

# Nouvelles Nouvelles

## Spring 2024



Center for Medieval and Renaissance Studies

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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.



Teniers, David, 1610-1690. *Peasants Dancing and Feasting* [Oil on canvas]. The Metropolitan Museum of Art.

Contents image: Callot, Jacques, 1592-1635. *May Day Celebrations at Xeuilley* [Pen and brown ink, brush and brown wash]. The Metropolitan Museum of Art.



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# Greetings: A Welcome Message from the Director

WRITTEN BY CHRISTOPHER HIGHLEY

## Dear Friends:

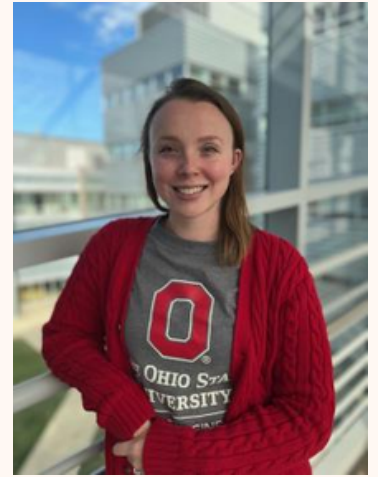
The 2023-2024 academic year concluded on a high for members of the CMRS community with Genevieve Gornichec delivering a thrilling presentation on depictions of the Vikings in the modern age for our Barbara A. Hanawalt Public Lecture. Genevieve, an OSU Alum and CMRS Minor, was thrilled to be back at her intellectual home. We have a great interview with her featured in our *Nouvelles Nouvelles* podcast conducted by our own Elise Robbins. As well as delivering our Public Lecture to an enthusiastic audience, Genevieve also led a writing workshop that attracted more interest than we had anticipated. As a writer of historical fiction, Genevieve appealed to multiple audiences, something we have taken note of in thinking of future public lecturers.

*Above: Genevieve presenting the Barbara A. Hanawalt Public Lecture in the Faculty Club.*

*Below: Genevieve's bestselling book *The Witch's Heart* displayed at the Lennox Barnes & Noble.*



The Humanities Institute recently welcomed MacKenzie DiMarco as its new Events Associate. I am delighted to say that she has already become a valuable member of our CMRS team as she works alongside Nick and Megan. As new faces appear, familiar ones depart. It's with more than a tinge of sadness that we wish a fond farewell to Elise Robbins, one of our excellent Graduate Associates. Elise has been a dynamic and joyful presence at the Center and has set a very high standard for future editors of *Nouvelles Nouvelles*. Of course, we look forward to seeing her at events next year and wish her the best with her dissertation. Thankfully, Elise's trusty partner, GRA Genevieve Berendt, will be around for another year, editing *Nouvelles*, and helping with all aspects center of Center life.



*Welcome to HI Events Associate MacKenzie DiMarco!*

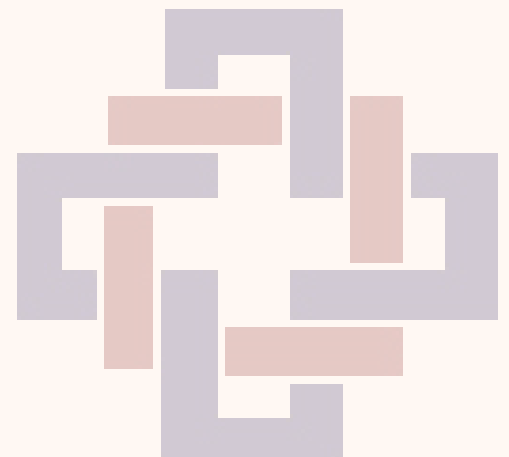
Unfortunately, I missed our recent end-of-year awards ceremony with a touch of COVID. Thanks to Jonathan Combs-Schilling for standing in, and congratulations to all the prize winners, and indeed to everyone who submitted their work. Once again we were able to offer funding to all the graduate students who applied for travel and research support. We wish them every success in their endeavors this summer.

The late Spring/early Summer is one of the busiest times for any Director as they plan out the following year's speakers and events. In my case, the job is made immeasurably easier and more enjoyable thanks to the recommendations and guidance of the Center's Advisory Committee, graduate students, and staff. We look forward to another busy and exciting schedule next year.

