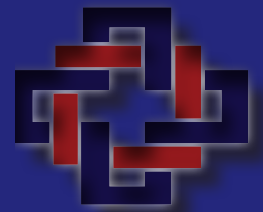


# Nouvelles

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# Nouvelles



Autumn 2018  
Vol. 1



## September

**28 September 2018**

CMRS Lecture Series: Misty Schieberle, University of Kansas  
"Rethinking Gender and Language in Stephen Scrope's *Epistle of Othea*"  
Medieval and Renaissance Graduate Student Association Lecture  
4:00 PM, 090 18th Ave. Library

## October

**19-20 October 2019**

CMRS Symposium: "Books and Their Use[r]s"  
202 Thompson Library  
Schedule of Events TBA

**19 October 2018**

CMRS Lecture Series: Earle Havens, Johns Hopkins University  
"Using Montaigne: Lord William Howard's Reading Machine"  
"Books and Their Use[r]s" Keynote Speaker  
202 Thompson Library

## November

**09 November 2018**

CMRS Lecture Series: Nancy Caciola, University of California, San Diego  
"'The Holy Spirit in the Form of a Woman': Apocalypse, Universal Salvation,  
and a Mysterious Fresco of the Thirteenth Century"  
4:00 PM, 090 18th Ave. Library

**30 November 2018**

CMRS Lecture Series: Paul Strohm, Columbia University  
"'THIS AUNTIENT POET': Chaucer and the Streams of Parnassus"  
4:00 PM, 090 18th Ave. Library

## February

**22-23 February 2019**

CMRS Popular Culture and the Deep Past, 2019: "Fairies and the Fantastic"  
Ohio Union  
Schedule of Events TBA

**Cover Art:** From the Codex Manesse, c. 1304-1340.  
<http://digi.ub.uni-heidelberg.de/diglit/cpg848/0580/image>



**CENTER FOR  
MEDIEVAL AND RENAISSANCE STUDIES**

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

In addition to this Newsletter, the Center offers courses at both the undergraduate and graduate levels, an undergraduate major and minor, a graduate certificate program and Graduate Interdisciplinary Specialization, a series of lectures and colloquia, graduate administrative and teaching 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.

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# GREETINGS

## from the Interim DIRECTOR

Welcome back to what promises to be another eventful year for CMRS. I hope you all had relaxing and productive breaks. Over the summer, the College made some important changes to the way in which our center is organized. From now on, CMRS will be part of the Humanities Institute, along with the Center for the Study of Religion, the Center for Folklore Studies, the Melton Center for Jewish Studies, and the Center for Ethnic Studies. Center directors will work with Professor David Staley, the Director of the Humanities Institute, to make our collective efforts as effective and as visible as possible both on and off campus. I am happy to say that CMRS will remain a fully autonomous center with its own budget, programming, advisory committee, and director. Last year, I acted as Interim Director; I will continue in this capacity until the Spring, when I will be on research leave.

As expected, CMRS, like the other centers, will need to absorb cuts to its budget, but I am confident we can do so while maintaining a robust program of talks and events. One area we plan to cut costs is the printing of *Nouvelles Nouvelles*. Currently, the newsletter is available in both print and electronic format; by significantly reducing the number of copies we have printed of each issue, we can save several thousand dollars. Beginning with this first issue of the 2018-2019 academic year, our OSU affiliates will only receive *Nouvelles* in electronic form. We ask that others 'opt in' to a print copy by notifying us as soon as possible--that is, please let us know if you just can't live without the paper version



and we will continue to make sure that one reaches you; otherwise, expect to receive only an alert when the electronic copy is posted. Opt-in requests may be sent by e-mail to [cmrs\\_gaa@osu.edu](mailto:cmrs_gaa@osu.edu) or by post to the Center's address on page three.

Before looking ahead to the new academic year, a quick recap of last spring's events is in order. First, I'm pleased to report that our MEDREN Food Festival on April 20 was a huge success and attracted many more participants and curious drop-ins than we had anticipated. For a couple of hours, Denney 311 was the place to be on campus as we munched on Steve's Tarte in Yombre Day, nibbled Leslie's medieval artisan cheeses, and quaffed non-alcoholic cider! Special thanks are due to our graduate associates, Steve, Leyla, Liz, and Carmen, who worked so hard to make the event happen and who

each contributed a wonderful dish. Liz and Carmen have now graduated--both with Ph.D.'s in English--and moved on to new challenges. We wish them all the best in their new endeavors and hope they keep in touch.

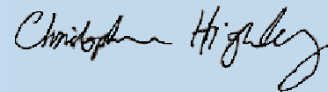
As you will see from the enclosed schedule for the 2018-2019 lecture series, we have a great group of speakers lined up, with one or two more still to be announced. We kick off on Friday, September 28 with Misty Schieberle's much-anticipated MRGSA lecture originally scheduled last Spring. Then in October, Earle Havens will be the keynote speaker at the 'Books and their Use[r]s' symposium that features seven presentations in all, including two by OSU alums, Mark Rankin and Aaron Pratt.

CMRS faculty affiliates will also be getting out more into the Columbus community this coming year and sharing their passion for the Medieval and Renaissance worlds. Sarah Grace Heller and I will be speaking at Westminster-Thurber -- a large senior community adjacent to campus. Then in December, I will be speaking about Mary Queen of Scots at Bexley Public Library to mark the release of a new movie about the Stuart ruler. Do let us know if you are aware of other groups and organizations in and around Columbus that might welcome the chance to hear a presentation by one of our own faculty affiliates. It's a great way of giving the wider world a sense of what we do as scholars and why the humanities are so important to the well-being of our culture.

