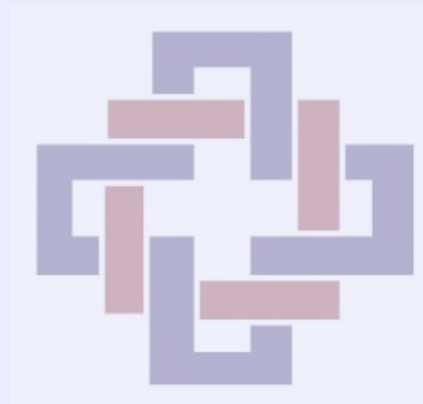
Caroline Koncz, History of Art  
Dissertation Research at the National Gallery, DC

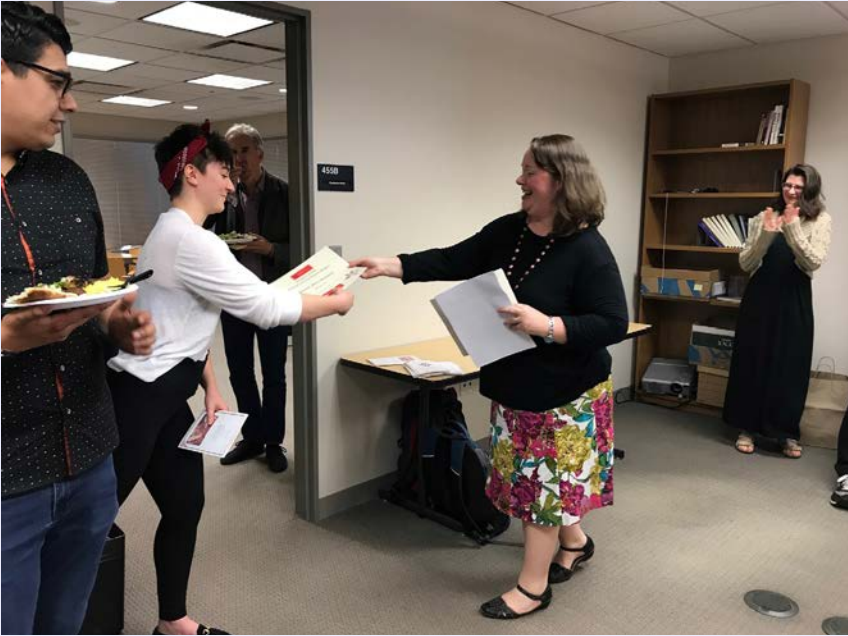
Fernando Morato, Spanish and Portuguese  
Presentation and Research in Lisbon, Portugal

Clint Morrison, English  
"Choreographing Romance"

#### Stanley J. Kahrl Undergraduate Essay Award

2019: Emma Picht, History, "Theories on the Natural State of Woman"





## *Reception, April 22*

Above left: Leslie Lockett awards Danielle Demerle; Above Right: Departing CMRS Undergraduate Assistant Josie Cruea and others; Below: The revels continue



Center for Medieval and Renaissance Studies  
*Lecture Series 2019-2020*

**JOSH JAY**

Public Lecture and Performance

**“Rediscovering *Discoverie*:  
Making Magic’s Oldest Ideas New Again”**

**Friday, October 11- 7:00PM**  
**Ohio Union - US Bank Conference Theater**

Renowned magician and OSU alum Josh Jay discusses and performs illusions inspired by Reginald Scot’s *Discoverie of Witchcraft* (1584)—a book widely considered to contain the first published accounts of magic as illusion in English.

**Free and Open to the Public**

**For more information please visit [go.osu.edu/magic](https://go.osu.edu/magic)**



## CMRS Affiliate Accomplishments

**Charles Atkinson** has published "A Counterpoint of Music and Texts in Würzburg," a report on the conference "A Counterpoint of Music and Text(s): Redefining musico-textual relationships in late medieval repertoires," held at Würzburg, Germany, on 13 and 14 December 2018 (*Early Music* 47 (2019): 139-40). Atkinson also delivered the following lectures in the spring and summer: "*Dippermouth Blues* and *Ad te levavi*: Modes of Transmission and the Question of Musical Identity," the Tower Lecture in Musicology, Irish World Academy of Music and Dance, University of Limerick, Ireland, 20 February 2019; "The Treatise of Hucbald of Saint-Amand," joint workshop between the Institut für Musikforschung Universität Würzburg and the Schola cantorum Basiliensis, Würzburg, Germany, 3-4 May 2019; and "On Modulation in Early Medieval Chant: the  $\phi\theta\omicron\pi\alpha\iota$  in Byzantium and the *vitia* in the West," MedRen Basel, 2019, Basel, Switzerland, 2-6 July 2019.