Wishing you all a safe, peaceful, and productive summer,

Best wishes,

Chris Highley  
Director, Center for Medieval and Renaissance Studies



# Interview with Genevieve Gornichec

Interviewed by Elise Robbins

Click on the icon to open the podcast.



Elise Robbins (PhD Candidate, Department of English & CMRS GRA), sat down with the speaker for our Barbara A Hanawalt Public Lecture, bestselling author and OSU alum Genevieve Gornichec, author of *The Witch's Heart* and *The Weaver and the Witch Queen*. They discussed the backstory of writing *The Witch's Heart* (in which coursework at OSU plays a major part!), the possibilities available in works of translation and adaptation, Genevieve's own experiences in Viking reenactment, and why ethical and historically informed adaptations matter. Here is a brief teaser from their conversation, where Genevieve talks about her early encounters with Nordic manuscripts in class at OSU:



“This weathered little book, like, made it through the ages, and it has so much of what we know of Norse mythology just in this little one. If it had been lost, there are so many poems that we just wouldn't have because they don't exist in any other version. [...] there were many times where our club would meet, and we would just, like, be staring at a projection of this page of the manuscript, being like, “What could this word be?” So yes, that was how I got interested in it, just being like, “How much can we rely on one translation versus another?” And that was a problem so many times in the writing of my books as well, so many times where I would read these different versions and be like, “Which one is right? Let's go to the Old Norse version.”

Head over to the [CMRS Nouvelles Nouvelles podcast page](#) to listen to, or read the full transcript from, this fascinating interview. Plus, make sure to check out [Gornichec's website](#) for more on her and her work and to follow her on social media!

# The Making of *Looking for Mariam, 1613*

*This time around, you get a bonus podcast! Below, read selections from CMRS GRA Elise's (English) interview with Professor Elizabeth Kolkovich (English) and PhD Candidate Tamara Mahadin (English) about their forthcoming full-length documentary project with Lord Denney's Players titled Looking for Mariam, 1613. The documentary premieres April 28, 2024, and you can find all the relevant information on the [Lord Denney's Players website](#).*

## **On the Play, *The Tragedy of Mariam* by Elizabeth Cary.**

**Elise:** Before delving into the project itself, I was hoping you could give some context to our listeners and our readers about the play that you're working with, *The Tragedy of Mariam*, and its author, Elizabeth Cary.

**Elizabeth:** Sure. So, Elizabeth Cary is a contemporary of Shakespeare, which means that she was living and writing the same time that he was. And we only have one surviving play that she wrote, although she wrote some other things. And it seems that she wrote an earlier play that has not survived.

*The Tragedy of Mariam* is about the title character Mariam, who is married to King Herod. And at the beginning of the play, everyone hears a rumor that Herod has died. He's gone off to Rome—kind of on a business trip—and we hear that he isn't coming back. And he has not been a great king, according to the play. He's been a tyrant. And so, the whole first part of the play is about everyone reacting to what they're able to do freely now that Herod is gone. By the end of the play, things turn out a little differently. And my students have asked me not to spoil that for folks. So, you can watch the documentary and find out what happened if you don't know the play. But it did not end happily, as you may guess from the title.

*The Tragedy of Mariam* was written around the same time as Shakespeare's *Othello*, and it deals with several of the same issues. But one thing that my students and I have realized working with *The Tragedy of Mariam* is that it centers women's voices more than a lot of other plays in the time period, so it's very focused around female speech. It begins with a long monologue by a woman, and all of the female characters get fairly substantial monologues and speeches throughout the play.

## On the Project *Looking for Mariam*, 1613

**Elise:** Can you tell us a little bit about what you've created with *The Tragedy of Mariam*?

**Elizabeth:** Sure. So, I have a course, an OSU course that I'm teaching online, and it involves students from the Mansfield and Newark campuses. That's why we're doing it virtually, so we can cross campuses and all work together. The title of the class is Shakespeare's Female Contemporary and it's English 4520.02. It's been a super fun experiment!

So, the students and I read the play, *The Tragedy of Mariam*. We read a bunch of scholarship about the play and talked about it quite a bit. And then I divided the students into four groups, and each group was responsible for producing a section of the documentary. We also wrote the first section together and the

conclusion together as well. And the students interviewed scholars and former directors of this play from around the world. We learned so much. It was such an exciting process.

