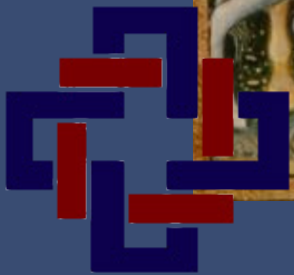


# Nouvelles Nouvelles



Winter 2024



# Forthcoming Events

and important deadlines

## March

March 8, 2024

Howe Award Applications Deadline

March, 25, 2024

**MRGSA Pastries and Professionalization**

Conference Application Chat and Workshop

2:00-4:00PM | Denneuy Hall 311

## April

April 1, 2024

Lord Denney's Players Sonnet  
Contest Submission Deadline

April 4, 2024

**Writing Workshop**

Genevieve Gornichec, author

TBD | Check our website for details

April 5, 2024

**Public Lecture**

Genevieve Gornichec, author

TBD | Check our website for details.

April 5, 2024

Kahrl and Hanawalt Essay Awards  
Nomination Deadline



Center for Medieval and Renaissance Studies

**DIRECTOR:** Christopher Highley

**ASSOCIATE DIRECTOR:** Jonathan Combs-Schilling

**HUMANITIES INSTITUTE STAFF:** Nick Spitulski & Megan Moriarty

**GRADUATE ASSOCIATES:** Genevieve Berendt & Elise Robbins

Nouvelles Nouvelles is published by the Center for Medieval and Renaissance Studies and is also available in [pdf form on our website](#). Please contact [cmrs@osu.edu](mailto:cmrs@osu.edu) for more information.

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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.



Contents image: van Wyckersloot, Jan. "Het kaartspel op de wieg; allegorie." 1643-1683. Rijksmuseum, Amsterdam.

Cover image: *Traité de fauconnerie et de vénerie avec la devise et l'emblème du duc de Sforza, Chasse au faucon.* Milan, 1459. Musée Condé, Château de Chantilly, Chantilly, France



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Celebrating our affiliates



# Greetings: A Welcome Message from the Director

WRITTEN BY CHRISTOPHER HIGHLEY

## Dear Affiliates and Friends:

As readers will quickly realize, this issue of *Nouvelles Nouvelles* is fizzing with the intellectual energy and excitement generated by our recently concluded Popular Culture and the Deep Past (PCDP) weekend event that this year centered on the topic of 'Games and Pastimes in the Medieval and Renaissance Worlds.' Leslie Lockett and I conceived this topic during the dark days of COVID as a way of lifting our collective spirits and celebrating a post-pandemic world. Although COVID is hopefully behind us, the state of the world is such that we still need that lift. With religious and political conflict seemingly all around us, what better way to recognize what we all have in common than through the cross-cultural and trans-historical human impulse to play (*homo ludens*, indeed). That's not to say, of course, that 'play' has ever been all fun and games. As Paul Milliman, one of our speakers, reminded us, in an earlier age the venerable game of chess often ended in fisticuffs with the loser breaking the board on their adversary's pate. And Richard Swinney, one of our three excellent keynote speakers, devoted his presentation to the sporting injuries incurred while jousting, hunting, and (of course) playing football.

Offered every other year, PCDP is our major outreach event designed to bring together individuals and groups that often operate in different spheres and rarely speak to each other. Professional academics have often looked suspiciously upon and kept a wary distance from the independent scholar, the historic reenactor, and the general enthusiast. But attitudes are changing, especially with the academic turn to the study of everyday life, material culture, and experimental archaeology. This year's PCDP showed what we have to gain when different communities with a common passion for the Medieval and Renaissance periods come together.

This was nowhere more evident than on Friday afternoon when Joe Dorian of the Ohio School of Falconry showed off his glorious birds of prey, before Professor Sara Petrosillo delivered the first keynote lecture on Medieval women and falconry as spectator art. Such conjunctions make for boundary-crossing conversations and new perspectives. They are essential in our shared quest to continually reimagine and reevaluate the deep past through a mixture of theory and practice, book-learning and hands-on experimentation.

As you can imagine, putting together an event like PCDP is a lot of work and requires a real team effort. *Chapeau* to our HI staff Nick and Megan for their meticulous attention to detail, and to our Graduate Associates Genevieve Berendt and Elise Robbins. Genevieve and Elise were involved at every stage of planning and execution, from working up the call for papers to researching potential speakers and activities, including the board-game evening at Table Top Games in Clintonville that was thoroughly enjoyed by all. This packed and colorful issue of *Nouvelles Nouvelles* is also their doing—another example of their many talents.



