



Nouvelles Nouvelles



Spring 2022



Forthcoming Events

April 1, 2022

2022 Barbara A. Hanawalt Public Lecture: Lisa Klein and Semi Chellas - *Ophelia*: From Book to Movie

6:30 PM - 9:30PM | 180 Hagerty Hall (presentation and film screening) & Zoom (presentation only)

April 11, 2022

CMRS Colloquium Series: Piers Brown (Kenyon College) - "Shakespeare's Affective Ecologies"

4 PM | 198 Hagerty Hall + Zoom

April 22, 2022

CMRS/CSR Lecture Series: Amy Appleford (Boston University) - "Learning to Die: Men's Care, Women's Work, and the 'Ars Moriendi'"

4 PM | 340 18th Ave. Library + Zoom



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 associations, 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: A WELCOME MESSAGE FROM THE DIRECTOR

WRITTEN BY CHRIS HIGHLEY

Dear Affiliates and Friends:

Since my last greeting, two major events have come and gone. In December, our symposium on 'Animals and Humans in the Medieval and Renaissance Worlds' featured six speakers and a veritable menagerie of beetles, dogs, parrots, monkeys, sheep and other beasts. Then, early in February, we were finally able to hold our Popular Culture and the Deep Past extravaganza that focused on the Experimental Archaeology of Medieval and Renaissance Food. Preparations were complicated by the constantly changing rules around COVID and the restrictions they imposed on the handling and consumption of food in the Union's Instructional Kitchen. In the end, we managed one in-person talk/demonstration in the IK with Professor Scott Stull, while two other scholar-chefs, Sarah Kernan and Marissa Nicosia, zoomed in from their own kitchens. The Zoom talks on the Friday featured speakers from across the globe and attracted cosmopolitan audiences of seventy-plus. The papers were equally eclectic. Some theorized about or recreated early cooking practices while others took a more traditional, text-based approach to past foodways and cultures. Professor Hillary Nunn added a different dimension with her Early Modern Recipes Online Collective which invited participants to transcribe parts of handwritten seventeenth-century recipes.

PCDP Highlight



Prof. Scott Stull gave a cooking demonstration (Photo: courtesy to Wood-n-Photography).

Please watch at: <https://youtu.be/iaNfsxtmjc>



Sarah Kernan presented "Tasting and Knowing: the Kitchen as a Space for Historical Inquiry" from her kitchen on Zoom.

Please watch at: <https://youtu.be/Yzupv7ZZdvc>



Book Fair and More

We are grateful to all who took part and attended. We are now exploring the possibility of publishing a collection of essays based on those presentations that took a more practical, hands-on approach to their subject.

At long last we are able to bring to campus Dr. Lisa Klein as our Hanawalt Public Lecturer. Lisa is the author of the novel *Ophelia* and on April 1 she will be in conversation with Semi Chellas the screenwriter who helped bring Lisa's novel to the big screen. Professor Angus Fletcher of English and Film will host the conversation starting at 6:30PM prior to the screening of the movie.

Also, still to look forward to this semester are two colloquia with Clint Morrison (English Ph.D. student) and Professor Piers Brown (English, Kenyon College), as well as a talk co-hosted with the Center for the Study of Religion. As part of CSR's year-long focus on death, Amy Appleford of Boston University will speak on "Learning to Die: Men's Care, Women's Work, and the 'Ars Moriendi,'" a topic that will surely send us into the summer with souls uplifted. Please check our website's [Events Page](#) for further details and note that all events are taking place in-person and via Zoom.

Finally, on behalf of our entire community, I wish to say "thank you" and "fantastic job" to the Center's Associate Director, Leslie Lockett. Leslie is stepping down after six years of overseeing all things curricular. She has been tireless in encouraging affiliates to teach for us and in persuading department chairs to share their faculty—no easy feat in the present budget environment. She has also made huge strides in converting our courses to fit the new GE categories. Beyond managing our curriculum, Leslie has been my partner in every aspect of running the Center. It was Leslie, for example, who suggested that we explore the theme of Experimental Archaeology and who helped CMRS get the GAHDT funding that made those explorations possible. I know I speak for Nick and for all of us as when I say that we will miss her energy, wisdom, and commitment to the Center's mission. At the same time, we bid farewell to our wonderfully creative and hard-working GRA, Gillian Zhang. We wish her the very best in her future endeavors!

Best wishes,
Chris Highley



Director, Center for Medieval and Renaissance Studies



INTERVIEW WITH KATHLEEN WALKER-MEIKLE (SCIENCE MUSEUM GROUP IN LONDON)

INTERVIEWED BY GILLIAN ZHANG



(Click the button to play ↑)



GZ: Hello, everyone. Welcome to the *Nouvelles Nouvelles* podcast. I am Gillian Zhang. Today we are very pleased to invite Dr. Kathleen Walker-Meikle to have a brief conversation with us. Dr. Walker-Meikle received her PhD from University College London. Her research interests focus on the relationship between animals and humans, particularly in medicine and natural history. She has published a number of books including *Medieval Pets* (2012), which is the first social and cultural study of companion animals in the late medieval period, and two charming gift books, *Medieval Cats* and *Medieval Dogs*. Her research has also included works on medieval toxicology and animal bites, the 11th-and-12th -century pharmacology in the *Antidotorium magnum*, late medieval magic and cosmology, and most recently, skin diseases and animal skin on the Renaissance Skin Project at King's College London. Early this month [Dec. 3, 2021], Dr. Walker-Meikle gave a fabulous keynote address entitled “Rabies, Scabies, Beast and Man: Animals and Disease in the Medieval and Early Modern Period” in CMRS’s annual symposium. Recently, she has started at the Science Museum Group in London as Research Grant Manager. With that, Dr. Walker-Meikle, thank you for joining us today.

KW: Thank you very much. And thanks very much for inviting me to your podcast.

GZ: When did you start getting interested in the whole idea of studying the Medieval and Renaissance period, and what brought your attention to animals?

KW: Well, I started off as an undergraduate actually very interested in the ancient world. By the time I started postgraduate study, I thought, I'll stay in Late Antiquity, and then I found myself slowly getting drawn to the early Middle Ages, high Middle Ages, and then late Middle Ages. I think why I love the Medieval period is that it

always defies stereotypes and common assumptions. To me, that is wonderful that I'm working in a period in which people just have such really strong stereotypes of what it was like and then discovering something new every day. I also love working in a field in which you really have to work hands-on with your sources. You might be reading manuscripts that nobody has perhaps really studied in depth for hundreds of years. You are moving parchment pages, which are basically preserved animal skins, and looking at words written on them. So to me, that's part of the love for the Middle Ages. For animals, I started actually quite early on. When I wasn't getting interested in the Middle Ages, I started by seeing animals and bestiaries, these wonderful medieval didactic religious texts, in which model tales are told through animals, and they're often superbly illustrated. Then I began to think, well, animals are interesting and started there. And from there, I've really never stopped. I've tried to go when in with any other field I've looked at whether it's medicine or science, there's always an animal angle, whether it's looking at animals that are diseased, or looking at the diseases that animals give us, more looking at pets.