**Elise:** Oh, I love that. Was putting on the play a part of it; was it a combination of performance and research and all that?

**Elizabeth:** Yeah, that's a great question. So, I just talked about the class element, but the other part of this is the part that connects the most to Lord Denney's Players' outreach agenda, which is to perform versions of early modern drama in ways that are fun and accessible and in ways that create wonderful learning opportunities for everyone involved. So, in addition to running the course, I also directed scenes from the play. The play is quite long and it has extremely long speeches. And so, I took the whole play and cut it down. I chose 14 scenes of the play and cut some of them a bit while trying my best to retain the very interesting poetic structure that Cary uses for the play. And then we had open auditions for anyone affiliated with Ohio State, including recent alumni, and chose some really excellent actors who were super smart and engaged and got into these characters in ways that I wasn't even expecting. They taught me so much. And so, then we, with the very important help of Tamara, she and I held rehearsals for four weeks, and in a very quick time period, we recorded over Zoom these 14 scenes. Then, my students and I used those scenes in the documentary so that the documentary includes our kind of narrative about the play's history, as well as arguments about what's happening in the play, interviews with scholars, and then these performed scenes, too. You get a little bit of everything in the documentary.



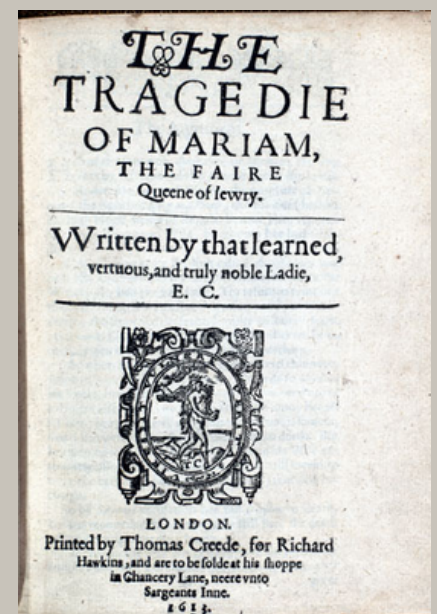
## On the experience for students and actors

**Elise:** What is the biggest area of growth or expansion that you saw for your students throughout this process?

**Elizabeth:** That is a really great question and kind of a difficult one because I saw so much. I think that I'll highlight a few things, I guess. One is confidence. Right now, you know, we're recording this toward the end of April. I'm actually going to teach my final class later today. And my students are working on their final paper. It's a kind of take-home exam, and it's got a portion that asks them to compare *The Tragedy of Mariam* to *Othello*. And in the drafts that I've seen so far, I've told several of them that they sound more sophisticated and knowledgeable than most undergraduates would sound because they have the knowledge from talking to scholars directly. Something happened when they started interviewing scholars and thinking about the play as something that they could kind of own and decide how it was performed. They advised Tamara and me on things like costumes and ways of performing scenes. So, once they had that experience, they realized that, you know, the academic approach to this play no longer seemed like something other people did. This was something they could do too. And these scholars are just regular people like them who have gotten obsessed with this particular play. Then, after studying that play for almost an entire semester—it was probably two thirds of the semester we spent on this play—they really are experts. So, I think that confidence is one of the big things I saw.

Working in groups for big group projects is not something that English majors do all that often, especially ones who focus on literature, as my students, almost all of them, are focusing on literature within the major. And so, I think that for several of them, this was an eye-opening experience that helped them learn a lot of things about collaboration too.

**Tamara:** I was also on the other end with the actors. And I think that same thing applies to the actors because I don't think anybody read the play before. We did a table read. It's the first time they've ever read it. And I love the growth, how they took ownership of the characters that they wanted to play. And we were walking through the lines with them at the beginning so they could understand the context of individual speeches. But as they moved forward until the last day of rehearsals where we were actually recording, it was amazing, the transformation of how at the beginning they were just, you know, not entirely sure about how they wanted to perform. But then they started embodying it as we talked through these characters with them. And then in the end, they just became experts. I just love how they delivered those lines, how they acted them out, how they engaged with each other through Zoom, even though Zoom can be inaccessible when it comes to acting, but they figured it out.





