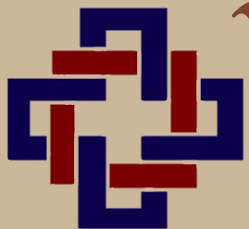




Nouvelles Nouvelles

Spring 2023



Center for Medieval and Renaissance Studies

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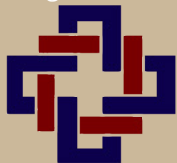
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The Center for Medieval and Renaissance Studies is an interdisciplinary center in the College of Arts and Sciences at The Ohio State University. Its central mission is to foster interaction among faculty, students, and the public around themes involving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

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



Teniers, David, 1610-1690. (17th C). *Peasants Making Music* [Oil on panel]. JSTOR.

Contents image: Various authors including Lambert le Tort, Alexandre de Bernai (de Paris), and others. *Romance of Alexander*. Bodleian Library, University of Oxford



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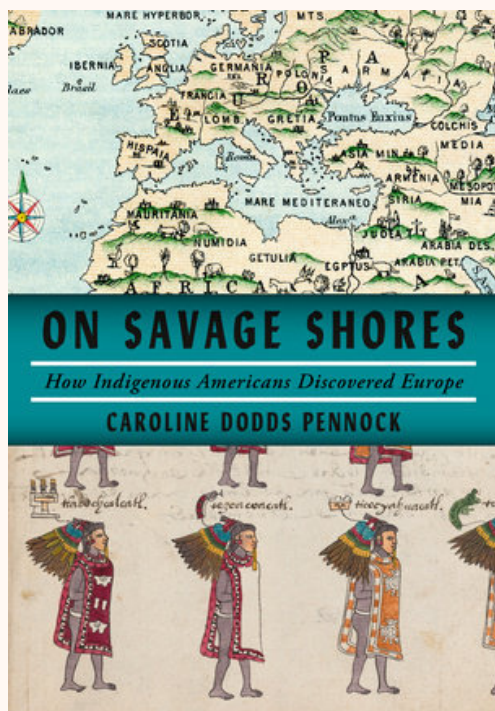


Greetings: A Welcome Message from the Director

WRITTEN BY CHRISTOPHER HIGHLEY

Dear Affiliates and Friends:

As I write on this April afternoon, it's a chance to reflect on another busy and intellectually enlivening year at the Center for Medieval and Renaissance Studies. Our Fall schedule started with an overflow crowd for Dr. Hussein Fancy's talk on the complex interactions of Jews, Muslims, and Christians in the Medieval Mediterranean. We were wise to use a larger venue for our next lecture by Dr. Leah DeVun on non-binary gender identity that proved just as popular. The concluding lecture of the year was the Barbara A. Hanawalt Public lecture given by Dr. Caroline Dodds Pennock. Dr. Pennock's *tour de force* account of the



presence and impact in Europe of indigenous people from the Americas after 1492 was a revelation to many of us and a reminder of how received narratives of white European 'discoveries' and 'innovations' routinely ignore or downplay indigenous contributions. Europeans quickly forgot, for example, that drinking chocolate was a Mesoamerican drink with rich cultural meanings and ritual significance. It was heartening to see so many new faces at this well-attended talk in the Faculty Club, as well as the lively sales afterwards of Dr. Pennock's new book, *On Savage Shores: How Indigenous Americans Discovered Europe*.

*Dr. Pennock giving the
Hanawalt Public Lecture in
the Faculty Club Grand
Lounge on April 14.*



Planning for next year is well underway with two guest speakers and a colloquium already confirmed. With special help from Jonathan Combs-Schilling and Graeme Boone, we are planning a Fall symposium on aspects of music in the Medieval and Early Modern Worlds. We also plan to have accompanying performances. Then in the Spring we will host our bi-annual Popular Culture and the Deep Past (PCDP) event. A combination of conference and festival, this year's gathering will be about pre-modern Sports and Games. With the restrictions of COVID behind us, this seems like a good time to explore *homo ludens* and the MedRen roots of our own sports-obsessed culture. Please let us know about the kinds of sports and games you would like to see discussed and re-enacted as we start to contact different groups of performers.

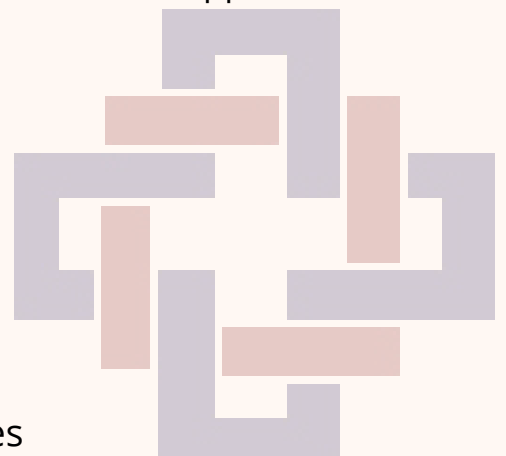
The end of the year usually involves a few farewells to colleagues and friends. This time we bid farewell to Professor Lisa Voigt (see p.18 for details) and to GRA Mengling Wang whose work for the Center has been greatly appreciated. I am happy to announce that there will be one new face at the Center: Connor Behm will be helping Nick and Megan as events coordinator for all Humanities Institute Centers. We are grateful for the College's funding of this extra staff support.

