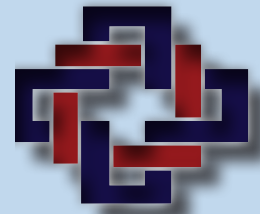


NOUVELLES

NOUVELLES



Autumn 2017
Vol. 1



September

08 September 2017

CMRS Lecture Series: Jesus Rodriguez-Velasco, Columbia University
"The Law and the Soul"
4:00 PM, 090 18th Ave. Library

October

06 October 2017

CMRS Lecture Series: Robin Fleming, Boston College
"Remembering (and Forgetting) the Dead Infants in Late-Roman and Early Medieval Britain"
4:00 PM, 090 18th Ave. Library

20 October 2017

CMRS Lecture Series: Alexandra Walsham, University of Cambridge
"Recycling the Sacred: Material Culture and Cultural Memory in Post-Reformation England"
Thompson Library, Rm. 202

20-21 October 2017

Symposium: Reformation and Remembrance, The Ohio State University
October 20-21, 2017
Thompson Library, Rm. 202
Schedule: <https://cmrs.osu.edu/reformation-and-remembrance>

December

01 December 2017

CMRS Lecture Series: Scott Bruce, University of Colorado at Boulder
"The Dark Age of Herodotus: Shards of a Fugitive History in Medieval Europe"
4:00 PM, 090 18th Ave. Library

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.

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GREETINGS

from
the
DIRECTOR

Dear readers,

I write from the banks of the river Cher in the Loire Valley, on a perfect Sunday afternoon at the end of July. All the shops here are closed in favor of picnics, boating, and other peaceful family excursions, and I hope in a few moments to paddle my canoe across to the local beachside *guinguette*, where a glass of the local rosé awaits at the outdoor cabaret. As celebrations begin here for the annual August vacation, however, we of CMRS are also turning our thoughts to the fast-approaching Autumn term, which we expect to be one of our most exciting yet — in wonderful ways but, it must be said, in some more troubling ones too.

Our final Spring-term events last year were gratifying, including a well-attended lecture on the Bayeux Tapestry by Professor Gale Owen-Crocker, complete with audience-participatory hypothetical ‘reconstructions’ of the original placements of the tapestry on the walls of an imaginary medieval hall. The following week’s party, on April 24, was characteristic in bringing together affiliates from many departments, including undergraduates, graduate students, faculty, and staff, to celebrate another rewarding year in our interdisciplinary community.

The summer season at CMRS rarely presents any curriculum or other programming, but is always busy behind the scenes, wrapping up the preceding year and preparing the next one. This summer we have been delighted to enlist three new Graduate Associates, who — if fickle College funding finally flows — will join Carmen Meza (English) in helping CMRS shine in the coming year, namely, Stephen Barker (English), Leighla Khansari (Comparative Studies), and Elizabeth Steinway (English). Our heartfelt thanks and gratitude go to Daniel Knapper (English) and to Miriam Rudavsky-Brody (Near Eastern Languages and Cultures), who have served the interests of CMRS so capably and thoughtfully, but who are moving on as of this fall to conclude their dissertation work.



Our lecture series for the coming year has settled into place with an exceptional group of scholars speaking on diverse topics and eras. The Autumn series begins on September 8 with the visit of Jesús Rodríguez Velasco (Latin American and Iberian Cultures, Columbia University), speaking on aspects of the relationship between philosophy, natural science, and the law in the Mediterranean Middle Ages. On October 6, Robin Fleming (History, Boston College) will lecture on changing patterns in the burial of the very young between the late Antique and early medieval periods. On October 21, Alexandra Walsham (History, University of Cambridge) will speak on the role of memory in material cultures of the English Reformation era, as a keynote paper in our Reformation symposium, discussed below. On December 1, finally, Scott Bruce (History, University of Colorado at Boulder) will visit us to speak on the heretofore shadowy medieval reception of Herodotus.

A highlight of the Autumn season will be the symposium ‘Reformation and Remembrance,’ celebrating the theme of memory in relation to the quincentenary of the great religious, cultural, political, and social movement of the

Reformation. Taking place in Thompson Library on October 20-21, it includes five speakers traveling from afar, including Ralph Keen (History, University of Illinois at Chicago); James Simpson (English, Harvard University); Kirsi Stjerna (Theology, Pacific Lutheran Seminary); Alexandra Walsham (History, University of Cambridge); and Merry Wiesner-Hanks (History, University of Wisconsin at Madison). Co-sponsored by the University Libraries, the symposium will incorporate a visit to the Library's grand Reformation exhibit, 'Publish or Perish,' organized by Eric Johnson, Curator of Rare Books and Manuscripts.

