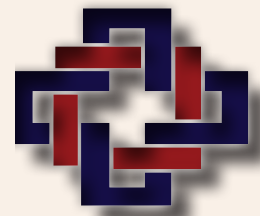


NOUVELLES NOUVELLES



Spring 2017
Vol. 2



April

11 April 2017

CMRS Film Series: *The Lion in Winter* (2003)

Directed by Andrei Konchalovsky

7:30PM, Hagerty 455B

21 April 2017

CMRS Lecture Series: Gale Owen-Crocker, The University of Manchester

2016-2017 Francis Lee Utley Lecture

'The Significance of Bayeux Tapestry'

4:00 PM, 090 18th Ave. Library

24 April 2017

CMRS Spring Awards Reception

5:00 PM, 455 Hagerty Hall

June

09 June 2017

The California Rare Book School: "The Renaissance Book, 1400-1650"

Course Offering Directed by Craig Kallendorf at the University of California Los Angeles

7-11 August 2017

More information is available at <http://www.calrbs.org/program/courses/renaissance-book/>

16 June 2017

The 41st Annual Ohio Valley Shakespeare Conference

Shakespeare: Now and Then; October 19-21, 2017

CFP Early Deadline: June 16

Various Deadlines Beginning in June

Folger Institute Scholarly Programs 2017-2018

<http://www.folger.edu/2017-2018-institute-scholarly-programs>

CMRS Course Offerings: Fall 2017

Visit <http://cmrs.osu.edu/curriculum/courses> for a complete list of affiliated offerings

NOUVELLES
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**CENTER FOR
MEDIEVAL AND RENAISSANCE STUDIES**

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The Center for Medieval and Renaissance Studies is an interdisciplinary center in the College of Arts and Sciences at The Ohio State University. Its central mission is to foster interaction among faculty, students, and the public around themes involving the study of history, culture, society, technology, intellectual thought, and the arts from late Antiquity to the early modern era. With over twenty affiliated departments and 150 affiliated faculty, the Center offers its own course curriculum, together with lectures, conferences, film series, and special events of interest to local, regional, national, and international audiences. Affiliated with the Medieval Academy of America, the Renaissance Society of America, and the Folger Institute, the CMRS contributes to national and international discourses on the place of medieval, Renaissance, and early modern studies in the academy and in society more generally.

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

Contents

4

Greetings

A Welcome Message from the Director

6

Ubi Sunt?

Alumna, Kathleen F. Lamantia

8

'The World of Harry Potter': Popular Culture and the Deep Past, 2017

A Recap of the CMRS Harry Potter Extravaganza

10

What Are You Reading?

Professor Sara M. Butler (Department of History)

12

Lord Denney's Players

The Spring Production of *The Tempest*

14

Howe Award Winners

Honoring the Accomplishments of Former Winners of the CMRS Howe Award

16

Among Us

Celebrating CMRS Affiliates

18

Reflections on a Folger Find

Ph.D. Candidate Daniel Knapper (Department of English)

GREETINGS

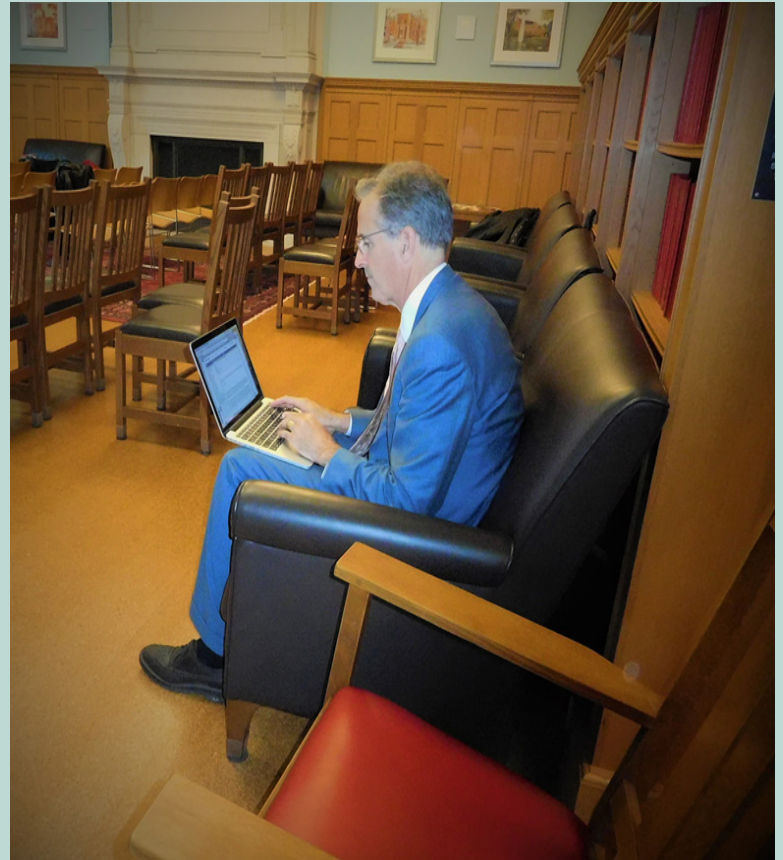
from
the
DIRECTOR

Dear readers,

The first delicate flowers of spring are budding all around us, and another academic year begins to approach its end; students and faculty alike are turning their thoughts toward the summer season even as final papers and examinations loom.

A highlight of the now retreating winter was our World of Harry Potter conference in late February, which drew the largest attendance of any of our Popular Culture and the Deep Past events thus far. Traveling to Columbus from such distant regions as Iceland, Britain, Florida, and Oregon, as well as five different departments on campus, some 34 academic presenters elucidated the Potter phenomenon from diverse angles, drawing on the novels, films, fan cultures, and video games to reveal connections between contemporary popular manifestations and their roots in medieval and early modern folkways, arts, and literature. It was especially gratifying to observe a rising generation, steeped in the Potterworld from a very young age, coming to grips with that phenomenon in their emergent scholarly identities and sharing their enthusiasms and research with one another, and with the public: the excitement was palpable.