Wishing you all a relaxing and productive summer.

Best wishes,

Chris Highley

Director, Center for Medieval and Renaissance Studies



Interview with Dr. Christopher Marsh

Interviewed by Elise Robbins
& Dr. Jasper Waugh-Quasebarth

Click on the icon to open the podcast



ER: Hello, this is Elise Robbins with the Center for Medieval and Renaissance Studies at Ohio State University. And with me today I have a co-host, a guest co-host, Jasper Waugh-Quasebarth. Would you like to introduce yourself, Jasper?

JWQ: Yes. Hi, my name is Jasper Waugh-Quasebarth. I'm a visiting assistant professor of Comparative Studies in the Folklore Studies program here at OSU, and I also coordinate the Folklore Archives Center for Folklore Studies.

ER: Well, it's really great to have you with us today, Jasper. And we're going to be talking today with our guest lecturer, Dr. Christopher Marsh, who is giving our 14th Francis Lee Utley lecture, "How to Produce a Hit Song (in Seventeenth-Century England)." Dr. Marsh is a professor of history at Queens University Belfast. He's a social and cultural historian of early modern England and has published work on religion, social relations, gender, and music. His most recent book was published by Cambridge University Press and is titled *Music and Society in Early Modern England*. He has also been featured as a guest expert by The Guardian and BBC. His current project aims to identify one hundred bestselling songs from seventeenth-century England and set up a website featuring facsimiles transcripts and new recordings by the Carnival Band and other invited guests. Thank you so much for being here with us today, Professor Marsh.

CM: It's lovely to be here. Thank you.

ER: Before we delve into more specific questions, I'd love for you to just tell our listeners a little more about yourself. When did you first become interested in history and early modern studies and music specifically?

CM: I suppose I grew up playing a lot of violin, mainly kind of classical violin. But then I took a kind of sideways move into history, decided not to go to music college, and became a history student instead. And I guess what kind of gradually happened then across

ten years was that I began spotting the relative absence of attention to music amongst social and cultural historians. And that was eighties and nineties, there was an explosion of cultural history and social history at this time. And I was reading all this stuff and just thinking, "this is cultural history, but where's the music?" And at that early point, I didn't have the confidence to just go for something completely different, and my supervisor wasn't not musically knowledgeable. So I worked on religion and social relations for years.

And then when I'd done that for long time, there's so many people working in the religious field, I just thought, now's the time. This hasn't been done. So I started looking at ballad singing, at bell ringing, at Psalm singing, at dance music, musical instruments that were played, and just found there was so much to be said that that became the project that has lasted and what I'm doing now. I play the violin, but I play kind of for my own amusement. I fiddle around with tunes a lot now, but I don't perform much. But no, I mean, I'm convinced that music is tremendously important historically and largely neglected by historians. It's one of these human activities that in terms of the discipline, gets a bit lost in the gaps between musicology and history because the historians think that in musicology that's their business and the musicologists aren't quite as interested in the sort of broader, deeper kind of context as historians, perhaps.

ER: Wow. It's really exciting that you are filling that really important niche then and at the forefront of it.

CM: Thank you very much.

ER: So, especially since I imagine many of our listeners don't necessarily know what the experience of music was in early modern England, could you maybe tell a little bit about what was it like? What forms would people encounter music and sound?

CM: Yes, certainly. I mean, I think one of the big differences from now is now we are saturated in music. I was traveling 10 hours to get here yesterday, so I was in the airports, and all the time, wherever you go, there's music. So, there's huge amounts of music being heard constantly. Whereas, of course in the seventeenth century, hearing live music would've been a kind of rarer event. And because it was a rarer event, I suspect that it had an intensity. You knew then if you heard a fiddle playing in an ale house, that was the only time anyone was ever going to hear that sound. It's into the air, and then it's gone. And I think that gives a real kind of power to the encounter. Whereas nowadays everything can be recorded, and I can play any recorded music on my computer at the flick of a button. So, I think it was powerful stuff.

You knew then if you heard a fiddle playing in an ale house, that was the only time anyone was ever going to hear that sound. It's into the air, and then it's gone. And I think that gives a real kind of power to the encounter.

And then the kinds of music that people would've encountered. I take quite a broad view of popular music, if we can use that term. So, I include bell ringing, which sometimes kind of surprises people, but I think it is a species of music; ballad singing, which was singing of popular songs; lots of dance tunes, dance music, so dancing on the village, green, dancing in ale houses; psalm singing in church, congregational singing. This was immediately after the Reformation. The first time that congregations were singing, they were singing metrical psalms. That was a powerful force in the Reformation, I think. So all sorts. And then each major town had a civic band called the 'waites' who would play music on the streets. So, you would hear a great range of musics, but I think you didn't hear it all the time in the way that we do, which I think gives it force.

