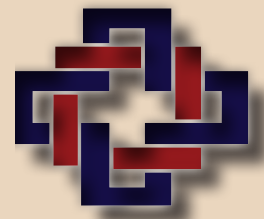


Nouvelles

Nouvelles



Winter 2019
Vol. 2



*Popular Culture
and the
Deep Past, 2019*

Fairies and the Fantastic

February 22-23, 2019

Image Courtesy of Artur Mósca

January

28 January 2019

CMRS Colloquium: Jonathan Holmes, Central State University

Title: "The Persons of the Play: Early Modern Drama and Readers' Annotated Character Lists"

4:00 PM, 455 Hagerty Hall

29 January 2019

CMRS Film Series: *Cabeza de Vaca* (1990)

7:00 PM, 455 Hagerty Hall

February

19 February 2019

CMRS Film Series: *Aguirre, Wrath of God* (1972)

7:00 PM, 455 Hagerty Hall

22-23 February 2019

Popular Culture and the Deep Past, 2019: "Fairies and the Fantastic"

Friday evening: 180 Hagerty Hall; Saturday: Ohio Union

Keynote Address: Chris Woodyard, "The Many Roads to Fairyland," Friday, 6:30 PM

March

22 March 2019

CMRS Lecture Series: Dot Porter, University of Pennsylvania

"Books of Hours as Transformative Works"

4:00 PM, 090 18th Ave. Library

26 March 2019

CMRS Film Series: *Silence* (2016)

7:00 PM, 455 Hagerty Hall

Cover Art: Courtesy of Arturo Mósca (mosko.artstation.com)

CENTER FOR
MEDIEVAL AND RENAISSANCE STUDIES

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Nouvelles Nouvelles is published by the Center for Medieval and Renaissance Studies and is also available in pdf at <http://cmrs.osu.edu/nn>. Please contact cmrs@osu.edu for more information.

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

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

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GREETINGS

from
the
DIRECTOR

Fall 2018 was my third and final semester as the Center's interim director, a role that Associate Director Professor Leslie Lockett will take over during Spring 2019. I am sure she can count on the same wonderful support from our faculty, students, and administrators that helped make my time at the helm so rewarding. By Fall 2019 the Center will have a new permanent director in place following the deliberations of David Staley, the Director of the Humanities Institute, with our Advisory Committee and the Dean.

At a time when public attitudes to the Humanities seem increasingly negative, I think it's critical that we at CMRS get out into the local community to share our passions with a wider public. Just recently, for example, Sarah-Grace Heller and I both gave informal presentations to residents at the Westminster-Thurber retirement center close to campus. I had about eighty very engaged seniors at my talk on 'Shakespeare's London then and now.' Local libraries are also keen to hear from us as I discovered before the holidays when I spoke in Bexley about Mary Queen of Scots ahead of the release of the new movie. I hope others of you will consider getting involved in what I always find to be rewarding outreach opportunities.

Another movie that should be on the Big Screen any time now is *Ophelia*, starring



Daisy Ridley, Naomi Watts, and Clive Owen. *Ophelia* is adapted from the young adult novel of the same title by Clintonville resident and former Ohio State professor Lisa Klein. Dr. Klein spoke about *Ophelia* and the craft of the novelist to a class I taught in the Fall on 'Hamlet and Its Afterlives.' I am delighted to say that she will also be giving this year's CMRS Public Lecture, an event we are trying to coordinate with a special screening of the movie. Please keep an eye on our website and Weekly Bulletins for updates.

After a full raft of talks and a successful symposium on 'Books and Their Use[r]s' in the Fall, we look forward to three lectures in the Spring, as well as our Popular Culture and the Deep Past extravaganza. Following a hiatus in 2018, PCDP 2019 is on the theme of 'Fairies and the Fantastic.' Over

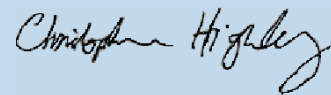
twenty faculty and students from around the country will be speaking on topics ranging from Medieval French Fairy Fashions to Fairies in Tolkien and contemporary Fan Studies. The fun kicks off on the evening of Friday, February 22 when CMRS alumna, independent scholar, and local author Chris Woodyard delivers a keynote lecture on 'The Many Roads to Fairyland.' The rest of the talks take place the next day, Saturday, in the basement of the Ohio Union. Please watch the usual spaces for the final schedule and information about the various activities and events like calligraphy lessons, rare book and manuscript exhibits, wool spinning, and a falconry demonstration! We hope to see you there!