Outside of the academic sessions, meanwhile, some 30 artisans, performers, and exhibitors displayed ancient books and manuscripts and demonstrated the arts of calligraphy, spinning, woodcarving, magic, music, dance, and combat. We enjoyed a special 'Tri-Wizard Tournament' extravaganza by the Confused Greenies *commedia dell'arte* troupe from Cleveland, a reprise of John Block Friedman's very successful Public Lecture on 'Repurposing Classical Myth and Medieval Bestiaries in Harry Potter,' and a falconry presentation, complete with trained falcon, by Joseph P. Dor-



rian, Director of the Ohio School of Falconry. On Friday evening we gathered together for a grand reception in the uniquely Hogwartsian environment of Orton Hall, with its hand-carved, Romanesque-inspired stone foyer and the enchanting displays of dinosaur skeletons and other ancient Ohioiana in its Geological Museum, graciously opened to us by curator Dale Gnidovec. We feasted on a specially-made artisan ale, exquisite cheeses and cakes, pretzel wands, and other Potteresque delights, and the high point of the evening turned out to be a Harry Potter trivia contest, organized by Madison Durham and Ryan Mitchell of the English Undergraduate Organization, and led with characteristic panache by Professor Clare Simmons. Several of our most junior fans yet -- at around ten years of age -- made an impressive and impassioned showing at this event.

On March 2 and 3, we had the pleasure of welcoming Dennis Britton, Associate Professor of English and Co-Chair of the Research and Engagement Academy at the University of New Hampshire, as this year's MRGSA lecturer. Following a special dinner with MRGSA members on Thursday evening, he presented an excellent and congenial lecture on 'Pity and Difference in Titus Andronicus' on Friday afternoon.

As I write, we are in high conference season, with the yearly Renaissance Society, Medieval Academy, and Shakespeare Association meetings occurring back to back in late March and early April. Indeed, I write this greeting in the beautiful lobby of the Palmer House Hilton in rainy Chicago, where the RSA conference is about to get underway. Our faculty and graduate students are well represented at the RSA this year, as they tend to be every year: Professors Elizabeth Davis (Spanish and Portuguese) and Christian Kleinbub (History of Art) have organized sessions; Profs. Davis, Tryntje Helfferich (History), and Lisa Voigt (Spanish and Portuguese) are chairing sessions; Profs. Kleinbub and Hannibal Hamlin (English) are presenting papers; Prof. Lisa Voigt is serving as a round table discussant; Ph.D. candidate Daniel Knapper (English) is chairing a session; and Ph.D. candidates Knapper, Justin Kuhn (English), and Rebecca Howard (History of Art) are presenting papers. At the Medieval Academy meeting in Toronto next week, we shall have Professor Richard Firth Green (English, and Director of CMRS, emeritus) chairing a session, while Profs. Alison Beach (History) and myself (Music) will deliver papers. At the Shakespeare meeting, Professor Jennifer Higginbotham is giving a paper, while Profs. Alan Farmer, David Hartwig, Christopher Highley, Elizabeth Zeman Kolkovich, and Sarah Neville are participating in workshops and seminars, as are Lecturer Mira Kafantaris and Ph.D. candidates Daniel Knapper, Justin Kuhn, Carmen Meza, and Elizabeth Steinway.

On April 21, we look forward with great anticipation to our final lecture of the year, in which Gale Owen-Crocker, Professor emerita of Anglo-Saxon literature and culture and of medieval dress and textiles at the University of Manchester, England, will elucidate 'The Significance of the Bayeux Tapestry.' With that, and with our end of year party and award ceremony the following week, we shall bid adieu to another rich year of CMRS activities.

In praising the exquisite compositions of Claude Le Jeune some 400 years ago, Thomas d'Ambry observed the arrival of spring in musical terms, as bringing a refreshed harmony to the world. We can do no better, in closing, than to wish, for our many affiliates and friends around the world, that a similar harmony might guide them through the coming season.

Le printemps rajeunit la terre,
Et les semences qu'elle enserre
Se resplendent en mille fleurs:
Ainsi ceste douce harmonie
Nous change, & rajeunit la vie,
Par ses traitz, de mille couleurs.

Sincerely,



Graeme M. Boone
Director, Center for Medieval and Renaissance Studies

Ubi Sunt? CMRS Revisited by Kathleen F. Lamantia

I became the second person at The Ohio State University to earn a degree in Medieval and Renaissance Studies because of a ten-cent paperback which I bought at a high school book sale. It had a purple tree on the cover which caught my eye. *Perelandra* by C. S. Lewis introduced me to his work along with Tolkien, Barfield, and the rest of the Inklings. Devouring Lewis in all three of his incarnations — novelist, Christian apologist, and literature professor — led me to the field of study that became my lifelong avocation.

I began work at the Center in Fall Quarter of 1969 and remained there until I graduated in June of 1971. At that time, the Center was on the third floor of the Main Library, a single large room which housed all of us: the director, Dr. Stanley J. Kahrl, the graduate students, the undergrads and a secretary. It was an arrangement conducive to long, meandering discussions based on the interests and research of all the participants.

We produced *Nouvelles Nouvelles* on a mimeograph machine. We typed answers to enquiries from European colleagues on IBM Selectric typewriters, and we put on the first annual conference with what now seem to be truly “medieval” methods. We key-punched in a long medieval poem, which one I cannot remember, so that it could be analyzed by a computer — a revolutionary experiment at the time.

Since there was no CMRS Department, nor any specific courses, I was permitted to create my own course list for the degree, the only criterion being that the course materials had to deal with subject matter between the Fall of Rome and the death of Shakespeare. Other than that, the field was wide open. I took everything that I reveled in: Medieval German love poetry, Shakespeare, Art History, lots of French, *Orlando Furioso*, etc.

In the midst of all this were the riots. Ohio State closed a few days after four students were killed at Kent State. I was tear-gassed on the way to work at the Center. Life in those days was never dull.

The crunch came after graduation. It is hard to imagine now, and I still shudder when I think of it.



There I was with my newly minted Honors degree in MRS, and employers kept asking me if I wanted to be a secretary. I understand now that I should have gone to graduate school, but as was often the case then, I was the first in the family to go to college, and I had no one to give me sound advice.

I ended up becoming a librarian, which I still am. Librarianship is a good career for Humanities majors who have no liking for business, but want to earn a decent living. It is a good profession, filled with interesting people, most of whom have undergraduate degrees much like Medieval and Renaissance Studies — degrees that are fascinating to pursue and absolutely unvalued by the rest of the world.

Since I was first asked to submit this piece, I have thought a great deal about whether I would pursue the degree if I had it to do over again, and I find that I would. In my case, it was not the first step in an academic career, but it was the first step in a lifelong avocation which I still pursue today as I near my 70th birthday.

I have been following the debate in recent years about whether a Humanities degree still has

any value. Is it an exercise in self-indulgence, or a means to an end, that end being the continued employment of Humanities majors who have gone before, and who need jobs, preferably tenured, in academia? I believe that Humanities degrees are more important than ever. If everyone is educated “practically” in business, engineering or science schools, who will have the broad vision with which to understand the context of all the new discoveries?