ER: Yeah. So, it sounds like the ephemerality of it gives [it something]. You can't help but stop and hear or stop and listen or stop and experience in a way that we just have it as background noise.

CM: I think often that's the case. My brother-in-law is a top oboist (he plays in the Berlin Philharmonic), and whenever you go out from meal with him and the music comes on, he scowls and he just kind of hates it. And I think his feeling is that music is to be listened to, and to have a culture where the attention isn't more on the music. I mean, he's quite an intense character. But he hates that restaurant music, I could tell you.

So, I think that the sort of saturation and the access to music that we now have is obviously wonderful in many, many ways because if I want to hear a recording of a ballad, you just stick on Spotify and it's there. And even 20 years ago you couldn't do that. And 50 years, 100 years ago and 300 years ago, that sort of availability isn't there at all. And I think that is a huge difference between our musical culture and this sort of early modern musical culture.

ER: Yeah, absolutely. One of the things that I see in your project is you're focused on the songs that were popular, the hits of the seventeenth century. So what made a song popular?

CM: Well, that's what the lecture is about.

ER: I guess without giving too much away, then!

CM: No, no, that's fine. I'm not worried about that. It's really, really difficult to identify what makes one song a hit and not another because you can have songs that are on similar themes, telling similar stories, accompanied by seemingly similar tunes. And one is published again and again for 300 years, and the other is published once and fades. It's difficult. But I think with broadside ballads—which are single sheet songs that normally have pictures, that name a tune, and then they have a text—it's some combination of the skill with which the relationships between the tune and the pictures and the texts are set up and kind of manipulated by the authors in a way to provoke reactions and in a way to reach as broad a market as possible.

But an awful lot of them are quite dark. There's an awful lot of death. I think there are 3000 deaths in the top 100. I did a body count at one point. And seriously, I mean, people die all the time in these songs. And I think one of the things that's interesting to me is that when sort of modern or early musicians, as they're often called, when they pick up ballads, they very frequently pick up the ones that are sort of sexy, a bit lascivious, a bit sort of bawdy. So it came as something of a surprise to go back with a particular question about what really succeeded and find that an awful lot of it is dark and it's tragic or it's serious morality. There's one called "A Hundred Godly Lessons," and it's about an old woman dying on her deathbed. She gathers her children around her, and she delivers 100 pieces of pithy kind of moral advice. And you listen to it now and you just think, "How could that have been a successful song?" But it was printed again and again and again. So, there's lots of surprises. And I think it's been really interesting to not just dip into ballads, as scholars often do and just find one that fits what you're writing about, but to actually start with the ballads and say, which of these surviving maybe 10,000 copies of ballads in total, but which of these songs were really, really successful? And I think that's been an interesting exercise. They're not particularly upbeat or uplifting, I have to say.



"A Hundred Godly Lessons," 1674-1679.

Printed for F. Coles, T. Vere, J. Wright, and J. Clarke. University of Glasgow Library Euing Ballads 143, EBBA 31851

ER: I think that is interesting, thinking about how maybe we select the ballads that we think would be interesting or exciting based on how we want to read back onto the seventeenth century, the Renaissance. I think we do that sometimes with drama too (I study literature). So I think it's interesting that that is not necessarily what was the concern of the people for whom this was their popular culture.

You're paying attention not to what has become canonical or what seems to strike a chord with modern audiences, but to think what worked at the time and why did it work at the time.

CM: Yeah, I think plays are exactly the same. I mean, I think you're paying attention not to what has become sort of canonical or what seems to strike a chord with modern audiences, but to think what worked at the time and why did it work at the time. And that's exactly the same with ballads. It's interesting because I feel like I come to these songs without any sort of aesthetic expectations. I'm not trying to pick out what I think are the best or the most wonderful songs. I'm trying to find the songs that were successful at the time. And it is a surprise. And then it's a sort of shock because when you then speak to media people and you say, "I've done this project," and they say, "oh great, a hundred ballads, that sounds brilliant," and you play [one for them]. So it's been an eye-opener, or an ear-opener perhaps. But it's been an interesting project.

ER: Absolutely. Jasper, I think this could be, you have some questions to take us in a related but different direction.

JWQ: I think it's so fascinating thinking about one, what are people today pulling out of those and how are they finding the resonances? But also like you were talking about, I was really struck by the woodcuts, the way that they're printed, the actual lyrics, then often the tune is included in there, right. And how those things circulate, it sounds a lot like the recording industry. So, Francis Utey established a collection here of commercial folk recordings. We have about 4,000 different records, and a lot of them actually are sort of hearkening back to the broadside ballads. Smithsonian Folkways had a line of records that were called "broadside ballads," but they included people like Bob Dylan and the sort of folk pop musicians of the day. So, I'm very curious to hear your perspective on that sort of interplay between the folk music traditions and the popular music traditions and how that has progressed over the centuries, like the social life of these things, coming today where so many people see them as a root of folk music practices when that might actually have been something very different in their original context.