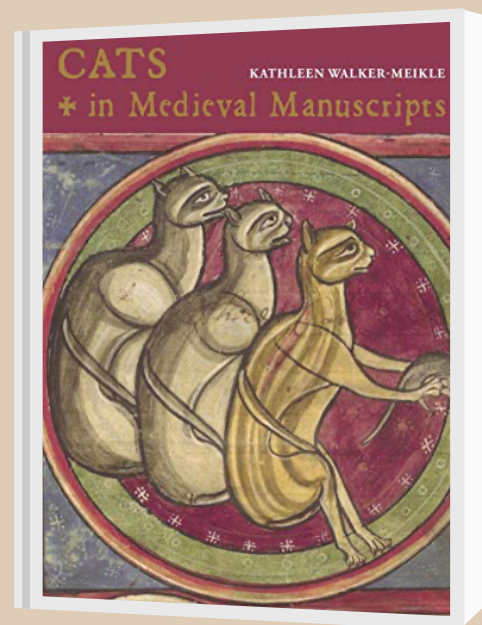
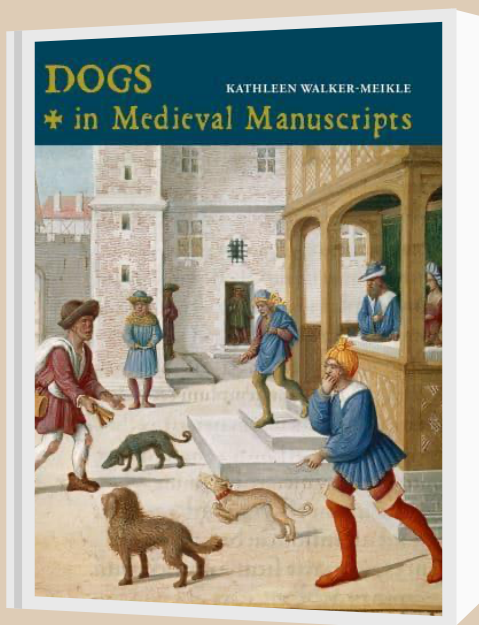
GZ: I see. I think your early research focused on the animals like as pets. Did you have a pet, or what primary sources led you to study the animals that were a companion to humans?

KW: This was my PhD on medieval pet keeping. And I didn't originally start looking at pets. I originally was looking at animals in medicine and medical texts. And my PhD supervisor, the wonderful Professor David d'Avray, asked me one day, I think on about the second week, "Did they keep pets in Middle Ages?" And I looked at him and I said, "I don't really know." And he said, "Well, come back next week when you know the answer." So I went off to the British Library, which fortunately – being University College London, there's only about five minutes walk away – and spent the next week looking around, and all of a sudden finding, they were keeping tons of pets. And nobody really had done much work on this. And I was particularly interested in certain aspects of how animals are gendered. What are suitable animals for men, for women, for clerics, for people in different walks of life. And so I then went back to him and said, "Well, I'm changing my PhD topic, I'm now going to be doing pets." And it's through the entire PhD, almost the first question at any conference paper would be, "Do you have a pet?" Because I think people had this idea that I either had half a dozen Dachshunds or was a crazy cat lady, and that couldn't explain this mania. I have to say that I did not have a pet when I was doing the PhD. At the moment, however, I do have a rescue cat, called Tommy. I often would be very firm and tried to make a distinction that this is an academic study of pets. This is very serious. It is possibly because Animal Studies is a lot more respected in academia [now] than it was. Several years ago, I remember, when I started, it was seen as slightly flippant and not real history. When I would be at a conference, and somebody would be saying like, "I'm working on this particular aspect of literacy and nuns," and someone else was saying, "Well, I'm doing Norwegian kingship." And I would say, "Well, I'm doing late medieval



pets,” and you could almost see the giggles among everyone [thinking] that's not serious history. I would be saying that it is. To me, it is an entire interesting aspect of social and cultural history. It is just as important as knowing, what were people eating? What did people wear? How would they live their lives? Particularly, I find animals could help me to ask very interesting questions, because we've always had this very nebulous connection to them. What are we, as humans, if not another animal? I always found in my work, for example, clerics and scholars writing Latin elegies about, “I hope my little dog goes to heaven.” You think at the same time, illogically, this really shouldn't be working, but they are cheerfully writing, and there are just so many sources. Partially, I think I was so free, because I was working at that time in a field, where I was practically just the one person. I just looked at anything I could. I would go through all accounts and see if I could find references to feeding dogs, or pet animal accessories, like collars for cats, or parrot cages. A lot of [this required] a huge amount of work, because materials usually would be poorly indexed or not indexed at all. I would just go down rabbit holes, and I would just assume things like, let's go through all the tax records for Paris in the thirteenth century and see if we can find references to people selling pets, or making items for pets like cages and dog baskets. Actually, in the end, it was very rich.

GZ: I think that's a wonderful story, that you realized not many people focused on medieval pets. And you were doing this groundbreaking research. You mentioned that the British Library is not far away from UCL, so you must benefit a lot from the resources collected there. I also noticed that your first two gift books, *Medieval Cats* and *Medieval Dogs*, used the manuscripts from the British Library. Is it because you went there a lot that you have this collaboration with them?



KW: It was the case that the British Library is always fabulous, and was very useful. And during my PhD, I used a huge amount of rare book libraries and archives, including the British Library, Bodleian [Library at Oxford University], several Oxford and Cambridge college libraries, [and] material in France. I also looked at a huge amount of material in Italy. Particularly, I think in a chapter I wrote about animals of court, which were involved a lot in archives in Mantua, but also looking at material in Venice. Actually, not long after my PhD, I was approached by British Library Publishing, and they asked me, "Would you like to write some little books about medieval dogs or medieval cats that highlight the animals in our collection?" For reference, they have been recently published under different titles. It's now *Cats in Medieval Manuscripts* and *Dogs in Medieval Manuscripts*, because the previous titles are out of print. [. . .] the little books they have a selection on each page of a medieval source about a dog or cat, and then an illustration. To give the disproportionate nature of medieval illuminations of cats versus dogs, the volume on cats, *Cats in Medieval Manuscripts*, has cats from both the British Library and the Bodleian Library in Oxford, because I needed about 60 images. Meanwhile, for the one on *Dogs in Medieval Manuscripts*, because dogs overtake cats by about 1:20 in medieval illuminations, that whole book has purely got dogs from the British Library because there were just so many. It was a case where I really chose which ones I wanted. Meanwhile, with cats, it was a case of if I can find a cat in this manuscript, it's going in.

