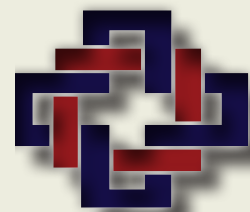


NOUVELLES

NOUVELLES



Autumn 2017
Vol. 2



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

04 December 2017

CMRS Holiday Party
5:00 PM, 455 Hagerty Hall

February

02 February 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

09 February 2018

William Ian Miller, University of Michigan
"Getting Even or: Just You Wait and See"
Eleventh Annual Francis Lee Utley Lecture
4:00 PM, 001 Jennings Hall

23 February 2018

CMRS Lecture Series: Richard Firth Green, The Ohio State University
"Fairies and Witches: An Unexplored Connection"
Annual Public Lecture
6:00PM, 220 Sullivant Hall

March

23 March 2018

CMRS Lecture Series: Shannon McSheffrey, Concordia University
"Evil May Day, 1517: Riots Against Immigrants in Tudor London"
4:00 PM, 090 18th Ave. Library

April

13 April 2018

CMRS Lecture Series: David Areford, University of Massachusetts, Boston
"Christ Child Creator"
4:00 PM, 090 18th Ave. Library

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 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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Among Us

Honoring the Accomplishments of CMRS Affiliates

GREETINGS

from
the Interim
DIRECTOR

Dear Friends:

As I write on All Hallows' Eve, the days are suddenly colder, the nights longer, and the moment back in August when I took up my post of interim director seems a distant memory. Thanks to the support of Graeme Boone—who is on sabbatical this year—and the indispensable Nick Spitulski, I have been eased gently into my new role. In England at least, the Catholic holy day of Hallowmas on November 1st with its ancient pagan roots butts up against an altogether different commemoration in the form of Guy Fawkes day/Bonfire night on November 5th. Since the early seventeenth century, Protestants across England have burnt effigies of Catholic insurgent Guy Fawkes atop communal bonfires as they remember his plot to blow up king and parliament in 1605. I mention these events because rituals of recollection and celebration were at the heart of CMRS's recent symposium on "Reformation and Remembrance" that was held to mark the 500th anniversary of Martin Luther's radical challenge to the authority and practices of the Catholic church. Our five speakers reminded us that throughout Europe the Catholic past continued to haunt reformed societies in their art, architecture, and other forms of material culture. Those who embraced religious change most enthusiastically might have wanted to forget the "superstitious" past, but the operations of memory and the constant urge for further reform made it an impossibility. The well-attended talks and roundtable were wonderfully complemented by Eric Johnson's superb exhibition of materials from our library's impressive collection of Lutheran and other Reformation materials. The exhibit remains open until January 28th, 2018: I urge you to set aside an hour or so to visit if you have not already done so.

Our Fall classes are now in full swing. Sarah Neville's MEDREN 2610, "Science and Technology in



Medieval and Renaissance Culture," deserves special mention; even though this is the first time she has offered the class, she managed to enroll an impressive 29 students—far exceeding our original expectations. We are blessed to have such dedicated and innovative teachers as Sarah teaching for us. Professor Leslie Lockett, the Center's Associate Director, and our student adviser, has put together an exciting line up of Spring semester courses despite the difficulties posed by faculty leaves and the reluctance of departments to "release" their faculty. Next semester sees the return of our ever-popular "Magic and Witchcraft" course (MEDREN 2666) taught by Professor Kristen Figg, along with "Travel and Literature" (MEDREN 2618), and Professor Ethan Knapp's seminar on "Arthurian Legends" (MEDREN 5695). A full list of our spring class offerings, as well as affiliated courses in other departments, can be found here: <https://cmrs.osu.edu/curriculum/courses>.

Professor Scott Bruce, a historian of the Middle Ages at the University of Colorado, Boulder, will deliver our fourth and final lecture of the Fall semester on "The

Dark Age of Herodotus: Shards of a Fugitive History in Medieval Europe” (December 1). I am delighted to announce that the four speakers already scheduled to visit campus next semester will now be joined by a fifth distinguished scholar: Professor William Ian Miller from the University of Michigan. On Friday, February 9, 2018, Professor Miller will deliver the Francis Lee Utley lecture that CMRS co-sponsors with the Center for Folklore Studies. I am sure that his books about the histories of humiliation, disgust, and courage will already be familiar to many of you and will make his visit a much anticipated one.



The Forerunners of Christ with Saints and Martyrs (about 1423-24), National Gallery, London.

This year we have decided not to have a Popular Culture and the Deep Past event, but instead to focus our energies and resources on an offering in 2018-2019 that will honor the contributions to the academy of past CMRS director Richard Green. Before that, of course, we can look forward to Richard’s talk on fairies and witches when he comes to campus on February 23, 2018.

As Graeme explained in the last *Nouvelles Nouvelles*, potential storm clouds loom as CMRS, like the other Centers in the College, faces reorganization and cuts. The consultation process between Center directors and the divisional dean has now begun with the latter stressing the need at our first meeting for administrative reform that will enhance the Centers’ “effectiveness,” “impact,” and “efficiency.” What this means in terms of the visibility and autonomy of CMRS, its continued ability to teach interdisciplinary classes, and its many contributions to the intellectual life of the university remains uncertain. Please be assured that I will work closely with the other



An engraving of eight of the thirteen Gunpowder conspirators of 1605, National Gallery, London.

Center directors to preserve and strengthen everything we value about our mission. In this season of remembrance, we need to bear witness to the many ways in which CMRS has enriched this university, its students, its faculty, and the wider community since its founding in 1965.

