

# Nouvelles

---

# Nouvelles



Spring 2019  
Vol. 3





CMRS Affiliate Accomplishments

Atkinson, Charles. "The Short, Happy Life of Agnus dei ... Eia et eia." In *Beredte Musik – Konversationen zum 80. Geburtstag von Wulf Arlt*, edited by Thomas Drescher and Martin Kimbauer, Schola Cantorum Basiliensis Scripta 8, pp. 1-10. Basel: Schwabe, 2018.

---. "On Modulation in Early Medieval Chant: the φθοραί in Byzantium and the vitia in the West." Presented at the symposium *Kontakt und Transfer in der Musikkultur des 5.-12. Jh. n. Chr. zwischen Byzanz und dem lateinischen Westen: Wirkung und Rezeption musikalischer Traditionen im Spiegel musik-archäologischer Quellen*, Universität Mainz, Germany, 6-9 December 2018.

---. "Ad te levavi and Dippermouth Blues: Modes of Transmission and the Question of Musical Identity." Presented as the Spring 2019 Tower Lecture in Music at the Irish World Academy of Music and Dance, University of Limerick, Ireland. (Also led Academy seminar on the theory and practice of modulation in Eastern and Western plainchant.)

---. "A Counterpoint of Music and Texts in Würzburg." *Early Music* caz018 [online edition], March 2019 (<https://doi.org/10.1093/em/caz018>). [Review of the conference "A Counterpoint of Music and Text(s): Redefining Musico-Textual Relationships in Late Medieval Repertoires."]

Brewer, David A. [co-authored with Daniel Allington, Stephen Colclough, Siân Echard, and Zachary Lesser]. *The Book in Britain: A Historical Introduction*. Chichester: Wiley-Blackwell, 2019.

---. *Interacting with Print: Elements of Reading in the Era of Print Saturation*. Chicago: University of Chicago Press, 2018. [A "multigraph" collectively written with twenty-one other scholars.]

Davis, Elizabeth. "Heading For Constantinople: Typecast Muslims in the Spanish Mediterranean (1492-1615)." *eHumanista* 40 (2018): 331-353. [Appears in special issue on *España y el islam: relaciones hispanomusulmanas en la época imperial*, edited by Javier Jiménez Belmonte.]

Davis, Robert, and Beth Lindsmith. *Renaissance People*. Thames and Hudson, 2019. Paperback reissue.

---. *Story and History: Western Civilization since 1550*. Pearson Education, 2019.

Farmer, Alan B. "The Rise of Widow Publishers in Early Modern England." Presented at the Renaissance Society of America Conference, Toronto, Canada, 17 March 2019.

Friedman, John. "Dressing Monstrous Men: Landsknechte Clothing in Some Early Modern Danish Church Wall Paintings." In *Holy Monsters, Sacred Grotesques*, edited by Michael Heyes, pp. 47-82. Lanham, MD: Lexington Books, 2017.

---. "Eyebrows, Hairlines, and 'Hairs Less in Sight': Female Depilation in Late Medieval Europe." In *Medieval Clothing and Textiles*, Volume 14, edited by Robin Netherton and Gale R. Owen-Crocker, pp. 81-111. Woodbridge, Suffolk: Boydell and Brewer, 2018.

---. "Hair and Social Class." In *A Cultural History of Hair*, edited by Roberta Milliken, pp. 137-151, 198-202. London: Bloomsbury Academic, 2018.

---. "Bottom Kissing and the Fragility of Status in Chaucer's Miller's Tale." *The Chaucer Review* 54 (2019): 119-140.

---. "The Marvelous Beasts of the Secrets of Natural History." *De Medio Aevo* 13 (2019), forthcoming.

Griffy, Henry. "Robin Hood and the Margins of Romance: Insights on Canon Formation and Maintenance." In *Robin Hood and the Outlaw/ed Literary Canon*, edited by Lesley Coote and Alexander L. Kaufman, pp. 19-50. New York: Routledge, 2018.

Highley, Chris. "Charles II and the Meanings of Exile." In *Stuart Succession Literature: Moments and Transformations*, edited by Paulina Kewes and Andrew McRae. Oxford: Oxford University Press, 2019.

---. "Reading the Parish Registers of St Anne Blackfriars." Presented at Shakespeare Association of America, Washington, DC, April 2019.

Kaplan, Merrill. "Old Norse Pasts and White Authenticities." Presented at the Borghesi-Mellon Workshop Series, "Thinking Race: Migration, Representation, Appropriation in the Middle Ages and Beyond," University of Wisconsin-Madison, 22 February 2019.

Khansari, Leighla. "'Letter Boxes': On Muslim Women and Inconstancy in the Early Modern Period." *The Rambling* no. 3 (2019): <https://the-rambling.com/2019/01/26/issue3-khansari/>.

---. "Endangered Christianity: Turkish Infidelity and Jewish Inconstancy in A Christian Turned Turk." Presented at the Shakespeare Association of America, Washington, DC, April 2019.

---. Recipient of Folger Institute Consortium Grant, to attend "Race Before Race" Symposium.

Koncz, Caroline. "Notes on the Early Modern Additions to an Italian Fourteenth-Century Book of Hours." *Journal of the Early Book Society for the Study of Manuscripts and Printing History* 21 (2018): 215-232.

Lockett, Leslie. "Windows on the Mind: Anglo-Saxon Psychologies in the Early Tenth Century, Seen through Three Manuscripts." Keynote lecture for the Cornell Medieval Studies Graduate Student Conference, Cornell University, Ithaca, NY, 16 February 2019.

Swartz, Michael D. *The Mechanics of Providence: The Workings of Ancient Jewish Magic and Mysticism*. Tübingen: JCB Mohr (Paul Siebeck), 2018.

Whittington, Karl. "Bodies In and Out of Space in Trecento Painting." In *Trecento Forum I: Art and Experience in Trecento Italy*, edited by Holly Flora and Sarah Wilkins, pp. 207-221. Turnhout: Brepols, 2019.

NOUVELLES  
NOUVELLES

CENTER FOR  
MEDIEVAL AND RENAISSANCE STUDIES

INTERIM DIRECTOR  
Leslie Lockett

PROGRAM COORDINATOR  
Nicholas Spitulski

GRADUATE ASSOCIATES  
Stephen Barker  
Leighla Khansari

*Nouvelles Nouvelles* is published by the Center for Medieval and Renaissance Studies and is also available in pdf at <http://cmrs.osu.edu/nn>. Please contact [cmrs@osu.edu](mailto:cmrs@osu.edu) for more information.