Also not to be undervalued is the enrichment of one’s own life. When I stood in the field of Runnymede and listened for the faint sounds of the nobles coming to meet with John Lackland, when at the site of The Battle of Hastings I looked out over the hill that William the Conqueror climbed with his troops, when they do a bad job of using Arthurian material on TV and I scream at the screen, “Oh for



Dr. Stanley J. Kahrl was Director of the CMRS when Lamantia was a student at Ohio State University.

God’s sake, he was nothing like that!" it is those times when I remember the CMRS and its people, and I find that my study and my degree are still with me, still have value, and still give me the joy they did when I first discovered them.

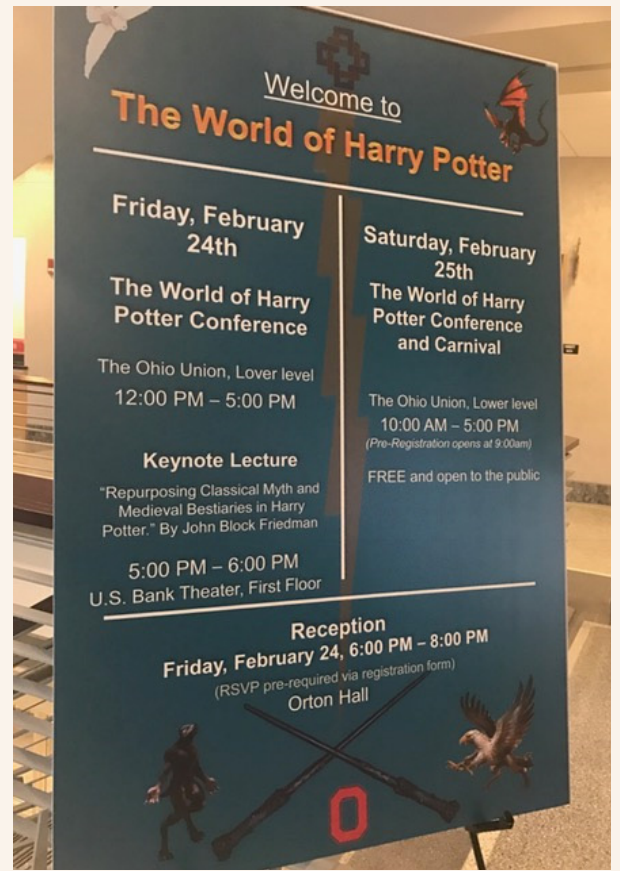


Lamantia visited C.S. Lewis's home, The Kilns, near Oxford in England.

Potter Extravaganza



Mappa Mundi Session (Panelists from Left to Right): Carmen M. Meza, Chair, The Ohio State University; Gabriela Almendarez, California State University, Northridge; Kaelyn Mcadams, The Ohio State University; Melissa Villalobos, Florida Atlantic University; Megan MacDonald, The Ohio State University, Reba Kocher, The Ohio State University



Our Harry Potter event brought together scholars from the United States and abroad.

THE WORLD OF HARRY POTTER: P



Beth Sutton-Ramspeck, Associate Professor of English at The Ohio State University - Lima Campus, presented a talk titled “Filth! Scum! By-Products of Dirt and Vileness!” The Dirt on Dirt in the Harry Potter Series.”



Megan MacDonald, CMRS student associate, alphabetized conference participant name tags.



Our reception featured local vendors, including Dough Mama, Dan the Baker, Barley's Brewing Company, and Pistacia Vera. Starring in this image is Ph.D. Candidate and CMRS Graduate Associate Miriam Rudavsky-Brody at our cheese sampling table.



The CMRS held a falconry demonstration in addition to academic presentations on Saturday.

POPULAR CULTURE & THE DEEP PAST



The Confused Greenies, an Ohio-based flagship troupe that specializes in improvisational comedic performance and slapstick farce, performed "The TriWizard Tournament of 1594- An Enchanting *Commedia dell'Arte*."



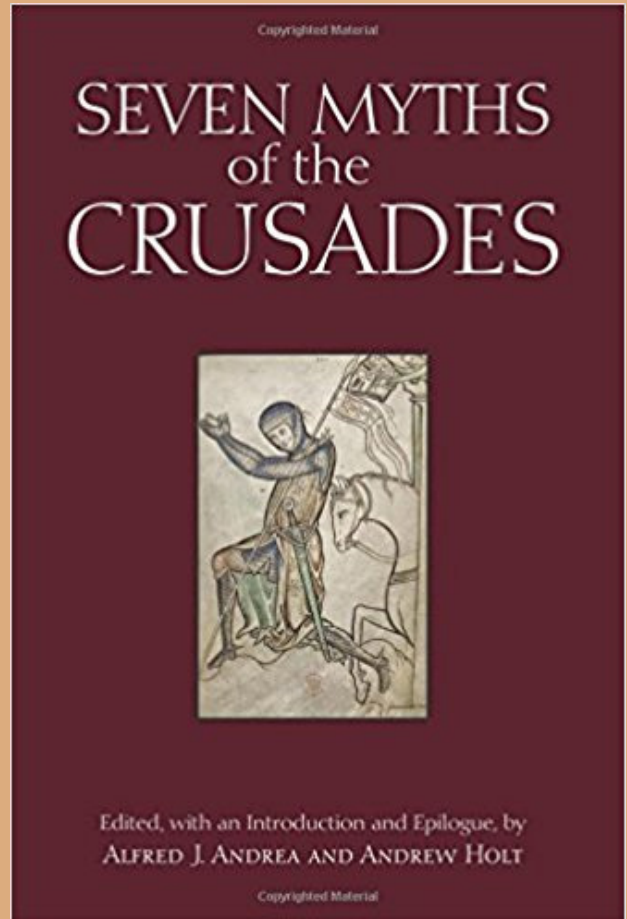
Ohio State University student and magician, Chris Marek, showed Professor Graeme Boone an impressive card trick at our reception Friday evening.

What Are You Reading?

Featuring Professor Sara M. Butler

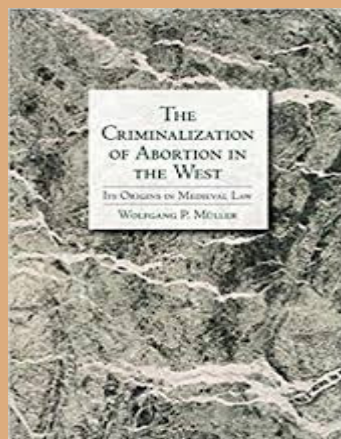
Andrea, Alfred J., and Andrew Holt, eds. *Seven Myths of the Crusades*. Indianapolis: Hackett Publishing, 2015.