Sincerely,

Chris Highley
Interim Director, Center for Medieval and Renaissance Studies

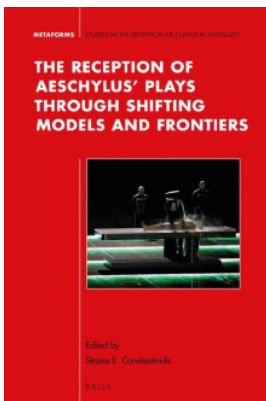
Wasteful Wars and Death Marches

by Stratos E. Constantinidis

Stratos will be on a sabbatical leave beginning January 2018 to continue work on two research projects. The first project is a translation of Aeschylus' *Persians*, an award-winning play that was written at the end of two major Greco-Persian Wars (490-480 BCE) and premiered in Athens in 472 BCE. The play also remained popular among the Byzantine Greeks. Its relevance peaked during a series of wars (285-628 CE) fought between the Byzantine Empire and the Sasanian Empire of Persia primarily in Anatolia, Armenia, the Aegean Sea, the Caucasus, Egypt, the Levant, and Mesopotamia. The wars weakened both empires, allowing the Islamic Rashidun Caliphate to invade and conquer the entire Sasanian Empire of Persia.

The translation and reception of Aeschylus' plays over the centuries has been one of Stratos' recent research foci. Some of his new findings have already begun to appear in print: *The Reception of Aeschylus' Plays through Shifting Models and Frontiers* (Leiden & Boston: Brill, 2017) and "The Broadhead Hypothesis: Did Aeschylus Perform Word Repetition in *Persians*?" in Brill's *Companion to the Reception of Aeschylus*, edited by Rebecca Futo Kennedy, pp. 381-407 (Brill, 2018). The first draft of Stratos' translation received 6 staged readings at The Ohio State University in 2009 and was produced at Yale University by the Yale Drama Coalition in 2011.

so are the gender, religion, and ethnicity of its author. However, the historical circumstances, which triggered its authorship in Candia in the 1530s and inspired its first known production in Athens in the late 1920s, are known. In 1492, 40 years prior to the authorship of this play, about 250,000 Judeo-Spanish refugees were forced to abandon their homes, farms and businesses in the Christian-ruled Spain of Queen Isabella. On their way to the safety of Italy and Greece many perished when they were thrown overboard into the Mediterranean Sea by the ship captains to whom they had paid overpriced fees for safe passage. An indeterminate number of them reached Crete which, in 1492, was under the rule of the Venetian Empire. They found a relatively safe haven in Candia which, in 1481, had about 400 Jewish families and 4 synagogues.



Stratos' second project is a translation of *The Sacrifice of Abraham*, a mystery play written on Crete in Greek but printed in Venice with letters from the Latin alphabet. There is no record of how it was received by the Greeks, the Jews and the Arabs on Crete. The date of its authorship is debatable, and



Andrea del Sarto, *The Sacrifice of Abraham*, 1525

In 1922, seven years prior to the staging of *The Sacrifice of Abraham* in Athens about 1.2 million Greek-Anatolian Christian refugees were forced to abandon their homes, farms and businesses in the Muslim-ruled Asia Minor of Sultan Mehmed VI. They flooded into Greece, including Crete, which had become part of

the Greek nation-state. On their way to safety by crossing the Aegean Sea thousands perished, many of them while waiting in Asia Minor for passage to Greece, including about 100,000 Greeks and Armenians who were burned, killed, or drowned in Smyrna and its harbor in 1922.



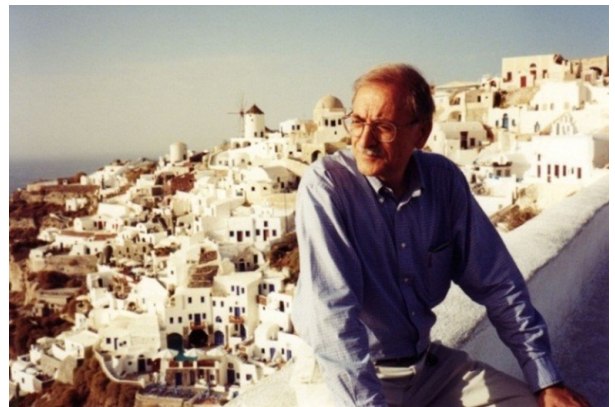
Anonymous, *The Sacrifice of Abraham*, National Theatre, 1929

The play dramatizes 19 lines from the Septuagint version of the Bible (Genesis 22: 1-19) about the ordeal of Abraham and turns them into a musical performance of 1154 rhyming verses which are distributed among 8 characters. The play is the result of a cultural cross-pollination among 3 Abrahamic religions and 3 ethnic communities (not counting the Venetian colonial government) in Candia.



Anonymous, *The Sacrifice of Isaac*, ca. WWI

The staging of *The Sacrifice of Abraham* at the National Theatre of Greece in Athens in 1929 added another dimension to the biblical story. Stratos' research project will demonstrate, among other things, how and why the new dimension was borrowed from the period of the Armenian and Greek death marches in Asia Minor and then was emblemized through Isaac's death march from his parental home to the mountains. Unlike Isaac, who survived the death march and was reunited with his family, the Greeks and the Armenians who were forced to join the death marches died of exhaustion, dehydration, starvation, injury, and torture, or were executed for failing to keep up with the rest.