CMRS  
The Ohio State University  
455 Hagerty Hall  
1775 College Road  
Columbus, OH 43210-1361  
Tel: 614-292-7495  
E-mail: [cmrs@osu.edu](mailto:cmrs@osu.edu)

World Wide Web  
<http://cmrs.osu.edu>

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.

Contents

4  
Greetings  
A Welcome Message from the Interim Director

6  
Understanding the Medieval Book IX  
Rose McCandless (MedRen and History Major)

8  
"An Excellent and Conceited Tragedy of Romeo and Juliet"  
A Recap of the Lord Denney's Players' Spring Production

10  
Precolumbian Research in Salamanca and Madrid  
Alanna Simone Radlo-Dzur (PhD Candidate, History of Art)

12  
Popular Culture and the Deep Past Recap

14  
Chris Woodyard, Haunted Ohio  
An Interview

16  
Meditations on Manual Labor  
Nicholas Hoffman (PhD Student, English)

18  
Frank Coulson, *The Oxford Handbook of Latin Paleography*  
An Interview

Cover Art: The [Confused Greenies](#)  
improvise at Popular Culture and the  
Deep Past



# GREETINGS

from  
the Interim  
DIRECTOR

Dear CMRS Friends,

With most of our big events for the spring term now complete, I can now affirm that being Interim Director is a stimulating task that has taught me something new every week. Heartfelt thanks are due to all the CMRS staff for their tremendous work this semester, and to Chris Highley for returning to the helm and resuming the position of CMRS Director after the coming summer.

At this time last year, many of us were apprehensive about what the future of the CMRS would look like once the dreaded “Centers reorganization” placed us under the umbrella of the Humanities Institute and the leadership of HI Director David Staley. I am pleased and relieved to report that the Humanities Institute is genuinely striving to help all its constituent Centers to thrive. Whereas we had been worried that our partnership with the Humanities Institute would fundamentally compromise who we are and what we do, from my vantage point, it now seems that our partnership with the HI is not threatening our core mission but rather providing opportunities to seek external funding, to put the humanities to work in the non-academic world, and to forge collaborative relationships beyond the CMRS community.

This renewed focus on outreach has shaped and invigorated recent CMRS events. In February we celebrated Fairies and the Fantastic at our Popular Culture and the Deep Past conference/festival, which attracted over 200 attendees across its two days, including an international slate of academic



Leslie Lockett, pictured at Hadrian's Wall, near the village of Wall, in northern England.

speakers, several OSU student organizations, and exhibitors from around Ohio. (For more details, including a podcast interview with our PCDP keynote speaker, Chris Woodyard, check out pp. 12-13 below.) Our CMRS Colloquium series continues to build bridges with faculty at nearby universities: this semester we welcomed Professor Jonathan Holmes of Central State University (and recent OSU PhD) for a presentation on his work-in-progress on Renaissance playbooks, and Professor Mary Kate Hurley of Ohio University led a discussion of “Chaos and Calendars,” based on her new book project, in which she argues that “calendrical thinking in the Middle Ages ... constitutes both an intellectual framework and an act of world building.” Most recently, Professor Emily Thornbury of Yale University concluded this year’s

CMRS Lecture Series with a lecture on “Surface, Depth, and Interpretation in Beowulf,” speaking eloquently on hermeneutics and poetic form as issues that transcend historical and linguistic boundaries.

In the spirit of celebrating outreach, I’d like to recognize a few of our CMRS affiliates who have been raising the profile of OSU’s Medieval and Renaissance Studies program among our Columbus neighbors and internationally. In early April, Sophomore MedRen major Rose McCandless delivered a public lecture at the Pontifical College Josephinum, based on her research on the thirteenth-century Sainte-Geneviève Bible manuscript, a project that she will continue with the support of an Undergraduate Library Research Fellowship, under the mentorship of Professor Eric Johnson, Curator of Rare Books and Manuscripts for OSU Libraries. Rose also journeyed recently to South Carolina for a session of the Rare Book School led by the renowned manuscript scholar Christopher de Hamel; this session was also attended by graduate student medievalist Clint Morrison of the English Department, and you can read Rose’s account of their experience below (pp. 6-7). Congratulations to Professor Sarah Neville of the English Department, Creative Director of Lord Denney’s Players, who have just wrapped up another thrilling and innovative Shakespeare production, which garnered strong reviews and community recognition (more on pp. 8-9). And Professor Alison Beach of the History Department made international headlines in January as part of a team that analyzed the dental calculus adhering to the teeth of a medieval nun’s skeleton. This story captivated audiences worldwide because Alison, as an expert in medieval women’s literacy and manuscript culture, was able to show that this nun had been a highly skilled painter of manuscript illustrations, based on the presence of the expensive pigment lapis lazuli that survives in microscopic amounts in her dental calculus.

I realize that many more of you in our CMRS community, both at OSU and among our more far-flung faculty affiliates and Friends of CMRS, are enjoying triumphs large and small in your endeavors to learn and teach about all things medieval and Renaissance. Please keep in touch so that we can tell your stories and

build the CMRS network! And if you have ideas for programming or curriculum development, we would love to hear from you, and we encourage you to get involved – just send an e-mail to me (lockett.20@osu.edu), or to Chris Highley once he resumes the post of Director (highley.1@osu.edu). Things in the works for the immediate future include a new study-abroad course on manuscript archives, an online version of our popular Magic and Witchcraft course, a MedRen Certificate program for non-degree students, a lecture/performance by famed magician (and OSU alumnus) Josh Jay, and a screening of the movie Ophelia accompanied by a discussion with Lisa Klein, author of the young-adult novel on which the movie is based. We’re contemplating a theme of “Time Travel” for our next Popular Culture and the Deep Past conference/festival in the spring of 2021, so let us know if you’d like to join in on the brainstorming and planning phase.

In closing, thank you again to everyone who has supported the CMRS with their time, energy, ideas, and donations this spring. Serving as Interim Director has been a great adventure, and while I’m pleased to return soon to my usual position of Associate Director, focusing on curriculum, academic advising, and assessment, I’m also grateful for the opportunities I’ve had to contribute more to the programming, long-term planning, and annual awards side of the CMRS.