I am sure that many of you, including our own graduate students who received CMRS funding, undertook research trips during the Summer. I hope they were successful. My own pilgrimage to England included several productive days in the British Library and the London Metropolitan Archives. The highlight of my trip was a visit to the seventeenth-century parish library at St Botolph's church in Boston, Lincolnshire. Known as Boston Stump for its imposing western tower, this beautiful church was begun in the early fourteenth century when the east coast town of Boston was the second busiest port in England. My interest in Boston stemmed from John Foxe's association with the town, yet as I discovered, there is much here to interest any-

one with a passion for the Medieval and Renaissance periods. The Elizabethan martyrologist is only one of several important figures who called Boston home: the Tudor composer John Taverner lived here, as did the preacher John Cotton and the poet Anne Bradstreet. The last two, together with many other religious dissidents from the area, left England for the New World in the 1630s. Today, the dynamic east coast American city named for their old hometown is a far cry from the rather forgotten community on the edge of the Lincolnshire Fens. But in old Boston, at least, these forebears have not been forgotten.

Best wishes,



Chris Highley  
Interim Director, Center for Medieval and  
Renaissance Studies



## *The Japanese Female Writer, Then and Now; The Classics, Then and Now by Naomi Fukumori*

The 11th-century *Tale of Genji* (in Japanese, *Genji monogatari*) is often recognized as the world's first novel, helped along by the packaging of Arthur Waley's tremendously popular first complete English translation of the work as 'a novel in six parts' (published between 1925 and 1933). Of course, this is a problematic designation; Ian Watt's seminal study *The Rise of the Novel* (1957), for instance, locates the origin of the genre in early 18th-century Europe. Anachronism aside, recognizing the female author Murasaki Shikibu as the originator of a pivotal narrative genre poses a noteworthy case study within the paradigms of world literature.

Japan's literary corpus, however, is exceptional in world literature in its inclusion of works by female authors in the early historical periods of its literary canon. This is due to the bilingual nature of the early Japanese aristocratic society, with men writing primarily in Chinese, the *lingua franca* of East Asia, while the women wrote in vernacular Japanese. When 'national literature' was defined in Japanese universities in the 19th century, the Sinitic writings by men were devalued, while the vernacular Japanese writings by women were valorized for their contributions to the development of literary expression in the native tongue. The Heian Period (794-1185), the historical period in which *The Tale of Genji* was written, was a time in which vernacular writing by women flourished. Middle-ranking, talented literary women, such as Murasaki Shikibu, were recruited to serve as attendants in the salons of influential imperial figures. As such, the corpus of foundational literature in Japan consists of numerous works written by Heian-period female authors.

The patronage of female writers by the

court waned with the rise of the military shogunal government in the 12th century, and male intellectuals have largely dominated literary production into the contemporary period. Yet the importance of the Heian literary canon and its female writings has persisted, particularly in shaping notions of native expression and "Japanese" identity. The classical Japanese language that the works are written in, however, poses a barrier to the appreciation of these works by contemporary readers. While classical Japanese is taught in the high school curriculum, reading the 54 chapters of *The Tale of Genji* (3000+ pages in the vulgate Shōgakukan Japanese edition) and other Heian works is beyond the comfort level of most Japanese readers. Translations and remediations of these works into modern Japanese have been central to their continuing relevance as works that engage readers.

Modern Japanese female writers are frequently dubbed "Modern Murasaki" by critics or intentionally position themselves as inheritors of Murasaki Shikibu's literary heritage. Alongside their writing of novels, one salient endeavor undertaken by female authors is the translation of female-authored Heian-period works into modern Japanese. One of my current projects focuses on the modern Japanese translation work of post-World War II female writers who have found critical success in their novelistic writings but who have also dedicated their efforts to revitalizing the Heian classics.

The writings of one of these authors, Tanabe Seiko (b. 1928), are uniquely marked by various intersectional factors: her female gender, her base in the city of Osaka (rather than Tokyo, the center of modern Japanese literary production), and her experience of WWII. She broke new ground by indelibly capturing the lives of newly independent



postwar women in the vivid cadence of the Osaka dialect. Tanabe is also singular in being awarded the prestigious Akutagawa Prize (1964), a prize for up-and-coming writers of “serious literature” (*jun bungaku*) while later serving as the first female judge of the Naoki Prize, a prize for “popular literature” (*taishū bungaku*) from 1987 to 2005.

In addition to limning the lives of postwar Japanese women, a prominent pursuit of this prolific writer has been the reinterpretation and reintroduction of female-authored Heian period court literature for a postwar audience. While translations of the Heian classics existed before Tanabe’s publications, the earlier translations tended to be stiff and formal, bearing little likeness to the vernacular modern Japanese language. Unlike the male-centric, faux-classical tone of the existing renditions of Heian literature, Tanabe has created a translation style that modernized the Heian classics. For instance, she jettisoned the traditional first-person narrator of *The Tale of Genji* and presented the narrative through a third-person, omniscient perspective that softened the rigid hierarchies of honorific language that exist in the original Heian text. The result was a highly readable text.