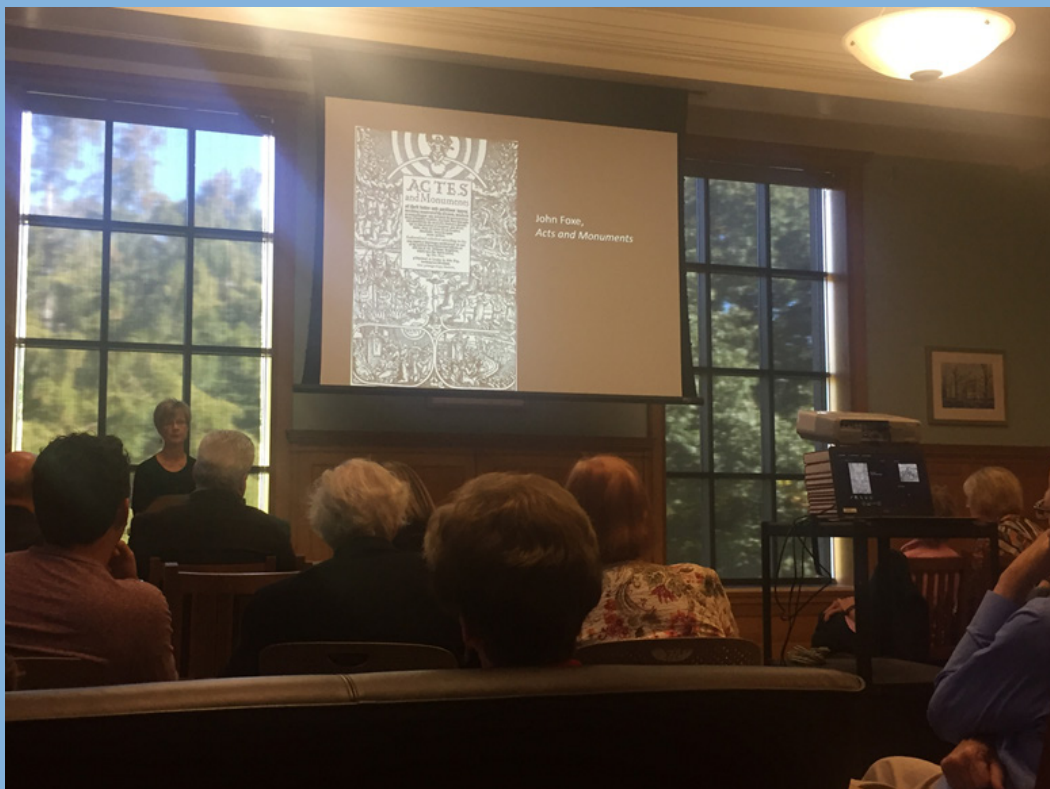


Stratos E. Constantinidis has served on the CMRS Advisory Committee since 2010 and on the Nicholas G. Howe Memorial Fund travel grant committee since 2014. He teaches in the Performance/ History/Theory area of the theatre department. He taught two graduate courses of interest to CMRS students: a) "Criticism I: Critical Theory from Plato to Dryden" for 21 years (1989-2010) before it was dropped from the curriculum when OSU converted to semesters, and b) "Greek, Roman and Medieval Drama" in Europe and Asia, which is still part of the curriculum and which he has taught every other year since 1999. Students who have enrolled in this course have come from Art Education, Classics, French and Italian, English, East Asian Languages and Literatures, Near Eastern Languages and Cultures, Music, Spanish and Portuguese, and Theatre.



Reformation and Remembrance was a two-day symposium exploring practices of, repositories for, and revisions to religious memory on the quincentenary of a seminal moment in Reformation history, Martin Luther's nailing of his 95 theses to the door of the Wittenberg church in 1517. In this image, attendees gather for the start of Alexandra Walsham's keynote presentation.

REFORMATION AND REMEMBRANCE: THE CENTER

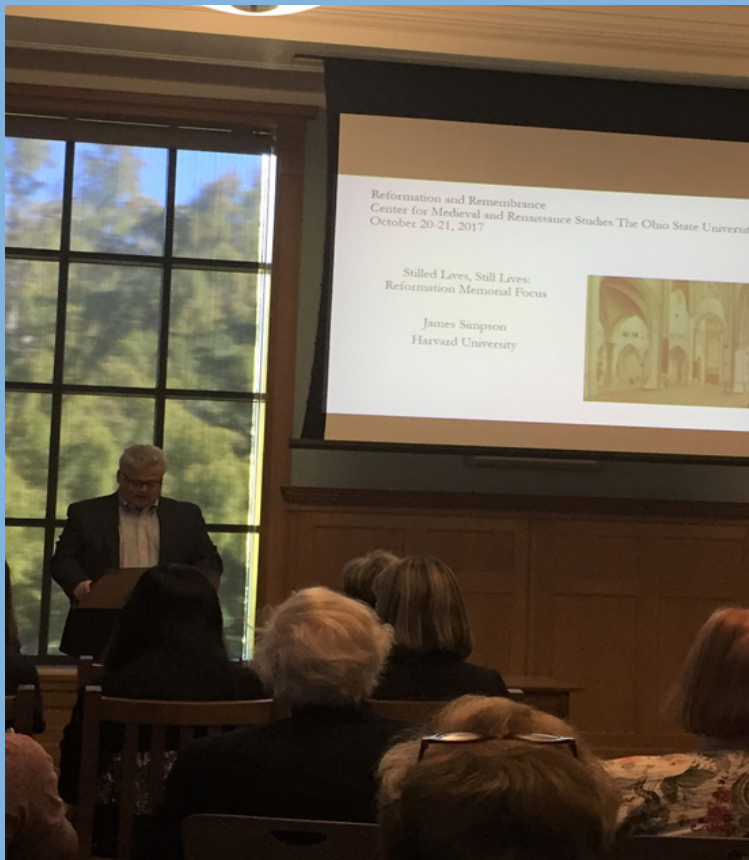


Merry Wiesner-Hanks, Distinguished Professor of History and Women's and Gender Studies at the University of Wisconsin at Madison, presents "Remember the Ladies! Women in Words and Images in Histories of the Reformation." In her talk, Wiesner-Hanks examined verbal and visual presentations of women of the Reformation from the sixteenth century into the twentieth, noting changes and continuities in the way women's roles were remembered.