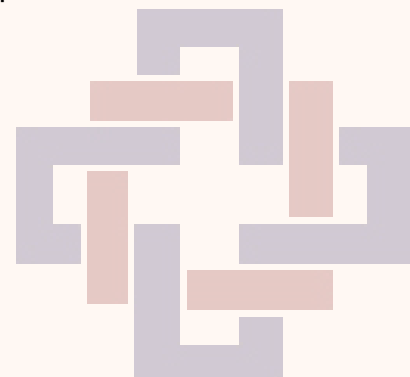
*PCDP was all hands on deck! On the left, Professor Highley welcomes attendees to the first keynote lecture. On the right, Professor Combs-Schilling, Genevieve, and Elise participate in a dance workshop.*

It is never too early to start thinking about the next PCDP in 2026. Friends of CMRS have already suggested "Star Wars" and "Cryptids" as potential topics. We are always glad to entertain your ideas.

Until next time,

A handwritten signature in cursive script that reads "Christopher Highley".

Chris Highley  
Director, Center for Medieval and Renaissance Studies



# Let the Games Begin!

## PCDP 2024 in Review

### Written by Elise Robbins

In this issue of *Nouvelles Nouvelles*, we're trying something a bit different. We're going to continue in the spirit of our recent Popular Culture and the Deep Past event and bring you a bit more of an interactive issue. We'll have some typical segments, like this event spotlight, excerpts of our *Nouvelles* Podcast, and a spotlight on some PCDP guests (though they're a bit more feathery than typical guest features), but we'll also bring you into the world of PCDP by providing you with some opportunities to interact with sports, games, and pastimes through some lite experimental archaeology. Without further ado, enjoy! And let the games begin!

PCDP 2024 was as lively as it was varied. The topic "Sports and Pastimes in the Medieval and Renaissance Worlds" brought out over 100 people to investigate all manner of topics and experiences both modern and historical. To support accessibility and allow our geographical spread to stay as wide as possible, we began our event with four virtual paper sessions that brought together fourteen presenters and dozens of participants from Portugal, the UK, Poland, Israel, Canada, and the US to discuss sports, games, and pastimes in areas ranging from art to homiletics to music to literature.

The live portion of our event kicked off as the snow began to fall in Columbus, as Joe Dorrian (Director of the Ohio School of Falconry and Master Class falconer) joined us with four of his birds of prey (whom you can learn more about in our **Meet the Birds** feature). Over 50 people gathered outside Hagerty Hall as Joe gave an informative overview of falconry and a deep dive into each of his birds, culminating in a demonstration where four volunteers from the audience donned falconry gauntlets and flew a Harris' Hawk named Irwin between them.



Above: Joe instructs one of his volunteers on how to hold her arm and fist to receive Irwin.



At left: Joe is in his element as he passionately teaches about falconry and his birds. He also likes to have fun with his audience, even giving one of our keynote speakers, Professor John Truitt, the nickname "Tidbit" and threatening to have him hunted.

The first day of the event ended with a keynote lecture from Professor Sara Petrosillo (University of Evansville), which built off of our falconry experience by outlining the material history of falconry in medieval Europe and how it made its way into people's understanding of themselves, their society, and their culture.

Saturday was jam-packed. We had three more engaging paper sessions with nine presentations that ranged from medieval children's games to the resonances between games in Harry Potter and medieval poetry to a discussion of experimental archaeology in a modern boar hunt. Our second keynote speaker, Dr. Richard Swinney, investigated medieval medical practices, focusing particularly on identifying and treating sports injuries. He even shared examples of being able to consider and use some of these strategies as an emergency room physician. Our final keynote speaker, Professor Jonathan Truitt (Central Michigan University), spoke on sports and games in Mesoamerica and demonstrated how they could be sites of cultural misunderstanding but also cultural negotiation in the colonial period.

The Confused Greenies: Players' Patchwork Company joined us again with a delightful performance of a sports-themed comedia delle'arte they wrote for the occasion: "A Comedic Farce of a Fraudulent Cow in Calcio Fiorentino" (pictured below).



The afternoon featured a live demonstration of fencing with Historical European Martial Arts (HEMA) instructor Frank Zamary from the Royal Arts Fencing Academy (below left)...



...and an interactive workshop with Heidi Zmick (whose work you can learn more about in our Dance Tutorial and is pictured above right) where participants learned reconstructed early modern dances from France and England.

Throughout the day, participants could visit our Exhibitioner Room, which was full of talented folks sharing their MedRen skills and crafts:



*In the front above is the Calligraphy Guild of Columbus.*



*Seated is Abby from the Central Ohio Weaving and Fiberarts Guild*



*Sarah Richman demonstrated Renaissance Italian hair wrapping*



*Regia Anglroum's Furder Strandi branch demonstrated a number of facets of reconstructed MedRen material culture, including parchment making with John Cash (above), music, smithing, shields, and more.*



*Richard and David Swinney and Robert Trudeau displayed and demonstrated everything from medieval splints (above) to Rithmomachia and boar hunting (though, of course, no hunting happened in the Union).*



**A day well spent came to a close at TableTop Game Cafe (left), where Professors John Truitt and Paul Milliman led participants through MedRen themed board games.**

# Interview with Dr. Sara Petrosillo

Interviewed by Elise Robbins



Elise Robbins (PhD Candidate, Department of English & CMRS GRA), sat down with PCDP keynote speaker, Dr. Sara Petrosillo (English and Creative Writing, University of Evansville) **where they talked falconry, teaching, and making the historical feel present and personal.** Here is a brief teaser about the appeal of falconry across genders (if you were wealthy enough to do it):

“Humans live alongside lots of animals, and they employ lots of animals in partnerships to go and work with them or for them. So, what distinguishes falconry? Frederick in his treatise really talks about this [...] that falcons and hawks are not domesticated like dogs. And they can never be tamed. They can only be trained [...] And so that’s [what it means] when people in the Middle Ages, like Frederick, considered [falconry] an intellectual pursuit.”