Alongside formalistic experiments, Tanabe also has employed dialects to create a lively, more immediate tone to her Heian literature translations. Osaka, Tanabe’s home city, is in the same western region of Japan as Kyoto, the site of the court of Heian-period Japan, and the dialect spoken in Osaka is similar to that spoken in Kyoto. Thus, Tanabe skillfully weaves modern Osaka-dialect dialogue into her translations to imbue a regional nuance. She also uses feminine speech to emphasize a dominantly feminine perspective in these Heian-period works. Notably, she has leavened these translations with humor, infusing her versions of the classics with witty playfulness. Just as Tanabe’s novels featuring career women in Osaka posed new paradigms of womanhood

in postwar Japan, Tanabe’s translations similarly reinterpret Heian court literature through regional, comic, and female-gendered lenses that jettison the prewar, androcentric interpretations of these works.

Tanabe’s efforts to define the modern Japanese female writer’s position in society are, I would argue, creatively imbricated with the revitalization of canonical works of Japanese literature.



**Naomi Fukumori** is Associate Professor of Premodern Japanese Literature in the Department of East Asian Languages and Literatures, specializing in vernacular memoirs and fiction (*monogatari*) of the Heian and Kamakura periods (8th to 14th c.). Her book *In Spring the Dawn: Sei Shōnagon’s Pillow Book and the Aesthetics of Allure* will be published by Cornell East Asia Series in December 2018. She will be teaching a new course, East Asian Languages and Literatures 4200: The Monstrous in Japanese Literature and Culture, in Spring 2019; students interested in the trope of the monster in Japanese cultural expressions, from the dragons of earliest myths to Pokémon, are encouraged to register.





CMRS Associate Director Leslie Lockett served a variety of cheese, apples, and quince paste at the CMRS food festival.

## The Center for Medieval and Renaissance Studies



CMRS Affiliates learned about the history of Medieval and Renaissance dishes at each sampling station. Contributors described their recipe and answered questions from other guests.





Stephen Barker prepared Tarte in Yombre Day, a dish that dates back to 14th century England and uses currants, cheese, eggs, and parsley.

## Renaissance Studies Food Festival



CMRS Affiliates enjoyed Medieval and Renaissance inspired food. Dishes included seed cake, apple marmalade, sweet biscuits, and chocolate cream.

## *Nicholas G. Howe Grant Recipients 2018*

Tamara Hauser, Dance  
Alanna Radlo-Dzur, History of Art  
Nicholas Hoffman, English  
Colleen Kron, Classics  
Carman Romano, Classics

The Nicholas G. Howe Memorial Fund was established to honor the memory of the distinguished medievalist. As a respected scholar of the literature and culture of medieval England and former Director of the Center for Medieval and Renaissance Studies (1995–2002), he demonstrated leadership, devotion, and excitement in all his teaching and scholarly endeavors. Established in 2006, the fund is dedicated to supporting travel costs for graduate students pursuing studies in medieval and early modern topics at Ohio State. Annual distribution from the fund began during the 2010–2011 academic year.



## Essay Award Recipients 2018



Nicholas Hoffman, English, “Feeling Through the Anchorhold: The Tactility of Enclosure in *Ancrene Wisse*” (Nominated by Professor Karen Winstead). Interim Director Chris Highley presents Nicholas Hoffman with the 2018 Barbara A. Hanawalt Graduate Essay Award at the Center for Medieval and Renaissance Studies.



Logan Householder, English, “‘This uncouth dream, of evil sprung’: Art, Nature, and the Paradox of Godless Creation in *Paradise Lost*” (Nominated by Professor Alan Farmer). Interim Director Chris Highley presents Logan Householder with the Stanley J. Kahrl Award at the Center for Medieval and Renaissance Studies.

## *Life Abroad After OSU* by Megan MacDonald

Hi, I'm Megan. If you attended a Friday afternoon CMRS lecture in 2016-2017, odds are you saw me arranging the snacks, adjusting the lighting, or starting the video camera. I did many other things for CMRS during my undergrad career, but it's the behind-the-scenes work for lectures and conferences that I miss the most! CMRS really knows how to put on a good lecture series.

Since my graduation in May 2017 I have been fortunate enough to spend most of my time in Europe. Except for getting the CMRS logo tattooed on my arm, everything exciting I have done has been in England. The month after graduation, I participated with some of my best friends in a two-week study abroad program at the Biblioteca Guarneriana in San Daniele del Friuli, Italy. There I worked on a 12th century *Consolatio Philosophiae* manuscript and found a very interesting wheel of fortune marginalia that had phrases instead of people being turned by *Fortuna*. Maybe you'll see something published about that in the next decade.

Then in September I moved to England to pursue an MA in Medieval Studies at the University of York, where I'm currently finishing my dissertation. Graduate school in England is surprisingly different from America. My classes in England have all been seminars: lots of independent reading and research followed by small-group discussions. The class grade is based on one essay. My grad courses at OSU (I was fortunate to take a couple while still an undergrad) involved more student projects, presentations, and exams that I

found more beneficial.

Still, I'm writing my dissertation on a Latin manuscript housed in the British Library (Harley MS 7353), so I've relied heavily on what I learned in my OSU manuscript studies and Latin classes (s/o to Drs. Coulson, Lockett, and Johnson--you guys seriously taught some of the best classes). I've learned that I could be very content doing a critical edition of a Medieval text.