A couple other items you may wish to mark on your calendars are the CMRS Spring Film Series and upcoming awards for students. The latest Film Series is inspired by Lisa Voigt's MEDREN 2618 class on 'Travel and Exploration.' Lisa has designed the series to also appeal to classes being taught by Molly Farrell in English and Richard Torrance in DEALL. CMRS is delighted to see this sort of cross-disciplinary cooperation and encourages others to participate. The first film, *Cabeza de Vaca* (1990) will be shown at 7:00PM on January 29 in Hagerty 455. As regards student awards, please be aware that the Nicholas G. Howe Memorial Fund that provides support for graduate student research has an application deadline of March 1. The Stanley J. Kahrl award for best undergraduate essay and the Barbara A. Hanawalt award for best graduate essay both have slightly later deadlines of March 22.

It is always a pleasure to spotlight the achievements of our affiliates, so I am delighted to report that Alison Beach of History has been much in the news of late for her contributions to a collaborative project investigating the presence of rare lapis lazuli pigment in the teeth of a tenth century

German nun. Working with scientists and archaeologists, Alison postulates that the pigment was transferred into the nun's mouth when she used it to shape the tip of a paintbrush. From this detail, Alison is able to challenge standard accounts of how only men were involved in the production of illuminated manuscripts that called for the use of such exotic pigments. Congratulations to Alison on such innovative and important research.

Best wishes,



Chris Higley
Interim Director, Center for Medieval and
Renaissance Studies

Paleography in San Daniele del Friuli *by Carman Romano*

In the spring of 2018, I applied for and received a Howe grant to partially fund my travel to San Daniele del Friuli, Italy. There, I would attend the Civica Biblioteca Guarneriana's summer school for Latin philology and paleography. As a graduate student in Classics, I was fortunate to take Professor Frank Coulson's Latin paleography seminar in my first year. Despite my lack of experience in paleography of any kind, under Prof. Coulson's tutelage, I gained enough facility in the field to take my new skills abroad. After selecting a manuscript on which to focus from the Biblioteca's impressive catalogue, three other OSU graduate students and I travelled to San Daniele by way of Venice in June 2018.

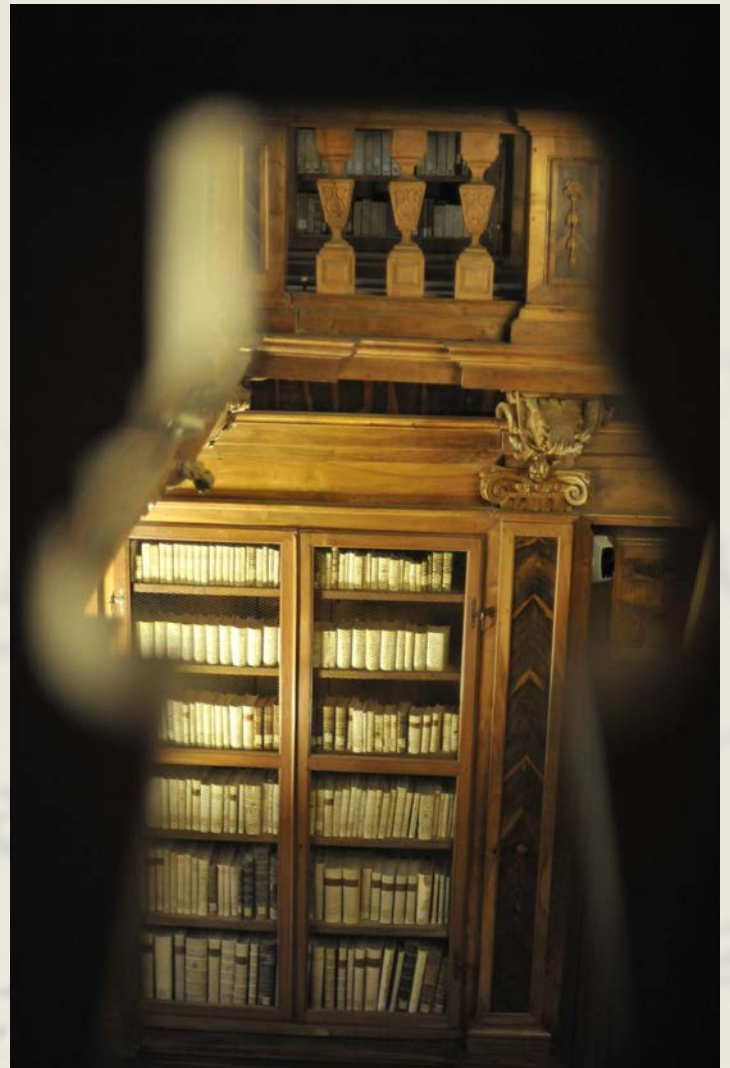
The summer school encourages interdisciplinary cooperation, and any student with some experience in Latin paleography is able to apply; besides myself, one other student from the Classics department and two students from the English department participated in the program this year. Thus, students who attend the summer school will likely meet and learn from students outside of their home department. As a Classics student, I found that my colleagues from the English department were immensely helpful. Even more

importantly, they were amazing travel companions!