**Eric Brinkman** used his CMRS Nicholas G. Howe Memorial Fund to attend the Ohio Valley Shakespeare conference at Marietta College on June 28-19, where he won the M. Rick Smith Memorial Graduate Student Essay Prize for his paper "'Far more fair than Black': Antiblackness and *Othello* in Performance." He also attended Shakespeare Association of America in April for the first time, presenting "You kiss by th' book": Boy Actors and Early modern Stage Kissing" in the "Early Modern Sexual Knowledge" seminar led by James Bromley and Valerie Traub.

**John Friedman** has two essays forthcoming: "Fashion and Material Culture in the Tabletop of the Seven Deadly Sins Attributed to Hieronymus Bosch" will appear in *Medieval Clothing and Textiles*; "'Dressed to Kill:' The Clothing of Christ's Tormentors in an Illustrated Polish Devotional Manuscript," will appear in Maren Clegg-Hyer and Gale R. Owen-Crocker, eds., *Refashioning Medieval and Early Modern Dress: a Tribute to Robin Netherton on her 60th Birthday* (Cambridge: Boydell and Brewer, 2019), pp. 167-196, and "The Marvelous Beasts of the *Secrets of Natural History*," *De Medio Aevo* 13 (2019): 13-44.

**Hannibal Hamlin** edited and contributed to *The Cambridge Companion to Shakespeare and Religion* (Cambridge: Cambridge University Press, 2019); published a review essay of *George Herbert and the Mystery of the Word: Poetry and Scripture in Seventeenth-Century England*, by Gary Kuchar: *George Herbert Journal* 40:1-2 (Fall 2016/Spring 2017 [pub. 2019]): 113-20; and presented papers at two conferences "Divine Derision: What to Make of a God Who Mocks?" at the Canada Milton Seminar XIV (Centre for Reformation and Renaissance Studies, University of Toronto, Toronto, Canada, May 10, 2019) and "The Book of Job and its Renaissance Readers," at Reading the Bible in the Pre-Modern World: Interpretation, Performance, Image (The Goldstein-Goren International Center for Jewish Thought, Ben-Gurion University of the Negev, Beer-sheba, Israel, June 25, 2019).

**Chris Highley** participated in the ‘5 PP’ seminar at the Shakespeare Association of America annual meeting in Washington, D.C., in April. His paper was called ‘Reading the Parish Registers of St Anne Blackfriars.’

**Brian D. Joseph** was elected in Spring 2019 to the American Philosophical Society, the oldest learned society in the US (founded by Benjamin Franklin in 1743). He will be formally inducted into the Society in April 2020. He is one of only three OSU faculty in the Society and the only faculty member from the Division of Arts and Humanities.

**Adena Tanenbaum** published “The AJS at 50,” in “Forum on New Vistas,” *AJS Perspectives, The 50th Anniversary Issue: New Vistas in Jewish Studies* (Fall, 2018): 59-60. She also presented “Contrafaction as Counter-Writing: Zechariah Aldāhirī’s Jawāb Poems” at the 9th Medieval Hebrew Poetry Colloquium (MHPC), which was organized in conjunction with the European Association of Jewish Studies (EAJS), Katholieke Universiteit (KU) Leuven, Belgium, July 15-17, 2019. She was the featured presenter at the Shalom Spiegel Institute of Medieval Hebrew Poetry at the Jewish Theological Seminary, New York, June 2-7, 2019, giving a talk on “Re-writing Abraham ibn Ezra: Zechariah Aldāhirī’s Jawāb Poems.” And she presented “A Distinctive Sense of Self: Yemenite Jewish Self-Definition in Zechariah Aldāhirī’s Sefer ha-Musar” at an international conference on “The 400th Anniversary of the Birth of Rabbi Shalem Shabazi and Yemeni Jews through the Ages,” Center for the Study of Yemeni Jewry at the Ben-Zvi Institute for the Study of Jewish Communities in the East, Jerusalem, Israel. September 2-3, 2018.