Not to turn this into an advice column, but if you ever want to move to England, especially as a student, make sure you really research the visa application process because, for me, it was a nightmare. The application form is long and sometimes poorly worded and confusing. Once you complete the application, you have to mail it, your passport, a headshot, fingerprints, and other items, to New York. Then 'they' decide whether or not to accept you. It's very expensive to apply and if you do something wrong and get rejected you don't get a refund. So be very careful. Now when I enter the U.K. I always have to show my passport and my biometric residency permit, and get my fingerprints scanned. It's quite an ordeal, although I feel very official with all my documents.

York is an absolutely gorgeous city and one of its many attractions are the city walls. The walls have gates called barbicans and it just so happens that two of them have their own Wars of the Roses related museums (perfect for an Edward IV fan!). Naturally, I immediately applied to volunteer there. I am now a weekly volunteer at the Richard III and Henry VII experiences at Monk Bar and Micklegate Bar, respectively. These muse-



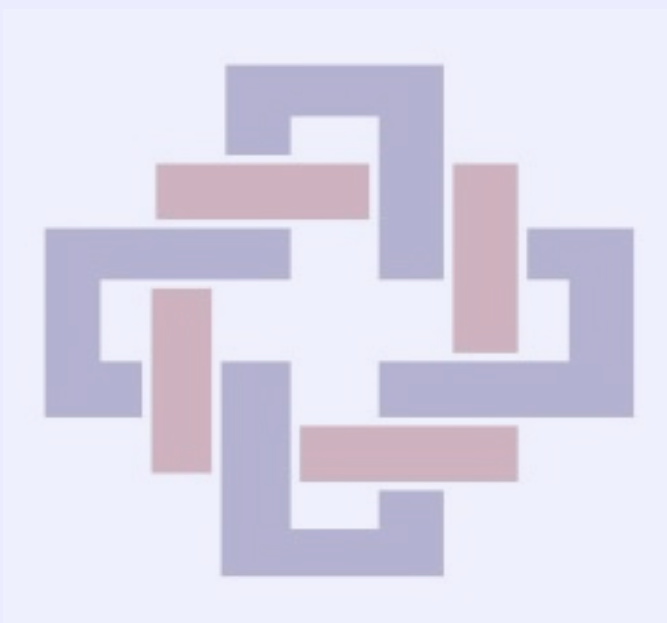
ums are part of the Jorvik Group (the people that run the Jorvik Viking Centre, their most popular attraction); my time with them has provided me with an unexpected, yet much appreciated, few lessons in archeology as I helped one of my managers measure the wall to scale for a model that will be displayed in the Henry VII experience!

Non-academically, I am trying to do as much traveling as I can while I'm on this side of the Atlantic. I was even able to go to Asia (Bali) for the first time! I am very fortunate to be able to do this, but it's made me realize that enjoy throwing myself into completely new experiences in new places (sometimes even on my own in a country where I don't speak the language). So, after I return from England, I plan to move back to Europe (Spain maybe) to teach English for a year or so. I studied Spanish throughout High School and for one semester my freshman year; I have missed it ever since I made my focus Medieval England. I am excited to get back into it!

The CMRS cohort at Ohio State are such wonderful people : I miss you all very much!



**Megan MacDonald**, former CMRS Student Assistant, graduated with a major in Medieval and Renaissance Studies and a minor in History in May 2017; she is now an MA student in Medieval Studies at the University of York in the U.K.



## *An Addict in the Archive by Nicholas Hoffman*

*Dormit et ipse meus Corydon, scholasticus olim,  
Sopitus Baccho. Væ tibi, Bacche Pater!*

And he, my Corydon, sleeps, once a scholar,  
Struck senseless by Bacchus. Woe to you, Father  
Bacchus!

(Alcuin, *Carmina*, 32.23–24)

My travel and research this past summer were made possible through two generous funds sponsored by the Center for Medieval and Renaissance Studies: the Nicholas G. Howe Memorial Fund and the Barbara A. Hanawalt Essay Award (for my essay entitled “Feeling through the Anchorhold: The Tactility of Enclosure in *Ancrene Wisse*”). These two awards, though accepted with deep gratitude, did not come without their share of complicated feelings. The prospect of returning to the U.K. for the first time since completing my MA posed some very real anxieties and challenges that many don’t naturally associate with graduate life; I was afraid, since I would be returning to the place and time where I first considered (and rightly so) that I may be an alcoholic.

As academia comes to terms with the diverse needs of those of us struggling with mental health and disability, the subject of addiction rarely finds its way into these conversations, even when around 20% of college students exhibit symptoms of an Alcohol Use Disorder (AUD). Though not every instance of substance *abuse* results in *dependence*, the continued prevalence, visibility, and indeed inescapability of alcohol in the academy warrants greater attention and empathy. For me (and many others), the two realities of mental health and addiction are inextricably linked in ways that make the high-pressure and frequently unstructured daily life of academia a constant danger to recovery and wellbeing.

The culture of silence around this relation-

ship was part of the reason I became very good at hiding it; when I arrived at OSU, I lived daily under the weight and uncertainty of untreated bipolar disorder and trauma, all while drinking heavily, almost daily. I stayed in bed for days on end, had periods of intense productivity, forgot to eat, missed class, wrote great papers, couldn’t stand up in the shower, passed my advising meeting. Even while I waited out my withdrawal at an in-patient center (shuffling around in my robe, soda in hand, groggy from the anti-seizure medication), one of my main thoughts was still “*God, I’m so far behind on my reading list.*” The thought of telling my parents, or—shudder—my advisers, never even crossed my mind. But now, having made those interpersonal leaps of faith, thanks in no small part to a progressive community here at OSU, I’ve found that support and accountability invaluable.