The past is a live issue. As tensions between Muslim-majority nations in the Middle East and America heat up once more, it becomes even more imperative for Americans to appreciate that the era of the crusades, an embarrassing blemish on the West's long history of progress, long forgotten in America, is thought by some terrorist organizations in the Middle East to be an ongoing struggle. How many Americans are aware that the full title of al-Qaida translates out to "The World Islamic Front for Crusade against Jews and Crusaders?" That Hamas considers the creation of the state of Israel as retaliation for the Battle of Hattin, a 12th-century conflict that led to the downfall of the crusader kingdom of Jerusalem? For these reasons, it is time for Americans to start reading about the crusades; however, forget the popular histories, and turn to the real historians, because as Andrea and Holt's book makes us aware, popular historians all too frequently recycle myths with little grounding in the evidence. While al-Qaida and Hamas stress ongoing tension between West and Middle East, *Seven Myths* shows us another side, in which trade flowed freely and intellectual exchange between the two laid the base for an emerging modernity. What other myths does this book tackle? 1. Were the crusades an "unprovoked offense" or an "overdue defense"? 2. Were crusaders just religious fanatics? 3. Did the era give birth to Western anti-Semitism, or did it already exist? 4. Can we refer to this as the first colonial expansion of Europe? 5. Was the Children's Crusade populated with children? 6. What is the real relationship between Templars and masons? An engaging read that helps to quash all those myths that you read on the internet!



Müller, Wolfgang P. *The Criminalization of Abortion in the West: Its Origins in Medieval Law*. Ithaca and London: Cornell University Press, 2012.

When does life begin? At conception? In the womb? At birth? What exactly is the legal status of a fetus? And when does it transform from embryo to fetus to baby? The modern West is not the first to grapple with such meaningful questions. Müller's book takes us on a theological ride to refine our understanding of how perceptions of pregnancy and abortion changed throughout the Middle Ages, making sure to emphasize conflict over consensus in the church's positioning, and to acknowledge the distance between legal theory and law in practice. All those with an interest in the subjects of abortion rights and legal battles over women's bodies will find that the historical treatment has much to teach us.



Rose, E.M. *The Murder of William of Norwich: The Origins of the Blood Libel in Medieval Europe*. Oxford: Oxford University Press, 2015.

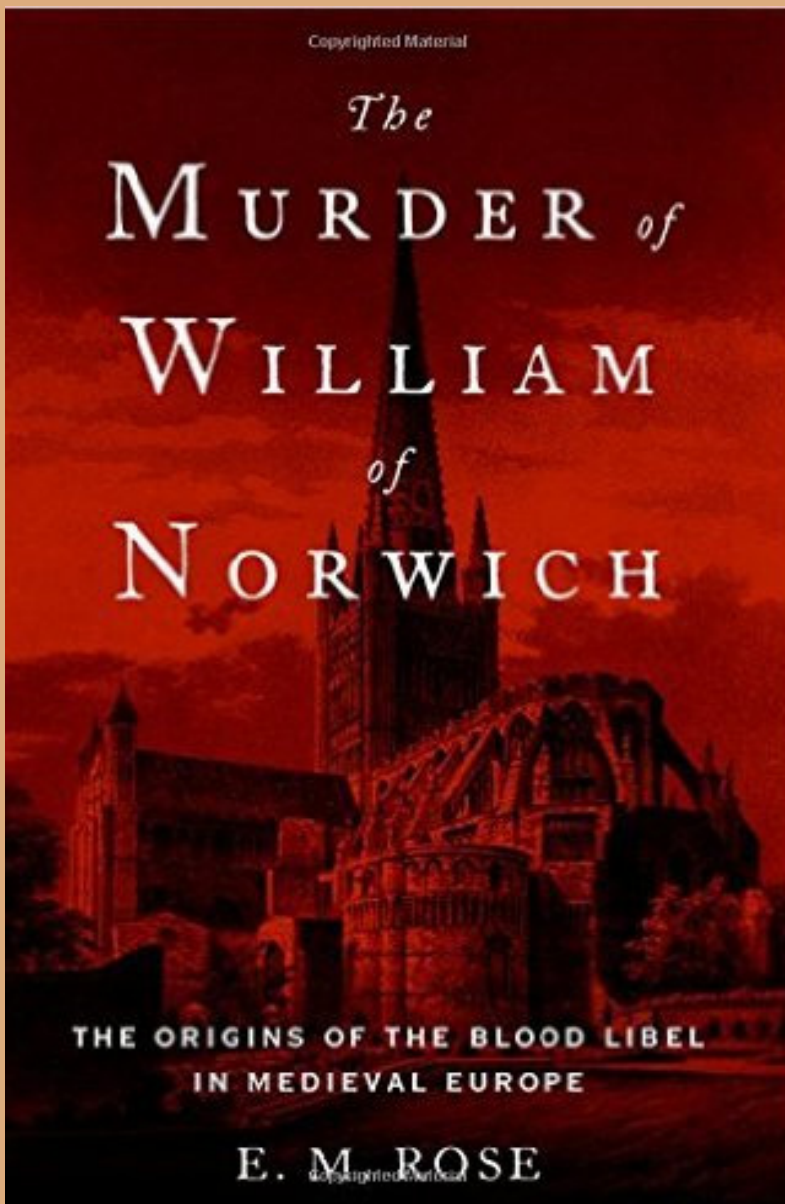
Along with well-poisoning and host desecration, blood libel (the kidnapping of a Christian boy by the Jews in order to torture him to death in a fervent desire to reenact the Passion) became a stalwart core of the standard pool of accusations levelled against Jews in the medieval world. Historians have long recognized that such rumors have no actual basis in reality, and they better reflect Christian self-doubt than Jewish dogma or action. Rose's stunning historical investigation addresses the first blood libel, that is the murder of William of Norwich in 1144, later canonized as a martyr in the Catholic church. Rose helps us to understand the various pieces of the puzzle that led officials to see the death as a Jewish conspiracy to undermine Christendom, eventually paving the way for the expulsion of the Jews from England.

Whitman, James Q. *The Origins of Reasonable Doubt: Theological Roots of the Criminal Trial*. New Haven, CT: Yale University Press, 2008.

Reasonable doubt plays a key role in the American criminal justice system: jurors may only convict a defendant of a crime if the prosecutor has proven his/her guilt with certainty. Today, the reasonable doubt clause is understood as a manifestation of concern for the welfare of the defendant: but is that its origin? In fact, as Whitman clarifies, the defendant's welfare, spiritual or otherwise, has nothing to do with why the clause came into existence. In the medieval world, when felons were regularly punished with execution, judges and juries were anxious primarily about the impact of that sentence on their own chances of obtaining salvation. Might God equate a juror's participation in capital punishment with homicide? Were judges who carried out a jury's sentence also murderers? Theologians eager to see justice done found a way to provide moral comfort to anxious jurors and judges: reasonable doubt protected their souls, allowing them to hide in the fact that God knew they were just doing their jobs.