*Dr. Petrosillo mentions an important falconry seminar she attended during grad school at UC-Davis (original article linked from photo).*

Head over to the [CMRS Nouvelles Nouvelles podcast page](#) to listen to, or read the full transcript from, this fascinating interview. You don't want to miss their discussions of Holy Roman Emperors, hawk-feeding tips, and falcon-themed wedding favors.

# Meet the Birds!

## Getting to know our visiting birds of prey

Check out the [Ohio School of Falconry](#) for more bird of prey experiences!



### Mannix (AKA Manny)

Manny was our first guest, a European Common Buzzard, which Joe was happy to confirm is not what Americans think a buzzard is (a turkey vulture), though they do like to eat the same things. Manny is used a lot for programs like this because he is fairly calm, though he does like to help Joe with practical jokes (like pretending he's about to poo on the audience).

### Cruella

Our second feathery guest was Cruella, a Gyr-Saker falcon, an excellent hunter whose breed is a hybrid of the world's two largest falcons. While many don't know this, female falcons like Cruella are actually bigger than males (called "tiercels"). She came out of her box with a hood on to keep her calm, which is where we get the English idiomatic term "hoodwinked."





## Henson (AKA Henny)

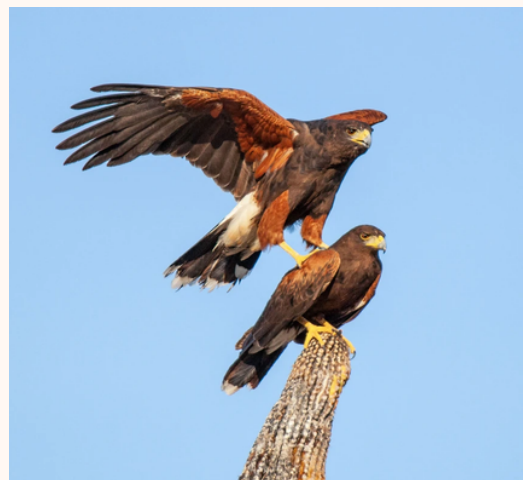
Henson the Eurasian Eagle Owl is wrapped around Joe's little finger (literally, because that's how the leashes for birds of prey are tied...another falconry term in English idiom!). He has the most intense orange eyes and distinctive "ear tufts" that are not ears at all; they're more like eyebrows. Under that cute face are talons with a crushing pressure experts estimate at 700+ PSI.

## Irwin

Named for the late, great Steve Irwin, this Harris' Hawk is a key participant in The Ohio School of Falconry's educational programming. He even helped some of our members take the first step to becoming falconers themselves as he flew forgivingly and gracefully between their fists. Joe shared a fun fact about Harris' Hawks, which is that they "back stand" or "back stack." It is just what it sounds like: they make hawk stacks by standing on top of one another. The image at right is not of Irwin but demonstrates this mysterious behavior that likely has something to do with the Harris' Hawk's social nature .



*Irwin, from the Ohio School of Falconry website.*



*Richard Simonsen, Audobon Magazine*

# Patolli : An Ancient Mesoamerican Board Game

During his keynote lecture, Professor John Truitt (Central Michigan University) discussed some key cultural encounters between Mesoamerican peoples and European colonizers that transpired over and through games during the early colonial period. *Patolli* was one of the most ubiquitous and ancient of Mesoamerican games. Archaeological and archival evidence suggests that men from diverse social strata played patolli and used it to wager everything from blankets to gold. (Women were less likely to participate in this sphere of society.) There was also a spiritual component, as the Nahua deity Macuilxochitl was believed to preside over the game. Try it out with **1-3 other people** using the instructions and sample board below (there are different versions of instructions, but these are fairly simple)!

## Materials Needed:

- An x-shaped board (see next page)
- 6 game pieces per player (i.e., anything you can move around the board and is distinct from other players' pieces)
- 5 beans, each with a clear mark on one side, is traditional, but 1 die is an effective substitute. With beans, tally the number of marks facing up after your toss. With a die, if you roll a 6, disregard and roll again.