As you may recall, in last August's *Nouvelles Nouvelles* I mentioned a centers review conducted by a faculty committee appointed by the divisional College Dean. That review concluded in February 2017 with a final report in which CMRS was praised for its extensive curriculum, its degrees and certificates, and its lecture and event programming. Given current pressures on the Arts and Humanities, however (both financial and academic), the report also suggested the Center give more attention to the procurement of external funding and that its curriculum, with courses that continue mostly to fall below an enrollment level of 20 students despite the ongoing efforts of CMRS staff, be reconsidered with regard either to strategy or basic place in the CMRS mission.

Beyond that report, the Divisional Dean has been considering a fundamental reorganization of seven centers and programs, including CMRS, and has now released a statement in which he sets forth some basic outlines of a plan, to be implemented at the end of the coming academic year. It includes the establishment of some kind of hyper-center that will unite the seven units under a new director. Traditional unit autonomy will be reduced; staff positions will be reduced and re-allocated; offices will be eliminated where possible in favor of a single hyper-center suite; budgets will be cut back and adapted to new criteria, including the current Discovery Themes and other higher-level administrative directives; curricula may be removed from unit control, either through management by a central office or reassignment to departments.

Facing the elimination of our long-standing autonomy, leadership, programming, and curriculum, CMRS, like other centers and programs, is deeply concerned about its future. We are told that College-wide discussions of the centers reorganization plan will be arranged in the coming months, and it is to be hoped that our enthusiastic and vibrant community will be able to make its

voices heard effectively and to good result for the benefit of all. As things stand, it does seem possible that the broad array of programming for 2017-18 that has been outlined in this greeting, representative of a long CMRS tradition, may be curtailed beginning as soon as next Autumn, and the fate of this Newsletter is similarly unclear.

Given that my four-year Director's term ends on August 31, followed by a sabbatical leave this coming year in France, the College has hired an Interim Director to pick up the reins of our beloved Center. I am delighted to announce here that our Director for this coming year will be Christopher Highley, Professor of English. Rich with experience as a teacher of the culture, history, and society of early-modern London and as a producer of academic programming and events, Chris will, I believe, be not only an excellent leader but an especially apt one for our Center in a time of dramatic change unparalleled since its origin in 1965. May we all wish Chris, and our Center, the best for this coming year, keeping in mind the riches of the season while preparing for a more difficult one to follow, as evoked in *Gawain and the Green Knight* over six centuries ago:

After þe sesoun of somer wyth þe soft wyndez
Quen Zeferus syflez hymself on sedez and erbez,
Wela wynne is þe wort þat waxes þeroute,
When þe donkande dewe dropez of þe leuez,
To bide a blysfyl blusch of þe bryzt sunne.
Bot þen hyzes heruest, and hardenes hym sone,
Warnez hym for þe wynter to wax ful rype;
He dryues wyth drozt þe dust for to ryse,
Fro þe face of þe folde to flyze ful hyze;
Wrope wynde of þe welkyn wrastelez with þe sunne,
þe leuez lancen fro þe lynde and lyzten on þe grounde,
And al grayes þe gres þat grene watz ere.

Sincerely,



Graeme M. Boone

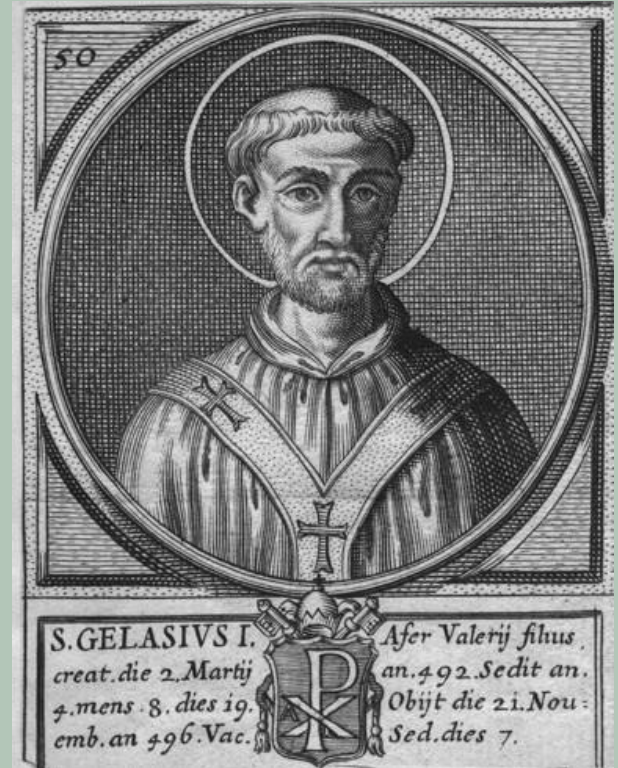
Director, Center for Medieval and Renaissance Studies