I thought I would never find a balance between my work and my recovery. I took for granted that the two would always be in opposition and that most days would involve a conscious choice between achievement and sobriety. Eventually I rifled through the pages of *Living Sober* (a useful little guide, popular since the 1970s). I immediately read its chapter on “Getting Active” and snorted when I saw that “reading” and “taking a course” could help me. Yet, this summer has helped me unpack that thinking quite a bit. Specifically, CMRS has given me the opportunity not only to progress with my work but also to heal and find beauty in the harmony between my (previously) dual selves: Nick the addict and Nicholas Hoffman the academic.

My personal life had been defined by an uncomfortable relationship to narrative continuity, and I’m not just talking about blackouts and suppressed memories. This fraught connection to memory lends itself well to the



Medievalist's work; the nature of the texts we consult—a source of excitement for most—became a constant reminder of my own “damage.” Indeed, the proliferation of incomplete, fragmentary, even “mutilated” texts, riddled with holes, excisions, and interpolations, fosters the “ingenuity” required of the Medievalist. And as I’ve white-knuckled my way through a year of self-reflection and self-care, the beauty I’ve always acknowledged in the *fragmentary* Middle Ages has been a source of strength—a testament to my equally embattled past. In this way, the work of the Medievalist and the recovering alcoholic are one and the same; we do not attempt to elide or silently fill in these narrative gaps, but rather we let those gaps speak, building new narratives that are powerful and resonant in their adaptability.

This summer I had the opportunity to consult manuscripts for the first time on my own at the Magdalen and Merton College libraries in Oxford, where I was struck, rather intensely, by the progress of my life. A year prior, I had a nightmare about tearing a manuscript page with my shaky hands. This dream captured perfectly the proximity in my mind of the academy and my disabilities—the terror that my mania and insatiable taste for the mead (of literature) would destroy an artefact as fragile as myself. But I wouldn’t exchange my experiences if given the chance, nor would I wish away that fear, since it continues to keep me grounded in progress and the passion for what I study. I’m indebted to the thickness of my skin; the vellum here is strong.

## Resources

OSU Counseling and Consultation Services (CCS) provides a wide range of resources for the OSU community. For more information call 292-5766.

The Collegiate Recovery Community (CRC) is a

supportive, peer-based community on campus for students in recovery. It is open to all students who are facing challenges due to drug or alcohol use. The CRC offers peer-to-peer support, workshops, and social events throughout the semester among other opportunities for personal and professional development. The CRC is in room 1230 of Lincoln Tower at 1800 Cannon Drive. Stop by the office, visit [go.osu.edu/recovery](http://go.osu.edu/recovery), or email [recovery@osu.edu](mailto:recovery@osu.edu) for more information.



**Nicholas Hoffman** is a PhD student in English at The Ohio State University. His dissertation will explore gender and the sensorium in both pre- and post-Conquest texts. Specifically, his research focuses on how “tactile theology” can help us better understand women’s literature and embodiment in the Middle Ages. He is also interested in medievalism and pedagogy, with a forthcoming, co-authored piece set to appear in *Medieval Feminist Forum*.

**Charles Atkinson** presented "*Constitutio* in Boethius' *Musica*: Antecedents and Implications," at the symposium *De Organis*, held 20-21 May in Saint-Guilhem le désert, France, and "The Short, Happy Life of *Agnus dei*. . .*Eia et eia*" at the meeting of the International Musicological Society Study Group Cantus Planus held at Linnaeus University, Växjö, Sweden, 7-12 August, 2018. He also participated in two workshops held at the Institut für Musikforschung of the Universität Würzburg, Germany: "The Analysis of Digital Corpora of Monophonic Music: Potentials - Challenges - Perspectives," (16-17 April 2018) and "Traditionen der vokalen Performanz sakraler Texte in den spätantiken Buchreligionen (26-27 April 2018).

**Eric Brinkman** received a William Case Kramer Theatre Research Fellowship in order to attend conferences and video interview Shakespearean theatre directors in London. Brinkman also presented a paper at BSA: BRITISH SHAKESPEARE ASSOCIATION (BSA), Belfast, Northern Ireland, "'Approaching over-the-top bloody': Affective Complexity in Lucy Bailey's *Titus Andronicus*," on June 14-17. He attended the "Radical Mischief" conference in Stratford-upon-Avon, July 20-21. Brinkman has been admitted into the Autumn semester Folger Institute seminar, "What Acting Is." Finally, Brinkman was hired as a Graduate Consultant for the University Center for the Advancement of Teaching (UCAT) for the 2018-19 academic year.

**Sara M. Butler**, together with Krista J. Kesselring, published a festschrift in honor of her doctoral advisor, *Crossing Borders: Boundaries and Margins in Medieval and Early Modern Britain. Essays in Honour of Cynthia J. Neville* (Leiden: Brill, 2018).

**Bethany Christiansen** was selected as a Presidential Fellow for the 2018-2019 academic year. Further, Christiansen delivered a conference presentation, "Transmission and Translation in a Late Eleventh-century copy of the *Herbarium*," at the International Medieval Congress at Leeds, UK, 2 July 2018.