Upon arrival, our generous and jovial host, Angelo Floramo, after giving us a tour, introduced us each to "our" manuscripts. My codex contained a commentary by Johannes Spilimbergensis on the plays of the Roman comic playwright Plautus, copied in humanist cursive. Everyday we all convened in the Biblioteca's reading room to work on our manuscripts, transcribing as much of the work as possible. After lunch, eaten in town, we would reconvene either to continue our independent work or to hear a talk. Our own Prof. Coulson spoke, as well as Professor Taro Hyuga visiting from the University of Tokyo, and Professors Matteo Venier and Lucia Castaldi, from the much more nearby Università degli Studi di Udine. Although no Japanese students accompanied Prof. Hyuga, several Italian students participated in the summer session, and in future iterations of the summer school, students from Japan are likely to attend.

Of course, our studies were frequently punctuated with quick trips to the gelateria, or to the cafe adjacent to the Biblioteca for a cup of espresso. In the evenings, the Americans and Italians would often have a leisurely dinner at one of

San Daniele's several restaurants; once, Angelo even invited us all to his mother's home to feast on homemade delicacies and meet his family. On my last full day in San Daniele, Angelo organized a trip for the Americans: fortuitously, we drove the short distance to the town of Spilimbergo—the very place from whence hailed the author of the commentary in my manuscript. Spilimbergo, like San Daniele, is a quiet, old place, replete with the history of Italy. To have visited both is a privilege, as is to have increased my facility with reading humanist script by engaging with an original manuscript. Thanks to the Howe grant, I was able to attend this program worry-free, as will students after me. I am happy to speak with any student of paleography interested in applying to this program!



Nancy Caciola, UC San Diego



On November 9th, around sixty people came to Nancy Caciola's talk on the under-sketch (sinopia) of a never-completed fresco in a Milanese abbey (Viboldone) that features a woman as the Holy Ghost (the left-hand figure).

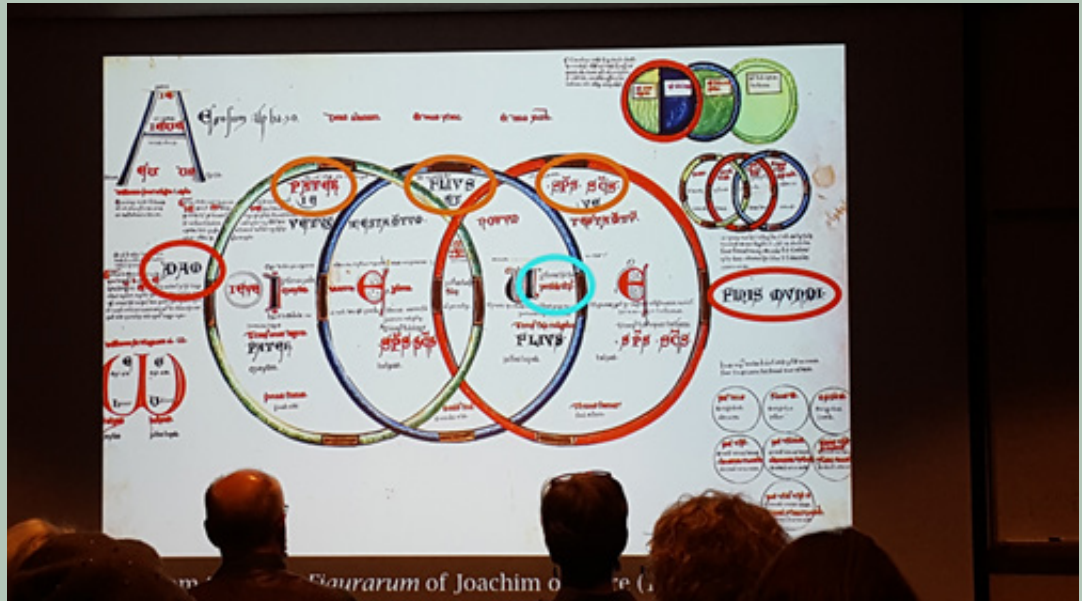
Below: Full house



"The Holy Spirit in the Form of a Woman"

Right: A manuscript illustration of Joachim of Fiore's three eras.