Head over to the [CMRS Nouvelles Nouvelles podcast page](#) to listen to or read the rest of this fascinating interview with Professor Marsh. You don't want to miss his discussion with Jasper about the relationship between folk and popular music, the Utey Collection at OSU, and instruments used in recreating ballads, as well as more information about his digital repository of 17th-century hits!

2023 MRGSA Colloquium

Written by Elise Robbins

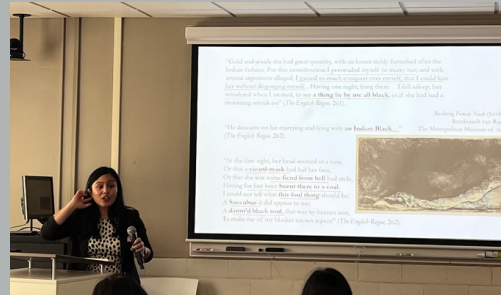
February 17-18, the Medieval and Renaissance Graduate Student Association (MRGSA) hosted its annual symposium, which this year took the form of a colloquium on the topic of Premodern Race.

The colloquium began with two keynote lectures from Jonathan Hsy (Associate Professor of English at George Washington University) and Ambereen Dadabhoy (Associate Professor of Literature at Harvey Mudd College).



Professor Hsy (pictured at left) discussed the fascinating intersections between medieval poetry and critical refugee studies. Professor Dadabhoy (pictured at right) focused on contextualizing the Muslim and Mediterranean world of William Shakespeare's *The Tempest* to explore how these contexts help construct two women mentioned but absent in the play, Sycorax and Claribel, in generative new ways.

On Saturday, February 18, MRGSA hosted a workshop facilitated by Dr. Amrita Dhar (OSU English) with guests Dr. Mira Assaf Kafantaris (Butler University, pictured below left), Dr. Carol Mejia-LaPerle (Wright State University, pictured below center), and Dr. Kirsten N. Mendoza (University of Dayton, pictured below right). Approximately 25 undergraduate students, graduate students, and faculty joined to discuss practical, ethical, and cross-disciplinary approaches to teaching about race in pre- and early modern studies





Workshop participants gathered to hear three short presentations from our speakers, then transitioned to a roundtable format for lunch, Q&A, and discussion.



Several of the graduate students in attendance shared their key take-aways and impressions from the colloquium:

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The MRGSA colloquium was an amazing opportunity to meet and learn from brilliant scholars at the forefront of premodern critical race studies. Particularly, the workshop gave me and my fellow graduate students the space to explore how to incorporate the field into our pedagogy in exciting and critical ways. For me, the importance of conversations about race in the premodern classroom was only made more apparent during my conversations with scholar like Professor Hsy and Professor Mendoza. Discussions about race in the premodern world are conversations that our students want to have, and the amazing tools that I've taken away from the workshop will allow me to facilitate these conversation with confidence and kindness. *(Lauren Colwell, MRGSA Vice President and medievalist in Department of English)*

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MRGSA's goal this year was to support scholars of color as well as shed light on premodern race scholarship and think about the new directions happening in the field. We were thrilled to gather scholars in the field of premodern critical race studies, whose work is crucial in our disciplines.

We also wanted to think about our curricula and how to teach race and anti-racism in our classrooms. Teaching premodern race must be embedded in our syllabi and classroom discussions, and our wonderful speakers during the workshop showed us how it's at the core of their teaching practices.

One thing that I would like to incorporate more in my classrooms are archival work and evidence of race that is at the forefront of premodern critical race studies. The keynote speakers and the workshop helped me see how the archive and its spaces are tools to be used in our classrooms and how we can integrate them into curricula as well as teaching practices. *(Tamara Mahadin, MRGSA President and early modernist in Department of English)*

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The theme of this year's MRGSA colloquium on pre-modern race felt particularly timely. In particular, the workshop on "Teaching Pre-Modern Race" and the subsequent lively discussion moderated by Prof. Amrita Dhar, Prof. Mira Kafantris, Prof. Carol Mejia LaPerle, and Prof. Kristen Mendoza further highlighted many of the important issues educators face when teaching race in pre-modern courses across disciplines and offered a number of excellent resources and strategies for navigating these topics in the classroom. I came away from this colloquium with a very long reading list! *(Eileen Horansky, MRGSA member and book historian in Department of English)*