Warmest wishes,

Leslie Lockett  
Interim Director, Center for Medieval and  
Renaissance Studies



## Understanding the Medieval Book IX

by Rose McCandless

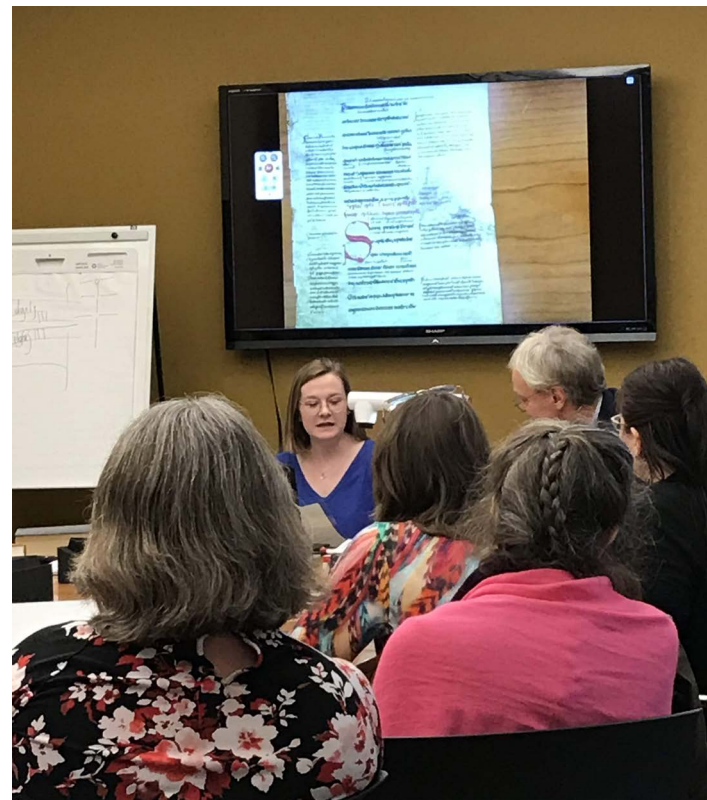
On 1 and 2 April 2019, I travelled to the University of South Carolina in Columbia, SC for the Understanding the Medieval Book Seminar IX led by Christopher de Hamel. Hosted by Dr. Scott Gwara, Professor of English at the University of South Carolina, this seminar was an opportunity to learn from Christopher de Hamel, arguably the foremost manuscript historian in the world. For me, a second-year undergraduate student here at Ohio State, this was a phenomenal opportunity to learn from someone who has not only written on nearly every aspect of manuscript studies out there, but whom I greatly admire.

In the seminar, there were four three-hour sessions dedicated to medieval manuscripts, led by Dr. de Hamel. We covered topics from the structure of manuscripts and making of parchment to the details of Books of Hours, the specifics of the manuscript collection of the Duc de Berry, and utilizing eBay as a manuscript-purchasing platform. We even watched as Dr. de Hamel mixed up powdered lapis lazuli with a raw egg to demonstrate medieval methods of illuminating manuscripts. The majority of the sessions were spent on whatever we, the attendees, wanted learn about. De Hamel brought several lectures he had given in the past and presented them (more informally than they were originally given, I am sure), but most of the time was spent discussing and asking questions.

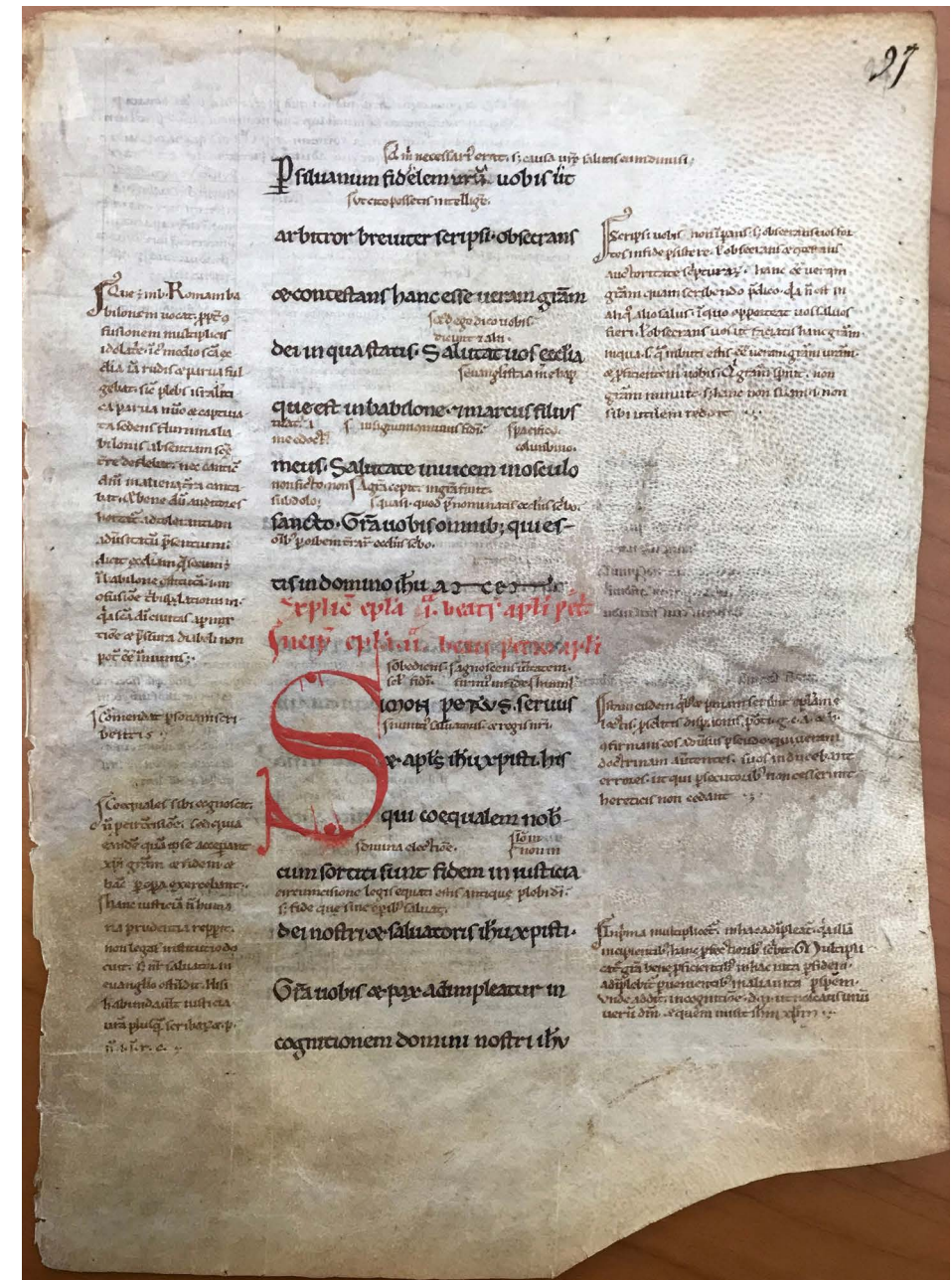
One highlight of the seminar was that in addition to the absolutely fabulous manuscript collection at University of South Carolina, a major private collector from the Baltimore area brought a large box of his manuscripts and allowed us to work on them at our