**David Cressy** published *Gypsies: An English History* (Oxford University Press, 2018).

**Richard Dutton** published a book, *Shakespeare's Theatre: A History* (Oxford: Wiley-Blackwell, 2018). Dutton also gave a talk, "The Significance of the 'Plot' of 2 *The Seven Deadly Sins*". Plenary Keynote Address, British Shakespeare Association meeting at Queen's University, Belfast, on June 17 2018.

**Alan Farmer** gave a talk, "Big Jobs: Printers and the Publication of Long Books." Invited Speaker at "Reading, Writing, Printing: A Conference in Honor of Peter Stallybrass." University of Pennsylvania. Philadelphia, PA. April 20, 2018. Additionally, Farmer presented "Widow Publishers, 1540–1640." Shakespeare Association of America Conference. Los Angeles, CA. March 30, 2018.

**John Friedman** published the following: "Dressing Monstrous Men: *Landsknechte* Clothing in Some Early Modern Danish Church Wall Paintings," in Michael Heyes, ed., *Holy Monsters, Sacred Grotesques* (Lanham, MD: Lexington Books, 2017) In Press. "Eyebrows, Hairlines, and 'Hairs Less in Sight': Female Depilation in Late Medieval Europe," in Robin Netherton and Gale R. Owen-Crocker, eds., *Medieval Clothing and Textiles*, Vol. 14 (Woodbridge, Suffolk: Boydell and Brewer, 2018), pp. 81-111. Chapter 8: "Hair and Social Class" in Roberta Milliken, ed., *A Cultural History of Hair* (London: Bloomsbury Academic, 2018), pp. 137-151, 198-202.

**Jane Hathaway** published the following: *The Chief Eunuch of the Ottoman Harem: From African Slave to Power-Broker*. August 2018. Cambridge Studies in Islamic Civilization. Cambridge: Cambridge University Press, forthcoming.

"Circassian Mamluks in Ottoman Egypt and Istanbul: The Eastern Alternative." In Hakan Karateke, H. Erdem Çıpa, and Helga Anetshofer, eds., *Disliking Others: Loathing, Hostility, and Distrust in Premodern Ottoman Lands*. 2018. Brighton, MA: Academic Studies Press, 22-42.



“The Chief Eunuch of the Ottoman Imperial Harem.” In Sabine Schmidtke, ed., *Studying the Near and Middle East at the Institute for Advanced Study, 1935-2018*. 2018. Piscataway, NJ: Gorgias Press, 399-401.

Hathaway received the following awards for her scholarship and teaching: Ohio State University, Distinguished University Scholar, March 2018 (6 per year across the entire university). Ohio State University, College of Arts and Sciences Distinguished Professor, May 2018. Clio Award for Distinguished Faculty Teaching, Phi Alpha Theta History Honor Society, Ohio State chapter, April 2018. Additionally, Hathaway gave a presentation: “The Slave as Patron, Subject, and Artist?” at a conference, “New Perspectives on Slavery: The Ottoman Empire,” Bonn Center for Dependency and Slavery Studies, University of Bonn, Germany, June 2018 (by invitation). Finally, Hathaway has a podcast forthcoming in August: Ottoman History Podcast. Interview with Chief Editor Dr. Emily Neumeier on my forthcoming book *The Chief Eunuch of the Ottoman Harem: From African Slave to Power-Broker* (Cambridge University Press, 2018).

**Sarah-Grace Heller** presented a paper, “Monge de Montaudon: Crossover Master from Rhetoric to Vida” in the session “Troubadour Crossover” sponsored by the Société Guilhem IX at the International Medieval Congress at Kalamazoo, May 2018.

**Daniel Knapper** has two forthcoming peer-reviewed journal articles: “Thunderings, Not Words: Aspects of Pauline Style in *Pericles* and *The Winter’s Tale*.” *Shakespeare Studies* 47 (2019). “In Praise of Bad Prose: Reading Pauline Style in the Reformation.” *Renaissance Studies* (2019). Knapper also delivered a paper, “Living and Active: Saint Paul, Lancelot Andrewes, and the Rhetoric of Misquotation.” at the *Renaissance Society of America* in New Orleans on March 2018. Finally, Knapper published “Tragicomedies: William Shakespeare, Samuel Beckett, Harold Pinter.” *Major Genres, Forms, and Media in British Literature* edited by Kirilka Stavreva, Gale, 2017.

**Robert B. Pierce** published “Thinking with Shakespeare About Judgment.” *Philosophy and Literature*, 42 (2017), 142-54.

**Tamar Rudavsky** published a book, *Jewish Philosophy in the Middle Ages: Science, Rationalism, and Religion* (Oxford University Press, 2018).

**Adena Tanenbaum** delivered a paper, “A Cultural Nexus: Zechariah Aldāhirī’s Hebrew Maqāma from Sixteenth-Century Yemen,” sponsored by the American Sephardi Federation, the Princeton Institute of Semitic Studies and the E’eleh BeTamar Association for Yemeni Jewish Heritage in Israel on June 3-5, 2018, held at the Center for Jewish History and the United Nations, New York City. Tanenbaum’s paper will be published in a volume of conference proceedings. Additionally, Tanenbaum was recognized in April 2017, together with only 20 other faculty members University-wide, for working with a student from OSU’s TOPS Program for Students with Intellectual and Developmental Disabilities in a regular course setting (Hebrew 2241). [TOPS: Transition Options in Postsecondary Settings.]