About Sara Butler:

Dr. Butler is King George III Professor in British History and a fellow of the Royal Historical Society. She has authored three books: *The Language of Abuse: Marital Violence in Later Medieval England* (2007), *Divorce in Medieval England: From One to Two Persons at Law* (2013), and *Forensic Medicine and Death Investigation in Medieval England* (2015). With Wendy Turner, she co-edited *Medicine and the Law in the Middle Ages* (2014). She is endlessly fascinated by medieval juries and the legal process, the status of women in medieval England, and the seamless integration of Christian belief into every aspect of medieval culture. She also co-founded an online blog with Katherine Watson and Krista Kesselring, with the goal of showing non-historians just how relevant legal history can be to the world in which we live. You can read it at: [https://legalhistorymiscellany.com/!](https://legalhistorymiscellany.com/)



Reflections on Lord Denney's Players By Cat McAlpine

At the dawn of 2015 I had just graduated with my BA from OSU in English and Linguistics, and I was scrambling to hold on to anything familiar. I was living in an apartment that can only be described as “frighteningly small,” I was working 60 hours a week in two part time jobs, and I had no hobbies. I am biologically predisposed to depression and anxiety, and my free time was spent laying on my bed staring at the off-white texture of my tiny bedroom ceiling. I needed something.

My roommate suggested I audition for a theatre group that had just started up on campus: The Lord Denney's Players was producing Shakespeare's *Richard II* (Directed by Sarah Neville). She urged: “They're still looking for their Bolingbroke.” I auditioned, and was cast as the future King Henry IV.

Working with Lord Denney's Players (LDP) was a transformative process, helping me bridge my life as a student and my life in the so-called “real world.” Despite having done some work with OSU's Department of Theatre, I hadn't before fully understood the relationship between scholarship and performance. We performed the first quarto version of *Richard II* from 1597, a text that hadn't been seen onstage in hundreds of years (most productions of the play are based on the fourth quarto of 1608, which adds a new deposition scene). Our set design was based on the historical concept of “vanitas” to emphasize the play's repeated associations of King Richard with notions of vanity, flattery, and novelty. I was fascinated by all of this. I had already graduated, but working on the production made me feel like I was still in class. More importantly, it made me feel connected.

I went on to be involved in LDP's next two productions: *The Annunciation* and *The Second Shepherd's Play* (Directed by Richard Green, Fall 2015) and *The Tempest* (Directed by Manuel Jacquez, Spring 2017). My experiences were consistent. Every show was collaborative, welcoming, and a huge learning experience for students and by students. I only wish Lord Denney's Players had been started when I had been an OSU freshman.

Knowing how much the program would have positively impacted my undergraduate years, I am passionate about educating other OSU students about LDP and getting them involved, which is why I volunteered

to serve as *The Tempest's* promotions manager. It's also why I've decided, after three years, to move from being a company member to being a company alumna. Since 2015 I've watched the company grow into a vibrant community, an LDP “family,” and I can locate three major reasons why Lord Denney's Players is so successful.

After Show Talk Backs. LDP finds one of its greatest strengths in fostering a clearly academic atmosphere. Behind the scenes, design and directorial decisions are always made with the text and its critical and interpretive history in mind. This environment extends into performances, with pre-show lectures by department professors on related topics, and talkbacks afterwards with the entire cast and crew. The talkbacks are open to anyone who attended the performance, and questions come from professors, parents, and our large audience of students.

The cast and crew aren't coached on “company” stances or told to avoid any topics. They're given no talking points. Everyone associated with the production is encouraged to sit on the stage and field questions about the performance, just like in a classroom discussion. Routinely each night, I watched the diverse cast and crew of *The Tempest* tackle difficult topics like sex, gender, politics, and race, relaying their own in-show experiences or relating the production to discussions they'd had in their other classes at OSU.

Gender-blind casting. After casting women in the roles of Richard II and Bolingbroke in their inaugural production, LDP became known on campus for their gender-blind casting. In *The Tempest*, a play with only one human female character, women took on six male roles. Like any theatre company, Lord Denney's casting is at the mercy of whoever shows up to auditions, but in their third year, LDP experienced huge audition turnout and had their pick of players. As creative director Sarah Neville notes, “LDP always just casts the best person for the role.” Because Shakespeare's plays are notoriously male dominated, this open policy allows women actors to access opportunities that wouldn't otherwise be available to them.

Aggressive inclusivity. Running a successful academic theatre company doesn't just require on stage talent, but a whole team of passionate and dedicated

students who are eager to learn. *Tempest* director Manny Jacquez stressed several times at early pre-rehearsal meetings “if you want to be involved, we will find a place for you.” This mentality puts first-time actors, whether undergraduate, grad student, or faculty, on- and backstage with company members who have years of performance experience, giving everyone involved a chance to learn from each other. Experienced costumers coach those with only sewing experience; experienced actors show newbies what vocal warm-ups sound like.

One particular example sticks with me. An especially quiet student working behind the scenes on *Richard II* was occasionally tasked with giving line notes, and when



Stephano (Cat McAlpine) encounters a "monster", *The Tempest*, 2017.

he did it was difficult to hear his prompting because he was so shy that he often wouldn't look up from the page. But by the next production, the same shy student felt safe enough to audition, and he ended up playing a shepherd in *The Second Shepherd's Play* tasked with a smarmy and sarcastic monologue. He was fantastic.

After three years of watching the company grow, I can say that this kind of transformation is typical of Lord Denney's Players. They provide an inclusive learning community where students are constantly engaged with both the academic and artistic sides of the play text, from the first table reading of the script to the talkback of the final performance. Both new and returning students are given opportunities to engage with learning experiences that they would never have (or even know to seek out!) otherwise. It's time for me to move on from an active role LDP's supportive community, but I cannot wait to sit in the audience for their next performance – I'll probably ask the first question at the talkback.



Bolingbroke (Cat McAlpine) and King Richard II (Ellie Rogers, seated), in a promotional photo from *Richard II*, 2015.