leisure. The first day, each participant was given a manuscript leaf from this private collection to look at, and the fourth and final session of the two days was spent with each person presenting their findings on their assigned manuscript. Every person's short presentation was supplemented by the remarkable knowledge of Dr. de Hamel. The manuscript I was assigned is a leaf from a Glossed Bible (simple format, for any manuscript lovers out there) made in France in the early twelfth century.

In addition to the four sessions, we were also treated to a lecture on Dr. de Hamel's most recent book, *Meetings with Remarkable Manuscripts*. This fascinating book details his observations about twelve famous manuscripts, their histories, and the



Above: Rose McCandless with Christopher de Hamel and fellow seminarians; Across: Rose's leaf



libraries in which they are housed. The lecture, however, chronicled his personal story and career, including a few manuscripts he has met along the way. One of these manuscripts mentioned (though not included in the book) was the Gospels of Henry the Lion, which was the most valuable book in the world until 1994, and a crucial takeaway from the lecture was that there is, in fact, a Playmobil figure of Henry the Lion based on his image in his Gospels.

The Understanding the Medieval Book Seminar is a phenomenal opportunity to learn about

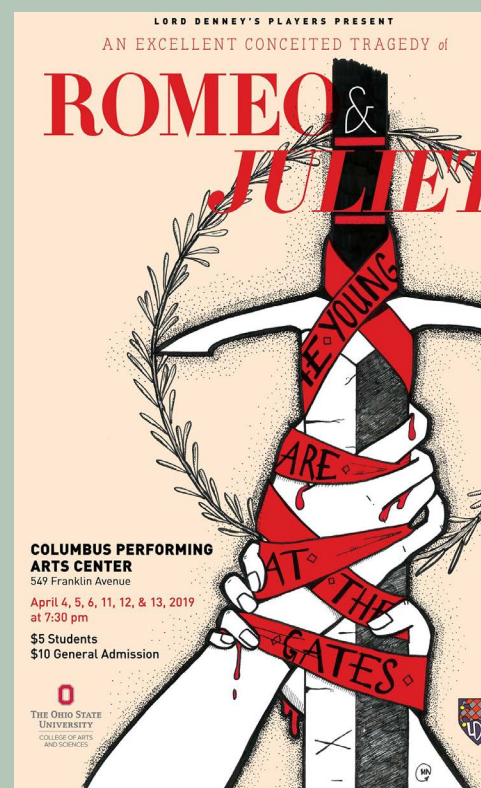
manuscripts from the world's foremost experts, and is an environment suited to complete amateurs and seasoned historians alike. As an undergraduate, it was an enriching experience, both academically and personally. I was welcomed into the community and received answers to manuscript-related questions I had been pondering for months. I would highly recommend the seminar to anyone even remotely interested in medieval manuscripts; chances are, your remote interest will be kindled into something much larger.



Lord Denney's Players recently produced *An Excellent and Conceited Tragedy of Romeo and Juliet* (1597), an earlier version of a play that is usually better known from the second quarto of the text printed in 1599. Scholarship has long suggested that the Q1 text is merely a truncated and 'bad' version of Q2, but evidence of LDP's production supports Richard Dutton's more recent arguments that the Q1 play is 'perfectly playable', offering a version of the play that was very likely publicly performed 'with great applause' (as the Q1 title page suggests).

The Players set their production "in a society out of time, defined entirely by the all-consuming violence of the feuding houses." Director Cat McAlpine, alum of English and linguistics and long-time actor with the company, says, "Romeo and Juliet are victims not of fate, but of a violent societal system. They are youth in revolt, trying their hardest to get out of childhood alive and in love."

The show has been well received. Richard Sanford of the Columbus Underground called it a "rollicking, ferocious, fun piece of theatre" and praised the show's "punk rock energy" and "breathless intensity."



Right: Jordan Booker, second-year majoring in Theatre, English Creative Writing and Music, as Juliet; Lior Livshits, first-year majoring in Theatre and Economics, as Romeo

Bottom Left: Kallen Alsdorf (Montague) in rehearsal

Bottom Right: the Musicians in scene 4.4 (often cut in productions but crucial for performance scholars) featuring newest cast members (from right) Amita Kharabe, Joe Flynn, and Nicole Neifert



## "An Excellent and Conceited Tragedy of Romeo and Juliet"



The cast and crew, featuring Props Master and CMRS major, Sheridan Ward, far right

The Players are a theatrical group founded by Professor Sarah Neville in 2014 and housed in the Ohio State Department of English. The group provides an opportunity for OSU undergraduates, graduate students and faculty to engage in intensive experiential learning and research around the annual production of an early English play or series of plays. During the rehearsal and performance process, related special topics workshops, courses and assignments throughout the English department offer myriad opportunities for hands-on student and faculty investment. Stay tuned to their social media feeds for more information about getting involved next year!





## *Precolonian Research in Salamanca and Madrid* by Alanna Simone Radlo-Dzur

In July 2018, the Howe Research Grant supported my travel to Spain to conduct research in Madrid and attend the 56o Congreso Internacional de Americanistas (56th International Congress of Americanists, ICA) at the University of Salamanca. At ICA, I presented early work towards my first dissertation chapter that examines the depiction of invisible emanations in five painted manuscripts made in Central Mexico in the fifteenth and sixteenth centuries. In the paper, I broke down their corpus of images related to scents and sounds in order to delineate categories based in the iconography, rather than an imposed concept of five senses that originates in the Mediterranean tradition. Instead, my research shows how sensorial perception is depicted in imagery that reflects structures connected to the concept of breath found in Nahuatl, an indigenous language that is still spoken in Central Mexico today.