Below: After the talk, Prof. Caciola (right) discusses an illustration of Frederick II as anti-Christ.



Manuscripts

Last fall, Professors Eric J. Johnson and Leslie Lockett once again co-taught Manuscript Studies (Med- Ren 5610). For their “scavenger hunt,” the students had access to well over 100 manuscripts in the Rare Books and Manuscripts Library. (From left: Faith Rush and Meaghan Pachay)



Manuscript Studies

In order to practice the skills they had been learning in the class, they worked through a checklist of paleographical and codicological features, examining bindings, measuring folia, scrutinizing scripts, and the like. (From left: Amelia Sanders-Aspuro, Lucía Aja López, Lawrence Gianangeli, and Marie Wiggins)





Prof. Eric J. Johnson explains how paper is made. Looking on are Jolie Braun, Curator of American Literature; and students Jennifer Mandalinich, Lawrence Gianangeli, Kaitlyn Register, Stephen Hayden, and Jacob Panteloukas.

es Scavenger Hunt



From left: Meaghan Pachay, Faith Rush, Clint Morrison, and Jacob Panteloukas

Gypsies: An English History (Oxford University Press, 2018), by David Cressy

Whenever I told anyone that I was writing a history of Gypsies they would offer an anecdote, a memory, or an opinion about modern Gypsies blighting the English countryside, begging and pick-pocketing in European cities, or otherwise causing a nuisance. The views I heard were largely hostile, a mixture of myths and confused impressions about traditional Romani Gypsies, Irish Travellers, and newly-immigrant Roma in the twentieth and twenty-first centuries. Some also had romantic notions about Gypsy freedom and exotica, that made the Gypsies enviable and attractive, in galleries, boutiques, and fashion-styles with names like “The Gypsy’s Secret.”

Missing from popular notions is a sense of history. Too many of us have been persuaded that the Gypsies are a people without history, or outside of history, for whom the passage of time is irrelevant. A related idea, prevalent among some Romani activists, is that Gypsy history is complete, that enough is known about past persecutions, so that further research is unnecessary. The work presented in *Gypsies: An English History* proves both propositions to be wrong. The history of Gypsies in England and Europe is closely bound up with social changes and the powers and policies of the state over several hundred years. Explorations in English archives yield dozens of fresh stories of interactions with Gypsies, that require the reassessment of ideas about their visibility, status, identity, criminality, neighborliness, and victimhood. Gypsies are part of English history, and their treatment over time reveals much about that society’s dealings with its minorities.

Three observations about Gypsies need emphasis: first, that they constitute a people, not a lifestyle (deserving a capital ‘G’), whose history in Europe can be traced back six hundred years; second, that

Gypsies have long occupied a niche in the rural economy, as itinerant traders, makeshift craftsmen, entertainers, and fortune tellers; and that prejudices against them are persistent, deep-rooted, and generally wrong.

Gypsies first appeared in England in the early sixteenth century, as part of a Europe-wide migrant diaspora that originated in India. (The linguistic and genetic evidence is irrefutable.) Tudor governments tried to expel them, and piled on punishments, but Gypsies – generally known as “Egyptians” – continued to flourish. A statute of 1563 that threatened Gypsies with hanging was only briefly enforced, though not repealed until 1783. The Gypsies mostly kept to themselves, outside the official frameworks of church and state, which made them all the more suspicious. Among their distinctive characteristics was their language – apparently an incomprehensible “uncouth gibberish,” that was later recognized as Romani, with Sanskrit roots. Nineteenth-century scholars tried to learn Anglo-Romani before it disappeared, and traces remain to the present. Estimates of Gypsy numbers are imprecise, but there may have been 30,000 in England by the end of the eighteenth century, and more than twice that number by the end of the nineteenth. They were joined in the twentieth century by Irish Travellers, and more recently by Roma from eastern Europe, the three groups together now including a quarter of a million people.