GZ: Okay, I see. I know you explored tons of manuscripts and looked at the images and literature of animals or medieval pets. Were there animals that were kept as pets in the medieval period, but would it be hard to imagine having one as a pet in the present time?

KW: That's a very good question. A hugely popular pet in the Middle Ages is the red squirrel. They used to keep these squirrels on little leashes. They often had little collars. People would take the squirrel out for little walks, or you would go walking with the squirrel on your shoulder. It was just very popular, appearing in illuminations. I found references to squirrel collars in aristocratic and royal accounts. In literary sources, they talked and laughed about people spoiling their pet squirrels. It is an animal that now seems really unpopular, even though I did find a very close parallel in 18th-century colonial America, when there was an entire fad for gray squirrels, because you don't have red squirrels in America. For gray squirrels, they were kept as pets. I found a nice selection of paintings of people keeping animals as pets. I have to say that if I was doing the research nowadays, I probably could have even more access to imagery than I had then, because just in the past fifteen years alone, the amount of digitized material that is now available is huge. I mean, you know, I have an entire Twitter account, Medieval_Badger, for reference, which mainly concentrates on just animal imagery. There's just so much now available online that just wasn't there. I think of other unusual pets is that there's a late-15th-early-16th-century Italian artist Giovanni Bazzi, known as Il Sodoma, who kept pet badgers.



I was rather delighted when visiting a monastery in Tuscany, Monte Oliveto Maggiore, where he painted the frescoes of the life of Saint Benedict in the cloisters, and there was a self-portrait of Giovanni Bazzi with his pet badgers, and they have little weird collars. Possibly again on unusual animals, ... [the] French King Charles VIII – I found a record in his accounts to pet marmots. The marmot is like a groundhog. They had little jackets that were made out of velvet that were made out of both red and tan little squares. His little marmots were wearing jackets! There are two aspects I have found very entertaining: (1) references to the animals wearing very over-the-top accessories, things like squirrels with collars covered in pearls, or marmots with little velvet jackets; (2) and the other one that always entertained me was references to pets that were too fat.

GZ: I see, because people liked to feed them.

KW: And actually, it was a good thing to look for, because you found lots of criticism, particularly for example of preachers would complain about why do people just keep their pets so fat, and not give that money to poor people? It was actually a good thing to look for in sermons of preachers complaining about fat pets, but I was always very fond of fat pets and pets wearing lots of bling.

GZ: Yeah, those are all very interesting stories. How could we know they were pets or they were just animals in nature? And you mentioned, for example, sometimes they were too fat, or sometimes they wear collars or a jacket, so in that way, they are kind of similar to human beings, because we wear clothes, but usually the animals in nature don't wear anything, right?

KW: No. I found it was actually a very helpful thing when I was trying to define what I should call a pet. I realized very early on, I could not just stick with an animal that you have a strong emotional connection to, because if I did that, then I would have people [with] strong emotional connections to horses, or farm animals. I didn't want to have the entire PhD filled with donkeys, so I specified that that it had to be an animal mostly kept for companionship. And it had to be an animal that you often have indoors or in your internal space. It's not kept outside in kennels or doesn't live



Il Sodoma (1477–1549), detail of fresco *St Benedict repairs a Broken Colander through Prayer*, c. 1502.

outside. I was also interested in things, for example, animals that [you] can give names to, or animals that you especially feed, rather than just let them try to find their own food. However, the two things I particularly looked for were companionship and being kept inside. This of course then led me to all these wonderful references of people complaining about dogs on the table, cats on chairs, and pets on beds. There were lots of references to pets on beds. I was always delighted because to me that made a very clear distinction. A pet is an artificial category of animal. It's a human construct. To me that was very helpful when trying to identify what these animals were.

GZ: Okay, I see. So yeah, they were usually staying in the interiors. I think later on you switched your research direction to skin disease and animal bites from pets. When did you switch the research direction?

KW: As soon as I finished my PhD, I got a grant to be a fellow at the Wellcome Trust Center for the History of Medicine at UCL for a year, working on medieval medicine and animals, which was my remit. There were always animals, but I began to get very interested in, for example, animals in pharmacological products, the use of an animal's body parts. Often the kind of things that people laugh about in medieval medicine such as you know, putting burnt hedgehogs on your head to cure baldness. All those kinds of recipes I was very interested in. Why were certain animals [used]? Why would you use them? Where were they getting this material from? I then received a Wellcome Trust grant with the University of York on animal bites. And in many ways, I call this almost the opposite of pets. That was when animals were nice, and then I was very interested in animals biting you. ... When I started with pets, people used to tell me that you can't do a PhD on that; there's no sources. I would say "No, I have too many sources." And similarly with bites, I could write an entire book just on one species of snake biting people in the Middle Ages, because there was so much material. I got very interested in toxicology, and rabies, and ... on to ideas of animal diseases and animal skin. Even with the animal diseases, I'm very interested in zoonotic diseases, which is very actually apt in our current age of COVID-19. The ideas of diseases that are shared between both humans and animals are ones in which there's transmission between animals and humans, and vice versa. I started this when I was looking at rabies, and then looking at skin diseases in which you're sharing the same mites. Actually, one of my latest projects at this very moment is working with a team of ancient DNA specialists in Switzerland. We're trying to basically identify leprosy and plague in rodents in the Middle Ages. They are looking at bones of squirrels, bones of rats, to see what strain of disease these animals had. I joined the project because they emailed me and they said, "We're looking for somebody who knows something about medieval squirrels. Would this be you?" I did feel like saying, "Well, it's probably JUST me." This has started an entire fascinating avenue of work, in which I'm now looking at the fact that not only were they keeping squirrels as pets, but it's the number one fur in the late Middle Ages ... They were using hundreds of thousands of squirrel bellies



to line all these clothes. And it's very much connected because it's believed that leprosy in the Middle Ages was a zoonotic disease going between squirrels and humans. That's the squirrel connection. So yes, I have to say, I don't think I'll ever leave animals because there's just so many avenues and it's just such a rich vein to [pursue].

GZ: When I read your paper or your book, I realize there are so many footnotes. That surprised me because you provide us so many resources that we just didn't pay enough attention to. As you mentioned, you're studying toxicology in the medieval period, and it's related to science history and natural history. It is definitely an interdisciplinary project. It bridges humanities and science. So, during this process, what's the most difficult thing for your research?