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History by Way of Food

Written by Elise Robbins



In my experience, few things bring people together like food. I found this to be very true of my incredibly joyful afternoon visiting Professor Leslie Lockett's course "Foodways of Medieval and Early Modern Europe and the Mediterranean" (MedRen 5695). Professor Lockett invited her entire class to her home for an interactive lecture and cooking lesson with Professor Paul Milliman of the University of Arizona. While cutting fish filets and frying apple slices with the class's help, Professor Milliman answered questions and wove the histories of ingredients, meals, and the people who ate them in their particular social, cultural, and religious contexts. Among the fun facts learned from the day were:

- If you think almond milk was a 20th-century invention, think again! It was often used as an alternative to dairy milk as part of strict Catholic feast days.
- Mock meats were also made for the same reason, often also from nuts.
- Early modern Europeans loved their fried food just like we do, though, in the Polish *Compendium Ferculorum* (1682), they mixed apple donuts with fish, which to many of our modern tastes seemed a travesty (friend apples being prepped by student Matthew Raskin at right). To my surprise, and I think many others', it was pretty tasty!



Above: Professor Milliman, Professor Lockett, and students from the course prep the day's meal.

Professor Milliman planned a truly impressive spread of medieval and early modern dishes from multiple regions. Below, the anatomy of the our dinner plate:

Eggplant Manta with Yogurt Sauce

Stuffed eggplant from a 1330 cookboook written by physician Hu Sihui of the Yuan court, combining traditional Mongol cuisine with Traditional Chinese Medicine's methods for regulating *qi*.

Mutancene

Mehmet the Conqueror's supposed favorite dish, compiled in the first Turkish cookbook by Muhammed bin Mahmud Şirvani (1375-1450) and combining mutton, honey, vinegar, grapes, plums, apricots, and almonds.



Buckwheat

A common side, first cultivated in Southeast Asia before making its way to Central Asia, the Middle East, and Europe.

Fish Served White with Almonds and Apples Fried in Butter

From the Polish *Compendium Ferculorum* (literally "Collection of Dishes") published in 1682 by Stanisław Czerniecki. The recipe is on the next page!

As Professor Milliman put it, "You don't have to read things people have written; you can eat things people have written!" And if *you'd* like to eat things people have written, you can try the same recipes we did below:

Fish Served White with Almonds

Having scaled perch or pike, put your fish in a cauldron, dice [some] onions, dice some parsley roots and cut some lengthwise, season with salt to taste, set it to a boiling. Having blanched [some] almonds, mash them, dilute them with water, pour into your fish, add some mace and olive oil. Give it a boil and serve forth.

Fish with Apples Fried in Butter

Peel and core your apples and cut them in half. Mix flour, eggs, and milk--or during Lent only flour and water--dip the apples in this batter and fry in butter or in olive oil.

Scale your fish, scrape it and cut it into portions, top the cuts with finely chopped onions and parsley roots, put in a pot or stewing pan and salt to your liking. Set it a boiling and being boiled away, put in your apples, pour in wine, olive oil or butter, add sweetening, pepper, cinnamon and, if you wish, some small raisins. Give it a warm and serve forth.

Citation: Czerniecki, Stanisław. *Compendium Ferculorum or Collection of Dishes*. Edited by Jarosław Dumanowski and Magdalena Szychaj, translated by Agnieszka Czuchra and Maciej Czuchra. Warsaw: Muzeum Pałac w Wilanowie, 2014.

Professor Lockett and her students described an exciting variety of culinary adventures that they had taken together in the course so far, from baking bread with wild yeast to an intimidating Roman condiment called *hypotrimma* to a French aphrodisiac salad with guest Professor Sarah-Grace Heller (OSU, French and Italian). They'll finish out the semester with an original research project on a food-related topic of their choosing and, of course, a few more delicious time-traveling recipes shared in good company.





Choosing the MedRen Major

Written by Edwin Nagasawa

Choosing a major can be an incredibly daunting decision. It can seem like trying to climb a mountain, almost assuredly without full sight of the path forward. Am I making the right decision? Will I regret this later? Those kinds of questions nagged at the back of my mind for many an agonizing night as I tried to figure out an answer. I won't even be surprised if similar questions pop into my head after making my choice. Without a doubt I struggled a great deal and had to overcome a lot of anxiety and stress to figure out what I wanted to do.

Starting with how I initially came to consider majoring in Medieval and Renaissance Studies is easy, at least compared to the actual decision making. I've always been interested in the medieval period. Plain and simple as that. I'm not one-hundred percent certain why that is the case, but I think if I had to isolate a factor, I would say the near omnipresence of medieval European iconography in fantasy media played a key role in developing my passion for the Middle Ages. My love of fantasy media with a medieval aesthetic probably stemmed, in part, from its escapist elements and from the fact that it was so different from the science fiction that the rest of my family preferred. Even the Japanese media I consumed at a young age, such as video games like *Fire Emblem: Path of Radiance*, had distinctly medieval European aesthetics. So when I found out that Medieval and Renaissance Studies was a major at the Ohio State, I knew I had to consider it as a serious option.