## Game Play

- Each player places one of their game pieces on the center square closest to them (in a way that allows you to move clockwise around your branch of the X).
- The youngest player rolls the dice or tosses the beans and moves their piece the corresponding number of squares.
- When a 2 or 3 is rolled, you can move another of your pieces to your start square.
- If you roll a 5, you get a bonus roll.
- If you land exactly on one of the triangular squares, you lose a turn.
- If you land exactly on one of the rounded end squares, you get another turn.
- If you land on your opponent's piece inside the start squares at the centre of the board, that piece is sent off the board but can re-enter with a roll of 2 or 3.
- After a piece has gone around the whole board once, returning to the start space, it is removed.
- The first person to get all their pieces around and off the board wins.



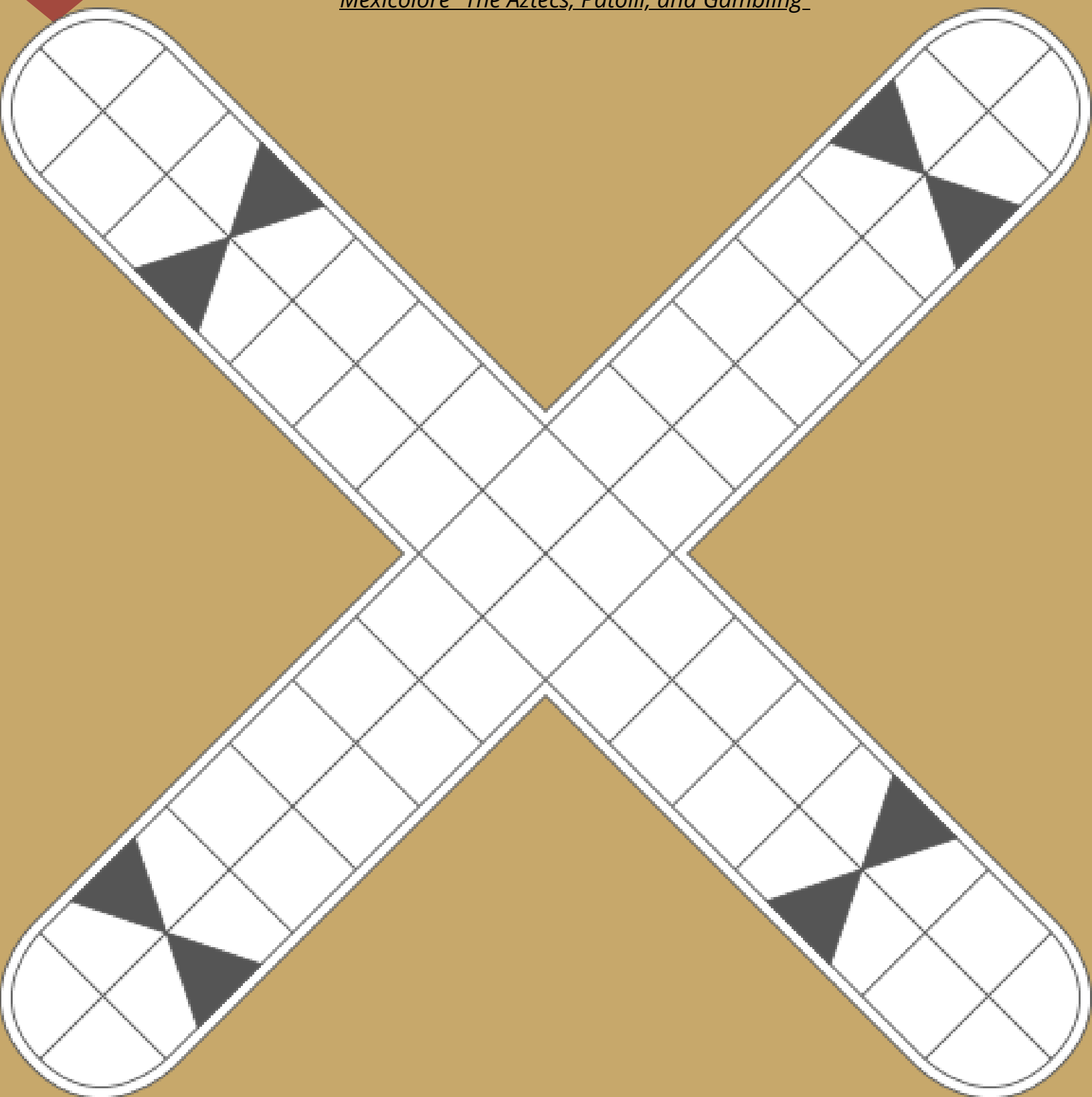
*Patolli being played by four people, with Macuilxochitl overseeing. Codex Magliabecchiano, p. 48. [Follow this link](#) to be taken to a web page about Patolli, from where the above image was taken.*

*For additional info and resouces (including alternative instructions) for Patolli, see the following resources, which I also used to compile the board and instructions for you:*

*Tūhura Otago Museum "How to Play Patolli"*

*Cynningstan Traditional Board Games "Patolli"*

*Mexicolore "The Aztecs, Patolli, and Gambling"*



# Poached Pears in Spiced Syrup



Decorated Capital of a letter P with a pear tree ca. 1440-1450. Morgan MS M.0165 fol. 82r.