Honoring the Accomplishments of Former Winners of the CMRS Howe Award

Daniel Knapper (Department of English)

Thanks to the generosity and support of the CMRS's Howe Research Grant, I travelled to Chicago and presented portions of my dissertation research at this year's Renaissance Society of America International Conference. I delivered a paper on the reception and influence of Saint Paul's prose style in Reformation literary culture as part of "The Reformation in England: Language, Ritual, Performance," a session that explores the shaping power of religious controversy over 16th and 17th century cultural activity. I also chaired a session on representations of marginalized bodies in early modern English drama. I'm grateful to the Center for Medieval and Renaissance Studies for making my participation at RSA 2017 possible.



Victoria M. Muñoz (Department of English)

My areas of focus are early modern transnational politics, translation practices, and intersectional literary cultures in the context of the global Renaissance. In particular, I explore literary interactions between Spain and England in the context of the Anglo-Spanish War of 1585 to 1604. I used my Howe Award in order to support my summer research stay in London, where I investigated the Spanish influences on the dramatic communities surrounding the early modern Inns of Court. I found that these communities were instrumental in introducing new Spanish works to the English stage and in circulating Spanish literature both in translation and in the original vernacular among prominent poets, playwrights, and prose writers of the era. Dramatists in London even read and discussed literature together within informal drinking societies that would gather at the taverns of London. Evidence of these convivial activities is to be found within the drama produced during this period; playwrights like Ben Jonson, Francis Beaumont, and William Shakespeare frequently allude to these drinking societies, especially commenting on the popularity of Spanish sack wine, which was regularly sold in London starting in the late 1500s.



Elizabeth Steinway (Department of English)

I used the Howe award grant to travel to New Orleans for the Shakespeare Association of America conference where I was enrolled in a seminar about kinship in early modern literature. My participation in this seminar allowed me to make significant progress towards my dissertation, as it was helpful for broadening my understanding of pregnancy in early modern drama to include the ways in which pregnant characters function within the groups of which they are members (or from which they are excluded). With feedback from my fellow seminar members, I was able to consider how pregnant characters operate as fringe figures that negotiate specific constraints and affordances of family structures in relation to the pregnant body. This was my first time attending the annual meeting and it proved to be a great opportunity to discuss my work with other scholars, gaining valuable insights from those working within my field and with an eye towards early modern kinship.



Samuel S. Sutherland (Department of History)

I received the Howe award in 2016 and used it to partially fund my trip to the International Medieval Congress in Leeds, U.K., where I presented a paper on slavery and monasticism in central-medieval Bavaria. This was a wonderful opportunity for me to present my work, gain valuable feedback, and network with other scholars working in similar fields. The insights I gained at this conference were critical in formulating my dissertation, and I am looking forward to developing this research into a monograph in the coming years. I am very thankful for the support I received and the lasting impact it has had for my research and professional development.

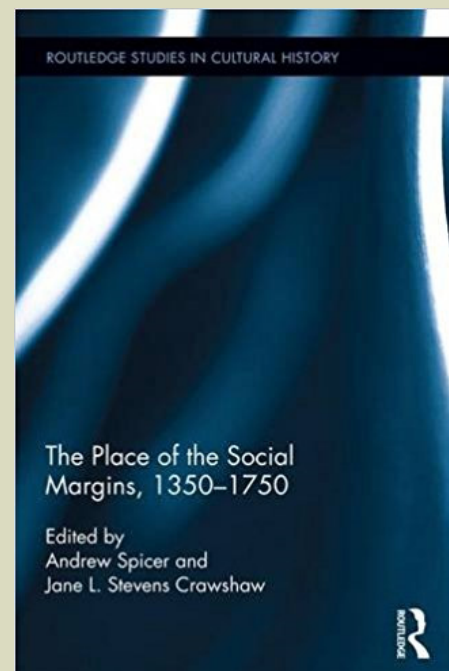
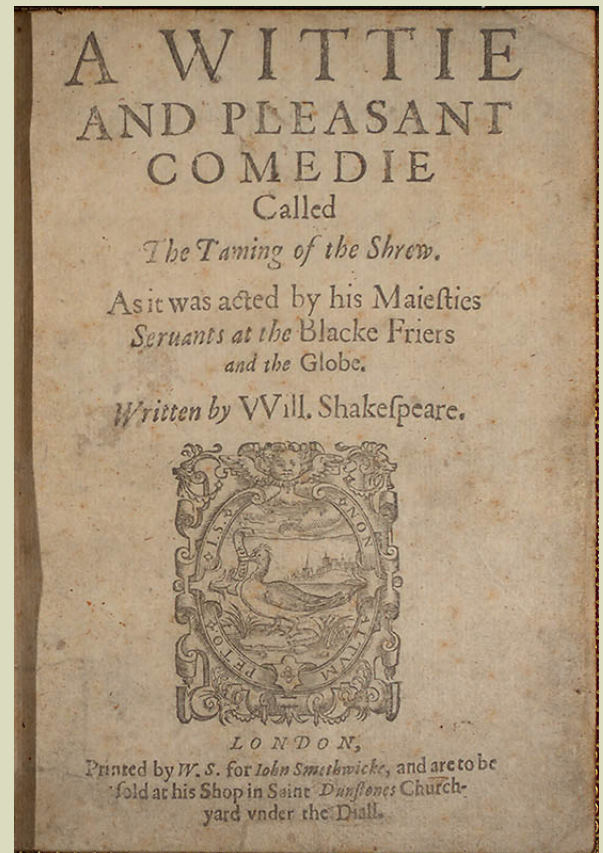


CMRS Affiliate Accomplishments

Charles Atkinson, Musicology, was in residence at the Institut für Musikforschung of the Universität Würzburg (Germany) in summer and fall of 2016. While in Europe he taught a seminar "Systemata and tonoi in Ancient Greek Music from the Classic Era to Ptolemaios: an Introduction," at the Fondazione Ugo et Olga Levi, Venice, Italy, 23 June 2016. The seminar was held as part of the Levi Campus 2016, a week-long series of seminars for selected Italian doctoral students in musicology, which had as its theme *Teoria musicale: Organizzazione dello spazio sonoro dall'Antichità all'età contemporanea* ("Music Theory: The Organization of Sonic Space from Antiquity to the Present"). At the Universität Würzburg he co-taught a semester-long seminar *Antikenrezeption im Musikdenken des lateinischen und des arabischen neunten Jahrhunderts* ("The Reception of Ancient Greek Musical Thought in the Latin and Arab Worlds in the Ninth Century") together with Stephanie Schewe (Berlin) and Andreas Haug (Würzburg). He also gave two invited lectures: "Between harmonika and grammatica: The Beginnings of Music Analysis in the West," for the Institut für Musikwissenschaft, Universität Basel, 16 November 2016, and "A Matter of Scale: constitutio in its Earliest Latin Sources and their Greek Antecedents," for the symposium "Rem tene, verba sequentur: Die lateinische Musikterminologie des Mittelalters bis zum Ausgang des 15. Jahrhundert" ("Rem tene, verba sequentur: Latin Musical Terminology of the Middle Ages up to the End of the 15th Century"), held in Munich at the Bayerische Akademie der Wissenschaften, 15-16 December 2016, in honor of the Akademie project *Lexicon musicum Latinum*. A 25-year-long project, the LmL, directed by Dr. Michael Bernhard, brought its work to completion in 2016.