CMRS interim director Christopher Highley introduces Alexandra Walsham, Professor of Modern History at the University of Cambridge. Walsham's talk titled "Recycling the Sacred: Material Culture and Cultural Memory after the English Reformation" focused on ecclesiastical recycling - on how medieval Catholic objects negotiated the passage to the Reformation by being remodelled and repurposed for alternative, often profane use - and explored the significance of this process in the realm of memory.

FOR MEDIEVAL AND RENAISSANCE STUDIES SYMPOSIUM



Professor Hannibal Hamlin introduces James Simpson, the Donald P. and Katherine B. Loker Professor of English at Harvard University. Simpson's talk titled "Stilled Lives, Still Lives: Reformation Memorial Focus" revolved around the aesthetic and political questions posed by Pieter Saenredam's painting of the interior of the church of St. Bavo, Haarlem, in the Netherlands (1628).

Transitions, Transmissions, and Omission Editions: Why Study Early Modern Literature?

by Shaun Russell

It is tempting to begin by writing “It all started in my Grade 12 literature class with Mr. Ames...” because there is certainly some truth to that sentiment. As is likely the case for most of us, my first significant encounters with Shakespeare came in high school, whether it was acting in *Othello* in my Drama class (I’m *not* going to tell you what role...), or studying *Hamlet*, *Macbeth*, and the Sonnets in various English classes. Yet, unlike many who have gone down the academic path, I did not immediately make the jump from high school to college. In fact, other than obtaining two perfunctory vocational degrees in my twenties, it took me fifteen years to finally fulfill a long-latent love of literary scholarship and ultimately enroll in the full-time degree programs that have led to my pursuit of a Ph.D. at OSU.

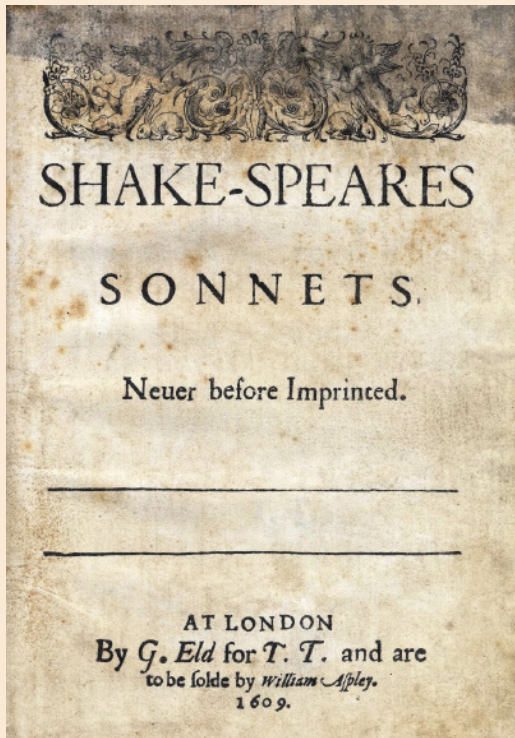
So, why Shakespeare? The obvious (and frankly, banal) answer is that his work has always loomed large for me, whether through cultural osmosis or self-study. More specifically, however, is that a few days before 2006, I made a New Year’s resolution to write a sonnet per day for the entire year. While I had written some formal poetry in the past, I had never actually written a proper sonnet. As a result, I turned to all the sonneteers I could find to get a sense of the feel and the form, and though each sonnet I wrote that year wound up being in the Italian, rather than the English sonnet form, there is no escaping the fact that Shakespeare was a huge influence on most of them.

As a result of this pre-academic background, when I was eventually encouraged to en-

roll in a degree program, there was no question about my long-term focus. After a brief stint at a community college, I was accepted to the undergraduate English program at the College of William and Mary, where I had the great good fortune to have the late Paula Blank as my advisor. A research seminar on Shakespeare’s Sonnets, co-taught by Paula and her colleague Thomas Heacox, opened my mind to a world of possibilities concerning the individual poems, and the work as a whole. It was then that I discovered my interest in textual anomalies in certain of the Sonnets. By the time I started my Master’s at the University of Maryland, this interest deepened into more critical questions about the printing of the Quarto edition, and thanks to some excellent guidance from various UMD professors (not to mention the close proximity of the Folger Shakespeare Library), I arrived at what is now my primary research interest.

When the Quarto edition of Shakespeare’s Sonnets was first released in 1609, it was largely ignored by the populace. Theories abound as to why this is the case, but what I find most interesting is that the next edition released, publisher John Benson’s *Poems Written by Wil. Shake-speare, Gent.*, was remarkably popular. In spite of (or just as plausibly, *because of*) Benson’s stripping of the poems’ distinction as sonnets (often fusing multiple sonnets together), his replacement of numerical titles with textual ones, his reordering of the poems, and—most egregiously, by modern standards—his omission of eight of the sonnets altogether, records indicate that his edition sold surprisingly well. All of this has been well-documented, of course, but further research revealed that with one minor exception, Benson’s edition—not the original

Quarto—formed the basis of all subsequent editions of the *Sonnets* until 1766. For years I was



Shakespeare's
Quatro edition
of the *Sonnets*
(1609).

convinced that, as many scholars over the decades have posited, Benson's actions were heinous; yet over the past year and a half, upon gaining a much broader understanding of book history and early modern publishing practices, I have come to believe that Benson does not deserve to be demonized to such a degree. In plainest terms, what he did was a perfectly acceptable, if slightly morally ambiguous, act of a profit-seeking publisher. And it clearly paid off.