Everyone needs to break away from the sports and games to have some refreshments! Step into the medieval culinary realm with a timeless English recipe: poached pears in spiced syrup. This dish encapsulates the elegance and simplicity of medieval cooking, where a blend of spices transforms ordinary pears into a delicacy. Simmered gently in a fragrant syrup infused with cinnamon, cloves, and nutmeg, these pears offer a taste of the past, inviting you to savor the rich culinary heritage of medieval Europe. While records of similar recipes emerged later in Italy and France, this English rendition stands as an early testament to deliciousness.

Poach the pears in simmering water just until they begin to become tender. Peel them, cut them into quarters, remove the cores, and reserve.

Whisk the cinnamon into the wine and leave to steep for about 10 minutes. Strain through a very fine sieve into a stainless steel or other nonreactive saucepan. Add the sugar, the anise, the Mace, and the cloves. If you are using raisins add these as well. Bring to a boil, skimming if necessary, then lower the heat. Add the pears and simmer until completely tender and beginning to turn translucent and amber-colored. Add the ginger, remove from the heat, and allow to cool before serving.

If you use a softer variety of pears, do not pre cook them, but peel, core, and quarter them raw before adding to the spiced wine mixture.

2 ¼ pounds (1 kg) firm pears, just ripe  
3 cups (75 cl) cups good red wine  
4 tablespoons (50g) sugar  
1 tablespoon ground cinnamon  
½ teaspoon whole anise seeds  
3 pieces blade mace  
2 cloves  
½ teaspoons ground ginger  
1/3 cup (60 g) currants or raisins (optional)



Banquet of Ahasuerus ca. 1300. Morgan MS M.751 fol. 23v

# Civet of Hare from *Le Ménagier de Paris*

Once you've returned from the hunt, you'll need a way to prepare your meat! Step back into medieval France with a recipe steeped in tradition from a 1393 guidebook on marital and household duties. Toast bread and soak it in a mix of vinegar, red wine, and broth—a simple yet delicious combination. Brown pieces of hare or rabbit under the broiler while onions sauté in lard. Simmer the meat with a flavorful blend of spices and the soaked bread mixture until tender, creating a rich sauce. This dish offers a tantalizing glimpse into medieval culinary prowess, inviting you to savor the rich flavors of history.



*Livre de la chasse* ca. 1406-1407. Morgan MS M.1044 fol. 79v

Preheat the broiler. Broil or toast the bread, break it up, put it into a bowl, and soak it in 1/3 cup each of vinegar, red wine, and broth. Arrange the pieces of hare or rabbit in an oven proof dish and put under the broiler just to brown; turn and brown the other side.

Chop the onions. Over medium heat, melt the lard in a casserole and saute the onions until lightly browned. Add the hare or rabbit and continue to brown for a minute or two.

Meanwhile, grind the grains of paradise, mix with the other spices, and blend with the verjuice (or lemon juice mixture) and the remaining vinegar (about 3 tablespoons).

Mash the soaked bread with a fork and add the remaining broth to the bowl; combine well. With a spoon or rubber spatula, press the bread mixture through a sieve to form a smooth paste or panade.

Add the panade and the spice mixture to the hare, season with salt and cover the casserole. Cook over low heat for 90 minutes to two hours for a wild hare, or 45 minutes to one hour for a domestic rabbit. If you find the sauce thickening too quickly, add a little hot broth.

Serve when the hare or rabbit is meltingly tender and the sauce is thick enough to coat the meat.

1 hare (or 1 rabbit), about 3½ pounds (1.5 to 1.7kg) cut into serving pieces.  
3 medium-small onions  
1 tablespoon lard  
2 slices country bread  
2 cups (½ liter) meat broth  
10 tablespoons (5 fl. Ounces or 15 cl) good quality red wine vinegar  
1/3 cup (10 cl) good red wine  
3 tablespoons (5 cl) verjuice, or the juice of half a lemon plus 2 teaspoons water  
1 teaspoon ground ginger  
½ teaspoon grains of paradise  
½ teaspoon ground cinnamon  
1 pinch ground cloves  
¼ teaspoon freshly grated nutmeg  
¼ teaspoon freshly ground black pepper  
Salt

# “Grengynger de doub<sup>3</sup>:”

## Dance Reconstruction and the *Gresley Dance Manuscript*

Written by Heidi Zmick

Rediscovered in a rural Derbyshire archive in 1984, and first announced to the academic community in 1996, the *Gresley Dance Manuscript* represents the earliest known written account of English dance choreographies. It also constitutes one of the newest additions to the body of primary sources containing descriptions of premodern European dance. The manuscript records the names of ninety-two dances, the choreography for twenty-six dances, and the music for fourteen dances. In addition to the section on dance, the parent document contains a Latin treatise on chiromancy (palm-reading), drawings of hands related to the said treatise, a Latin treatise on physiognomy (study of the features of the face or body to indicate character or predict the future), and Latin prayers. [1] This twenty-six-page document was likely written between 1480-1520, antedating previously discovered written records of English dance. The dance choreographies themselves, which are recorded for all-male dancers, vary in complexity from extremely simple to multi-sectional performances but consistently require only two or three dancers.