KW: I wouldn't say it's difficult, but I would say the challenge is that, from the very start, I had to be very interdisciplinary. Right from the start, I was reading zooarchaeological reports. I was getting quite obsessive. I would go and look through any report on animals dug up in the Middle Ages to see what type of animals these could be. You'd be looking at literary sources, looking at everything from letters to poetry, historical sources. You're going through everything from sermons to chronicles. It's a challenge, I enjoy it, but I would say it's just a huge amount of material. Even, for example, medical material – you mentioned toxicology. I'd be looking for snakebite, and I'd find this in surgical texts; you then go and find this perhaps in texts on medieval pharmacy, and in different genres, so you have to be very adaptable. This does mean having to read a lot of secondary literature, and trying to keep up with finding so much material.

Yes, I do like footnotes. I have to say that for the *Medieval Pets* book, I must thank my editor at Boydell and Brewer, Caroline Palmer, for making me make those endnotes much smaller. I have to confess that I am one of those academics that enjoy a nice, long footnote, and she really wisely steered me into making them a little bit more concise, and so that they were not, you know, taking up half a page per footnote. Recently I've got an article coming out on an Arabic text that was translated in the 11th-12th century on animals. It's all about using the body parts of animals from medicine and magic. To me, it's just a perfect example that this field is just so rich.



GZ: Yes, I think based on your research, I can see there are so many directions and [so much] potential to study human-animal relationships. I still have another question. Because I'm studying art history and visual culture, I noticed that you always paid attention to the iconography of animals in your research, so I'm very curious about whether there is an example in which the image contrasts with the literary descriptions in the textual material.

KW: Not a case of contrast, but it was often the case that it was actually strengthened. For example, I might find in sermon literature preachers complaining about fat dogs, and then I would see *Books of Hours* for female owners, in which they are accompanied by very clearly rotund little fat dogs. These are drawn in quite a noted fashion, different from sleek hunting hounds. They're very clearly fat [Labrador] dogs. Getting back to squirrels, I first saw that in a Hans Holbein's *Portrait of a Lady with a Squirrel and a Starling*. She is holding a squirrel with a little chain and a collar. At the time, I thought that's unusual, but did they actually have them with collars in squirrels, or is it just a little artistic affectation? I was delighted to see accounts, going through poetry references to know it isn't [just an affectation limited to paintings]. They *are* putting little collars on their squirrel. I think iconography can really strengthen [textual evidence] ... Sometimes when I see a lot of animals, particularly Medieval and Renaissance iconography, I am quite obsessive about it. I will go to an art gallery, and it will be a case of "there's a dog," "there's a cat," and "there's a pet that you want." If you're next to me as I go to any collection that sort of pre-1800, you are warned that that's me throughout. However, I've always thought that so often the imagery of animals gets reduced to pure symbolism, so that people would say, "It's a dog, symbol of fidelity. That's why they're carrying it," or "That's a cat. It's evil. That's why it's there." Because these were animals that I'd done a lot of work on, seeing that they're very ordinary pets, sometimes their inclusion there was quite basic. They're there because they're kept as pets. It's normal that you'd expect to see them. At the foot of an aristocratic



Cosimo Rosselli, *Last Supper*, c. 1481–1482, fresco, 349 cm × 570 cm (137 in × 220 in), Sistine Chapel, Rome

Similarly, for example, in religious paintings, paintings of the *Last Supper* in the Renaissance, it's very common at the middle of the Last Supper that there will be a dog and a cat fighting, or there will be a dog and a cat eating table scraps. Sometimes I found that this would be overly interpreted. Is the cat Judas? What does the dog represent? Rather than just a symbol, I think it's more like a symbol of domesticity. Dogs and cats are at dinner. Having a dog and a cat at a place next to a table, chairs, and food is not iconographically that strange. They would be seen as something completely normal when you were eating.

GZ: I totally agree. Sometimes they probably don't have any specific symbolic meaning, but just a common motif there.

KW: Well, for the symbolism to work, it means that the animals still have to signify something. For example, when you see a hound at the foot of a knight, it can mean that the dog has very positive virtue of fidelity and faithfulness, but it also works on the fact that he is a knight and it has a strong connection of medieval hunting culture. Having a hound is not unusual, so it works both ways. I don't think it's an either/or. By the way, I do recommend this to anybody if you are looking at any Medieval or Renaissance art: do look out for the animals. Because once you start looking, you just can't stop thinking "Oh my goodness, is this the age of animals?" You would be seeing a courtly scene, then at the corner there would be a monkey on the head of a dog, and you would be saying, "Come on!"

GZ: Haha, okay. Thank you for sharing your experience with us. I don't want to take too much of your time. I know you're really busy, so maybe we will stop here. Thank you for spending the time with us. I wish you a relaxing holiday, since the holiday is approaching.

KW: Thank you very much! I'll probably be spending a lot of the time working on some articles that are due and some chapters that I have to finish, as most scholars sadly do, if they have got any spare time. Thank you so much for inviting me. It was delightful to talk, and I hope I've encouraged listeners to start looking at the [manuscript] pages and looking for animals.



RECIPE MANUSCRIPT TRANSCRIPTION WITH EMROC

WRITTEN BY HILLARY NUNN (UNIVERSITY OF AKRON)

It's been ten years since the Early Modern Recipes Online Collective (EMROC) began its efforts to transcribe surviving English manuscript recipe collections written between 1550 to 1800. EMROC's mission – to make once-obscure recipe books available to the public via an online searchable database – has resulted in the transcription of more than 65 manuscripts, opening up the holdings of libraries ranging from the Folger Shakespeare Library to the Wellcome. As a result, scholars and the general public alike can now easily read and search through manuscripts that illuminate the domestic lives of early modern families.

The manuscripts reveal not just how people of the era prepared and preserved food; they also show how people dealt with medical problems in a time when home treatments were the first, and sometimes only, line of defense. Compilers sometimes neatly separated their medical cures from their culinary recipes, as Lady Ayscough's collection shows below, but just as often they mixed them all together. The recipes themselves offer glimpses of how women ran their households, storing summer's bounty for the darker days of winter, feeding family members, planning meals for guests, and tending to the sick. Their recipes provide vivid reminders of the ailments that plagued their households, recording cures for conditions ranging from gout to broken bones to cancer.