# What's on for Fall 2024?

There's still time to register for our Fall 2024 CMRS courses!



## MedRen 2666 - Magic & Witchcraft

This course, being taught by the Humanities Institute's own Nick Spitulski, will investigate the history of magic and witchcraft from late antiquity up through the eighteenth century, when the Enlightenment supposedly disenchanting the world.

Class: 29502  
Time: WF 11:10AM-12:30PM  
Room: 360 Journalism Building

## MedRen 4504 - Arthurian Legends

Professor Karen Wisntead's (English) course will explore the wondrously rich and complex Arthurian tradition that flourished during the Middle Ages, from the first references to Arthur in early medieval chronicles and elusive Celtic poems through Malory's epic *Morte Darthur*. Though the focus is the Middle Ages, the course will also consider the ongoing modernization of Arthurian characters, stories, and themes in literature, games, and film and the use of Arthurian materials in contemporary conversations about race, gender, sexuality, and a host of other issues.



Class: 35002 | Time: Asynchronous | Room: Online

## MedRen 5610 - Manuscript Studies



Professors Eric Johnson (Thompson Special Collections) and Leslie Lockett's (English) course introduces students to the pre-print culture of the European Middle Ages and trains them in the fundamental skills required to read and understand handwritten books, fragments, and documents from ca. 500-1500 CE. Students will work with manuscripts held in the OSU library's Special Collections and will benefit from numerous guest lectures.

Class: 34998 (Undergraduate) & 34999 (Graduate)  
Time: TR 12:45-2:05PM  
Room: 150A Thompson Library



# Where Are They Now?

## Interview with OSU Alum Alex Corpuz

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*Recently, Alex Corpuz, a 2022 Alum of both OSU and the CMRS MedRen Major, sat down to talk with CMRS GRA Elise Robbins (English) about life after graduation. Here's what they had to say!*

### **How did you get into the MedRen major?**

I actually didn't declare a MedRen major until my last semester! What happened was, I went to OSU with a declared materials science and physics double major with a minor in German. I took one semester of engineering classes, and I was like, "I hate this. I'm gonna switch it around. I'll double major in German and physics and minor in engineering, and you know, we'll be nice and good." And then I took physics classes. I was like, "Oh, I hate this, too." So then I was doing just German.

I was doing a survey of German history for German language majors, and in that class we read the *Nibelungenlied* (German epic poem, c. 1200). And it just so happens I also found a copy of *Njáls saga* (Icelandic saga, c.1270) at Cafe Kerouac, so my final project was comparing women's portrayals and women's violence in those texts.

Then, I was taking a class with Professor (Anna) Grotans, and she told me about Professor (Merrill) Kaplan's Old Norse class. So I ended up taking the sagas, Scandinavian folklore, and Old Norse with her. I took all these intro. classes, not really sure what I was going to do, and I decided on a Medieval Studies minor. But I actually had enough credits to declare a major and just kept taking more classes in it.

Kind of like Genevieve Gornichec said, I ended up here by accident. I just happened to pick up a saga and fell down the rabbit hole!

## What have you been up to since graduation?

Several months after graduating, my manager from OSU Libraries, Amy McCrory, encouraged me to apply for an Americorps position with the Ohio History Service Corps. So, through the Ohio History Connection, I served with Americorps, but my host site was Ohio Humanities. My primary project was supposed to be this STEAM/Humanities project in collaboration with COSI, but COSI didn't end up getting funding for it, so I had to do an entirely new project.

I ended up doing a lot of research for the Lincoln School Story, which is a documenarty about a local integration fight that happened in Hillsboro, Ohio. I went through and read all the newspapers and took notes, that sort of monotonous primary research work. And then at my outreach sites, I actually worked a lot on helping with book preservation. At local history organizations, I was cataloging old handwritten government records and recommending best practices for shelving and storing books. Between my two book history classes and working at OSU libraries, I just had a lot of experience handling old books, cataloging them, and reading old scripts.