**Heather Tanner** has published “Women’s Legal Capacity – Was the thirteenth-century a turning point?” in *Paradigm Shifts During the Global Middle Ages and Early Modern Age*, ed. Albrecht Classen, ASMAR (Turnhout: Brepols, 2019), 81-96 and “Elisabeth and Eleanor of Vermandois: Succession and Governance in the Counties of Vermandois, Valois, and Amiens” *Medieval Prosopography* 34 (2019): 85-117, and has edited *Medieval Elite Women and the Exercise of Power, 1100-1400: Moving Beyond the Exceptionalist Debate* (Palgrave MacMillan, 2019) with Lois L. Huneycutt and Laura L. Gathagan, “Introduction” in *Medieval Elite Women and the Exercise of Power, 1100-1400: Moving Beyond the Exceptionalist Debate*, ed. Heather J. Tanner (Palgrave MacMillan, 2019), 1-18. She has presented two papers: “Anger, Violence, and the Exercise of Power in High Medieval French Chronicles – Was there a double standard for noble men and women?” at Gender, Memory and Documentary Culture, 900-1200 (conference co-sponsored by the John Rylands Research Institute and the Haskins Society, June 2019) and “Charters – the formulaic elements as a window into northern French nobles’ legal mentalité” at the Annual Meeting of the International Congress of Medieval Studies, May 2019.

**Julia Watson** published a review essay on Charlotte Salomon: *Life? or Theatre? (Leben? oder Theater?)* Trans. Leila Vennewitz (1981), including the full “Letter to Amadeus Dabernlohn,” trans. Darcy Buerkle and Mary Felstiner (2017). New York and London: Overlook Duckworth, Peter Mayer Publishers, Inc., 2017, 820 pp., \$150.00. Biography, 440-51, Summer 2019. She was interviewed in “Life Writing Research Past and Present: Interview with Sidonie Smith and Julia Watson” Sarah Herbe and Julia Novak for the *European Journal of Life Writing*, VIII, 8-20, 2019. She won a residency award at the University of Granada, Granada, Spain, June 7-14, where she co-presented a half-day workshop on “Four decades of women’s autobiographical acts and practices” to GEMMA (Erasmus Mundus Master’s in Women’s and Gender Studies program), June 10, 2019.

## Directory

OSU Faculty Affiliates

Asterisk (\*) indicates emeritus status.

## Anthropology

Giuseppe Vercellotti: Bioarchaeology

## Classics

Benjamin Acosta-Hughes: Greek Literature & Hellenistic Poetry

\*William Batstone: Latin Literature, Rhetoric

Christopher Brown: Greek and Latin

Frank Coulson: Medieval Latin, Latin Paleography

Fritz Graf: Greek and Roman Religions, Greek Epigraphy

\*David Hahm: History of Philosophy and Science

Thomas Hawkins: Greek Poetry, Iambic Invective, Imperial Greek Literature

Sarah Iles Johnston: Greek and Roman Religions

Gregory Jurdanis: Greek Culture and History

Anthony Kaldellis: Byzantine Studies

\*Timothy McNiven (Marion): Greek and Roman Art

Dana L. Munteanu (Newark): Greek Drama

Julia Nelson Hawkins: Latin Literature and Medicine

## Comparative Studies

\*Daniel Reff: Colonial Latin America, European and Indian Relations

Hugh Urban: Religion, South Asia

\*Sabra Webber: Folklore, Ethnography, the Arab World

## Dance

Karen Eliot: Dance History

## East Asian Languages and Literatures

Naomi Fukumori: Premodern Japanese Literature and Language

Meow Hui Goh: Early and Medieval Chinese Literature

Chan-eung Park-Miller: Korean Oral Narrative

Charles Quinn: Japanese Language and Linguistics

Shelley Fenno Quinn: Japanese Medieval Literature

Richard Torrance: Japanese Language and Writing Systems

Galal Walker: Early Chinese Poetic Traditions and Rhetoric

## English

\*Derek Alwes (Newark): English Renaissance Literature

\*Richard Dutton: Early Modern Literature and Drama

Alan Farmer: Shakespeare, Early Modern Drama

\*David Frantz: Renaissance Literature

\*Harvey Graff: Literacy Studies

\*Richard Firth Green: Medieval Literature

Hannibal Hamlin: Renaissance Literature

Jennifer Higginbotham: Women in Renaissance Drama

Christopher Highley: Renaissance Literature, Shakespeare

Christopher Jones: Old and Middle English, Medieval Latin

\*Robert Jones: Renaissance Drama

\*John King: Renaissance and Reformation Literature

Elizabeth Kolkovich (Mansfield): Early Modern Literature

Ethan Knapp: Late Medieval English Literature

Leslie Lockett: Old English, Medieval Latin, Manuscript Studies

Sarah Neville: Early Modern English literature

Susan Oakes: Composition, Cultures of Technology

\*Terence Odlin: Historical Linguistics

Clare Simmons: 19th-Century British Literature, Medievalism

Luke Wilson: Shakespeare, Renaissance Literature

Karen Winstead: Medieval Literature

## French and Italian

Jonathan Combs-Schilling: Medieval and Early Modern Italian Literature

\*Luciano Farina: Medieval Italian Lexicography and Linguistics

Sarah-Grace Heller: Medieval French Literature

Benjamin Hoffmann: Early Modern French Studies

\*Albert Mancini: Renaissance and 17th-Century Italian Literature

## Germanic Languages and Literatures

\*Barbara Becker-Cantarino: 16th- and 17th-century Literature

Anna Grotans: Medieval German Studies

Merrill Kaplan: Runic Writing, Old Norse Myth and Legend, Old Norse Icelandic Literature