As I edge toward the end of my first semester at OSU, many questions pertaining to early publication practices, and the primacy of certain editions over others, consume my thoughts. Moving for-

ward, Eric J. Johnson, OSU's Curator of Rare Books and Manuscripts, and my advisor, Alan B. Farmer, will have me exploring a loosely catalogued collection of early modern poetry publications, which I expect will contribute to both my knowledge of the material, and to a greater, more tactile understanding of the mores of early modern publishing. Needless to say, despite having a late start to my academic career, I feel incredibly fortunate to have had some excellent people around me who have helped me to find a path that I not only *enjoy* being on, but one on which I feel I *belong*.

Shaun Russell is a Ph.D. student in the department of English, focusing primarily on early modern literature and book history, specifically theories of editions, and textual idiosyncrasies.



Medieval and Renaissance Autumn

Music by Kylie M. Harwell-Sturgill

A November of Feasting

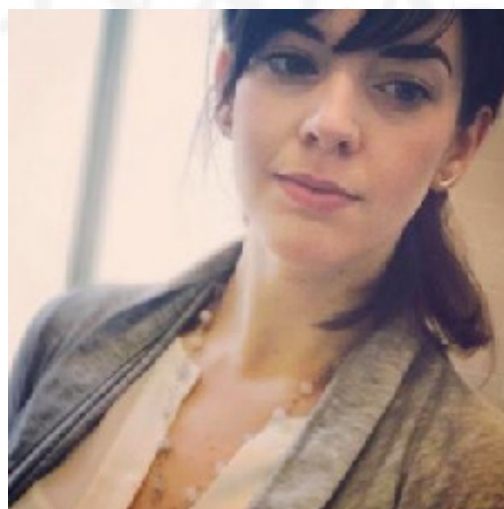
While most Americans celebrate just one large feast in the month of November, 14th and 15th Century Europeans celebrated as many as fifty-five Saints' days and feasts. Rather than trying to overdo the mashed potatoes and turkey with fifty-five full feasts this month, here's a playlist of music inspired by the feast days of November as well as our contemporary equivalent. Each of these titles can be easily found online with the specific recording titles provided. Enjoy!

A Thanksgiving Playlist Inspired by Medieval and Renaissance Music:

- "Introitus: Gaudeamus Omnes In Domino," from the Messe De Notre Dame by Guillaume de Machaut - Taverner Consort, Taverner Choir, Andrew Parrott
- "Dolce signor, ballata for 2 voices, S. 53," performed by the Newberry Consort
- "Missa di dadi / Missa 'Faisant regretz,'" by Josquin Desprez, performed by The Medieval Ensemble of London - Peter Davies & Timothy Davies, dir.
- "Lectio: Primo tempore alleviate," Medieval Hungarian Lectio, performed by Anonymous 4
- "Un fior gentil m'apparse," a song for 3 voices by Antonio Zacara da Teramo, performed by the Newberry Consort
- "Joyne Hands," composed by Thomas Morley, performed by the Julian Bream Consort
- "Cominciamento Di Gioia," performed by The Newberry Consort

- "Ibo michi ad montem," a motet for three voices composed by Leonel Power, performed by the Hilliard Ensemble
- "Spem in Alium," composed by Thomas Tallis, performed by the Tallis Scholars
- "Infelix ego," composed by William Byrd, performed by The Cardinall's Musick
- "Greensleeves to a Ground," an Anonymous English folk song performed by The Early Music Consort of London
- "Chominciamente Di Gioia: Istanpitta," dance music by an anonymous composer, performed by the Dufay Collective
- "Vespro della beata Vergine," by Claudio Monteverdi, performed by The Monteverdi Choir and the English Baroque soloists, conducted by John Eliot Gardiner

Kylie M. Harwell-Sturgill is the Program Assistant for OSU Film Studies, The Center for Medieval and Renaissance Studies, The Center for the Study of Religion, and The Diversity and Identity Studies Collective at OSU.



Medieval and Renaissance Graduate Student Association Symposium



In her keynote address for the 5th Annual Medieval and Renaissance Graduate Student Association Symposium, Dr. Sara Butler, Professor and King George III Chair in British History at The Ohio State University, discusses one of the few exceptions to the male-dominated legal system in Medieval England: matron juries. In cases where a female felon requested a stay of execution on grounds of pregnancy, a jury of twelve women would be tasked with determining the legitimacy of the plea. Dr. Butler digs into a number of intriguing questions about this remarkable exception, such as what criteria was used to determine a suitable matron jury, and what the court required of their verdicts.



The 5th Annual Medieval and Renaissance Graduate Student Association Symposium featured a faculty panel of speakers for the roundtable discussion of “Pedagogical Engagements with Sex and Gender.” Left to Right: Hadi Jorati (Department of Near Eastern Languages and Cultures), Johanna Sellman (Department of Near Eastern Languages and Cultures), Karen Winstead (Department of English), and Sarah-Grace Heller (Department of French and Italian).

For information on joining MRGSA’s officer committee, please write to christiansen.35@osu.edu.

Baby Bumps of the Rich and Famous

by Elizabeth Steinway

It's perhaps not surprising that pregnancies of the rich and famous fall within the purview of public knowledge. Celebrity blogs and news sites even include specific sections that archive images and information about the status of various women's bodies. A sample of titles provides a general sense of the content: "Bumps to Watch in 2017," "Celebrity Baby Bumps," or, simply, "Bump Watch." The "bumps" in question range from highly visible to merely speculative, with Tweets or Instagram posts used to confirm a pregnancy announcement or to add to the catalogue of potential evidence, sometimes willing baby bumps into existence even before it would biologically make sense to see physical changes in a woman's body. In short, the moment a pregnancy announcement is made, a woman's body is subjected to a new kind of scrutiny: is she performing pregnancy in a way that lines up with our expectations?