Eric Brinkman published a performance review of Shakespeare's *Macbeth* and *The Taming of the Shrew* in *Shakespeare Bulletin* Spring 2017. Additionally, Eric presented a paper titled "You kiss by th' book": Early Modern Stage Kissing in *Romeo and Juliet*." at the *Body Language, Bawdy Talk Conference* held at the University of Michigan on March 9-11, 2017.

Sara M. Butler published a book chapter titled "Medieval Singlewomen in Law and Practice." in *The Place of the Social Margins, 1350-1750* (London and New York: Routledge, 2017. Pp. 59-78). The editors of this collection are Andrew Spicer and Jane L. Stevens Crawshaw. In addition to publishing a book chapter, Professor Butler was elected as a fellow of the Royal Historical Society in January 2017.



Stratos Constantinidis gave a presentation titled “The Reception of *The Sacrifice of Abraham* in Greece: Immanence, Interpellation, Appropriation” at the *51st International Congress on Medieval Studies* held in Kalamazoo, Michigan on May 12, 2016. Professor Constantinidis also published a collection of essays titled *The Reception of Aeschylus’ Plays through Shifting Models and Frontiers* (Leiden & Boston: Brill, 2016).

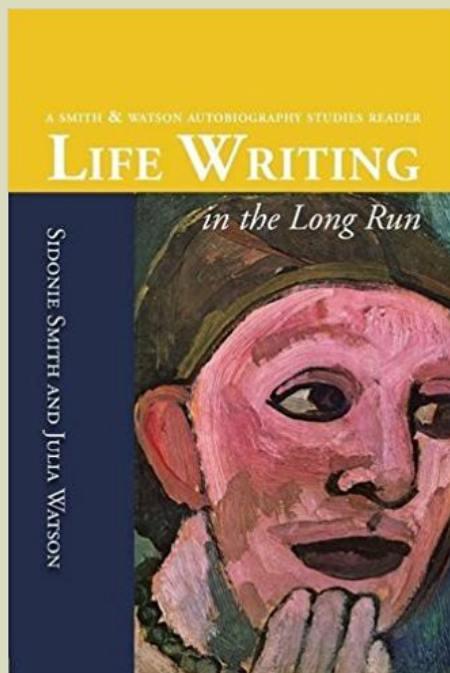
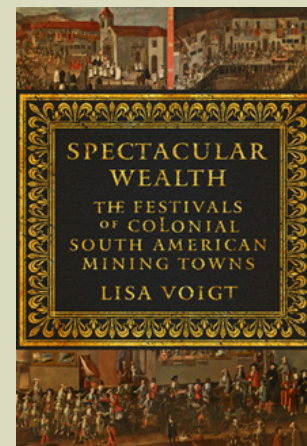
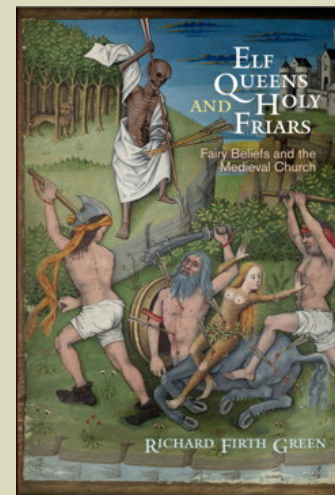
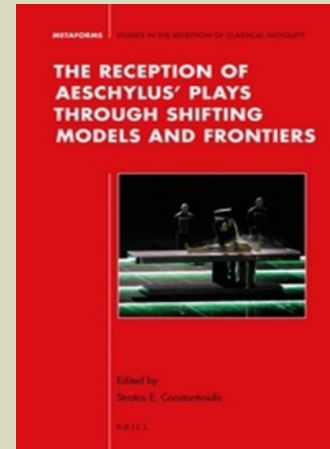
Frank Coulson, professor of Classics and the Director of Palaeography for the Center for Epigraphical and Palaeographical Studies, has been elected a member of the Comité international de paléographie latine (<http://www.palaeographia.org/cipl/cipl.htm>), which is an honorific appointment that recognizes scholars who have made major contributions to the field of Latin paleography

Richard Firth Green published a monograph titled *Elf Queens and Holy Friars: Fairy Beliefs and the Medieval Church* (Philadelphia: University of Pennsylvania Press, 2016).

Heather Tanner gave a presentation titled “Women’s Legal Capacity – Was the 13th century a turning point?” at the *23rd Annual Arizona Center for Medieval & Renaissance Studies Conference* held in Scottsdale, Arizona on February 2017.

Lisa Voigt published a monograph titled *Spectacular Wealth: The Festivals of Colonial South American Mining Towns* (Austin: University of Texas Press, 2016).

Julia Watson and Sidonie Smith published a collection of essays titled *Life Writing in the Long Run: A Smith & Watson Autobiography Studies Reader* (Ann Arbor: Michigan Publishing Services, 2017, print, e-book, and open-access).



Reflections on a Folger Find by Daniel Knapper

On Thursday, February 16, 2017, at approximately 1:00PM on Deck B of the Folger Shakespeare Library, Washington D.C., I experienced all the wonder and light of my very first “Folger find.” I had gone down to Deck B, the modern stacks, to retrieve a critical edition of Erasmus’ *Annotations* where, tucked amid the many other Renaissance biblical commentaries, I noticed a commentary on Paul’s letter to the Romans I had not yet come across: an obscure English translation of the Spanish humanist Juan de Valdes’ *Comentario...sobre la Epístola de San Pablo a los Romanos* (Venice, 1556).

This was both surprising and very exciting. My dissertation explores the reception and influence of biblical styles in Renaissance literary culture, especially the eccentric prose style of Saint Paul’s New Testament letters. I’m asking questions like, did scholars, artists, and other Renaissance cohorts conceive of biblical writing in terms of style or stylishness? Are there historical grounds for a term like ‘Pauline style,’ and if so, how did Renaissance critics define and represent Pauline style to their audiences? Most importantly (for me), did critical accounts of Paul’s style shape appropriations of his texts for literary activity, for plays, poems, and other creative endeavors?