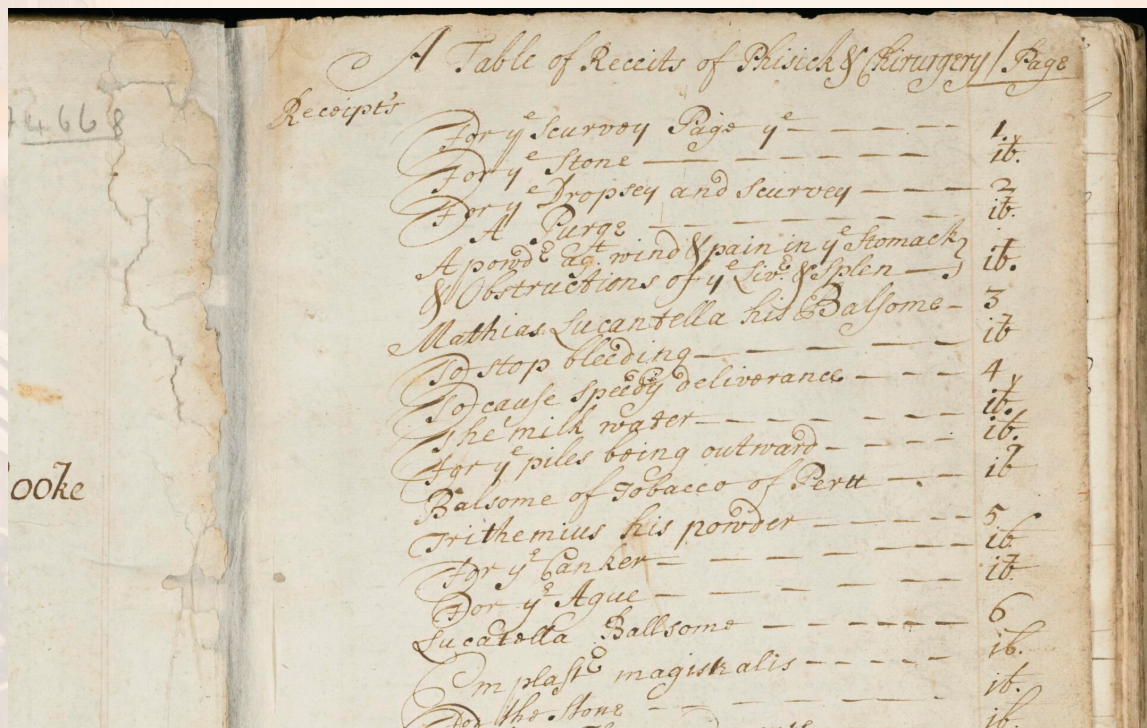


Image 1: Wellcome MS 1026, Lady Ayscough's *Receipts of phisick and chirurgery*

This new availability of manuscript recipes is largely due to the efforts of students who have taken up transcription as part of their classwork. EMROC's crowdsourcing efforts rely on user-friendly transcription platforms, most recently FromThePage, which lower the barrier to entry so almost anyone can participate. Many students first get involved during transcription events – generally, day-long events when people around the world come together to transcribe a single manuscript. These transcriptions get a lot done, but just as importantly they create a lively atmosphere where transcribers share their ideas, questions, and discoveries. People consult one another on puzzling words via Twitter, tune in to virtual talks from experts, and blog about their discoveries in the manuscript. And the students' names are attached to the transcriptions they generate.

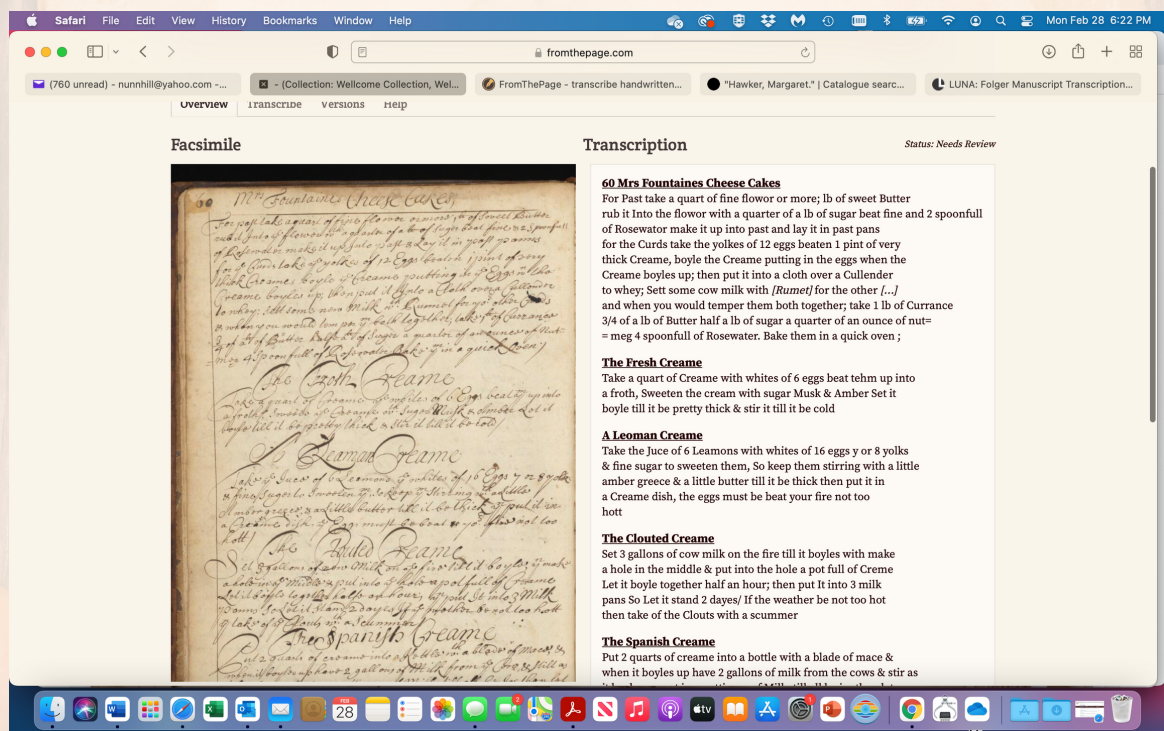


Image 2: Manuscript recipe book of Grace Carteret, 1st Countess Granville (1654-1744) (MS.8903) in the FromThePage transcription interface.

Classes that transcribe with EMROC learn not just to become more at home with the language of early modern cooking and medicine; they learn to read handwriting that is increasingly challenging. University of Akron undergraduates Jasmine Beaulieu and Hannah Curtis described their experiences working with Lady Carteret's manuscript recipe book (Wellcome MS. 8903) at the recent Popular Culture and the Deep Past conference, explaining that Carteret used a "very curvy type of cursive that is hard to transcribe." Yet, as their presentation made clear,

their struggles with Carteret's hand paid off. While at first they were stymied by a manuscript "riddled with hundreds of small differences in culture, science, and spelling that add up to make something completely alien," they came to see transcription as a "great exercise in patience and problem-solving." And in the process, they learned a tremendous amount about how early modern households worked. Their work, moreover, helps to build the corpus of searchable recipe books included in LUNA, the Folger Shakespeare Library's collection of searchable manuscripts. You can check out the collection at <https://luna.folger.edu/luna/servlet/FOLGER~3~3>.