Gypsies engaged with their settled neighbors in multiple ways, but mostly entered the historical record when they got into trouble, as petty thieves, deceitful fortune tellers, or incorrigible wanderers. Witnesses mentioned them dealing in horses, making baskets, mending tinware, operating fairgrounds, and selling clothes and trinkets. There is very little evidence before the twentieth

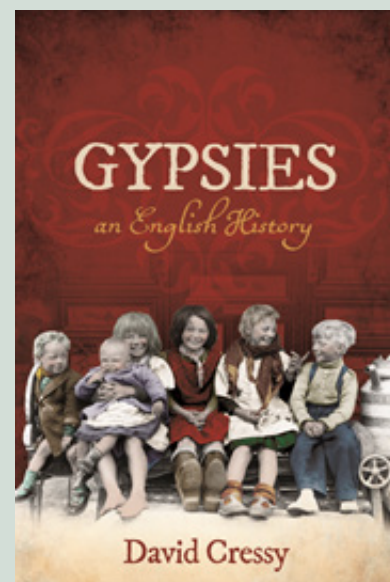
century to associate Gypsies with begging. Though officialdom was largely hostile to Gypsies, and attempted to move them along, ordinary people were much more sympathetic, trading and socializing with Gypsies, provided they did stay too long. The cases reviewed in *Gypsies: An English History* reveal Gypsies sharing meals, attending dances, and performing work with local villagers, as well as sometimes purloining silverware and stealing poultry. Nineteenth- and twentieth-century Gypsies have faced harassment for camping on common land, or even on land they own, and have occasionally experienced violent expulsions.

Though one strain in popular culture finds Gypsies romantic, without the cares of the taxed and employed, the predominant opinion has been hostile. One of the surprises of this work on the history of Gypsies is the recurrence of prejudicial commentary from the sixteenth century to the present. The Elizabethan pamphleteer Thomas Harman accused those “rowsey, ragged rabblement of rakehells” of “deep dissimulation and detestable dealing,” and condemned all Gypsies as “thieves and whores.” Attorney General Sir John Popham described the Gypsies as “lewd, vagrant, idle, seditious, disordered, and tumultuous,” and wanted them punished. The same sentiments could be heard in the eighteenth century, when writers described Gypsies as a “race of vermin,” and denounced them for “stealing people’s goods and spoiling their servants.” Condemning Gypsies at the Quarter Sessions in 1819, one reverend magistrate gave his opinion that “this atrocious tribe of wandering vagabonds ought to be made outlaws in every civilized kingdom and exterminated from the face of the earth.” Officials in Nazi Germany and elsewhere would share this view. An English newspaper editorial in 1931 deemed Gypsies a “shiftless, worthless people... whose presence in a civilized community is a most doubtful asset.” More recently The Sun newspaper railed against the Gypsy “nuisance,” with a campaign to “stamp on the camps.” Even one reviewer of *Gypsies: An English History* added comments of her own about their “antisocial behaviour” and “damage to fields and wildlife,” eliciting the online response that Gypsies were “undesirables... that

spread chaos and distress wherever they happen to invade.”

Throughout their history Gypsies have provoked sharp responses, in politics, policing, administration, opinion, and law. These responses reveal the anxieties of the powerful, and the concerns of the mainstream, about outsiders who do not “belong.” Generalizations about them are mostly ignorant, stereotypical, and wrong. A better-informed treatment allows them to be named as individuals, and finds amongst them every variety of wealth and poverty, honesty and dishonesty, probity and deceit. It recognizes that Gypsies have adapted and survived, while the environment in which they lived became more urban, industrialized, bureaucratized, and cosmopolitan.

Paying attention to Gypsies over five centuries reveals much more about English history than about the Gypsies themselves. We learn more about “us” than “them.” The interior of Gypsy culture remains opaque, not least because Gypsy voices and testimony are missing, and no source before the modern era offers any Romani writing. Nonetheless, the history of their dealings and interactions has proven to be retrievable, from sources that are surprisingly abundant. If there is any truth in the observation that “the past is negated” in modern popular culture, and that the history of Gypsies in England had been “deleted from national memory,” this book is a step towards its restoration.



Books and Their Use[r]s: a CMRS Symposium

For our Fall 2018 Symposium, we welcomed a number of speakers who exchanged ideas about how and to what ends people have acquired, collected, organized, marked, common-placed, shared, disposed of, and otherwise engaged with the books they bought, stole, or borrowed.