It was an auspicious year to visit Salamanca, as it was the 400th anniversary of the university's founding. Although I had never visited the city previously, Salamanca is close to my heart because so much of my research is tied to the work two scholars affiliated with the university in its early years. The study of Nahuatl, particularly that of the fifteenth and sixteenth centuries, would be impossible if not for the scholarship of Antonio de Nebrija, a professor of Latin at Salamanca who is most famous for the first grammar of the Spanish language, published in 1492. It was,



University of Salamanca Library



View of Salamanca from the cathedral roof

however, his earlier Latin to Spanish vocabularies that several early colonial evangelists brought with them to New Spain to collect translations in the indigenous languages they encountered during their missions of conversion. As languages like Nahuatl changed rapidly in the face of the new socio-political order under Spanish-Catholic control, these early vocabularies are an invaluable resource for understanding philosophical concepts and social structures as they existed in the early contact period. Likewise, Bernardino de Sahagún was a student at Salamanca who went on to produce the *Historial general de las cosas de nueva España* (ca. 1580), better known as the Florentine Codex. This encyclopedic undertaking was accomplished in collaboration with a group of Nahuatl, Latin, and Spanish-speaking indigenous scholars educated at the first European institution of higher learning in the Americas, the Colegio de Tlaltelolco just north of Mexico City. The codex is a compendium of indigenous knowledge organized into twelve books written in Spanish and Nahuatl, covering topics such as history, religion, botany, and zoology; it is often described as the first ethnography. Since so much of my own research draws upon that of these two scholars, it was a distinct pleasure to find myself in classrooms and chapels where Sahagún and Nebrija studied and taught so long ago.

In Madrid, I also conducted research in the Archivo Nacional (National Archive) and worked with the staff at the Museo de América (American Museum) to examine one of the earliest collections of stone sculpture from Greater Nicoya, the southernmost region of Mesoamerica located on the Pacific coast of what is today Costa Rica and Nicaragua. Since so many objects in museum collections are intermixed with objects of dubious provenance, few studies have provided satisfying analysis of the fourth-to tenth-century culture that thrived along the coast. Following on previous research examining archaeologically excavated sculptures, an ongoing project of mine is building a compelling case to identify a series of forgeries that purport to be antiquities from this region. The earliest example of these invented antiquities appeared in an exposition mounted in Madrid in 1892, honoring the 500th

anniversary of Spain's arrival in the New World. Some of this early collection remained in Madrid and is located today in the collection of the Museo de América. After examining these objects I concluded that, while the collection contains some unusual specimens, none of the sculptures in Madrid falls entirely into the spurious category.

The most rewarding aspect of this trip was the opportunity to meet with my colleagues and senior scholars of my field in Salamanca and Madrid. Mesoamericanists are few in number and quite spread out geographically, so large international conferences like ICA are a cherished opportunity to reconnect with old friends and make new introductions. I made ample use of my short time in Spain to visit a Roman bridge, Gothic cathedral, Baroque palace, contemporary and experimental art spaces, as well as the world-class collections of art at the Reina Sofia and Prado museums. Sightseeing with experts is always delightful, but these excursions were also professionally productive. Conversations with colleagues led to invitations to present my work at two later conferences and to contribute an article to an edited volume. All together, this was a successful research trip to Spain and I am grateful to the Howe Research Grant for making my travel possible.



The author, in front of Salamanca Cathedral

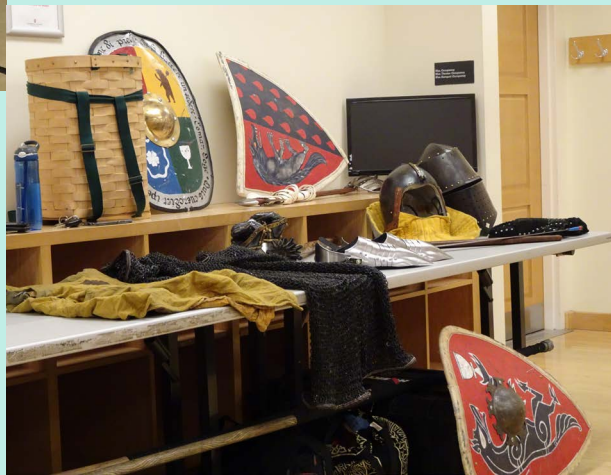


## *Fairies and the Fantastic*

For our fifth Popular Culture and the Deep Past conference, "Fairies and the Fantastic," over 200 students, scholars, and members of the public gathered on a mild weekend in late February to celebrate the present-day significance of medieval and Renaissance cultures.



The Medieval College of Saint Brutus, an undergraduate student organization, provided several highly informative demonstrations of clothing, armor, and weaponry.



Overleaf, left: Sarah-Grace Heller presents on "French Fairy Fashions"; overleaf, right: The Confused Greenies of the Players' Patchwork Theatre Company present "The Hazards of Hunting Red Caps," a Commedia dell'Arte fairy farce



Above: Nina, daughter of Prof. Karl Whittington, with Judy Mueller of the Calligraphy Guild; below: Emeritus Professor Richard Firth Green, former Director of the CMRS, learns about tea preparation from Shawn Schulte of Tea About Town; MRGSA members (from left) Meaghan Pachay, Shaun Russell, Clint Morrison, Nick Hoffman, and Tamara Hauser anticipate the Keynote Lecture by Chris Woodyard



Below: Danielle Demmerle, MedRen major and 2019 graduate, making chain mail





## Interview with Chris Woodyard

Steve Barker sat down with Chris Woodyard before her PCDP keynote, “The Many Roads to Fairyland,” to talk about her Haunted Ohio books and other aspects of her life and work. The first part of the interview is excerpted below, but it is [available in full on the CMRS website](#), where you’ll find lively discussions of publishing, the effects of scary material on children, as well as the ghosts and history of CMRS.

SB: So when did you first become interested in ghosts?