The Church at War in Late Antiquity

by Kristina Sessa

During the AY 2016-2017 I enjoyed a sabbatical leave thanks to a generous fellowship from the ACLS. The leave was largely dedicated to my new project, a study of war, catastrophe, and Christianization in the Late Roman West. *The Church at War in Late Antiquity* is the first study of the relationship between war, crisis, and the formation of Christian institutions in Late Antiquity (ca. 250-700 CE). Focusing primarily on the fourth to seventh centuries and on the western regions of the late Roman Empire (Britain, Gaul, Spain, Italy, and North Africa), the book examines how a series of catastrophic events and crises shaped the development of churches and monasteries both culturally and materially. These crises included armed sieges and invasions, many related to the political and military fragmentation of the western Empire and the emergence of barbarian governments; severe famines linked to the dust-veil event of 536 CE; and the Justinianic Plague, which intermittently ravaged Europe, North Africa, and the Near East from 541 to 750 CE. My research begins with the hypothesis that war, plague, and famine were not only problems of deformed, dead, and displaced bodies, though they were certainly that. Material crises were also opportunities for churchmen and laypeople to formulate new ecclesiastical ideals, practices, and spaces. How the church became intertwined with refugees, war, and environmental crises, as well as the effects of this entanglement on the development of the church, are the primary inquiries of my current research.

Let me give you an example. When Pope Gelasius (492-496 CE) first led the Church of Rome, Italy had just emerged from a devastating civil war and a severe famine. As his letters attest, these crises had far-reaching effects, which Gelasius witnessed first-hand: large-scale migrations into fortified cities such as Rome, which, like all late ancient cities, was unequipped to deal with a refugee crisis; food shortages, triggered both by harvest shock and population displacement; epidemic illness brought on by denser than usual living arrangements and the consumption of rotting food and polluted water; and the disruption of revenue streams, upon which Rome re-



Pope Gelasius (492-496 CE)

lied for maintaining its clergy, buildings, and service to the poor. In fact, Gelasius' letters show that the Roman church lost more than just money during the war. Reports were pouring into the city about shortages of clergy, including stories of mutilated priests. In short, what began as a confrontation between two warlords and their armies had become a catastrophe for local churches and Christians throughout the peninsula.

How did Gelasius respond to these crises? And how do we interpret his responses? To begin, my project has had to confront a number of methodological issues, not the least being the fact that late Roman authors frequently drew on crisis and conflict as literary set pieces, in order to make points about unrelated issues. And in fact, Gelasius too invokes conflict metaphorically, such as when he engages with theological debates or discusses heresy. But his attention to crisis is not always solely a rhetorical strategy. His letters provide evidence for actual events, like the Roman

refugee crisis of 494, when people flooded into the city in search of food and shelter. For the first time in Rome's history, the Roman church provided relief to refugees, a move that shifted the parameters of ecclesiastical charity in new and uncharted directions. Moreover, war and famine created an opportunity for Gelasius to formulate what I call a "disaster ecclesiology." Like Naomi Klein's concept of "disaster capitalism," wherein capitalist corporations take advantage of catastrophes like 9/11 to privatize formerly public services and institutions, Gelasius exploited crisis in order to buttress his own ecclesiastical power in Italy. At this time, the Roman pope's authority over other Italian clergy was nominally absolute, but in practice shaky and uncertain. By drawing attention to the very real, material circumstances created by war and famine, Gelasius formulated an emergency narrative that necessitated the pope's immediate and autocratic intrusion over local church affairs.



Kristina Sessa is Associate Professor in the Department of History at Ohio State University

Moving beyond Rome, the project explores how crisis created the conditions for people to invent new forms of religious practice and space. Monastic communities were also directly affected by war, famine, and disease, and this book asks whether many "classical" features of early Christian monasticism in the West, such as material self-sufficiency, hospitality, and an ideology of "enwalled" separation from the world, were in part born from the trauma of warfare and famine. In sum, *The Church at War in Late Antiquity* examines connections between large-scale catastrophe and the contingent development of key Christian ideas, texts, structures, and practices, and in so doing asks audiences to reconsider the very nature of the Christian church's rise as a central late ancient institution.

About Kristina Sessa:

Kristina Sessa received her A.B. in Religion from Princeton University (1992) and her M.A. and Ph.D. in Ancient and Medieval History from the University of California at Berkeley (2003). Her research focuses on the history of late antique religions and society (ca. 300-700 CE), especially on the intersection between classical Roman culture and early Christianity in the late Roman West. Her past work has explored the relation of Christianity to the domestic sphere and household management. She is the author of *The Formation of Papal Authority in Late Antique Italy: Roman Bishops and the Domestic Sphere* (Cambridge University Press, 2012). Her new research examines religious and cultural responses to war and material decline in the sixth-century West. Before arriving at OSU in 2007, Professor Sessa taught for three years in the Department of History at Claremont McKenna College in Claremont, CA. She has received various grants and awards, and has been a fellow at both the American Academy in Rome (2001-2002) and the Italian Academy for Advanced Studies in America at Columbia University (2006-2007).