Anyway, then, after my service ended with Americorps, Ohio Humanities brought me on full time. I'm on the fundraising team, so I've been helping with prospect research and processing donations but also managing the databases. I've also been helping with our collaboration with Bridgeway, which is a high school specifically for high need, neurodivergent students. We've also been doing a lot of programming for "Brown at 70" since 2024 is the 70th anniversary of Brown vs. Board of Education.

## What's next for you?

From here, I think my next step is probably going to be a public history or library science degree, you know, trying to bring in as much medieval stuff as I can, with the dream of getting back into academics. I've really come to enjoy working in the public nonprofit space, and I feel like the experience is unique. It's normally the academics who go into public history rather than the other way around, so I feel like it's a unique experience to bring into academia the perspective of how public humanities gets done. And I now have experience from the Viking Age up to the urban history of Columbus!

**How did your experiences with CMRS at OSU contribute to the work you've been doing?**

I feel like book history in particular provides such a unique skill set that has been the primary driver of the work that I've done. It's a unique kind of knowledge to bring in (like knowing what "pasteboard" is), but it has also helped me be able to find resources we need easily.

Book history also helped me think differently about constructing history, particularly with an activist eye in terms of filling silences in archives and historical narratives. Lots of communities will see our work and be like, "Well I have no place in this history. I just work at Giant Eagle. I'm not a part of history." But now I'm able to say, "No, I have a background in medieval studies, and the things we get excited about are, like, cheese receipts! You have a place too!" Everything is a part of history, and I feel like having that super long and broad perspective that goes beyond just recent white American history has helped to foster trust in many different communities as we record their histories.

**What advice would you have for someone, maybe in your position a few years ago, trying to decide whether they want to pursue MedRen studies?**

Just do it! I ended up majoring in MedRen because I was just taking the classes I really enjoyed with professors I really liked, like Professor (Leslie) Lockett, Professor (David) Brewer, and Professor (Merrill) Kaplan. The professors really made the Center for me. A big reason I dropped physics was that I felt like it was overly competitive. I felt super strongly that knowledge creation in general is supposed to be collaborative, and it seemed like the professors in CMRS agreed with that.

Also, there are so many classes available, and the advisors are willing to make classes work for your program of study.

And last, people should know that there are ways to bring what you study out into the world in really important ways. I go absolutely everywhere and say that I studied medieval studies, and everyone immediately has a way they can relate to it.

So just be stubborn and do what you want because if you care enough, it'll work out.

# Congratulations to our 2023-2024 CMRS Award Winners!

Awards were presented at the Humanities Institute End-of-Year Celebration on April 16, 2024. 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)



**Genevieve Berendt**  
(Department of French and Italian)



**Tori Dikeman**  
(Department of English)



**Emily Eikost**  
(Department of English)



**Angel Evans**  
(Department of English)



**Maggie Wilson**  
(Department of History of Art)

## Barbara A. Hanawalt Award for Outstanding Graduate Essay

**Emily Eikost** (English)

"Consuming Identity in *The Vision of MacConglinne* and *Sir Orfeo*"

## Stanley J. Kahrl Award for Outstanding Undergraduate Essay

**Maya Goldenberg** (History)

"Bagels: A Gentile Bread with a Jewish History"

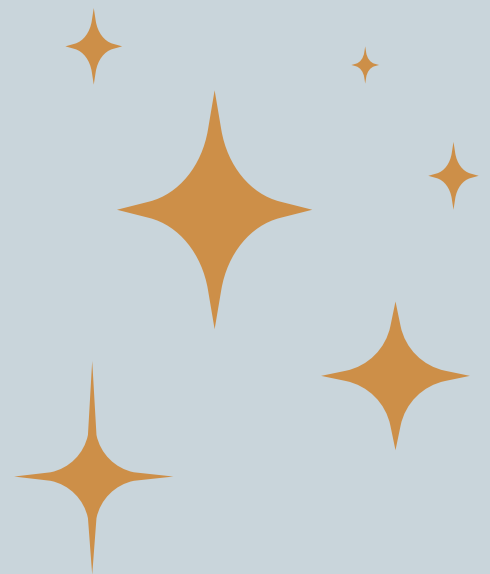
# Warmest Congratulations and All the Best to our 2023-2024 Major/Minor Program Graduates!