I investigate the *Gresley Dance Manuscript* in more detail in my undergraduate honors thesis. My study of the manuscript begins by reconstructing the dance choreographies recorded in the manuscript. After recreating the movements in space, I note the similarities between the dances recorded in the *Gresley Dance Manuscript*, an early



Illustration of a friar and nun dancing to music. *Maastricht Hours*. Early 14th Century. Stowe MS 17. British Library.

example of English dance choreographies, and contemporary European dance forms, similarities that are not identifiable in later English dance choreographies. The *Gresley dances* share with European dance forms the choreographic elements associated with courtship in continental dance styles. Study of the *Gresley Dance Manuscript* may also further the subfield of research concerning the relationship of the Catholic Church with dance, as I argue that the *Gresley dances* may have been recorded in the *Gresley Priory*, suggesting the presence of complex dance forms that feature choreographic markers of courtship in a monastic setting.

[1] David Fallows, “The *Gresley Dance Collection*, c.1500,” *Royal Musical Association Research Chronicle* 29 (1996), 2.

## Grengynger de doub3

This dance, like many of the dance choreographies recorded in the *Gresley Dance Manuscript*, begins with a largely unspecified “d[o]uble trace.” [1] Below the note about the trace, the margins next to this dance include a phrase which appears to instruct dancers on the nature of the trace. The inscription reads “D[o]uble trace a herтт in the end [of the trace].” [2] A secondary marginal note, located just below the instruction about the heart-shaped trace, reminds dancers to “Cher well thy wyne.” [3] Ann and Paul Kent, authors of *Cherwell Thy Wyne (Show Thy Joy): Dances of Fifteenth-Century England from the Gresley Manuscript*, interpret the phrase, as is suggested by the title of their book, as an instruction for dancers to “show [their] joy.” [4] The *Middle English Dictionary* defines “cher” as “(a) Lovable, beloved, have affection for, cherish, love,” [5] and “wyne” as “A comrade in arms; a friend.” [6] This marginal note can, therefore, be interpreted either as an instruction for the reader to show joy while dancing or to show love and affection for their comrades while performing the dance. Both interpretations of the marginal note suggest the nature of the Gresley dances as lighthearted pastimes, perhaps employed to stave off boredom and laziness.

Pied croisé droit.



Instructional images like this aid in reconstruction. Thoinot Arbeau. *Orchésographie*, 1589.

## Dance Reconstruction

Reconstruction is an essential methodology utilized by dance historians to understand the movements of the dances they study. Ann Dils and Ann Cooper Albright describe dance reconstruction as an act of “(re)embodying history” – the physical performance of reconstructed dances returns the dances to life and allows scholars to attempt to understand, through dance, the experience of early modern individuals who danced, and to consider the construction of meaning within that activity. [7] Dils and Albright’s concept appears useful, especially when couched in recognition of the limitations of (re)construction and the interpretations inherent in reconstructing.

With a little historical imagination, the movements of this early modern pastime can be (re)constructed. The notes below outline my reconstruction of one of the Gresley dances, which can be danced to any 4/4 music (about 85-110 BPM makes for manageable, yet lively dancing). Happy Dancing!

[1] Johannes Banys, *Gresley Dance Manuscript*, c.1490, Gresley Family of Drakelow. Box 4, Folder 25, Item 25. Derbyshire Records Office, Matlock, Derbyshire, United Kingdom, 63.

[2] *Gresley Dance Manuscript*, 63.











[3] *Gresley Dance Manuscript*, 63.

[4] Ann Kent and Paul Kent. *Cherwell Thy Wyne: Dances of Fifteenth-Century England from the Gresley Manuscript*. (Dolmetsch Historical Dance Society, 2013), 33.

[5] “cher,” *Middle English Dictionary*, [https://quod.lib.umich.edu/m/middle-english-dictionary/dictionary/MED7442/track?counter=1&search\\_id=59617812](https://quod.lib.umich.edu/m/middle-english-dictionary/dictionary/MED7442/track?counter=1&search_id=59617812), accessed 22 February 2024.

[6] “wyne,” *Middle English Dictionary*, [https://quod.lib.umich.edu/m/middle-english-dictionary/dictionary/MED52896/track?counter=1&search\\_id=59886290](https://quod.lib.umich.edu/m/middle-english-dictionary/dictionary/MED52896/track?counter=1&search_id=59886290), accessed 22 February 2024.

[7] Ann Dils and Ann Cooper Albright, “First Steps: Moving into the Study of Dance History,” in *Moving History/Dancing Cultures: A Dance History Reader*, ed. Ann Dils and Ann Cooper Albright (Middletown, Wesleyan, 2001): xiii.