Spring Reception



Matthew P. Van Zile

The assistance I received from the Center for Medieval and Renaissance Studies was used to fund my studies overseas at the Hebrew University of Jerusalem. While abroad, I concentrated on the development of Hebrew literary forms including Jewish liturgical poems, or piyyutim. The development of piyyutim in the medieval period differs quite markedly from earlier works in late antiquity. With the influence of Arabic came a burgeoning of Hebrew poetic forms that ranged from religious settings to public festivities. Under the tutelage of Shulamit Elizur, I was able to gain a greater understanding of the structure and history of these works. It is my goal to apply this knowledge in understanding the diversity of Jewish religious life as reflected through texts of the Cairo Genizah. As a result, my time at the Hebrew University of Jerusalem helped refine my literary knowledge while preparing me for my dissertation. I am grateful to the Center for helping make this opportunity possible.

Miguel A. Valerio

Thanks to a CMRS Howe grant, I presented at the conference “Legacies of Conquest: Transnational Perspectives on the Conquest and Colonization of Latin America” hosted by the Center for Research in the Arts, Social Sciences and Humanities at Cambridge University, England. This conference provided scholars of Latin America the opportunity to participate in a “comparative inquiry into the ways in which key aspects of the conquest and colonization of Latin America by Europeans have been represented and transmitted in writing, in visual culture, and in performance culture down the centuries and across a range of national cultures.” My paper looked at how indigenous cosmologies and practices influenced European narratives of the “conquest”, such as Bernardino de Sahagún’s *Florentine Codex*, currently at the Laurentian Library in Florence, Italy.



HOWE AWARD WINNERS

Erin Gregory

This summer I conducted research in Italy with the support of the CMRS Howe Research Grant. This past June, I traveled to Siena to study Donatello’s three *spiritelli* sculptures for the Siena Baptismal Font. These figures serve as a transitional figure between the antique cupid and the Renaissance and Baroque cherub, borrowing not only their infantile form and playful nature from the antique, but also their funerary and salvific associations. I also visited Pisa where I studied the ancient Roman sarcophagi known to sculptors of the early Renaissance and was able to draw many fascinating comparisons between these antique tombs and other early Renaissance works that incorporate the cupid/cherub figure. My sincerest thanks to CMRS for their support in the form of the Howe Research Grant which has helped make this research possible.



Rachel Richman

Thanks to support from the Howe Memorial Fund, I was able to participate in a week-long summer skills session hosted by the Mediterranean Seminar at Colorado University, Boulder. The preeminent scholar of Ladino, Dr. David Bunis, came in from Jerusalem to guide us through practical reading skills for various registers and scripts of Ladino (Judeo-Spanish). Learning to read the Hebrew script style known as “Rashi-script” will probably be the most concrete and useful skill I gained from this experience, as this script is used throughout Jewish writings both in manuscripts and print. Additionally, while my primary research focuses on Egyptian Jews in the 10th-13th centuries, it was invaluable to learn more about the broader state and culture of Sephardic Jews throughout the Mediterranean from the 15th century to the modern period. I now have the ability to approach sources from far outside my domain that will hopefully allow me to teach better courses on Jewish history and culture.



Richman (second, left to right)

**Barbara A. Hanawalt Award
for Outstanding Graduate Student Essay**



Professor Barbara A. Hanawalt was Director of CMRS from 2003-2005 and worked with the Mershon Center for International Security Studies at the Ohio State University. She previously served as Director of the Center for Medieval Studies at the University of Minnesota, and was President of the Medieval Academy of America. She is a distinguished scholar--twice receiving the prestigious National Endowment for the Humanities Fellowship--and is considered by colleagues to be one of the world's leading scholars in the social history of late medieval England. The Hanawalt Award continues her legacy through recognizing and celebrating the very best of graduate student work here at OSU in Medieval and Renaissance Studies. Papers are nominated by CMRS faculty affiliates and judged by a committee of affiliate faculty and the CMRS Director.

2016-2017 Essay Winner

Eric Brinkman (Department of Theatre) for “‘You kiss by th’ book’: Early Modern Stage Kissing in *Romeo and Juliet* and *A Chaste Maid in Cheapside*.”

BARBARA A. HANAWALT AND STANLEY J. KAHRL AWARDS

**Stanley J. Kahrl Award
for Outstanding Undergraduate Student Essay**



The Stanley J. Kahrl Award was first given in 1987 in honor of Dr. Stanley J. Kahrl, distinguished scholar, professor, and the founding Director of the Center for Medieval and Renaissance Studies. Dr. Kahrl was Director of CMRS from 1969-1978. He published widely on Renaissance drama and was one of the founders of the Records of Early English Drama project (REED). Originally there was both an undergraduate as well as graduate student Kahrl Award, but in 2010 the graduate student award was re-named in honor of Barbara A Hanawalt. The Kahrl award recognizes excellence in undergraduate research at OSU in the field of Medieval and Renaissance studies. Papers are nominated by CMRS faculty affiliates and judged by a committee of affiliate faculty and the CMRS Director.

2016-2017 Essay Winner

Michelle Sdao (Major in History and Minors in Classical Greek and Archeology) for “Justin’s Demonology in Late Antique and Reformation Christianity: The Polemical Rhetoric Against Saint Cults.”