Andy Spencer: Germanic Languages

\*Harry Vredeveld: Medieval and Renaissance  
Literature

## History

\*Kenneth Andrien: Latin American History

Alison Beach: Medieval European Religious History

David Brakke: Ancient Christianity and Late Antiquity

Philip Brown: Early Japanese History

Sara Butler: Social Law and Women's History in the  
Middle Ages

\*David Cressy: Early Modern England

\*Stephen Dale: South and Central Asian History

\*Robert Davis: Renaissance History

Alcira Dueñas (Newark): Early Modern Latin America

\*Carter Findley: Islamic History and Civilization,  
Ottoman Empire

\*Carole Fink: Historiography of the Annales,  
Marc Bloch

\*Alan Gallay: Early Modern Atlantic World

Matthew Goldish: Early Modern Jewish History

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## 13. Booke. The discourie *The conclusion.*

A matches  
fellowe for  
legierde-  
maine.

Strange to behold as I haue reported, or thinke with Bodin that these matters are performed by familiars or diuels; let him go into St. Partins, and inquire fo: one John Cautures (a french man by birth, in conuersation an english man) and he will shew as much and as strange actions as these, who getteth not his liuing hereby, but laboureth fo: the same with the swat of his bowles, and neuertheless hath the best hand and conuenance (I thinke) of anie man that liueth this daie.

Neither do I speake (as they saie) without boke herein. For if time, place, and occasion serue, I can shew so much herein, as I am sure Bodin, Spinus, and Vairus, would swaie I were a witch, and had a familiar diuell at commandment. But truelie my studie and trauell herein hath anelic bene employed to the end I might proue them foles, and find out the fraud of them that make them foles, as whereby they may become wiser, and God may haue that which to him belongeth.

Touching  
the pat-  
ternes of  
diuerse iug-  
gling in-  
struments.

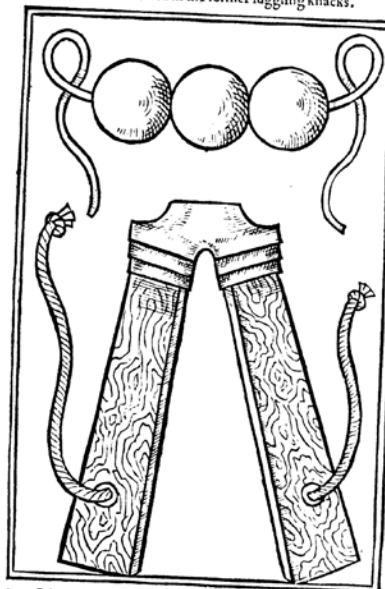
And because the manner of these iuggling conuencances are not easilie conceiued by discourse of words; I haue caused to be set downe diuerse formes of instruments used in this art; which may serue fo: patternes to them that would throughe the secrets thereof, and make them fo: their owne private practises, to trie the euent of such deuises, as in this treat of legierde-maine are shewed. Where note, that you shall find euerie instrument that is most necessarie occupied in the too:ling of these strange feats, to beare the iust and true number of the page, where the vse thereof is in ample words declared.

Now will I proceed with another concerning point of witchcraft, apt fo: the place, necessarie fo: the time, and in mine opinion meet to be discouraged, or at the least to be defaced among deceitfull arts. And because manie are abused hereby to their bitter vniouing, so that it hath had passage vnder the protection of learning, whereby they pretend to accomplish their too:ks, it hath gone stricke with out generall controlment through all ages, nations & people.

¶ Heere

## Hartumim. of Witchcraft. Cap. 29, 34.

¶ Heere follow patternes of certeine instruments to be vied in the former iuggling knacks.



To pull  
three bead-  
stones from  
off a cord,  
while you  
hold fast  
the ends  
thereof,  
without  
remouing  
or your  
hand.

To draw a  
cord thro-  
rough your  
nose, mouth  
or hand,  
which is  
called the  
biddle.

To be instructed in the right vse of the said beadstones, read page 337. and 338. As fo: the biddle, read page 351.