**Julia Watson** published two essays: “Contrapuntal Reading in Women’s Comics: Alison Bechdel’s *Fun Home* and Ellen Forney’s *Marbles*, co-authored with Sidonie Smith. In *Women’s Life Writing and the Practice of Reading: She Reads to Write Herself*. Ed. V. Baisnée-Keay et al., Palgrave Studies in Life Writing, London: Palgrave-MacMillan, 2018, 21-47.

“The Exquisite Ironies of Philippe Lejeune: Nine Auto-Anti-Theses.” In *European Journal of Life Writing*, VII (2018), 9-18, and *Festschrift for Philippe Lejeune*, Amsterdam: Panchaud, 2018.

**Karen A. Winstead** presented “Misogyny, ‘faux feminism,’ and the (Ab)Uses of the Past,” at the 21st Biennial International Congress of the New Chaucer Society in Toronto, Canada on July 12, 2018.

## Directory

OSU Faculty Affiliates

Asterisk (\*) indicates emeritus status.

## Anthropology

Giuseppe Vercellotti: Bioarchaeology

## Classics

Benjamin Acosta-Hughes: Greek Literature & Hellenistic Poetry

William Batstone: Latin Literature, Rhetoric

Christopher Brown: Greek and Latin

Frank Coulson: Medieval Latin, Latin Paleography

Fritz Graf: Greek and Roman Religions, Greek Epigraphy

\*David Hahn: History of Philosophy and Science

Thomas Hawkins: Greek Poetry, Iambic Invective, Imperial Greek Literature

Sarah Iles Johnston: Greek and Roman Religions

Gregory Jسدanis: Greek Culture and History

Anthony Kaldellis: Byzantine Studies

Timothy McNiven (Marion): Greek and Roman Art

Dana L. Munteanu (Newark): Greek Drama

Julia Nelson Hawkins: Latin Literature and Medicine

## Comparative Studies

\*Daniel Reff: Colonial Latin America, European and Indian Relations

Hugh Urban: Religion, South Asia

\*Sabra Webber: Folklore, Ethnography, the Arab World

## Dance

Karen Eliot: Dance History

## East Asian Languages and Literatures

Naomi Fukumori: Premodern Japanese Literature and Language

Meow Hui Goh: Early and Medieval Chinese Literature

Chan-eung Park-Miller: Korean Oral Narrative

Charles Quinn: Japanese Language and Linguistics

Shelley Fenno Quinn: Japanese Medieval Literature

Richard Torrance: Japanese Language and Writing Systems

Galal Walker: Early Chinese Poetic Traditions and Rhetoric

## English

\*Derek Alwes (Newark): English Renaissance Literature

\*Richard Dutton: Early Modern Literature and Drama

Alan Farmer: Shakespeare, Early Modern Drama

\*David Frantz: Renaissance Literature

Harvey Graff: Literacy Studies

\*Richard Firth Green: Medieval Literature

Hannibal Hamlin: Renaissance Literature

Jennifer Higginbotham: Women in Renaissance Drama

Christopher Highley: Renaissance Literature, Shakespeare

Christopher Jones: Old and Middle English, Medieval Latin

\*Robert Jones: Renaissance Drama

\*John King: Renaissance and Reformation Literature

Elizabeth Kolkovich (Mansfield): Early Modern Literature

Ethan Knapp: Late Medieval English Literature

Leslie Lockett: Old English, Medieval Latin, Manuscript Studies

Sarah Neville: Early Modern English literature

Susan Oakes: Composition, Cultures of Technology

\*Terence Odlin: Historical Linguistics

Clare Simmons: 19th-Century British Literature, Medievalism

Luke Wilson: Shakespeare, Renaissance Literature

Karen Winstead: Medieval Literature

\*Christian Zacher: Medieval Literature

## French and Italian

Jonathan Combs-Schilling: Medieval and Early Modern Italian Literature

\*Luciano Farina: Medieval Italian Lexicography and Linguistics

Sarah-Grace Heller: Medieval French Literature

Benjamin Hoffmann: Early Modern French Studies

\*Albert Mancini: Renaissance and 17th-Century Italian Literature

## Germanic Languages and Literatures

Anna Grotans: Medieval German Studies

Merrill Kaplan: Runic Writing, Old Norse Myth and Legend, Old Norse Icelandic literature

Andy Spencer: Germanic Languages



## History

- \*Kenneth Andrien: Latin American History
- Alison Beach: Medieval European Religious History
- David Brakke: Ancient Christianity and Late Antiquity
- Philip Brown: Early Japanese History
- Sara Butler: Social Law and Women's History in the Middle Ages
- \*David Cressy: Early Modern England
- \*Stephen Dale: South and Central Asian History
- \*Robert Davis: Renaissance History
- Alcira Dueñas (Newark): Early Modern Latin America
- \*Carter Findley: Islamic History and Civilization, Ottoman Empire
- \*Carole Fink: Historiography of the Annales, Marc Bloch
- \*Alan Gallay: Early Modern Atlantic World
- Matthew Goldish: Early Modern Jewish History
- Timothy Gregory: Byzantine History
- \*Barbara Hanawalt: Medieval History
- J. Albert Harrill: Early Christianity, Early Judaism, New Testament Studies
- Jane Hathaway: Islamic and World History
- Tryntje Helfferich (Lima): Early Modern European History
- Scott Levi: Medieval Central Asia
- Geoffrey Parker: Early Modern European History
- \*Nathan Rosenstein: Roman History
- Kristina Sessa: Ancient and Medieval History
- Heather Tanner (Mansfield): Medieval Political History, Women
- \*Dale Van Kley: Early Modern European History
- Ying Zhang: Early Modern Chinese Political and Gender History