**Samantha Detwiler**, minor, Spring 2024

**Jacob Grandstaff**, major, Spring 2024

**Matthew Raskin**, minor, Spring 2024

**Truman Rudloff**, minor, Autumn 2023



In this special section, check out some recent projects in MedRen Digital Humanities that we're excited about!

## Shakespeare in the “Post” Colonies



This project is directed by OSU's own Professor Amrita Dhar (English). From the project website: “The interviews that constitute this project discuss a range of encounters, affections, alliances, resistances, journeys, and engagements with Shakespeare by postcolonial creatives from varied fields such as film, theatre, literature, translation, adaptation, journalism, and pedagogy.” (Image credit: Evan Williams)

## 100 Ballads

This project is led by one of CMRS's 2023 guests, Professor Christopher Marsh (Queen's University Belfast)! According to its website, the project “concentrates on over 100 resoundingly successful examples that you can investigate through recordings, images and a wealth of other materials. Whether you are interested in music, art, love, gender, tragedy, politics, family life, crime, history, humour or death, you will find something to engage you here.” (Image credit: University of Glasgow Archives & Special Collections, Sp Coll Euing Ballads 397).



## Play the Knave

Advertised as “Shakespeare for a Gaming Generation,” Play the Knave is a free, customizable, online resource that gamifies Shakespearean performance. Resources to teach using the project are also provided!



## The Multicultural Middle Ages

### Speculum Spotlight: Race, Race-Thinking, and Identity in the Global Middle Ages

(from website) "What goes into editing a special issue of a journal? How does the framework of race and race-thinking inform medieval studies today? What is the role of objectivity in the study of the Middle Ages? Join us for this conversation with the editors of the special issue Race, Race-Thinking, and Identity in the Global Middle Ages, published by Speculum (99.2) in April 2024."



## Not Just the Tudors

### How Spices Shaped the Modern World

(from website) "In this episode of Not Just the Tudors, Professor Suzannah Lipscomb talks to Roger Crowley, whose new book *Spice: The 16th-Century Contest that Shaped the Modern World* chronicles the adventures, shipwrecks, and sieges that formed the first colonial encounters—and remade the world economy for centuries to follow."

## Weird Medieval Guys

### Weird Medieval Animal Facts

(from website) "Spring is just around the corner in the northern hemisphere, so it's time to learn some animal facts! Turns out, medieval people had all sorts of strange beliefs about wildlife both real and imagined. So, join Olivia, Aran, and beloved naturalist Sir David Attenborough\* as they take you to meet fruit-rustling hedgehogs, homicidal pelicans, immortal eagles, and the most tender lovers in the animal kingdom: bears."





**Cleveland Museum of Art | Cleveland, OH**

## **Africa & Byzantium**

**Sunday, 4/14/24 to Sunday, 7/21/24**

**The Kelvin and Eleanor Smith Foundation Exhibition Hall | 003 Special Exhibition Hall**

(From website) "*Africa & Byzantium* considers the complex artistic relationships between northern and eastern African Christian kingdoms and the Byzantine Empire from the fourth century CE and beyond. The first international loan exhibition to treat this subject, the show includes more than 160 works of secular and sacred art from across geographies and faiths, including large-scale frescoes, mosaics, and luxury goods such as metalwork, jewelry, panel paintings, architectural elements, textiles, and illuminated manuscripts."



## **Philadelphia Museum of Art | Philadelphia, PA** **Diana Scultori: An Engraver in Renaissance Rome**

**Through Sunday, 7/7/24 | Korman Galleries, 221-223**



(From website) "Diana Scultori (1547–1612), also known as Diana Mantuana, was the first documented woman in Europe to have a professional career as a printmaker [...] Placing her work in dialogue with other printmakers in her orbit, this exhibition highlights Diana's contributions to the dynamic world of printmaking in late-1500s Rome."