Literary Greece Beyond the Classroom

by Sam Turner

Greece is one of the most studied ancient cultures, and it is credited as the foundation of modern democracy, the Olympics, and even libraries, to name only a few. This past May, I had the opportunity to travel to Greece to explore the land of many classical literary texts, thanks to the English Department's "Literary Locations: Greece" study abroad program. Before traveling to Greece, I completed Jennifer Higginbotham's English 4400, the coordinating course for the program during the spring semester. I enrolled in the course initially a bit wary—I've never been a mythology enthusiast, and, until very recently, my knowledge of the country started and ended with *The Sisterhood of the Traveling Pants*. Nonetheless, I was excited to revisit the classics I had enjoyed in high school, like Homer's *Odyssey* and Shakespeare's *A Midsummer Night's Dream*, and to gain a better understanding of Greece—the nation, its people, and its legacy—through more contemporary works, whether it be poems about the Greek financial crisis or *Chi-raq*, Spike Lee's take on Aristophanes' *Lysistrata*.

One particular text from the course stands out to me, and that's Lawrence Durrell's *Prospero's Cell: A Guide to the Landscape and Manners of the Island of Corfu*. Though not without faults—Durrell's writing is a bit imperialistic in undertone and excessive in what was considered by many of my classmates to be purple prose—his account of his time on the Greek island was nothing short of captivating to me. At one point Durrell describes the slicing of a sun-ripened melon, a description which prompted my own melon-fueled journey to Kroger, in hopes of experiencing a small sliver of Durrell's Corfu months before my own travels. I purchased a melon; however, disappointment ensued. It wasn't nearly as satisfying to catch "the cool breath from the heart of a melon" in my dorm room as it would have been next to the pellucid water of the Aegean bathed in Greek sunshine. After having travelled to Corfu, I can confidently say his descriptions were spot-on, from the warm welcomes of the seaside locals to the puffs of cypress trees at every turn, which speaks to how truly all-consuming the Greek experience, and Durrell's description of it, is.



Grecian landscape

After completing the course and boarding my flight to Athens, I explored many different cities on mainland Greece; I travelled from Athens to Epidavros to Nafplio to Delphi to Corinth to Olympia (to name a few), all the while seeing some of Greece's most legendary literary and historical spots. Though I have fond memories (and way too many pictures) from each of these cities, one of my favorite sites was in Mycenae, where we explored a giant, egg-shaped ruin whose purpose is completely unknown (was it a place of worship? A burial ground? An ancient sex shop?). We ascended this mountain in 100+ degree heat, although the temperature dropped immediately upon entering the 30-foot-tall domed structure. Our tour guide, Katerina, recited the history and facts about the site, but repeated that there was no information about the structure's purpose or use by the ancient people. Of course visiting the famous and well-known sites like the Acropolis or the Parthenon was beyond interesting, but Mycenae is so fascinating to me due to how little we know about it—how strange and wonderful that we can spend years and years uncovering information about a civilization and still not know it all. Visiting the mystery dome was extremely surreal, and if I took away one lesson from my visit in Greece, it is that understanding

another culture is a much larger feat than what a 14-day visit or a semester-long course can provide. Cultures take a lifetime to soak up. Greece is definitely not a “been-there, done-that” place for me; in fact, I opened a new savings account and titled it “Greece: Take 2.” I hope that in my future endeavors, both at OSU and beyond, I can find the same sense of wonder and excitement that I did in Greece. With Ionian Sea salt in my hair and too much feta in my stomach, I experienced the art of the Athenians and the colors of another country, and I am eagerly awaiting the day when I return.

About Sam Turner: Sam is an undergraduate in the English and Women’s Studies Departments, entering her third year at Ohio State. On campus, she works as a peer consultant in the Writing Center and is currently preparing to present her research on writing center practice at the International Writing Center Association conference in November. She is also involved in the OSU Community Orchestra and the Humanities Scholars program. Sam loves cooking, color-coordination, and IKEA.



Sam Turner (far left, and friends)



Aerial view of Greece

Medieval and Renaissance

2017-2018 Committee & Events



President: Bethany Christiansen is a fourth-year PhD student in English. She studies the languages and literatures of Anglo-Saxon and later medieval England, and her scholarly interests include medieval medicine, manuscript studies, historical linguistics, lexicography, and history of the English language. Her dissertation examines 11 medical manuscripts produced in England c. 1000-1200 AD, with a focus on medicines for women's sexual and reproductive health. Her other research is invested in early English lexical semantics, especially as related to medical vocabulary and translations from Latin. At OSU, Bethany has taught English 1110 (First-Year Writing) and English 3271 (The Structure of the English Language).