Our keynote speaker was Earle Havens, from Johns Hopkins, who presented on the "reading machine" of Lord William Howard, the antiquary, loyal Catholic aristocrat, and youngest son of the executed 4th duke of Norfolk, who between 1614 and 1618 was reading Florio's translation of Montaigne's *Essays*. He did so with a pen in hand, preserving across most of its amply margined pages an unprecedented trove of some 900 separate manuscript notes. These marginalia invoke a rich reading life clearly amplified by the known contents of Lord William's great antiquarian library of hundreds of medieval and Renaissance books, which he had built carefully over many decades at Naworth Castle in provincial Cumberland. Lord William systematically annotated, indexed, and cross-referenced his Montaigne, very much "using" the material text as a kind of "reading machine" suited to the longer-term exposition and memorialization of his deeply personal interpretive enterprise sustained over many years.

Mark Rankin, from James Madison University, discussed what researchers can gain by visiting more obscure archives, rather than relying solely on digital facsimiles from major repositories. At right is a bespoke copy of Nicholas Sander's *De origine ac progressu schismatis Anglicani* from St. Edmund College Ware. It was intended for Pope Pius VI.



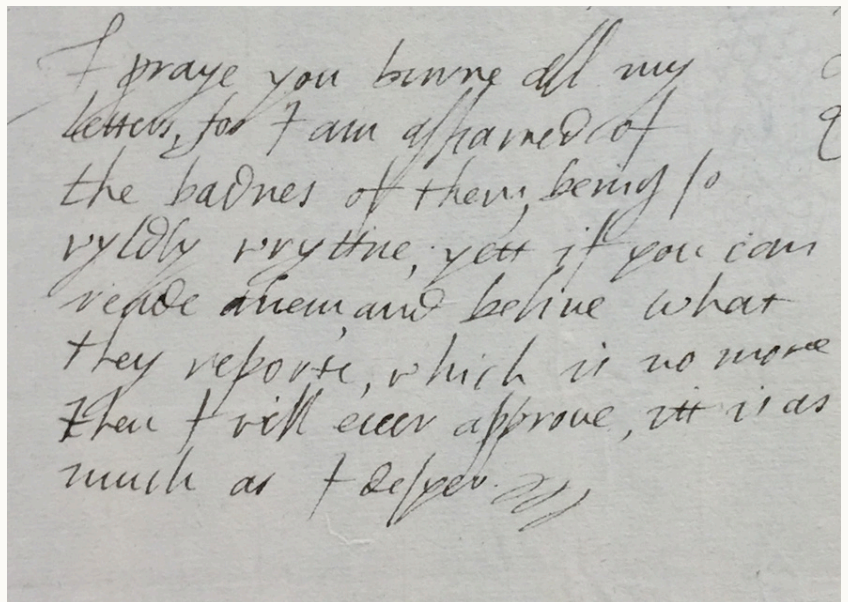
Aaron Pratt, from the University of Texas, discussed the concept of the "perfect" book as used in the early modern book trade. Collecting standards caused early editions to be rebound, trimmed, pressed, washed, and "sophisticated," which caused losses, to be sure, but has also provided valuable evidence—if we look carefully.

Glenda Goodman, University of Pennsylvania, discussed music manuscripts produced by amateur musicians in the Early American Republic, a corpus that indicates the importance of musical accomplishments among members of the genteel class, where concerns about provincialism weighed heavily on white women and men who attempted to appear cosmopolitan.



Elizabeth Kolkovich lectured on Elizabeth, Countess of Huntingdon, a bookish woman who left behind traces of her engaged reading scattered through five devotional manuscripts and many letters, as well as the printed dedications and manuscript poems written for her by John Fletcher, John Donne, Thomas Pestell, and other male authors wrote her. Dr. Kolkovich showed how the Countess of Huntingdon did not passively absorb her devotional reading, but interpreted and revised the books she read, engaging with them not as an isolated reader, but as an influential participant in familial and local networks of textual production and reception.

At right: from the Huntington Library, Hastings 4820, a request that her letters be burnt.



Ryan Giles, from Indiana University, examined some of the ways in which amuletic texts, such as prayers, sacred names, and magical formulas, were used in Iberian/ Spanish literature from the Middle Ages to the early modern period. The material presence and powers ascribed to such objects and the writing inscribed on them were meaningfully evoked and cited in imaginative works, from the thirteenth to the sixteenth century. The paper amulet at left (11 cm) is from the Biblioteca de Extremadura, "Biblioteca de Barcarrota [Badajoz]" Collection, *nómina*.

Shakespeare's Theatre: A History, by Richard Dutton

One of the less-observed features of Shakespeare's enormous gravitational pull is that the study of Elizabethan theatre is still largely conducted within English departments, even though there are now (as there were not in my youth) departments of Theatre Studies and Theatre Arts, where people actually have professional qualifications to study such a subject. This is not true of the theatres of playwrights like, say, Yeats, Synge, and O'Casey, or Miller, Williams, and Albee, or Beckett, Pinter and Stoppard, the study of whose literary works and theatrical practices usually live in separate academic compartments. Shakespeare, as usual, sets his own rules.