**The Metropolitan Museum of Art | New York, NY**

## **Hidden Faces: Covered Portraits of the Renaissance**

**Through Sunday 7/7/24 | Gallery 964**

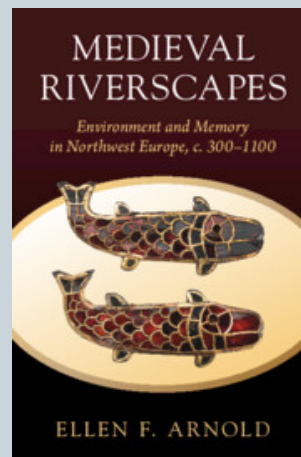
(From website) "This exhibition is the first to examine an intriguing but largely unknown side—in the literal sense—of Renaissance painting: multisided portraits in which the sitter's likeness was concealed by a hinged or sliding cover, within a box, or by a dual-faced format [...] These varied three-dimensional, hand-held ensembles shed significant light upon the intimate and personal nature of portraits designed as interactive objects."



# CMRS Affiliate Accomplishments

Warm congratulations to our affiliates on their many recent accomplishments!

**Ellen F. Arnold** (History) has a new book out: *Medieval Riverscapes: Environment and Memory in Northwest Europe, ca. 300-1100* (Cambridge University Press, 2024).



**Graeme M. Boone** (Musicology) published a chapter: "Gerson musicus, Dufay et le cantus affectif" in *Jean Gerson écrivain: De l'oeuvre française à sa réception européenne*, ed. Isabelle Fabre, pp. 185–242 (Publications romanes et françaises 278) (Geneva: Droz, 2024).

**Amrita Dhar** (English) is serving as the Milton Society of America President in AY 2024-25, after serving for four years in the Executive Committee and then in AY 23-24 as the elected Vice President.

**John B. Friedman** (CMRS Visiting Scholar) published an article: "Combs, Mirrors, and other Female Beauty Bling in the Later Middle Ages," *Medieval Clothing and Textiles* 18 (2023): 129-163.

**Janelle Jenstad** (CMRS Affiliate) is pleased to share news of two new LEMDO (Linked Early Modern Drama Online) anthologies. The *Queen's Men Editions 2.0* has been released at <https://lemdo.uvic.ca/qme/>; it contains the three editions previously published on the ISE platform, plus a new edition of *Selimus* edited by Kirk Melnikoff. The *Douai Shakespeare Manuscript Project* has been released at <https://lemdo.uvic.ca/douai/>, with semi-diplomatic editions of *Julius Caesar*, *Macbeth*, and *Twelfth Night* as they appear in a 17th-century manuscript held in Douai, France.

**Eric J. Johnson** (Thompson Special Collections), presented an invited lecture at the Research Group on Manuscript Evidence's spring symposium, "Between Past and Future: Building Bridges Between Special Collections and Teaching for the Liberal Arts," hosted by Vassar College in Poughkeepsie, NY, 19-21 April 2024. Johnson's talk, "Creating Collections-Based Curricular Opportunities through Donor Cultivation: Manuscripts in the Classroom at the Ohio State University," discussed the efforts undertaken at OSU Libraries to build a dynamic program of manuscript acquisition that brings together students, researchers, and donors as equal partners in the creation of new collections, opportunities, and learning at Ohio State and beyond.

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**Sarah Neville** (English and TFMA) and **Alan Farmer** (English) led a seminar titled "Whither Memorial Reconstruction?" at the annual meeting of the Shakespeare Association of America in Portland, OR, April 11-13, 2024.

Lord Denney's Players, run by **Sarah Neville**, was named a "Program of Excellence in Engaged Scholarship" by OSU's Office of Outreach and Engagement.

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**Elise Robbins** (English) presented at two conferences. She presented as an invited speaker on "Graduate Student and Early Career Professionalization" at the conference chair's "Career Stages and Staging" roundtable at the annual meeting of the Renaissance Society of America in Chicago, IL, March 13-16, 2024. She also presented a paper "What's *Star Wars* doing in Elizabethan England?" at the annual meeting of the Shakespeare Association of America in Portland, OR, April 11-13, 2024.

Elise was also awarded a 2023-2024 Graduate Associate Teaching Award.

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**Michael Swartz** (Near Eastern and South Asian Languages and Cultures) received a grant from the National Endowment for the Humanities for work on a book about ritual expertise and social structure among the Jewish community in Roman Palestine (third to sixth century CE). He was also recently elected as a Fellow of the American Academy for Jewish Research.

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**Karen Winstead** (English) received the 2023-2024 Ronald and Deborah Ratner Distinguished Teaching Award, which will support her project, "Choose Your Own Learning Adventure: Exploring Medieval Worlds."



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