## History of Art

- \*Howard Crane: Islamic Art
- Mark Fullerton: Ancient Art and Archaeology
- Byron Hamann: Prehispanic and Colonial Latin America, Early Modern Iberia
- Barbara Haeger: Northern Baroque Art
- Christian Kleinbub: Italian Renaissance Art
- Timothy McNiven: Greek and Roman Art
- \*Arline Meyer: 17th- and 18th-Century European Art
- \*James Morganstern: History of Art
- \*Anne Morganstern: History of Art
- Karl Whittington: Medieval Art

## Linguistics

- Brian Joseph: Historical and Medieval Linguistics

## Musicology and Music Theory

- \*Charles Atkinson: Medieval Liturgical Music and Music Theory
- Graeme Boone: Early 15th-Century Music
- David Clampitt: History of Music Theory
- \*Lois Rosow: 17th and 18th Century Musicology

## Near Eastern Languages and Cultures

- Sean Anthony: Early Islam & Late Antiquity, Islamic Thought & Literature
- Daniel Frank: The Karaites Jews in Medieval Islam
- Hadi Jorati: Social and Intellectual History of Islamic Civilization
- Morgan Y. Liu: Cultural Anthropology of Islamic Knowledge
- Michael Swartz: Judaism in Late Antiquity and Jewish Mysticism
- Adena Tanenbaum: Medieval Hebrew Poetry and Literature from Spain and Islamic Lands
- \*Sabra Webber: Folklore, Ethnography, the Arab World

## Philosophy

- Julia Jorati: Early Modern Philosophy
- Tamar Rudavsky: Jewish and Scholastic Medieval Philosophy
- Allan Silverman: Ancient Philosophy, Metaphysics

## Slavic and East European Languages and Cultures

- Daniel Collins: Slavic Linguistics, Old Church Slavonic, Old Russian
- Ines Garcia de la Puente: Rus', Cultural Translation
- Brian Joseph: Historical and Medieval Linguistics

## Spanish and Portuguese

- Jonathan Burgoyne: Medieval Spanish Literature
- Lúcia Helena Costigan: Colonial Latin American Literature and Culture
- Elizabeth Davis: Spanish Golden Age Studies
- \*Salvador Garcia: 18th- and 19th-Century Spanish Literature and Culture
- Rebecca Haidt: 18th-Century Spanish Enlightenment Studies
- \*Donald Larson: Spanish Literature of the Golden Age
- \*Margarita Levisi: Spanish Literature of the Golden Age

Fernando Martínez-Gil: Spanish Phonology and Morphology

\*Wayne Redenbarger: Medieval Portuguese, Portuguese Linguistics

Lisa Voigt: Colonial Latin American Literature and Culture

\*Dieter Wanner: Romance Linguistics

## Theatre

Stratos Constantinidis: Greek Theatre

Nena Couch: Medieval and Renaissance Dance

Lesley Ferris: Theatre History; Gender and Performance; Carnival

\*Alfred Golding: Renaissance and Baroque Performance Styles

Beth Kattelman: Theatre Research, Feminist/GLBT Theory, Horror Entertainments

\*Joy Reilly: English Renaissance Theatre, Medieval Women, Celtic Influences

## University Libraries

Eric J. Johnson: Rare Books and Manuscripts

Mary-Allen Johnson: Associate Curator of the Hilandar Research Library

Predrag Matejic: Medieval Manuscripts, Director of the Hilandar Research Library

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## Ohio Faculty Affiliates

Asterisk (\*) indicates emeritus status.

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Gayle Walker (Music)  
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(European History)

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## Stark State College

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## Trinity Lutheran Seminary

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Society)  
Walter Taylor (Bible)

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Michael Graham (History)  
\*Alan Hart (Philosophy)  
Michael Levin (History)  
Joseph LiVecchi (Philosophy)  
\*William McMahon (Philosophy)  
Hillary Nunn (English)  
Eric Sotnak (Philosophy)  
Matthew Wyszynski (Spanish)  
Maria-Alejandra Zanetta (Spanish)

## University of Cincinnati

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## University of Findlay

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## University of Mount Union

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Edmund Ligan (Theatre)  
Andrew Mattison (English)  
\*Roger Ray (History)  
Linda Rouillard (French)  
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## History)

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Paul Lockhart (History)  
Dennis Loranger (English, Music)  
Carol Mejia LaPerle (English)  
Valerie Stoker (Religion)  
Mark Verman (Religion)  
Roy Vice (History)

## Xavier University

Gillian Ahlgren (Theology)  
Jay Arns (Classics)  
Kirk Backlund (Classics)  
Shannon Byrne (Classics)  
Suzanne Chouteau (Art)  
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David Mengel (History)  
Niamh O'Leary (English)  
Amanda Pavlick (Classics)  
Timothy Quinn (Philosophy)  
Guy Ridge (Classics)  
Jenny Shives (Art)  
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