This coming November, EMROC will mark its decade of work by doing what it does best: transcribing. The celebration will take the form of a virtual transcription, during which volunteers from all over the world will make a seventeenth-century manuscript available to a new generation of readers. Given that these manuscripts were often passed down from generation to generation, bearing the marks of a family's collective learning, there seemed no better way to commemorate EMROC's efforts. We'll be updating our webpage, at <https://emroc.hypotheses.org>, about our fall collaboration with the Wellcome as November approaches. Please get in touch if you, and even your classes, would like to join in.



THE SAUSAGE OF THE THEATER

WRITTEN BY JESS RUDOLPH (FOUNDER AND ARTISTIC DIRECTOR OF THE
CONFUSED GREENIES OF PLAYERS' PATCHWORK THEATRE COMPANY)

Popular Culture and the Deep Past is always one of the most exciting events for The Confused Greenies of Players' Patchwork Theatre Company to attend. It inspires us to not just produce another semi-improvisational *commedia dell'arte* play but do a deep dive into some aspect of historical research. When we first learned the theme for the 2022 conference would focus on foods we quickly realized it would be too easy to simply focus on *commedia*'s famous always hungry harlequin fool Arlecchino. After briefly considering the food-based portrait paintings by Giuseppe Arcimboldo (who was alive during the rise of *commedia*) our break-through came in the form of sausages!

One of the stock characters from *commedia* is the bombastic academic il Dottore. He claims to have degrees from the University of Bologna. Of course, this has been ripe for humor for years; one theory we have is that the phrase "full of baloney" may stem from Dottore's rambling nonsense. Studying the history of bologna led to the Italian sausage *mortadella* which has an uncertain etymology. This led to discovering that a Latin word for sausage is *farcimen* which of course made us think of farce. But upon researching the etymology of that word we learned that the root for both farce and the Latin word for sausage is from the same source meaning "to cram." The original farces in the theatre were short comedic skits "crammed" between longer and often more serious works. So now we knew comedic plays are the sausage of the theatrical world!





With a focus on sausage, we then remembered our commedia colleagues in the Boston area troupe i Sebastiani once wrote and performed a play that included a visit to a mysterious island of people made from sausage. While most commedia is focused on situational comedy in an urban Italian street setting, i Sebastiani had been inspired by the works of François Rabelais, a sixteenth-century French writer, humanist, and monk. Rabelais wrote a series of five satirical novels telling the exploits of Gargantua and Pantagruel (the first having the wonderfully pompous title "*The Horrible and Terrifying Deeds and Words of the Very Renowned Pantagruel King of the Dipsodes, Son of the Great Giant Gargantua*"). In the later books, Pantagruel and his companions visited numerous strange and fantastical islands that poked fun at contemporary culture. One such was Wild Island, home to the Chitterlings, a quarrelsome people made of sausage who through misunderstanding waged war against the protagonists until a flying pig (the embodiment of Carnival) summoned peace.

Sausage people? Historical novels? *Commedia dell'Arte*? At once we knew this had to be our focus for the CMRS conference!



However, we still needed a plot. We considered a more traditional urban street-set *commedia dell'arte* where the Chitterlings were only characters in disguise. We also considered a more fantastical tale with commedia characters visiting the actual Wild Island and the Chitterlings were real. Unable to decide we wrote both! But when we were asked to stage a shorter play, we wound up writing a third that combined elements of both. In the end, we have three great plays that are heavily inspired by Rabelais's chapters set on Wild Island as well as the history of sausage knowing we could wrap up every comedically convoluted plot by declaring farce is the sausage of theatre! And thus "*The Horrible and Terrifying Deeds and Words of Niphleseth, Queen of the Wild Island of Chitterlingonian Sausages*" was fully cooked!



First performance:
<https://www.youtube.com/watch?v=IGP8oYWT2lo>



Second performance: <https://youtu.be/rpOo198hEtQ>



A playlist for CMRS events in the past:
<https://youtube.com/playlist?list=PLgvtRXjJlGfGIO-SMpOwUorHlIamnc8aA>



WHERE ARE THEY NOW

Andrew M. Richmond (Ph.D. in English, 2015) is Assistant Professor of English (Medieval Literature) at Southern Connecticut State University. He teaches courses on a range of premodern literatures and literary traditions. His research focuses primarily on representations of the environment in the popular literature of late-medieval Britain. His monograph, *Landscape in Middle English Romance: The Medieval Imagination and the Natural World*, was published by Cambridge University Press in 2021.

Email: richmondal@southernct.edu



Erin K. Wagner graduated from OSU in 2015 with a Ph.D. in literature and an interdisciplinary specialization in Medieval & Renaissance Studies. While studying here, she was awarded the Iles Award for the Graduate Study of Myth and was able to conduct on-location research at Lincoln Cathedral, England. After graduation, she worked for two years at a small liberal arts college in Ohio, then moved to New York where she is now an associate professor at SUNY Delhi. There, she teaches a variety of classes, from Composition to British Literature to Gender Studies. She continues her research on heresy studies, with a monograph contracted with De Gruyter/Medieval Institute Publications. For that research and her creative writing, she was recently awarded the SUNY Chancellor's Award for Excellence in Scholarship and Creative Activities.

Email: wagnerek@delhi.edu

Manny Jacquez is enjoying his first year as an upper school English teacher at the Sidwell Friends School in Washington, D.C. He teaches a survey of British literature to tenth grade and a survey of United States literature to eleventh grade. A typical day involves guiding student-led discussions of works such as *Beowulf*, William Shakespeare's *Much Ado About Nothing*, or James Baldwin's *Giovanni's Room*. Manny also runs theatre workshops where students refine their close reading of drama by experimenting with posture, movement, expression, and intonation. He is looking forward to teaching senior seminars on special topics such as "Postcolonial literature" and "the American Graphic Novel," as well as directing for SFS. Besides the perk of catered lunch, he deeply enjoys working at a Quaker institution that fosters a culture of passionate curiosity and mutual respect. "I am proud to be a Chicano educator in a prestigious independent school where I offer a perspective on classic and contemporary literature that is unique and valued." - Manny
Email: majacquez12@gmail.com





After graduating from OSU in 2017, **Reba Kocher** attended the University of Toronto (UoT) and completed an M.A. in Medieval Studies. "During my time at UoT, I took a class on digital humanities and published an interactive exhibit that centered around a Late Classical Byzantine bread stamp. I moved back to Ohio upon completing my graduate studies and took a job as a collections manager at the Johnson-Humrickhouse Museum (JHM) in Coshocton, Ohio.