More difficult was the process of actually deciding a major. As a transfer student, I was given two semesters to decide my major, three if I made a request to extend the allotted time, and with the number of interests I had, it seemed like it would be almost impossible to explore all possible options in that time. In my first semester, I took courses that I thought would be good ways to dip my feet into the pool of several fields of study I was interested in.

Even though I had fun in those classes, they just didn't feel quite right, although I do think pursuing the many topics of interest I have in my free time or even as a minor or double major is something I'll need to consider.

Another thing I did was talk to the departments that I was most interested in. At the time I was really struggling to figure out what it was I wanted to do. I already have an associate's degree in creative writing, and after some self-reflection I felt like a degree in Medieval and Renaissance Studies would be a great boon to my writing. As I alluded to before, the Middle Ages and fantasy seem to go hand in hand. A lot of research goes into good fantasy, so I feel like shoring up my knowledge about various elements of the medieval world will help lend my writing a certain sense of verisimilitude.

I've been having a lot of fun this semester. Of note is the course offered through the Center for Medieval and Renaissance Studies, Medieval Kyoto. Taught by Professor Naomi Fukumori, it's been an absolute blast so far. I really enjoyed learning more about historical figures such as Oda Nobunaga and his contemporaries. I look forward to every class and enjoy doing the reading and assignments. I know not everything in the future will go as smoothly as Medieval Kyoto has, but I think the challenge is part of the fun. Taking classes relevant to my interests really helped me decide which of the majors I was considering was right for me.

In conclusion, I think that taking my time to explore my interests rather than diving head first into a decision without preparation really helped me. Examining my pre-existing interests was vital, as was taking courses that related to them, and if I hadn't talked with professors and faculty about each department, I wouldn't have been able to make a decision as well reasoned as the one I'm making now. I'm still a bit nervous, scared even, about what the future will hold, but I feel that I would have been far worse off if I hadn't gone through all the steps I did. Currently, I'm looking forward to being able to learn more from the brilliant people involved in the Center for Medieval and Renaissance Studies and at The Ohio State University in general.



Farewell to Professor Voigt

Written by Chris Highley

Some of you may already know that Professor Lisa Voigt of the Department of Spanish and Portuguese will be leaving us for Yale in 2024. Since her arrival at OSU in 2008, Lisa has been closely involved with many aspects of the Center. She has been an invaluable member of the Advisory Committee and has taught MEDREN 2618, 'Travel and Exploration: Narratives of Travel and Intercultural Contact in the Age of Discovery,' when her schedule allowed. Professor Voigt worked to update and expand the course from its former focus on colonial Mexico during the process of semester conversion. In recent years, I have relied on Lisa for the names of scholars working in early modern Colonial Latin American Studies. Thanks to Lisa's input we were able to bring to campus Herman Bennett (Spring 2020), Karen Graubart (Spring 2020), Kim Borchard (Autumn 2022), and Caroline Dodds Pennock (Spring 2023).

Lisa is a distinguished and award-winning scholar. Her first book, *Writing Captivity in the Early Modern Atlantic: Circulations of Knowledge and Authority in the Iberian and English Imperial Worlds* (Omohundro Institute of Early American History and Culture/University of North Carolina Press, 2009), was awarded the MLA's Katherine Singer Kovacs Prize for an outstanding book published in the field of Latin American and Spanish literature and cultures. Her second book, *Spectacular Wealth: The Festivals of Colonial South American Mining Towns*, was published by the University of Texas Press in 2016. Lisa is one of only a few scholars who work with both Spanish language and Lusophone texts and whose scholarship embraces both Hispanic and Portuguese early modern and transatlantic topics. Lisa's wide-ranging projects have been recognized and supported by the most prestigious grant-awarding bodies including the Mellon Foundation, the NEH, and the Fulbright and Gulbenkian Foundation.

Professor Elizabeth Davis, Lisa's colleague in S&P for many years, remembers how supportive Lisa has always been not just of Hispanists, but of early modernists across campus. Elizabeth credits Lisa with helping to make her field more visible at OSU by directing several dissertations in early modern Colonial Latin American Studies and working with colleagues in other disciplines. A vivid example of Lisa's collaborative endeavors is the symposium she organized with Professor Byron Hamann of the Department of History of Art on the topic 'Bling Rings: Objects, Texts, and Images in the Iberian Empires' (Spring 2014).

Professor Davis speaks for all of us associated with CMRS when she praises Lisa as a beloved teacher and highly esteemed colleague. Thank you, Lisa, for all you have contributed to the Center over the years. Best wishes for this next exciting stage of your career. We will miss you, but hope you will stay in touch!

Congratulations to our 2022-2023 CMRS Award Winners!

Awards were presented at the Humanities Institute End-of-Year Celebration on April 24, 2023. Make sure to wish these folks well the next time you see them!

Nicholas G. Howe Awards

Thanks to the generosity of donors to the Nicholas G. Howe Memorial Fund, CMRS offers funding for graduate students working on any aspect of the Middle Ages or Renaissance traveling to appropriate research repositories and/or traveling to conferences/seminars.