Catherine Carey, Lady Knollys, 1562
Steven van der Meulen

Pregnancy portraits in early modern England, though rare, provide insight into what it might have meant to visually document a "bump-watch" of a woman's changing reproductive body. In this

portrait, Catherine Carey is portrayed in one of the last of her twelve pregnancies. The tablet with Mars cautions to "Be prepared"—a particularly relevant admonition, as Carey was 38 at the time and faced the risk of death in childbirth. Because of such risks, a pregnancy portrait could serve a commemorative record as well as evidence of the continuation of a family line.

Obviously, monitoring women in this way speaks to the practice of scrutinizing the female body in general, but also points to an obsession with the procreative body in particular. "Bump-watching" in this manner takes on an entirely new significance when it comes to something like royal pregnancy, where questions of national succession are at stake. Kate Middleton's three pregnancies, for example, have all been the subject of celebrity news and gossip blogs, and the Duchess's most recent official pregnancy announcement was disclosed earlier than convention usually dictates because her morning sickness was too severe to keep hidden.

If you conduct a quick Internet search and see the number of sites that are dedicated to this kind of information, you may start to wonder: when did "bump-watching" become a thing? The short answer, quite simply, is that as long as women have been giving birth, there has been an audience interested in identifying when women are "with child." In early modern England, for example, not everyone agreed about the signs of pregnancy, and methods for spotting the signs of conception varied widely. In *The Midwives Book*, for example, seventeenth-century midwife Jane Sharp compiles a list of fourteen signs of pregnancy, but includes a caveat that acknowledges the inconsistencies in reading the signs of conception: "The rules are too general to be certainly proved in all women, yet some of them seldom fail in any."□□ Such difficulties, however, did not deter the process of conjecture. And

in early modern England, the bodies whose baby-bumps garnered the most attention were those of the royal family, because these women were responsible for continuing the line of succession.

As the first ruling queen in England since the Norman conquest, Queen Mary I was under particular pressure to marry and produce an heir. By mid-September of 1554, Mary had been married less than two months and rumors had already started to circulate concerning a potential pregnancy. Ranging from a report made to Mary's father-in-law that her physician had said "she is very probably with child" to speculations concerning the tightness of her clothing, the subject of Mary's pregnancy was a matter of discussion for a number of months until Mary eventually confirmed it in a letter in December: "as for that child which I carry in my belly, I declare it to be alive." Although many people, including Mary herself, thought that she was pregnant, she actually had two "phantom pregnancies" (one in 1554-5 and one in 1557-8), both of which were the result of a condition now commonly understood as pseudocyesis, a biological and psychological condition in which women who are not pregnant show signs of having conceived. The response to Mary's false pregnancies varied, including the belief that she suffered from an illness, that she had deceived herself, that it was a conspiracy to smuggle in another child, that she was bewitched, that she had miscarried, that she had given birth to a creature, and so on.

Elizabeth I's ascension to the throne ushered in a renewed hope and investment in the production of an heir. Famously, of course, Elizabeth died as a "virgin queen"; nevertheless, speculation about the possibility of pregnancy continued throughout her life. Ambassadors to her court, for example, were known to ask her chamber women if the queen had ceased menstruating. Towards the end of her reign, stories circulated about Elizabeth's illegitimate children who were supposedly killed as infants. Today, there are several theories that debate the likelihood of Elizabeth's chastity and whether or not she secretly bore children. Even in death, it seems, the female body cannot escape being subjected to endless interpretation.



Portrait of a Woman in Red, 1620

Marcus Gheeraerts II

The woman in this portrait, traditionally thought to be Anne Constable, is portrayed in a manner that demonstrates a visually discernible pregnancy. Her gown is gathered around a distinct bump with her hand resting on top, a feature common within pregnancy portraits by the early 17th century. Anne's protective hand also falls just below a string of pearls. In addition to their association with virginity, pearls are found within the iconography of St. Margaret, the patron saint of childbirth.

Although the Internet has now become the chosen medium for the development of these theories, it is clear that, historically, a lack of quick access to such information did not put a damper on the level of interest in royal pregnancies. The transmission of pregnancy news may have changed, with letters written by ambassadors now replaced by Tweets archived on a bump-watch blog, but the desire for such news is ever-present. Whether we're talking about Queen Elizabeth I or the current Duchess of Cambridge, the sustained interest in making pregnancy predictions about such publicly visible women speaks to a consistent desire to define, regulate, and understand the reproductive female body.

Elizabeth Steinway is a PhD candidate in the Department of English specializing in early modern literature, drama, and gender and sexuality studies.

Early Modern Studies in the South American Tropics: A Discussion of Research

by Fernando Lime e Morato

My PhD research deals with Luso-Brazilian poetry of the eighteenth century, focusing on the poetic works of a single author, the mix-raced Brazilian poet Manuel Inácio da Silva Alvarenga (1749-1814). It is an unlikely option, being myself a Brazilian, to study Portuguese poetry in the United States. Nevertheless, this change of perspective helps me to have an outsider glimpse into my own culture that is unique.