Vice-President: Leighla Khansari is a second-year PhD student and a graduate teaching associate in Comparative Studies. She is also an editorial assistant for the *Journal of Comparative Literature and Culture*. Leighla got her MA in English literature from Rutgers University in 2014, and here at OSU she is minoring in English literature, focusing on the representation of Islamic culture and Muslim women in English literature during the Renaissance period, and aiming to further develop her understanding of such representations in her thesis. For that purpose, her current research focuses on the intersection of race, gender, ethnicity, and religion in the process of the identity formation of the "other." Leighla has presented her work, with regards to the representation of Muslims in literary texts, at the MLA and NeMLA conferences in 2017. Recently, Leighla was admitted to the Folger Library 2017-18 colloquium, "Gender, Race, and Early Modern Studies," and is also planning to take her candidacy exam this coming fall. With that said, Leighla joined MRGSA as a way to engage in the current interdisciplinary debates of the Renaissance period in order to benefit from as well as contribute to the existing scholarship of that era.



Treasurer: Caitlyn McLoughlin is a fifth-year PhD candidate in the Department of English. Her research focuses on late medieval European literature, with a particular interest in writings by and about religious women. Her dissertation will examine narratives of medieval holy women, considering specifically the queer relationships between community, sexuality, and devotional practice. She is originally from Pasadena, CA and enjoys craft beer, *The X-Files*, and true crime podcasts.

MRGSA Schedule of Events:

Start of Year Party will be held at 7pm on Friday, 1 September 2017. Come one and all – MRGSA members and affiliates, graduate students, faculty, partners, and children – to help us get the year started properly! Location TBA.

Graduate Colloquium, "Something Sexy: Papers on Women, Gender and Sexuality from the Pre-Modern World." The CFP will go out on 15 August 2017, with the Colloquium to be held 28 October 2017. Papers from OSU students and graduate students from around the US will be invited to give a twenty-minute paper relating to the topic "Something Sexy."

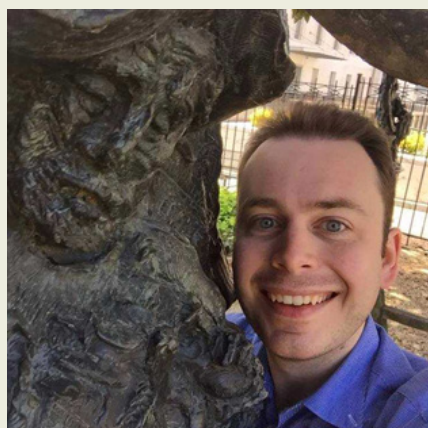
Graduate Student Association



Secretary: Rachel Richman is about to begin her second year as an MA/ PhD student in NELC, focusing on the social history and material culture of Jews in Fatimid Egypt (10th-13th centuries). Using the documents from the Cairo Genizah, her work entails research in Judeo-Arabic, Arabic, and Hebrew. After attending many of the CMRS lectures last year, Rachel is thrilled to join the MRGSA board and contribute to the fantastic programming arranged by the center. It was a chance encounter with the *Nouvelles Nouvelles* edition from Autumn 2015 that alerted Rachel to the possibility that Ohio State would be a good institution at which to pursue her graduate education, so she is very thankful to the CMRS and this publication!



Social Media Officer: Manuel "Manny" Jacquez is a PhD Candidate in the Department of English, studying the original staging, adaptation, and contemporary performance of early modern English drama. His dissertation concerns the original staging practices of the London professional playing companies, exploring the dynamic between dramatic presentation and fictional representation. Manny is a member of OSU English Department's theatre group Lord Denney's Players. In Spring 2017, he directed a production of William Shakespeare's *The Tempest* after having assistant-directed and acted in the group's production of Shakespeare's *Richard II* in 2015. As MRGSA Social Media Officer, he looks forward to spreading the word and generating excitement for this year's MRGSA events.



Marketing Officer: Justin Kuhn is a PhD Candidate in the Department of English. A Distinguished University Fellow, he specializes in Renaissance Literature, and his research interests include Shakespeare, the history of the book, and seventeenth-century political culture. Prior to coming to Ohio State, he received his MA in English Literature from The University of Missouri-St. Louis. Recently, he has contributed entries on *1 Henry IV* to the Folger Library's online exhibition *Shakespeare Documented*, and has served as a research assistant for *The New Oxford Shakespeare*. He is currently working on a revisionary study of drama and politics in the English Republic (1649-1660).



General Committee Member: Heather Frazier is a second-year PhD student in the English Department, specializing in gender and sexuality in Renaissance drama. Recent projects include analyses of the body politic in *1 Henry VI* and excretion in Thomas Middleton's city comedies.

MRGSA Events Continued:

Invited Lecturer, Prof. Misty Schieberle, will give a talk and a graduate workshop on 2 February 2018. The title of her talk is "Rethinking Gender and Language in Stephen Scrope's *Epistle of Othea*."

End of Year Party will be held at 7.00pm on Friday, 13 April 2018. Help us usher out the year with good food and drink, and most importantly, good company. Location TBA.