In my own case, I have absolutely no training in theatre history. At college in Cambridge the study of Shakespeare was conducted, as most literary study was, as an exercise in Practical Criticism – the British equivalent of US New Criticism – which is to say, to analyse the plays as if they were outsized Metaphysical poems. The question of how they were meant to be staged – in either the 1600s or the 1960s – was barely to be asked. And when I went on to write a doctoral dissertation on the plays of Ben Jonson, which later became my first book, I pretty much did the same thing on a bigger canvas. It was not until nearly twenty years later that I felt myself being steered in other directions. By then Practical Criticism was not only old hat but politically suspect, under attack from successive waves of radical European models of critical theory. None of which I found particularly congenial.

But the so-called 'Turn to History' in Renaissance studies which was one facet of that critical theory did present me with one question I felt genuinely engaged by. In his early years Jonson repeatedly fell foul of censorship, much of it at the

hand of royal officials called the Masters of the Revels. But there was no modern study of who these people were and how they operated. I set out to write it, and it eventually emerged as *Mastering the Revels* (1991). This was a defining turning point in my career, because I had effectively stepped out of literary criticism and into theatre history. The Masters of the Revels, it turned out, were not faceless individuals who applied their blue pencils in anonymity. On the contrary, they were the men who controlled the whole business of theatre in London between 1574 and the English Civil War. Censorship turned out to be more or less an incidental feature of the job, which also included choosing plays to be performed at court.

On the back of that book I found myself invited to join one of the inner worlds of the Shakespeare Association of America, its theatre history seminar. Strictly speaking, the seminars for the annual meeting of the SAA have to be proposed and rigorously selected every year. But somehow or other a seminar led by one of the theatre history cadre manages to get itself selected every year. And there I met the giants in the field, people like Scott McMillin, Herbert Berry, Andrew Gurr, Roslyn Knutson, William Ingram, Alan Nelson, John Astington, Peter Greenfield, Sally-Beth MacLean, and Alan Dessen (virtually all of them, as I say, members of English departments who had made their own trips to Jerusalem). It was like re-starting school all over again, though (curiously) they treated me as if I actually knew what I was talking about.

Since then my scholarship has been almost entirely devoted to aspects of theatre history – more on censorship, on the writing and re-writing of plays for specific audiences, and on editing plays of the period, a large element of which involves understanding the nature of the theatres for which they were written.

I convinced Oxford University Press that they needed an *Oxford Handbook of Early Modern Theatre*, which I edited and it duly came out in 2009, with contributions by many of the greats but also some of the young Turks (Tiffany Stern, David Kathman, Tom Rutter, Natasha Korda, James Marino, Lucy Munro). It's a collection of which I'm particularly proud. But while I was working on it, Blackwell (now Wiley-Blackwell) approached me about doing my own book about Shakespearean theatre – what eventually became *Shakespeare's Theatre: A History*.

Once I would have pleaded too much ignorance. Now I simply knew too much not to be painfully aware of what I would be taking on. And I knew I had to do something different in what is quite a crowded field. I quickly ruled out doing the whole theatrical era in favour of concentrating on Shakespeare's specific career. I knew I wouldn't simply be giving designer-accounts of the play-houses he used (notably the Theatre, the Globe and the Blackfriars), though that would be part of it. I also wanted to include the other kinds of playing-spaces where his works were performed – country houses of the gentry, city inns and guildhalls, the Inns of Court, and the royal palace of Elizabeth I and James I. How to organise such a hodge-podge of material? Well, I decided on a biographical framework, tracing Shakespeare's likely engagements with playing from Stratford to London (since we don't know how he got from Stratford to London I sketched in the two most popular theories – that he joined the Queen's Men while they were on tour, or that he went north to Hoghton Tower and eventually made his way among the Lancashire gentry to Henry Stanley Earl of Derby and the company patronised by his eldest son, Strange's Men). Then in turn I decided to follow what we know about the London venues we know about, and to see it all through the processes of patronage and licensing which the Elizabethan authorities progressively devised to handle this wholly unprecedented phenomenon – playing to audiences of up to three thousand in towns and cities which had no regular police forces. Back to the Masters of the Revels.