To explain my research, it is important, first, to remember that the Portuguese Empire presented some peculiarities at that period. If, on one side, Portugal was – similar to Spain – a decaying political force within international affairs, on the other side, there was a unique intellectual coherence between the Metropolis and its American colonies. During the centuries when Portugal held colonies in America, there were no universities nor printing presses in the colonies. Every Portuguese-American subject who wanted to pursue higher education had to move to Europe in order to attend a university. Usually they went to the most important Portuguese one, Coimbra University. At the same time, every book published by a Brazilian author had necessarily passed through the Portuguese censorship, and had been printed by a metropolitan typography. Therefore, there was a unique condition for intellectuals in the Early Modern Portuguese America.

Poetic activities within the Portuguese Empire remained close to European neoclassical style, and ordinarily took place at public ceremonies and celebrations, or at private assem-

blies sponsored by imperial authorities such as noblemen, noblewomen, governors, and viceroys. In all these situations, poets always adopted bucolic Arcadian models and genres. Every poet had an Arcadian pseudonym, placed this poetic persona in a *locus amoenus*, and disguised personal or political issues in bucolic allegories. Classical mythology and rhetoric were the usual references, even when poets tried to address American realities.

Because of these peculiarities, the way in which critics and historians have dealt with Brazilian colonial poetry reveals numerous limitations and biases that are at the origin of my research. Since the nineteenth century, Early Modern literature written by Brazilians constitutes the basis of the nationalistic narrative that sustained Brazil's intellectual identity. The Brazilian literary canon has been built upon authors that show glimpses of "national awareness" and "nationalistic pride." Therefore, this narrative systematically diminishes the importance of the classical features, highlights even the smallest piece of American fauna or flora, and ignores the majority of celebratory poetry.

My research, thus, dialogues polemically with this narrative, and uses Silva Alvarenga's works to address bigger issues. I acknowledge the centrality of celebratory and official poetry for understanding intellectual activities in the Portuguese America. In the specific case of my poet, for example, more than three quarters of his output relates to major official and/or aristocratic events. It is no different for others among his contemporaries.

Silva Alvarenga actively participated on major political polemics and disputes of his time. When in Portugal, he supported the policies of the marquis of Pombal, the plenipotentiary prime minister to King José I. When he moved back to Brazil, he started a prolific partnership with the current viceroy, Luís de Vasconcelos, a model of enlightened administrator. When the viceroy changed, the following one, the count of Resende, disliked Silva Alvarenga and even incarcerated him, accusing him of conspiracy – which contributed to the configuration of nationalistic readings of his works, since he was “a rebel.” After leaving the jail, he published his last and most ambitious book, the volume of love poems entitled *Glaura, erotic poems of an American* (1799).

I could try to study the biographical itinerary of Silva Alvarenga. Instead, I believe that focusing my research on his poems sheds new light over the meaning of colonial literature. All Silva Alvarenga’s works are signed with his Arcadian pseudonym, Alcindo Palmireno, and almost all Alcindo Palmireno’s poems, both celebratory and lyric, take place in the Arcadian scenario –even the “American” poems of *Glaura*– which creates enormous internal coherence for his output. These are the basis of the major claim of my thesis: that the most important aspects we should take into consideration when dealing with Early Modern Luso-Brazilian poetry is that it creates a symbolic space within the classical tradition that is not simply a conventional feature – it is the actual space where political disputes take place. The creation of this space, this broad Arcadia, reinforces the Portuguese transatlantic imperial project, what makes poets like Silva Alvarenga loyal subjects of the Empire, instead of proto nationalist visionaries, as the current literary history understands them.

The reading I am proposing in my dissertation displaces the narrative that sustains the Brazilian literary canon and proposes a new approach to intellectual issues that took place in the Early Modern Americas. Although I focus on one single author, I am creating a critical framework that will help to rethink the key aspects of colonial culture in South America.

Fernando Morato is a Ph.D. candidate in the Department of Spanish and Portuguese at The Ohio State University. He graduated in Brazil at the State University of Campinas, where he also received his Master’s degree in Literary Theory and History. In Brazil, he has organized and published the *Poetical Works* of Silva Alvarenga, the subject of his investigations. His PhD dissertation is entitled “A Master in the Periphery of Arcadia: The Poetic Works of Silva Alvarenga and the Portuguese Imperial Context.”



CMRS Affiliate Accomplishments

Charles Atkinson, professor emeritus, musicology, recently delivered two guest lectures at the Institut für Musikforschung of the University of Würzburg, Germany, where he is currently in residence: "Boetius und das Tonsystem des frühen Mittelalters" (26 October) and "Boethius, *Alia musica* and the Modes" (2 November). His article "*Doxa en ipsistis Theo: its Textual and Melodic Tradition in the 'Missa graeca'*," has just appeared in *Chant, Liturgy and the Inheritance of Rome: Essays in Honor of Joseph Dyer*, ed. Daniel DiCenso and Rebecca Maloy, Henry Bradshaw Society: Subsidia (London: Boydell and Brewer, 2017): 3-32.

John Friedman (with Kristen Figg and Kathrin Giogoli) published the *Book of Wonders of The World: Secrets of Natural History. MS fr. 22971, original held in the Bibliothèque nationale de France, Paris. Edition, Translation, and Commentary on the MS* (Burgos: Siloé, 2017). Professor Friedman also published a variety of scholarship and gave two talks (below):

---. "Dogs in the Identity Formation and Moral Teaching Offered in some Fifteenth-Century Flemish Manuscript Miniatures," in *Our Dogs, Our Selves: Dogs in Medieval and Early Modern Art, Literature, and Society*, ed. Laura Gelfand (Leiden: Brill, 2016), 325-362. This chapter was selected as best in volume by Karl Steel in *The Medieval Review*.

---. "Coats, Collars, and Capes: Royal Fashions for Animals in the Early Modern Period," in *Medieval Clothing and Textiles* vol. 12, ed. Robin Netherton and Gale R. Owen-Crocker (Woodbridge, Suffolk: Boydell and Brewer, 2016), 61-94.