Counts:	[No. 13] Grengy[n]ger de doub3 D[o]uble trace a herтт in the end — Cher well thy wyne [This dance is for couples of two dancers, standing side by side]		
1-8	D[o]uble trace	Both dancers double forward x2	
9-16	a herтт in the end	Both dancers trace a heart on the floor with two doubles	
17-19	After the end of the t[r]ace rak both on[e] way	Face each other and move three steps down the hall	
20	and in the end t[u]rn bak to bak	Turn halfway to face away from partner	
21-23	Then rake ayen bak to bak	While back to back, move three steps up the hall	
24	and in the end torne face to face	Turn halfway to face partner	
25-32	Then iii singlis ethir c[on]tr[ar]y oder & three back ayen	Each dancer turns halfway to do three singles away from their partner, turn halfway to face, and return to their partner.	
33-36	Then eth[e]r retrett from odre iii singlis	Both dancers away from partner three singles	
37-40	Then come toged[er]	Three singles to come together with three singles	
41-48	and mak a herтт ayne	Both dancers trace a heart on the floor with two doubles [Note: If performing the dance a second time, dancers will begin facing down the hall rather than up the hall]	

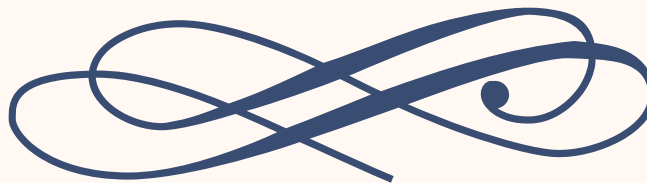
## Explanation of Steps

*Singlis* - The reconstruction of 'singlis' or 'singles' or 'simples' is straightforward; this step, across dance style and periods, refers to a singular step. In his dance manual, Arbeau describes the 'simple' as follows, "you will take one step forward with the left foot...then bring the right foot up beside the left." [1] It is possible that the 'singlis' in the *Gresley Dance Manuscript* were performed subtly differently, as Arbeau explains that the variety of singles that he performs is one which slightly alters the standard single step.

To perform this step, a dancer should take a step forward, leading with the left foot and then placing the right foot beside the left. If the dancer were to perform multiple singles, they would then alternate which foot led the step.

*Doblis* - This reconstruction of 'doblis' is also straightforward: Arbeau explains in *Orchesography* that a dancer performing a double "must advance a step with the left foot," thus bringing the left foot in front of the right. [2] He then states that the dancer should advance the right foot and subsequently the left foot again. [3] He concludes by stating that "the right foot must [then] be placed beside the left with the heels together," and that if the dancer is to dance two doubles, they should start the second on the right foot, contrariwise to the first double. [4]

To perform this step, a dancer should begin by shifting weight onto their right foot and stepping forward onto their left foot. The dancer should then advance another two steps by placing their right foot in front of their left, then their left in front of their right. Finally, the dancer brings their right foot beside their left foot with their heels parallel to one another. If the dancer is to perform multiple doubles, they should start the second with advancing the right foot, the third double with the left foot, and so forth.



*Heidi Zmick recently participated in PCDP. She is a recent graduate from the College of William and Mary with an honors degree in History, a minor in Medieval and Renaissance Studies, and a certificate in Public History and Material Culture.*

[1] Thoinot Arbeau. *Orchesography. Orchésographie*, 1589. Translated by Mary Stewart Evans and edited by Julia Sutton (New York: Dover Publications Inc., 1967), 55.

[2] Arbeau, 56.

[3] Arbeau, 56.

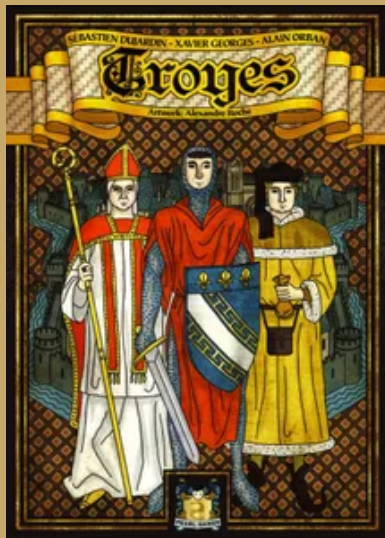
[4] Arbeau, 56.

## Created by Board and Dice

### Tiletum

In Tiletum, players act as wealthy merchants traveling in Europe during the Renaissance. They collect resources, fulfill trade contracts, build cathedrals, gain noble favor, attend fairs, and hire notable people to increase prestige and become the most renowned merchant of the era.

1-4 Players, Ages 14+



## Created by Pearl Games

### Troyes

Experience the medieval French city in the board game Troyes, where players navigate a challenging economy, strategic decisions, and player interaction. Lead citizens through tough times, decide their roles, build structures, and survive the tumultuous Hundred Years War to earn fame for your family.