My time working in Thompson Special Collections was great preparation for what I would be doing at JHM. I was responsible for the preservation of the artifacts, the creation of new exhibits, and the planning of educational programs. I also had the privilege to work with Native American tribes on the repatriation of some artifacts. This was something that I really enjoyed doing. It felt amazing to be able to give back objects of cultural patrimony and to begin a relationship with these tribes that will hopefully last a long time.

One of the things I was passionate about while working in the museum industry was creating exhibits upon evidence-based practice. At the end of 2019, the director and I facilitated a museum-wide remodel. It was honestly one of the coolest things I have ever done! We changed every exhibit and decided on a more cohesive and modern approach to the displays. We consulted with Native American tribes, historians, and archaeologists so we could have better labeling. We had one exhibit in particular concerning the Newark Holy Stones that had been left rather ambiguous over the last 30 years. The Newark Holy Stones are hotly debated and a debate regarding their authenticity remains to this day. This left past directors unwilling to take a stance, but we decided that, as a museum, our duty is to take a stance on their authenticity and provide the public with archaeological and primary source evidence. Our work on this led to a publication in *The Public Historian* that came out in February 2022. You can access it here:

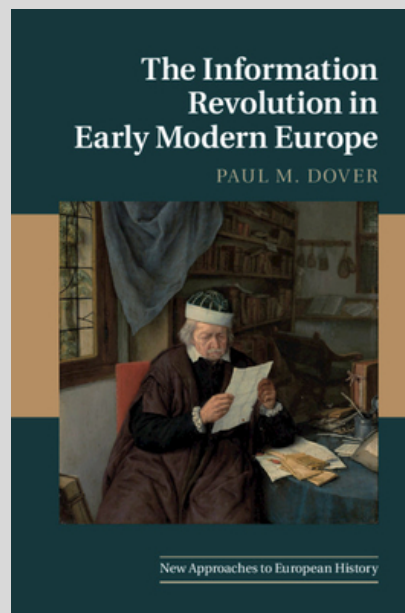
<https://online.ucpress.edu/tph/article-abstract/44/1/78/119620/The-Newark-Holy-StonesTouchstones-for-The-Truth?redirectedFrom=fulltext>

Things are a lot different for me now. In 2021, I resigned from my position at the museum, and I am currently in the process of switching careers. The COVID pandemic changed the landscape of public history, and it led to the elimination of many, many jobs making it difficult to move up in the museum industry. Even though I loved my museum job, I ultimately decided that my love for people and my drive to better my community would be better suited in healthcare (especially since there is a nursing shortage). I now work at University Hospitals Portage Medical Center as a nursing assistant, and I am currently enrolled in Kent State University's nursing program."

Email: reba.kocher13@gmail.com

New Books in British Studies --
[Paul M. Dover, The Information Revolution in Early Modern Europe \(Cambridge UP, 2021\)](#)

Hosted by Dr. Miranda Melcher whose doctoral work focused on post-conflict military integration, this episode features an interview with Dr. Paul M. Dover, who argues that changes in the generation, preservation and circulation of information, chiefly on newly available and affordable paper, constituted an 'information revolution'.



History Extra --
[Periods, fertility, and Childbirth: A Premodern History](#)

The BBC podcast 'History Extra' recently interviewed historian Mary Fissell on the topic of women's reproductive health in early modern Europe and America. This episode was released on the International Women's Day (March 8).

Start the Week --
[Stonehenge and Conserving the Future](#)

Neil Wilkin, Rebecca Nesbit and Thomas Halliday discuss Stonehenge, ancient landscapes and the ethics of preservation with Adam Rutherford.





Cleveland Museum of Art, Cleveland, OH

Martial Art of India

Fri, 02/11/2022 to Sun, 08/21/2022

Gallery 242B

Gold and silver reliquaries, jeweled crosses, liturgical garments, and illuminated manuscripts are among the rare treasures kept in the Cathedral of Saint Paul in Münster, in northwestern Germany.

The Art Institute of Chicago, Chicago, IN

The Deering Family Galleries of Medieval and Renaissance Art, Arms, and Armor

Ongoing

Rembrandt Harmensz van Rijn (1606–1669) is one of the world's most recognized artists. While best known as a painter, Rembrandt made significant contributions to printmaking and is considered a great master of the medium.

"Rembrandt Master Printmaker" explores several of the artist's technical, narrative, and emotional approaches that still make a lasting impact today. The works on exhibition all come from the Cincinnati Art Museum's impressive collection.





Detroit Institute of Art, Detroit, MI

By Her Hand: Artemisia Gentileschi and Women Artists in Italy, 1500-1800

Sun, February 6 - Sun, May 29, 2022

This exhibition explores the untold role of women artists in Italy from the birth of the Renaissance until the Enlightenment. It includes nearly 60 artworks produced by 17 women who navigated many obstacles to succeed in this male-dominated Italian art world.



The Morgan Library & Museum, New York City
Holbein: Capturing Character

February 11, 2022 – May 15, 2022

Morgan Stanley Gallery West & East

Hans Holbein the Younger (1497/98–1543) was among the most versatile and inventive European artists of the sixteenth century. Featuring examples from the artist's diverse output alongside select works by his Northern contemporaries, "Capturing Character" explores Holbein's contributions to Renaissance portraiture and celebrates the era's sophistication and visual splendor.