CW: First Grade I think, or maybe I was even afraid of them before then, but I wrote my first book in first grade, and it was about a witch. So supernatural goes back a very long way. But it seems to, it's a family sort of a trait to see and sense these sorts of things. My grandfather and his father and my daughter for example, all have this ability and it's kind of unsettling because growing up it was the '50s and everything was very scientific and none of this existed, you know, I was told, “Oh, you have a really vivid imagination.” So, eventually my grandfather said something about his dead brother walking into the room and I'm like, “You see them too!” which was quite the revelation and went from there. But yeah, I've been interested in the supernatural for a very long time.

SB: So what did they actually look like? I'm curious about that because I have no, I don't have it obviously.

CW: They look solid. They look like real people, unless they do something odd, like walk through a wall or just disappear or no one else in the room can see them. It's quite interesting because sometimes I'll go into a place that I've never been before and I don't know anything about it because I make a rule that nobody's supposed to tell me anything about the site, and I don't do any research before I go in. I was up at Mansfield for example, at a theater and there was a ghost in the recording booth or you know, the projection booth and he's like, “Hi, my name's Pete.” And he's just real friendly: cheery, cheery. And so I'm telling the people who had brought me there, and they were very disappointed because they didn't know any Pete, and they were looking for a murdered guy in the basement who was also there. But I was interested in this other one because he was so much really there. So somebody said, well, maybe you ought to talk to

the historian in town here who's really, he's an expert on the theaters. And so I called him up and I said, “You know, I was up at the theater there and was looking in the projection booth. And I wondered,” you know, “was that the original equipment?” Because the ghost had said he'd brought it with him. He says, “No, that was brought from some other theater.” And I said, “Oh really? And who was the projectionist there?” And he says, “Oh his name was Pete. He's, he's dead now.” And I didn't tell him why I was asking these questions because he would have thought I was crazy or something, which is not an unreasonable idea.

SB: So how, how do they look exactly? [CW: How do you tell?] How do you get through life?

CW: Well, they're not everywhere. They're not everywhere. It's not like you're just walking down the street and you're like, “Oh, there's a ghost.” No, it's more I have to be looking. I have to actually say, “Oh, I'm feeling something weird in this historic site. Or sometimes it just surprises you.

I was staying at—in Virginia in Williamsburg—a place called the Fort Magruder Inn; it was a site of a Civil War battle. About 7,000 people died there, and I woke up—and you get, you know, how you feel somebody is watching you. And there was a soldier standing there, very, very young, and he was wearing like a butternut, confederate uniform, and half of his face had been shot away. And he was sort of—as they used to do, they would tie the arms and the legs together to keep the limbs straight for burial. And that's how he was, just standing there tied. And it was really a very frightening experience. But I certainly wasn't expecting it. I didn't know anything about this place, you know, I was just staying there for a hotel, but that's the sort of thing.

SB: Did you say you'd just woken up?

CW: Yeah, I was just woken up, and he came back three nights and I kept saying, “Please go away. You're scaring me, please.”

SB: So it's sort of when you're ... more receptive?

CW: No, because it happens in broad daylight. Otherwise you could say, “Yeah, hypnopompic vision.” You try to look for the reasonable explanation because when you look at the literature of ghosts, and you look at what people are writing about their personal

experiences online, a lot of it is, “I just woke up, but I'm certain I was awake.” And it's like, well, no, it's possible it was a waking dream, and certainly it was possible that what I was doing was a waking dream because I was certain I was awake, but you never know. I try to look for some reasonable explanation. I'm not out there with spirit boxes or electric equipment. I take notes, I walk through a place, I take notes and then compare with what the people have seen in the place. And sometimes it's just really unsettling, and sometimes I don't write about those things because there's still family in the area and perhaps there's a suicide in a house, and I've run across him and he's very unhappy. So that's a difficult situation. And in other cases I tell my husband that perhaps 95% of the cases are not really ghosts. It's more somebody has a problem that they can't deal with, and so somehow it's easier to deal with the idea that we have a ghost than it is to deal with my personal, terrible, terrible problems.

SB: So yeah, that makes me think. What are your research...what do you...it sounded almost like you're out on call with some of these.

CW: I was. I'm no longer making house calls, which is, it's just too draining. It's too exhausting. But as I said, occasionally I'll run across something at a historic site, but I'm not just walking down the street or at the grocery store. Thank goodness. That would make life difficult.

SB: There must be some difference between when you set out to write a book versus—I imagine you're always collecting—there's material you're collecting for a book versus, “Ah, this just popped up and now I have to deal with it.”

CW: Yes, that's right. When I was writing the books, I did get calls and I would go out to people's houses, or in some cases people would just write me and say, “This stopped” or “we moved, but here's what happened.” And so there's no way to really go back and research that. Other times, for the bicentennial of Ohio, I did Haunted Ohio V and did more historic type sites. And in some cases people would tell me stories about their buildings that were not true, but that was the local folklore. And you know, you'd go back and you'd look in the newspapers and you couldn't find any trace of that terrible train wreck where they laid the corpses out in the basement. And today there's a number of—what are they called?—they're called paranormal attractions as opposed to a haunted house attraction where you've got actors and things. A paranormal attraction is where you bring people in and they do an investigation, and they pay to stay the night and

to check the place out. And an awful lot of those have fake backstories. It just absolutely drives me insane when, “Oh yes, there was a guy that murdered 30 children.” And like, no, that person never existed. This didn't happen. But it makes a good backstory and it's unfortunate because it's bad history.

SB: So tell me, I was looking on your website and I ran across the name Charles Fort. You said you are a Fortean.

CW: If I label myself anything, I guess that's what I would label myself. Charles Fort was a collector of anomalies. He looked into, he went to the British Library and other libraries and looked at scientific journals and newspapers, and he collected odd occurrences like [fish falls](#), or one of my favorites is the faces in the window. It's faces that somehow appear on a sheet of glass and they're said to be, they called them [lightning daguerreotypes](#) because the legend would be that somebody was sitting at the window and got hit by lightning and their face was—. So there's a very famous one down in Pickens, Georgia, the courthouse, Pickens County Courthouse, where a supposedly a slave was hiding in the attic, and a lightning bolt hit in his face was forever etched in the window glass. Very dramatic. But there are tons and tons of stories like that. There was a whole flap of them in some around the Sandusky area in the 1870s. Now is this just some sort of thing that went viral in the 19th century sense, or were these things really happening? Were people misinterpreting? They just started looking at their windows and started seeing faces. I don't know.

SB: Are they still around? Can these be seen?