---. "Dressing the Monstrous Men of Fashion: Landsknechte Clothing in Some Early Modern Danish Church Wall Paintings," in *Holy Monsters, Sacred Grotesques*, ed. Michael Heyes, (Lanham, MD: Lexington Books, 2017). In press.

---. "Eyebrows, Hairlines, and 'Hairs Less in Sight': Female Depilation in Late Medieval Europe," in *Medieval Clothing and Textiles* vol. 14, ed. Robin Netherton and Gale R. Owen-Crocker (Woodbridge, Suffolk: Boydell and Brewer, 2018). In press.

---. "Hair and Social Class" in *A Cultural History of Hair*, ed. Roberta Millikan (London: Bloomsbury Academic, 2018). In press.

---. "Repurposing Classical Myth and Medieval Bestiaries in Harry Potter." 2016-2017 Barbara A. Hanawalt Endowed Public Lecture. Center for Medieval and Renaissance Studies, The Ohio State University, November 18, 2016.

---. "Establishing Cultural Identity through Fashion: The Jewish and Roman Tormentors of Christ in a Polish Devotional Manuscript." Inside Out: Dress and Identity in the Middle Ages Conference, Fordham University, March 17-18, 2018.

Richard Firth Green won the Mythopoeic Society's Scholarship Award in Myth and Fantasy Studies for his book *Elf Queens and Holy Friars* (University of Pennsylvania Press, 2016).

J. Albert Harrill published "Saint Paul and the Christian Communities of Nero's Rome," in *The Cambridge Companion to the Age of Nero*, ed. Shadi Bartsch, Cedric Littlewood, and Kirk Freudenburg (Cambridge: Cambridge University Press, 2017), 276-89. Professor Harrill has two additional publications (next page).

---. “‘Without Lies or Deception’: Oracular Claims to Truth in the Epistle to Titus.” *New Testament Studies* 63 (2017): 451–72.

---. “‘Exegetical Torture’ in Early Christian Biblical Interpretation: The Case of Origen of Alexandria.” *Biblical Interpretation* 25 (2017): 39–57.

Sarah-Grace Heller gave a talk titled “Les loyautés visuelles: le vêtement comme signe d’affiliation dans les chansons de croisade” for the 12th Congress of the Association Internationale d’études occitanes (AIEO) in Albi, France, 10-15 July 2017.

Christopher Highley spoke at the Ninth Blackfriars Conference held at the American Shakespeare Center in Staunton, Virginia, on “Playhouse and Glasshouse in the Early Modern Blackfriars” (October 29, 2017).

Ethan Knapp gave a talk titled “Entropic Gower” for the Program in Medieval Studies at Princeton University on February 21, 2017. Additionally, Professor Knapp published “John Gower’s Allegories” in *Oxford Handbooks Online*, July 2017.

Adena Tanenbaum published “The Uses of Scripture in Zechariah Al-dâhirî’s *Sefer hamusar*,” in *Exegesis and Poetry in Medieval Karaite and Rabbanite Texts*, ed. Joachim Yeshaya and Elisabeth Hollender (Leiden: Brill, 2017), 147-184. Additionally, Professor Tanenbaum published a review essay and gave a conference talk (below):

---. “Sacred and Suggestive: The Many Faces of Medieval Hebrew Poetry from Spain.” Review of: *The Liturgical Poems of Moshe Ibn Ezra* (Hebrew), ed. Israel Levin and Tova Rosen, 2 vols. (Tel Aviv University Press, 2012-2014); and Shari L. Lowin, *Arabic and Hebrew Love Poems in al-Andalus* (London & New York: Routledge, 2014). *Jewish Quarterly Review* 107/2 (Spring 2017): 247-266.

---. “‘Tinkering With Some Older Poetic Model’: Zechariah Al-dâhirî’s *jawâb* Poems – Imitation, Appropriation, Transformation.” Symposium in Honor of Raymond Scheindlin, Jewish Theological Seminary, New York, October 30, 2016.

Heather Tanner has a forthcoming article titled “Elisabeth and Eleanor of Vermandois: Succession, Governance and Gender in the County of Vermandois,” *Medieval Prosopography* (2018). Additionally, Professor Tanner presented “Women’s Legal Capacity - Was the 13th Century a Turning Point?” at the 2017 Berkshire Conference of Women Historians, June 4, 2017. Earlier this year, she presented a longer version at the 23rd Annual Arizona Center for Medieval and Renaissance Studies Conference, February 23, 2017.

Julia Watson published a book (with Sidonie Smith) titled *Life Writing in the Long Run: A Smith & Watson Autobiography Studies Reader*. Michigan Publishing Services, 2016.
Print, e-book, and open access at <http://dx.doi.org/10.3998/mpub.9739969>

Samuel White published *A Cold Welcome: The Little Ice Age and Europe’s Encounter with North America* (Cambridge, MA: Harvard University Press, 2017); and “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. Nûkhet Varlık (Kalamazoo, MI: Arc Humanities Press, 2017).

Karl Whittington gave a talk titled “From Page to Wall: Scientific Form and Diagrammatic Painting in the Age of Giotto” at the Borghesi-Mellon Workshop on Science, Nature, and Wonder in the Middle Ages, University of Wisconsin, Madison, October 2017. Professor Whittington also gave a talk titled “Christ the Surgeon: Science and Spirituality in Medieval Medical Drawings” at St. Olaf College, September 2017.



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Hunting Near Hartenfels Castle. 1540. The Cleveland Museum of Art, Cleveland, Ohio. <http://www.clevelandart.org>. John L. Severance Fund. Web. 3 November 2017.