Andrea Armijos Echeverria
(Department of Spanish and Portuguese)



Lauren Colwell
(Department of English)



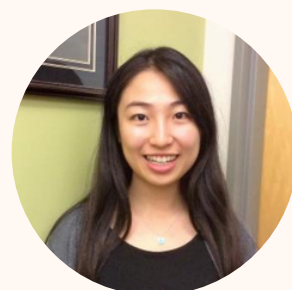
Angel Evans
(Department of English)



Elise Robbins
(Department of English)



Emilela Thomas-Adams
(Department of History of Art)



Mengling Wang
(Department of East Asian Languages and Literatures)

Barbara A. Hanawalt Award for Outstanding Graduate Essay

Amy Schofield (Spanish and Portuguese)

"The Relación and the Reptertoire: A Comparative Study of Historical and Contemporary Taíno Areítos Through Diana Taylor's *The Archive and the Repertoire*"

Stanley J. Kahrl Award for Outstanding Undergraduate Essay

Joseph Clegg (Integrated Language Arts/English Education)

"A fair-faced prologue to a further mischief': Play World Fantasy & Colonial Trope in *The Island Princess*"

Warmest Congratulations and All the Best to our 2022-2023 Major/Minor Program Graduates!

Chloe Carson, minor, Spring 2023

Brandon Harris, minor, Spring 2023

Henry Palmer, minor, Spring 2023

Angela Volcesnek, major, Autumn 2022



Cleveland Museum of Art | Cleveland, OH

Riemenschneider and Late Medieval Alabaster

Sunday, 3/26/23 to Sunday, 7/23/23

Julia and Larry Pollock Focus Gallery | Gallery 010

(From website) "Alabaster was prized for its luster and capacity for fine details from the 14th to the 16th century particularly in Germany, the Netherlands, France, and Spain [...] The exhibition seeks to shed light on this important yet understudied topic by gathering some of the most extraordinary surviving examples of alabaster works from mainland Europe."



Philadelphia Museum of Art | Philadelphia, PA

Scandal & Virtue: Staging Kabuki in Osaka Prints

Through Monday, 7/24/23 | Galleries 221, 222 & 223

(From website) "This installation examines the way Kabuki actor prints in Japan during the Edo period (1615—1868) functioned as conduits of fame and scandal. Explore the role of Kabuki actors as celebrities, the influence of the government, and fan culture."



The Metropolitan Museum of Art | New York, NY

Juan de Pareja, Afro-Hispanic Painter

Monday, 4/3/23 to Sunday, 7/16/23

Gallery 955, 960-962

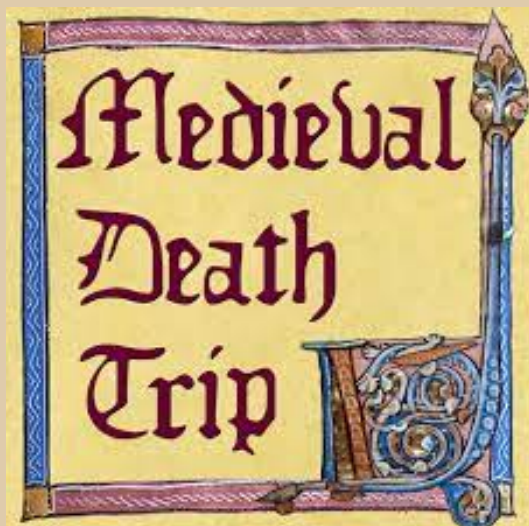
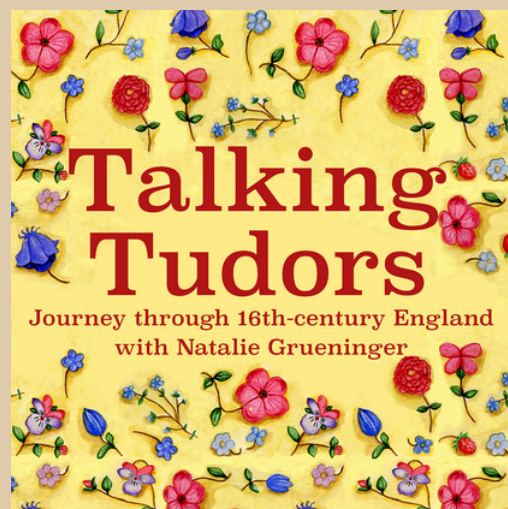
(From website) "This exhibition offers an unprecedented look at the life and artistic achievements of seventeenth-century Afro-Hispanic painter Juan de Pareja (ca. 1608–1670) [...] [it] is the first to tell his story and examine the ways in which enslaved artisanal labor and a multiracial society are inextricably linked with the art and material culture of Spain's 'Golden Age.'"