CW: No, because in a lot of cases people painted over them, or they broke the windows or—you know, it would be interesting if you could find a house where you had the address in the actual newspaper that you could go look at. But I would think that much of this glass would have been replaced by then. But anyway, Fort collected those kinds of stories and he kept an open mind. He didn't really care whether they were true or not, but he tried to get reputable sources. As I said, scientific journals were a lot of what he collected. And his idea was, “Just look at the patterns.” You don't need to make a judgment about it, but when you see a pattern developing, it's interesting whether you can prove anything by it or whether there's any significance to it. Who knows? But I'm always looking for patterns. I mean it's, somebody could say, well, it's like looking for faces and clouds and possibly they're right, but it is interesting to see some of the patterns.



## *Meditations on Manual Labor* by Nicholas Hoffman

Generous support from the Center for Medieval and Renaissance Studies has allowed me to pursue and further develop research interests I had never considered prior to starting my PhD two and a half years ago. Before coming to Ohio State, I had never encountered anchoritic literature: texts meant for the care and instruction of Christian recluses, most of whom were women, from the twelfth to the fifteenth centuries. By reading anchoritic guides alongside other texts tailored to audiences of women, I hope to underscore their immense contribution to the history of theology and what they reveal about the relationship between gender and sensory experience in medieval England. I consider the daily, lived experience of these anchoresses, engaged in battles as spiritual as they are somatic: ever at prayer, fighting congestion and cold, carefully mediating all social contact, paradoxically apart from the world and central to it.



Anchoritic cell: All Saints, King's Lynn

I had just discovered my interest in anchorites after taking a seminar with Professor Karen Winstead when I applied for a Nicholas G. Howe Memorial Fund grant to travel to the U.K. I wrote my paper for that seminar on the importance of tactility in the thirteenth-century guide for anchoresses, *Ancrene Wisse*. Written in early Middle English, the guidebook offers a simultaneously quotidian and deeply theological account of the anchoress's life, and I argue that the tactile metaphors riddled throughout the text reflect a rhetorical interest in the spiritual efficacy of the anchoress's touch.

Ironically, up to that point I personally had never touched the walls of an anchorhold or the pages of an anchoritic manuscript. However, the support of the Howe Fund quickly allowed me to do just that.

Before setting off for the U.K., I certainly didn't have a clear research trajectory in mind. I knew about the existence of two manuscripts at the University of Oxford: Merton College, MS C.i.5 and Magdalen College, Latin MS 67. Both are incomplete fifteenth-century Latin translations of the vernacular *Ancrene Wisse*, and both have received considerably less scholarly attention than their early Middle English counterpart. Additionally, there is only one critical edition of the Latin text available for scholarly use, published by the Early English Text Society (EETS) in 1944. Not to mention, none of these manuscripts are digitized. Even though the critical apparatus in the EETS edition is thorough, I still didn't fully know what to expect.

I was in for a surprise: the Magdalen College manuscript was teeming with annotations and manicules (the medieval precursors to the modern "[index symbol](#)").



With plenty of help from the Magdalen librarian Daryl Green (who happens to be an Ohioan!), a fascinating narrative began to emerge. We traced the hand of the marginal annotations, including the manicules, to the rector-turned-anchorite John Dygon (1384–1450?). While a rector and subsequently during his enclosure at Sheen beginning in the 1430s, Dygon was an active scribe and reader, part of an extensive network of thinkers who actively produced, edited, and annotated texts. Many of those texts were donated (perhaps, “pragmatically collected” would be a more honest description) to Magdalen at the time of Dygon's death. Paleographer Ralph Hanna has listed a total of nineteen books that can be safely attributed to him at Magdalen alone, whether as scribe, annotator, or owner.

Prior to my visit, I had no idea about this clear link between Magdalen College, MS lat. 67, a male anchorite, and a text translated from a vernacular guide for anchoresses over two centuries earlier. The manuscript provides a window into how a fifteenth-century annotator organized, read, and ultimately “touched” a text written for an anchoress.

Moments like these, whether touching the vellum in the Magdalen library or running my hands across abbey moss, allowed me to meditate on why I wanted to be a medievalist in the first place: to touch history and explore the intellectual (and by extension bodily) connection to the medieval past. And now that I have just received the news regarding this year's Howe Fund, I can say definitively that I will be returning to Magdalen again. This time I will consult Dygon's larger manuscript collection with a focus on his manicules, which often don't make their way into critical editions (not that many exist for these texts in the first place).

Much of the scholarly work on Dygon retains a paleographical focus. However, I hope to build on this critical body of work by examining more of his annotations to get a better sense of how Dygon read and what information he found useful. What passages did he mark out for further reading? Did Dygon's use of the manicule as an annotation tool change over time? Even more tantalizing questions

remain. Specifically, two inscriptions refer to a fellow anchoress, Joanna, as a co-donor of Dygon's volumes. Situated near his anchorhold at Sheen, she shared a personal and scholarly relationship with Dygon. What could that illusive/reclusive relationship reveal about the gender dynamics of medieval anchoritism and the reading of anchoritic texts?

Last summer I also had the opportunity to visit anchorholds across Norfolk, East Anglia—an epicenter of English pilgrimage and mysticism in the later Middle Ages. I frequented churches in Margery Kempe's hometown of Bishop's Lynn. I sat at the site of Julian of Norwich's anchorhold, now reconstructed after being decimated by the Luftwaffe in WWII. I drank healing water at the shrine of Our Lady of Walsingham, which was destroyed during the Reformation but has since been reconstructed. Catholics and Anglicans still make annual, barefoot pilgrimages there. Several rural anchorholds and abbey ruins made it into my itinerary as well. I'm especially grateful for my own little pilgrimage, at times scholarly but also deeply spiritual—to stand among these small monuments of quietude dotting the green summer landscape of the English countryside.

Inconspicuous manicules. Shrines rebuilt from sifted rubble. Anchorholds long mistaken for disused broom closets. These are perfect symbols for the work of the medievalist. We search for meanings surreptitiously embedded in book and landscape—a manual labor in its purest sense.



Old Library, Magdalen College, Oxford



# *The Oxford Handbook of Latin Paleography*

## An interview with Frank Coulson

Professor Frank Coulson specializes in paleography, the study of old writing: particularly the writing found in ancient, medieval, and Renaissance manuscripts, known by names such as Roman Capital, uncial, Carolingian minuscule, and Gothic scripts. He is Arts and Humanities Distinguished Professor of Classics and Director of Paleography at the Center for Epigraphical and Paleographical Studies, and he convenes the annual Texts and Contexts conference, which is coming up this fall on Nov. 1st. This interview is [available in full on the CMRS website](#).