The Folger's Introduction to Research Methods

by Heather Frazier

Before I arrived at the weeklong seminar on research methods, I had anticipated using my time at the Folger to examine corporal discipline in Renaissance theater, looking at promptbooks to determine how the performance of punishment has changed over time. Representations of punishment are ubiquitous in early modern drama, appearing in plays such as Shakespeare's *1 Henry VI* and *Titus Andronicus* and Webster's *The Duchess of Malfi*. Although all three of these plays feature state-sanctioned discipline, they present capital punishment differently according to the victim's gender. For instance, Shakespeare ties the circumstances of Joan of Arc's guilt to her transgressive sexual behavior. The Duchess of Malfi's marriage to her steward likewise represents the catalyst of Webster's tragedy. How might directors have constructed these characters differently in the nineteenth century as opposed to the seventeenth century? How might we reconstruct the gender roles of such periods based upon these performances?

After I began research at the library, the primary source documents led me in a slightly different direction. My original framework of gender and punishment remained useful, but some of the first texts I found at the Folger brought additional questions of genre and form to my attention. I called up V.a.87, *Commonplace book, ca. 1650*, because it contains extracts from John Marston's *The Insatiate Countess*, a play that stages a countess' execution following multiple affairs and a murder. Although *The Insatiate Countess* proved interesting for my research questions on gender and discipline, the volume ultimately caused me to consider drama from the standpoint of the early modern reader, as well.

The manuscript presents several challenges in terms of organizing principles, as it comprises two separate sections – one on theology and the other on drama – and appears to include two authors, with the theology section written in secretary hand and the drama in italic. In many respects, the dramatic extracts adhere to the conventions of early modern commonplace books, including most quotes without attributions to speakers. However, the author organizes them according to play rather than subject heading, sometimes denoting the start of a new section with the play's title, but occasionally combining the lines of two different plays without indicating a change. In one instance, the writer drops a line from *Henry V* into a section extracting *The Merchant of Venice*. Such alterations raise some important questions about the practice of commonplacing, including to what extent we might think of the miscellany compiler as an author.

Examining these plays in the context of a commonplace book also opens new issues regarding the audience's interpretation of gender and punishment in early modern drama. Many of the entries in this particular manuscript contain Petrarchan love tropes conventional within the period, including the Countess' *blazon* in the first act of *The Insatiate Countess*. Within the full play text, the Countess makes a radical speech about her future lover directly following her husband's death, entering into the lustful cycle that leads to her death. However, what is the effect of this speech when much of this subversive context is erased, as it is in the commonplace book?

I found it very useful to discuss these questions with the other seminar participants and Folger staff. Nearly every morning, we broke into three small groups to discuss our findings from the previous sessions. On the final day, students presented the artifacts and research topics they found most interesting to the larger group. These presentations once again reminded me of the extent of the institution's holdings. The Folger Shakespeare Library not only houses documents related to theater in the English Renaissance, but also contains works from continental Europe, documents concerning military and medical history, as well as various artifacts surrounding the production and consumption of Shakespeare's plays.



Folger Library Reading Room

My interactions with other scholars and the Folger staff were as rewarding as the artifacts themselves. The librarians were extremely helpful throughout my time in the Reading Room, handling my considerable number of call slips with equanimity. In many ways, the library is a model for collaboration in scholarship.

About Heather Frazier:

Heather is a second-year PhD student in the Department of English. She specializes in issues of gender and sexuality in Renaissance drama.



Center for Medieval and Renaissance Studies Affiliate Accomplishments

Charles Atkinson (Musicology, emeritus), is currently in residence at the University of Würzburg, Germany, where he is a member of the editorial team for *Corpus monodicum*, an edition of Latin-texted monophonic music from the Middle Ages and Renaissance. His article "The Ordinary Chants of the Roman Mass, with their Tropes: the Odyssey of an Edition," has recently appeared in *Ars Edendi* (Stockholm: Almqvist & Wiksell, 2016): 50-84. He also delivered a paper, "*Constitutio* in Boethius' *Musica* and its Greek Antecedents," at the 45th Medieval and Renaissance Music Conference - 2017, Prague, Czech Republic, 4-8 July 2017.

Hannibal Hamlin wrote a chapter on "The Bible" for the *Oxford Handbook of Early Modern Literature and Religion*, edited by Andrew Hiscock and Helen Wilcox (Oxford University Press, 2017), and presented a paper on "Reformation Bible-Talk" at the Renaissance Society of America Annual Meeting in Chicago, March 31. This was part of a series of sessions on *The Language of Reform* on the occasion of the 500th anniversary of the Reformation. He also received an OSU Arts & Sciences International Travel Grant to consult manuscripts of metrical Psalms in the British Library and the Bodleian in Oxford.

Barbara A. Hanawalt published a book titled *Ceremony and Civility: Civic Culture in Late Medieval London* (Oxford University Press, 2017).