CMRS Affiliate Accomplishments

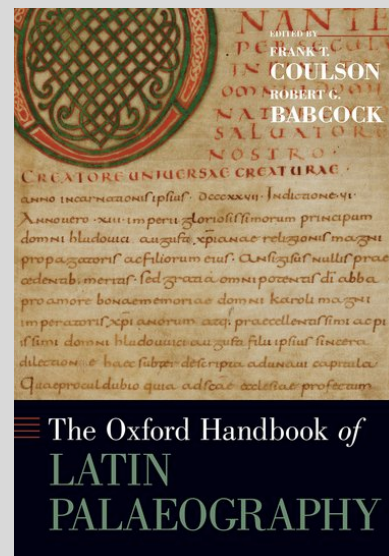
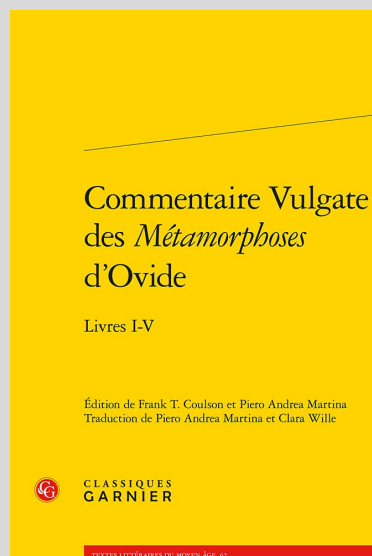
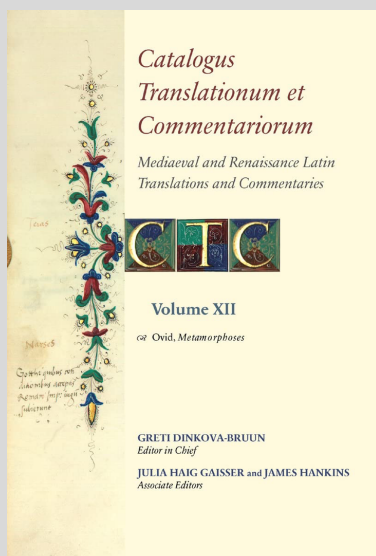
Charles M. Atkinson (Emeritus, Musicology) was conferred upon the degree of *Doctor honoris causa* by the Universität Würzburg, Germany on 8 December 2021. In his *laudatio* for the award ceremony, Professor Andreas Haug stated that in conferring the honorary doctorate the university "honors one of the world's leading representatives of research in medieval music, whose work on the history of music and music theory of the Middle Ages is unanimously regarded by experts as groundbreaking, a scholar whose standard-setting scholarly oeuvre has made a lasting contribution to the reputation that historical music research enjoys in our discipline to this day, despite all the changes in research paradigms, methods, and fashions." On 20 January 2022 Atkinson's article "Dippermouth Blues and Ad te levavi: Modes of Transmission and the Question of Musical Identity," was published in *The Musical Quarterly*, vol. 104, nos. 3-4 (2021), pp. 1-36, in volume 2 of a special issue of the journal in honor of Leo Treitler on his 90th birthday "in celebration of a lifetime devoted to the explorations of the musical mind, presented in gratitude by colleagues, students, and admirers," edited by Judith Lochhead and Vera Micznik.

Frank T. Coulson (Classics) co-edited a few books:

Harald Anderson and Frank T. Coulson ed., *Catalogus translationum et commentariorum vol. XII ed. Greti Dinkova-Bruun Ovid, Metamorphoses* (Toronto: Pontifical Institute of Mediaeval Studies, 2022)

Frank T. Coulson and Pierandrea Martina ed., *Le commentaire Vulgate des Metamorphoses d'Ovide, Livres 1-V* (Paris: Classiques Garnier, 2021)

Frank T. Coulson and Robert G. Babcock ed., *The Oxford Handbook of Latin Palaeography* (Oxford: Oxford University Press, 2020)

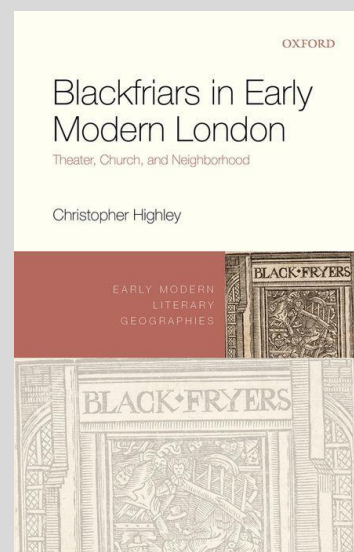


Richard Firth Green (English) has been elected a Fellow of the Medieval Academy of America, the highest honor that the MAA can bestow upon North American medievalists. Fellows are scholars who have made notable lifelong contributions to Medieval Studies through their scholarship, teaching, and service. New fellows are nominated by three colleagues and elected by vote of the Fellows. More information about the Medieval Academy of America is available here: <https://medievalacademy.org>

Sarah-Grace Heller (French and Italian) did an interview with David Staley (History) on the topic of "What Was Shopping Like in Medieval Paris?" It has been published at Voices of Excellence from Arts and Sciences on March 2, 2022. It is available on [Soundcloud](#) and [Apple Podcasts](#).



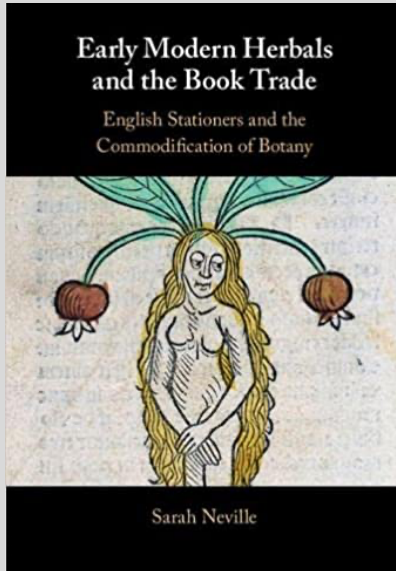
Christopher Highley (English) has published a book *Blackfriars in Early Modern London: Theater, Church, and Neighborhood* (Oxford University Press) in February, 2022.



Sarah Neville (English) has published her monograph *Early Modern Herbals and the Book Trade: English Stationers and the Commodification of Botany* (Cambridge University Press) in January, 2022.

She also published a couple of essays and has given two invited talks:

"The Accidentals Tourist: Greg's 'Rationale of Copy-Text' and the Dawn of Transatlantic Air Travel." *Textual Cultures: Texts, Contexts, Interpretation* 14:2 (2021): 18-29.



"Review. Rethinking Theatrical Documents in Shakespeare's England, ed. Tiffany Stern." *Renaissance Quarterly* 74:2 (2021): 713-714.

"Herbals, Illustrated and Un-Illustrated: Selling Botany in Early Modern England" at the William Andrews Clark Memorial Library, UCLA as the Sixteenth Kenneth Karmiole Lecture on the History of the Book Trade on December 7, 2021.

"Herbals Grete and Small: Commodifying Botany in Early Modern England." The 2021 Pforzheimer Lecture. Harry Ransom Center, University of Texas-Austin. Online. March 11, 2021.

Kristina Sessa (History) has been awarded a National Endowment for the Humanities (NEH) grant, which recognizes and supports humanities initiatives, innovative digital resources, conservation, research and infrastructure projects at cultural institutions and college campuses.

She specializes in studying ancient and medieval history, with a particular focus on the social and cultural history of Late Antiquity between 250 and 700 CE and the intersection between classic Roman culture and early Christianity in the late Roman West. She was awarded \$60,000 for her project, titled "Disaster in Late Antiquity: A Cultural and Material History," which will enable her to conduct research for an upcoming book on natural and man-made disasters in Late Antiquity.

Karl Whittington (History of Art) published a couple of essays:

"Painting the Sculptural Body in Lucca and Florence: Intermediality in Croci Dipinte," *Gesta* 61, no. 1 (2022).

"The Cluny Adam: Queering a Sculptor's Touch in the Shadow of Notre Dame" in special issue on "Visualizing Gender and Sexuality in the Middle Ages," *Different Visions: A Journal of New Perspectives on Medieval Art* 8 (2022).



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