So I hope in the end I have achieved something new and distinctive, and not embarrassing to my friends and colleagues from the SAA. One item I'm particularly proud of – because it really is new – is to build on work done by David Kathman, who argued (to my mind utterly convincingly) that something called the 'plot' of The Second Part of The Seven Deadly Sins is actually what we might call a running-schedule of the play, scene by scene, as it was actually performed by Shakespeare's company, the Lord Chamberlain's Men, around 1597-8. The 'plot' has been known for many years, but it used to be thought to date from 1591-2 and to relate to an earlier company (albeit one from which many of Shakespeare's later colleagues derived). Locating it in 1597-8 gives us our earliest insights into the company for which Shakespeare was to write for the rest of his life, into the kinds of roles they each took on, into the role which he himself played (we have to choose between two – King Henry VI or the poet Lydgate!) It opens up London playing like nothing else we possess, and I am pleased to have given David Kathman's work a wider airing, and to build upon it. The book is the longest I have ever written (some 170,000 words) and not cheap. But they've promised a paperback in a year or so.



2019 - 2020 Course Listing: *(times to be announced)*

Autumn 2019

MEDREN 2215 - Gothic Paris: 1100 - 1300

Sarah-Grace Heller

Paris became a center for learning, beauty, power, and shopping in the High Middle Ages. Discover the first Gothic cathedrals, Courtly Love, King Arthur's justice, and the love affair between the philosopher Abelard and his gifted student Heloise in the age of the birth of the university. Explore the streets of Paris and its monuments through readings, films, interactive web maps, and hands-on experiences. Assignments: midterm & final exam (multiple choice), short quizzes, and a short research project on experiencing something related to medieval Paris.

MEDREN 2666 - Magic and Witchcraft

Sarah Iles Johnston

In this interdisciplinary course, students will explore the history and culture of witchcraft and magic from ca. 400 to 1700 C.E. within sociological, religious, and intellectual contexts. As students gain basic knowledge of the history of witchcraft and magic during these periods (both actual practice and contemporary beliefs about that practice), they will develop some ability to understand why these practices and beliefs developed as they did and what societal and cultural needs drove them.

MEDREN 5611 - History of the Book Studies

Alan Farmer

This course will be devoted to thinking about books and other printed artifacts from the hand press period (c. 1450-1830) as material objects. You'll learn how books are made, perhaps try your hand at setting type and printing, and think about what we can learn about cultural history if we adopt a book's eye view and follow its movements, rather than those of the people supposedly in charge of it. We'll regularly explore the holdings of our rare book library—with lots of hands-on examination—and otherwise try to make this course a very tactile (and even olfactory) experience.



Spring 2020

MEDREN 2211 - Medieval Kyoto: Portraits and Landscapes

Shelley Quinn

MEDREN 2513 - Medieval Russia

Dan Collins

MEDREN 2666 - Magic and Witchcraft

Michael Swartz

MEDREN 5631 - Survey of Latin Literature

Frank Coulson

MEDREN 5695 - Seminar: "Elizabeth I: Life, Literature, and Legend"

Chris Highley

PCDP 2019 Preview

Popular Culture and the Deep Past, 2019: Fairies and the Fantastic

A Celebration in Honor of Richard Firth Green

PCDP is almost here! We have many speakers and exhibitors coming to warm up your February. We will have medieval manuscripts, calligraphy, weaving, music, improvisation, a falcon, and more.

Friday, February 22 (in and around 180 Hagerty)

5:30 p.m. Book Giveaway Sneak Preview: featuring the collection of John Philip Lomax (Ohio Northern University) -- outside 180 Hagerty Hall (open to students and faculty)

6:30 p.m. Popular Culture and the Deep Past Keynote and 12th Annual Francis Lee Utley Memorial Lecture: Chris Woodyard, "The Many Roads to Fairyland" - 180 Hagerty Hall

7:30 p.m. Reception and Book Signing in the Hagerty Hall Cafe.

Saturday, February 23 (downstairs in the Ohio Union)

9:00 a.m. Registration and Refreshments

9:20 a.m. Opening Remarks

9:30 a.m. Sessions One and Two

11:30 a.m. Lunch and Featured Exhibits

1:30 p.m. Sessions Three and Four

TBD Break

TBD Sessions Five and Six



Sessions include Fairies in Medieval English Literature, Fairies in Early Modern England, Fairy Geographies, Fairies in the Celtic World, Fairies and the Romance Languages, Fairies in the Celtic World, Fairies and Contemporary Pop Culture, Fairies and Gender, and Tolkien and his Heirs.

We look forward to seeing you!



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