Talking Tudors

The Lives of Aztec-Mexica Women with Dr Caroline Dodds Pennock

If you were unable to join us for the Hanawalt Public Lecture on April 14, here is your chance to hear about some of the exciting work that our speaker, Dr. Caroline Dodds Pennock (University of Sheffield) is up to as she joins podcast host, author, and public historian Natalie Grueninger.



Medieval Death Trip

A Valentine's Battle for the Kingship of Man

Writer and teacher Patrick Lane's podcast is all about "exploring the wit and weirdness of medieval texts." In this episode, he discusses *The Chronicle of Man and the Sudreys*, full of family drama and a Valentine's Day battle for the throne of the Isle of Man.

Gone Medieval

Vikings in Spain

Dr. Cat Jarman and Dr. Irene García Losquiñ expand our understandings of Vikings, their culture, and their travels by exploring Viking presence and activity on the Iberian peninsula



CMRS Affiliate Accomplishments

Warm congratulations to our affiliates on their many recent accomplishments!

Frank Coulson (Classics) will be giving the plenary lecture on the Reception of the Classics in the Middle Ages titled "Desperately Seeking Naso: Ovid and His Transformations in the Middle Ages" at the 58th International Congress on Medieval Studies in Kalamazoo, MI, May 11-13, 2023.

Amrita Dhar (English) co-led a seminar called "Contemporary Poets and Early Modernity" with Hannah Crawforth and Elizabeth Scott-Baumann (both of King's College, London). It served as the culmination of seven months of work from fourteen scholars and was well received at the Shakespeare Association of America Annual Meeting in Minneapolis, MN, March 30-April 1, 2023.

Chris Highley (English) will be talking about his new book project, *The Drama of the Parish: Performing Local Life in Early Modern London*, at the Twenty-first Warwick symposium on Parish Research in Coventry, England on May 13, 2023.

Eric Johnson (University Libraries) curated the exhibit "Deathless Fragments" exploring the complex and fraught topic of manuscript-breaking and dispersal, with a particular focus on the role of two of America's (and Ohio's) most notorious biblioclasts, Otto Ege and Bruce Ferrini. The exhibition features more than 100 individual manuscript pieces, including worn pages recycled as binding supports or book covers, deluxe illuminated folios cut apart and distributed through the years for commercial profit, and the carcasses and remains of manuscripts left behind by book-breakers. The exhibition is free and open to the public in the Main Gallery on the first floor of Thompson Library and will run through 6 August 2023. For further information, see: <https://library.osu.edu/exhibits/deathless-fragments> (or click the banner below).



Elizabeth Kolkovich (English, Mansfield) published the chapter "Women as Patrons of Drama" in *The Palgrave Encyclopedia of Early Modern Women's Writing*, edited by Patricia Pender and Rosalind Smith (London: Palgrave, published online on 30 December 2022).

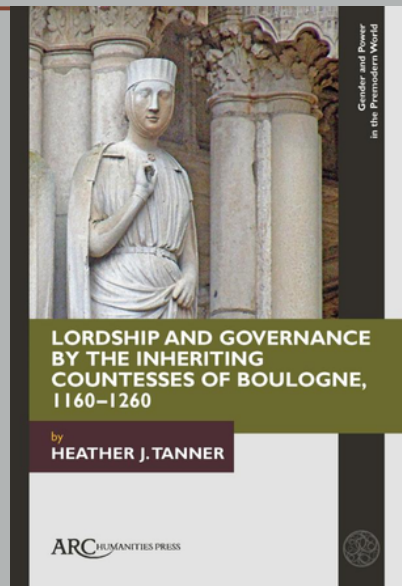
She also had two recent conference presentations. One was on the roundtable "What's Good Now? The Pulter Project, the Oxford Fulke Greville, and Twenty-First-Century Canon Formation" at the Renaissance Society of America Annual Meeting in San Juan, Puerto Rico, March 9-11, 2023. The other was a paper, "'View These Ladies': Gender and Masquing in *Henry VIII*" at the Shakespeare Association of America Annual Meeting in Minneapolis, MN, March 30-April 1, 2023.

Sarah Neville (English) was elected to serve a 5-year term as a member of the MLA Executive Committee Forum in Bibliography and Scholarly Editing.

She also delivered a plenary lecture on "Reading Shakespeare; Shakespeare's Reading" for the German Shakespeare Association in Weimar, Germany, 21-23 April 2023.

Elise Robbins (PhD candidate, English) presented "'Praise the Lord, O My Soul': Focalizing Speech in Metrical Psalm Translation" at the Renaissance Society of America Annual Meeting in San Juan, Puerto Rico, March 9, 2023.

Heather Tanner (History, Mansfield) published *Lordship and Governance by the Inheriting Countesses of Boulogne, 1160-1260* (Amsterdam: Amsterdam University Press & York: Arc Humanities Press, 2023).





THE OHIO STATE UNIVERSITY

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The "Codex Mendoza", pt. I. (early 1540s). [Paper]. Bodleian Library, University of Oxford.