Jane Hathaway was awarded a grant by the Institute for Advanced Study (Princeton, NJ), School of Historical Studies, Gladys Krieble Delmas Foundation Membership, autumn 2016. She was also awarded the James M. Siddens Award for Distinguished Faculty Advising, April 2017, by the Council of Graduate Students. Professor Hathaway has a forthcoming book titled *The Chief Eunuch of the Ottoman Imperial Harem: Head of the African Eunuchs at the Sultan's Court*, which is now complete and will be published by Cambridge University Press in 2018. She has given a number of talks related to the book, including "The Ottoman Chief Harem Eunuch in Religious and Intellectual Life" – invited lecture, Dept. of Religion, Princeton University, April 2017; "The Ottoman Chief Harem Eunuch and the Arab Lands" – Inaugural Annual Lecture in Ottoman History, Dept. of History, University of Houston, April 2017; and "The Chief Harem Eunuch and Ottoman Orthodoxy/Confessionalization" – invited lecture, Middle East Institute, Columbia University, New York, NY, December 2016.

Sarah-Grace Heller published an article titled "Revisiting the Inventories of Artois: Fashion, Status, and Taste at the Court of Mahaut, c. 1307-1310," in *Inventories of Textiles – Textiles in Inventories: Studies on Late Medieval and Early Modern Material Culture*, ed. Thomas Ertl and Barbara Karl (Vienna: University of Vienna Press, 2017), 71-86. Professor Heller also gave two presentations: "Les loyautés visuelles: le vêtement comme signe d'affiliation dans les chansons de croisade," XIIe Congrès de l'AIEO (Association Internationale d'Études Occitanes) in Albi, France July 10-15, 2017; and "Saints Subverting Early Medieval Fashion," at the 52nd Annual International Medieval Congress, Kalamazoo MI, May 2017. Last year, Professor Heller published a book titled *A Cultural History of Fashion, vol. 2: The Medieval Age (800–1450)*. (London: Bloomsbury, 2016).

Julia Jorati published a book titled *Leibniz on Causation and Agency* (Cambridge University Press, 2017).

Elizabeth Zeman Kolkovich published “Women Dancing the Morris in Fletcher and Shakespeare’s *The Two Noble Kinsmen*, 1613-2015.” *Shakespeare*. Published online 10 Feb. 2017, www.tandfonline.com/doi/abs/10.1080/17450918.2017.1282975, forthcoming in print. Professor Kolkovich also published two performance reviews, gave presentations at two conferences, and won an award for excellence in scholarship (below):

---. Performance review of “King and Country: Shakespeare’s Great Cycle of Kings” (Royal Shakespeare Company’s *Henriad* at the Brooklyn Academy of Music), co-written with students Joey Burley, Kaylor Montgomery, Will Sly, and Ashley Van Hesteren. *Early Modern Culture* 12 (2017): 127-132.

---. Performance review of *Hamlet*, Great Lakes Theater, Cleveland. *Shakespeare Newsletter* 67.1 (Fall 2017). Online at *In the Glassy Margents*, www.glassymargents.com, 25 May 2017.

---. Excellence in Scholarship Award, Ohio State Mansfield, 2017.

---. “Performing Family Politics: Elizabeth I, the Cecils, and the 1571 Entertainment at Theobalds.” Queen Elizabeth I Society at the South-Central Renaissance Conference, Austin, April 2017.

---. “Literary Networking: The Countess of Huntingdon and Fletcher’s *Faithful Shepherdess*,” Finding Fletcher seminar, Shakespeare Association of America, Atlanta, April 2017.

Sarah Neville is Assistant Editor of *The New Oxford Shakespeare: The Complete Works*. General Editors Gary Taylor, John Jowett, Terri Bourus, and Gabriel Egan. Oxford: Oxford UP, 2016-17. Professor Neville edited the following plays in both modern spelling and old spelling editions: *The Two Gentlemen of Verona*, *The Merry Wives of Windsor*, *The Comedy of Errors*, *1 Henry VI*, and *Julius Caesar*.

Sam White published “A Model Disaster: From the Great Ottoman Panzootic to the Cattle Plagues of Early Modern Europe,” in *Plague and Contagion in the Islamic Mediterranean*, ed. Nükhet Varlık (Kalamazoo, MI: Arc Humanities Press, 2017), 91-116. Professor White gave a talk titled “A Cold Welcome: The Little Ice Age and Europe’s Encounter with North America,” at Iowa State University on April 10, 2017, and a presentation titled “Drought and Crisis in the Classical Ottoman Empire: New Evidence, Confirmation, and Revisions,” at a conference on Climate and Societies in the Mediterranean during the Last Two Millennia: Current State of Knowledge and Research Perspectives, at Aix-Marseilles University, Aix-en-Provence, March 8, 2017.

Ying Zhang published a book titled *Confucian Image Politics: Masculine Morality in Seventeenth-Century China* (Seattle and London: University of Washington Press, 2016).

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Simon Verelst. *Flowers in a Vase*. 1669. The Cleveland Museum of Art, Cleveland, Ohio. <http://www.clevelandart.org>. Gift of Mrs. Noah L. Butkin. Web. 15 August 2017.



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