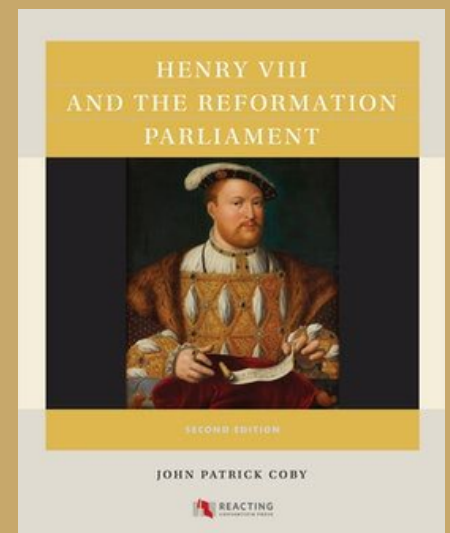
2-4 Players, Ages 12+, Expansion packs available

## Created by John Patrick Coby & the Reacting Consortium

### Henry VIII

The Reacting Consortium presents games intended for the classroom that allow students to role play important moments in history. In this game, students are invited to step into the tensions of sixteenth-century England as it is pulled between Catholicism, Reformation Protestantism, humanism, and Machiavellian statecraft.

12-28 Players, 3-7 weeks of play, Expansion packs available



## Beyond Solitaire

### Games of Colonial Mesoamerica

Professor Jonathan Truitt (one of our PCDP keynote speakers) joins gamer and host Liz Davidson to talk about gaming in Mexico during the colonial period.



**Beyond  
SOLITAIRE**

## The Medieval Podcast

### The Women in Medieval Armored Combat

Many of the participants in PCDP are interested in reconstructing medieval and Renaissance practices in modern times. This podcast, hosted by medieval enthusiast and public intellectual Danièle Cybulskie, delves into Adrian Cicerone's documentary *Steel Song*, in which he follows the lives of three women engaging in a sport they would have been barred from in medieval history: full armored combat.



## New Books Network

### Robert Houghton's *Playing the Middle Ages: Pitfalls and Potential in Modern Games*

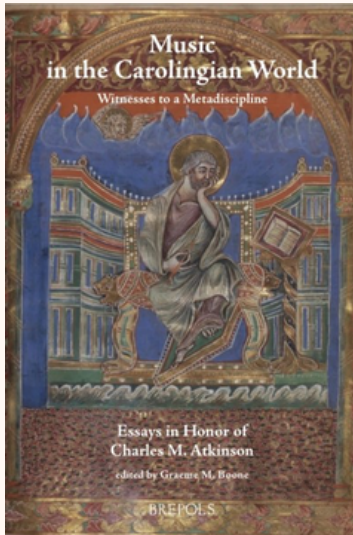
Professor Rudolf Inderst (IU International University) interviews Robert Houghton about his new book that explores numerous physical and digital games, how they represent the Middle Ages, and how those representations interact with sociopolitical issues in the modern world.

**NEW  
BOOKS  
NETWORK**



# CMRS Affiliate Accomplishments

Warm congratulations to our affiliates on their many recent accomplishments!



**Charles M. Atkinson** (Professor Emeritus, Musicology) published an article titled "On Modulation in Early Medieval Chant: The *φθοραί* in Byzantium and the *vitia* in the West," co-authored with Gerda Wolfram of the University of Vienna, which appeared in *Études grégoriennes* (2023): 35-50. In November Atkinson presented the paper "'Wrong-Way Corrigan'? Or just a little off-course? The *Alia musica's* Expositor and the Modes" at the joint annual meeting of the American Musicological Society and Society for Music Theory, which took place in Denver, Colorado. Also in November, a *Festschrift* was published in his honor: *Music in the Carolingian World: Witnesses to a Metadiscipline: Essays in Honor of Charles M. Atkinson*, edited by Graeme M. Boone (Turnhout: Brepols, 2023). It was published as part of Brepols' series *Épitome Musical*, and its cover and table of contents may be viewed on the [Brepols website](#).

Delightfully connected to the above, **Graeme M. Boone** (Musicology) has published *Music in the Carolingian World: Witnesses to a Metadiscipline, Essays in Honor of Charles M. Atkinson*, edited by Graeme M. Boone (Turnhout: Brepols, 2023).

**John Block Friedman** (Professor Emeritus, English and Medieval Studies, University of Illinois, Urbana-Champaign) has published the following journal articles:

"Combs, Mirrors, and other Female Beauty Bling in the Later Middle Ages," *Medieval Clothing and Textiles* 18 (2023): 129-163;

"Word into Image: Apocryphal Infancy Gospel Motifs on Antoni Gaudí's Sagrada Família Nativity Façade," *Digital Philology: A Journal of Medieval Cultures* 12.2 (Fall, 2023): 215-255.

**Elizabeth Kolkovich** (English) has published the following article and blog (respectively):

"Female Masquers and Ambiguity in Timon of Athens," *Renaissance Drama* 51.2 (2023): 135-50;

"Puzzling through a Stage Direction in Love's Labor's Lost." *The Collation*, Folger Shakespeare Library, 6 Feb. 2024.



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