Frank has just finished editing the Oxford Handbook of Latin Paleography, which will be coming out next year, and I sat down to talk with him about it. You can find the audio recording of the full interview online, and a transcript is available by request.

SB: What's involved in editing something like this?

FC: Well, I suppose part of the problem to begin with is conceptualizing how you're going to do it, how you want to organize it, how you want to emphasize certain aspects of the material. I must say that our idea at the beginning was that it would emphasize particularly paleography, handwriting. So that would be the focus of it, but there were also two other sections that have turned out to be fairly developed, one in codicology and the other that I sort of called the placement of the manuscript, the way in which certain genres and types of texts were transmitted in the Middle Ages. So it's a little bit like what people recently have tried to do looking more at the archeology of the book as opposed to just focusing on paleography. But the process has really taken about six or seven years I suppose, from beginning to end.

SB: So you mentioned codicology and the archaeology of the book. What else is in it, and what is the balance of introductory material and summaries of the most recent research in the field?

FC: I suppose one would say that it focuses about 70% on paleography, and what we tried to do is—we've been editing the work, so what we did was we commissioned essays, the various specialists within the field. So I think that one of the strengths of the handbook—well obviously

I edited it, so I think there are several strengths—but I think one of the strengths of the handbook is the fact that it gives pretty full coverage to virtually every script from Late Antiquity to the Renaissance. And in fact some scripts, which in previous handbooks have gotten rather short shrift, have fairly fully developed essays and articles in our handbook. So I think that's one of the advantages. I would say it's definitely really a handbook of paleography.

The section on codicology covers the major areas and aspects, like how is it that a manuscript is actually set up? How does one, what can one learn about things like comparative codicology? Those sorts of aspects. But I would say that it's probably not intended to replace the Cornell volume that they use here in the CMRS course [MedRen 5610] because I think that particular volume focuses primarily on codicology as opposed to paleography. And then there's a, as I say, fairly developed section at the end where we treat things like libraries, particular scriptoria that were important to the development of script. We treat various genres, so we have a section on theological texts; we have a section on Books of Hours, those sorts of things.

SB: So what are some of your, if you can say, some of your favorite parts or maybe parts you would like to highlight?

FC: Well, I guess I'm rather fond of the fact that all of the scripts are given quite close coverage and quite detailed coverage. One of the things that I particularly liked about it was that some of the scripts, which as I said are sometimes given a half a page or a page in traditional manuals are here really quite fully treated. I'm thinking of scripts like Old Roman Cursive and New Roman Cursive, which are usually mentioned in passing.

SB: Those are terribly difficult to read.

FC: They are extremely difficult to read. And I have to say there are very few people in the world who can talk intelligently about them. We were very fortunate to get Teresa de Robertis, who is at Florence, who wrote really

two wonderful articles on the two scripts, and I think they'll probably be the go-to articles. The other thing that I thought was particularly good was the fact that a few other scripts, which as I say are generally either not taught or don't have very full coverage, were also treated, like Visigothic. We have an extremely comprehensive overview of Visigothic. I suppose one of the things I might also say, the thing that I particularly liked was that it was quite heartwarming to work with some of these contributors and to see how enthusiastic they were about their own particular script. And since my expertise lies a little bit more in Carolingian and Gothic, it was certainly a very good learning experience for me.

SB: Did you contribute?

FC: Yeah, I contributed a couple of smaller articles. I did the introduction, and I did the article on punctuation. But I didn't—we tried to find the person who was the expert within that particular script. So to just drop a few names, we had Francis Newton on Beneventan, and we have Albert Derolez on Gothic. And again, Teresa de Robertis stood a very good article on humanistic script. David Ganz did Carolingian. So I think they're all quite authoritative articles.

SB: Really an all-star cast.

FC: Yeah, one of the things that was interesting as well was to see the sometimes slightly different perspective that people have on paleography as a discipline and the way one looks at a script.

SB: What are some of the...?

FC: Well, sometimes people can be much more categorical in that they're interested in looking at very specific letter shapes and classifications. Sometimes people are much more interested in looking at the sort of more calligraphical aspects of the script and the fact that for them writing is a kind of human experience.

SB: So script for script's sake.

FC: Yeah, exactly. And I would say some of the Italian contributors had much more that kind of perspective.

SB: That's a delightful attitude.

FC: Yeah. But again, I suppose I would say the strength of the book really is that most of the articles follow a certain set up, and usually you're taken through the script and so

you're shown what are the major features, what are the things that are the particular shibboleths, and then most of the contributors actually have a couple of examples of the script where they actually take you through and show you what are the distinguishing features within that particular example. And then they actually transcribe a certain piece. So in some respects it can be used as a kind of learning tool.

--

SB: What advice do you have for doctoral students, or what generally do your students or the postdocs that come through [the Center for Epigraphical and Paleographical Studies], what are they working on? Are they doing editions?

FC: Sure. Yeah. That's a very interesting question. There are a lot of Europeans who, much to my surprise, were still doing extremely traditional dissertations. They were still working on things like text editions, codicology, paleography. I would say that probably American students are perhaps doing a bit less of that. My advice to graduate students, and it may be a bit Pollyannish-y, but it seems to me that I think you should do what is your passion and follow it because when I was a graduate student, people told me that I would never get a job where I am. And I've had a number of students who worked in what might be seen as relatively arcane areas, and they've gone on to have relatively stellar careers. So sometimes it's just a question of happenstance, but I will say that one of the things that concerns me a little bit is that I don't want to see paleography and those kinds of disciplines merely be taught in private, wealthy colleges. I think there will always be room for it at places like Princeton and Harvard, but I'm hoping that the tradition will be able to continue at important public institutions.







# THE OHIO STATE UNIVERSITY

---

CENTER FOR MEDIEVAL AND RENAISSANCE STUDIES

455 HAGERTY HALL

1775 COLLEGE ROAD

COLUMBUS OH 43210-1361

NON-PROFIT ORG.  
U.S. POSTAGE PAID  
COLUMBUS, OHIO  
PERMIT NO. 711



Period footwear at Popular Culture and the Deep Past: Fairies and the Fantastic: Medieval College of Saint Brutus