In pursuit of these questions, I’ve found that traditional platforms of religious discourse often contain rich insights into historical perceptions of biblical styles, and by the time I joined the Folger’s 2016-2017 dissertation seminar, my bibliography of commentaries, annotations, paraphrases, and printed sermons on the Pauline epistles had expanded to what I supposed was an exhaustive length. But then I discover Valdes’ *Comentario*, and he’s contributing to international debates about Paul’s style in all of these fresh and interesting ways, and now I’m wondering what else the Folger’s stashing down here, and for a moment it’s quite a geeky little scene on Deck B, and basically the rest of the afternoon I work with Valdes and Erasmus on Paul’s tendency to construct really long, convoluted run-on sentences (cf. Ephesians 1:3-14).

The best part of a Folger find is sharing it with other researchers at the library. Even the most senior scholar will listen enthusiastically to the origins story of your latest idea, which developed from your new sense of

a 16th century social dynamic or literary trend, which emerged from your unexpected encounter with some rare book, one whose existence escaped your attention hitherto. Usually these exchanges occur over tea and cookies, served daily in the break room at 3:00PM sharp (a ritual every library in America should institute *statim*). But as part of the Folger’s dissertation seminar, I enjoyed a kind of built-in audience for my encounter with Valdes, and I also benefited enormously from its critical responses to the tale. Whenever I share my find with other members in our group, I’m always met with a flurry of productive questions and helpful suggestions. What else has Valdes written? How do his claims supplement/complicate your understanding of biblical styles in the Renaissance? How will you incorporate his text into your project?

Time and again the value of my experience at the Folger has appeared, not simply in the discovery of a new text (or at least new to me), but in the support of

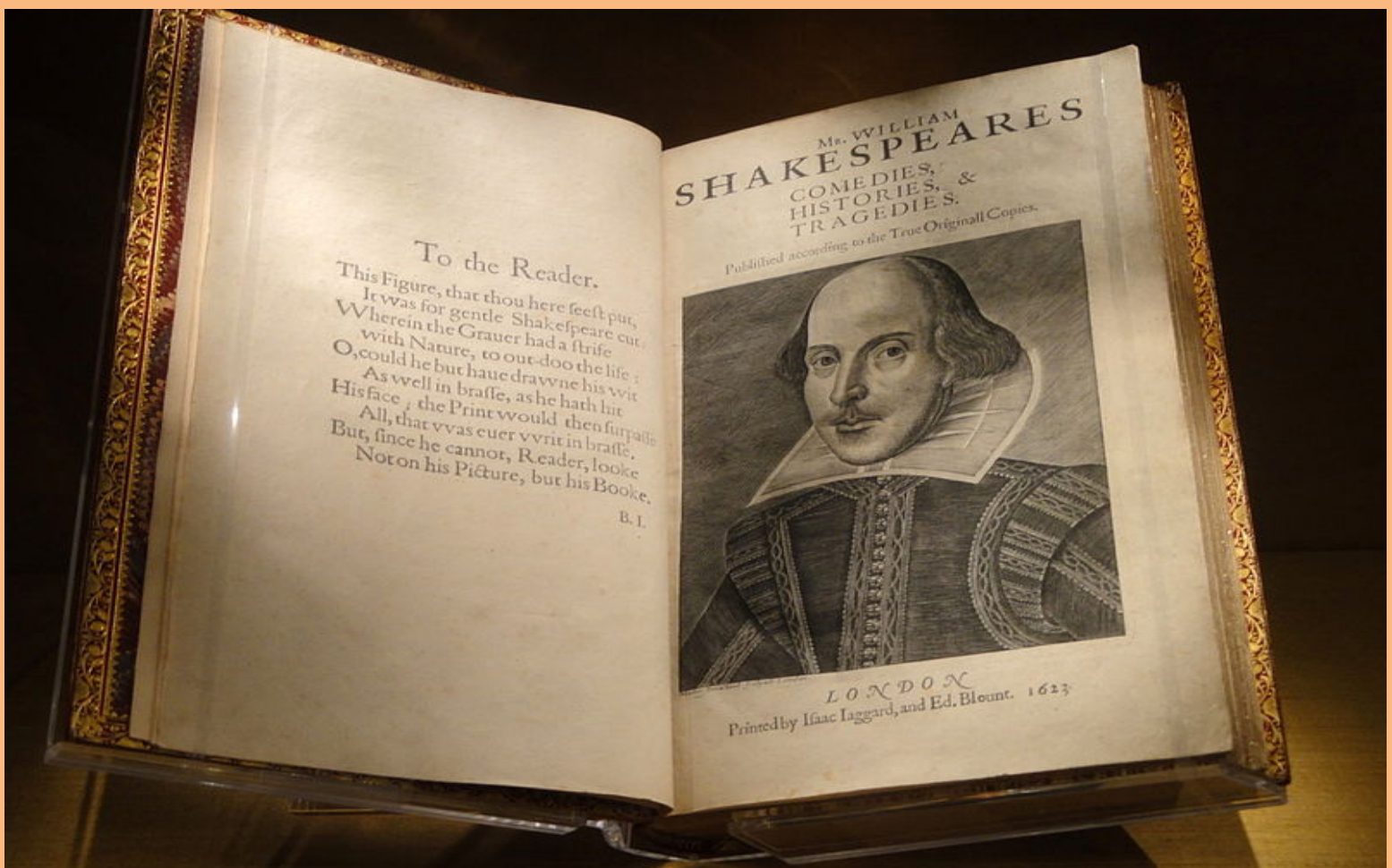


my archival community, which constantly pushes me to probe the significance of scouring the stacks for the larger goals of my scholarship. And not only in the support I receive from my archival community, but also in the support I give to its other members, which has nourished my appreciation for the professionalism and collegiality of an interdisciplinary environment. Listening to and encouraging the other participants in my seminar, discussing their ideas and scholarly goals, provoking new lines

of inquiry into unfamiliar research—these are skills and scholarly practices I did not immediately associate with an archival setting prior to my time at the Folger.

My year of research at the Folger has shaped my dissertation in unique and surprising ways, whether in time spent exploring the collections, collating different editions of a rare text, or deciphering handwritten marginalia in a printed book. But perhaps most surprising, and most satisfying, is the active role my seminar peers have taken in strengthening my work and enriching the experience overall. I'm looking forward to seeing them in April.

Professional Bio: Daniel Knapper is a PhD candidate in the department of English and a Graduate Associate at The Ohio State's Center for Medieval and Renaissance Studies. He is currently working on a dissertation that explores the reception and influence of biblical styles in Reformation literary culture, with particular focus on Saint Paul's New Testament letters.





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