

NOUVELLES

NOUVELLES



Autumn 2016  
Vol. 2



## November

**18 November 2016**

CMRS 2016-2017 Public Lecture: John Friedman, University of Illinois, Urbana-Champaign  
'Repurposing Classical Myth and Medieval Bestiaries in *Harry Potter*'  
5:00 PM, Room 220 Sullivant Hall

**18 November 2016**

Beastly Bash  
6:30 PM, Gateway Film Center (1550 N. High St., at 10th Ave.)  
For ticketing and more information visit [cmrs.osu.edu](http://cmrs.osu.edu).

## January

**20 January 2017**

CMRS Lecture Series: Eleonora Stoppino, University of Illinois at Urbana-Champaign  
'Medieval Ariosto: The *Orlando furioso* as a Genealogical Text'  
4:00 PM, 090 18th Ave. Library

## February

**10 February 2017**

CMRS Lecture Series: Aden Kumler, University of Chicago  
'The Price of Redemption, ca. 845'  
4:00 PM, 090 18th Ave. Library

**24-25 February 2017**

CMRS Popular Culture and the Deep Past Extravaganza: 'The World of Harry Potter'  
CFP: <http://cmrs.osu.edu/events/pcdp/2017-harry-potter/cfp>  
Schedule: TBA

## March

**03 March 2017**

CMRS Lecture Series: Dennis Britton, University of New Hampshire  
2016-2017 Medieval and Renaissance Graduate Student Association Lecture  
'Pity and Difference in *Titus Andronicus*'  
4:00 PM, 090 18th Ave. Library

## April

**21 April 2017**

CMRS Lecture Series: Gale Owen-Crocker, The University of Manchester  
2016-2017 Francis Lee Utley Lecture  
'The Significance of Bayeux Tapestry'  
4:00 PM, 090 18th Ave. Library

Front Cover Image: Contributed by Elizabeth Steinway, PhD Candidate, Ohio State University, Department of English.  
Marcus Gheeraerts II, *Portrait of a Woman in Red*, 1620.

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 seventeenth 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. Pregnancy portraits such as this one are featured in the first chapter of my dissertation where I discuss the conventions for representing and reading pregnant bodies in early modern England.



NOUVELLES  
NOUVELLESCENTER FOR  
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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

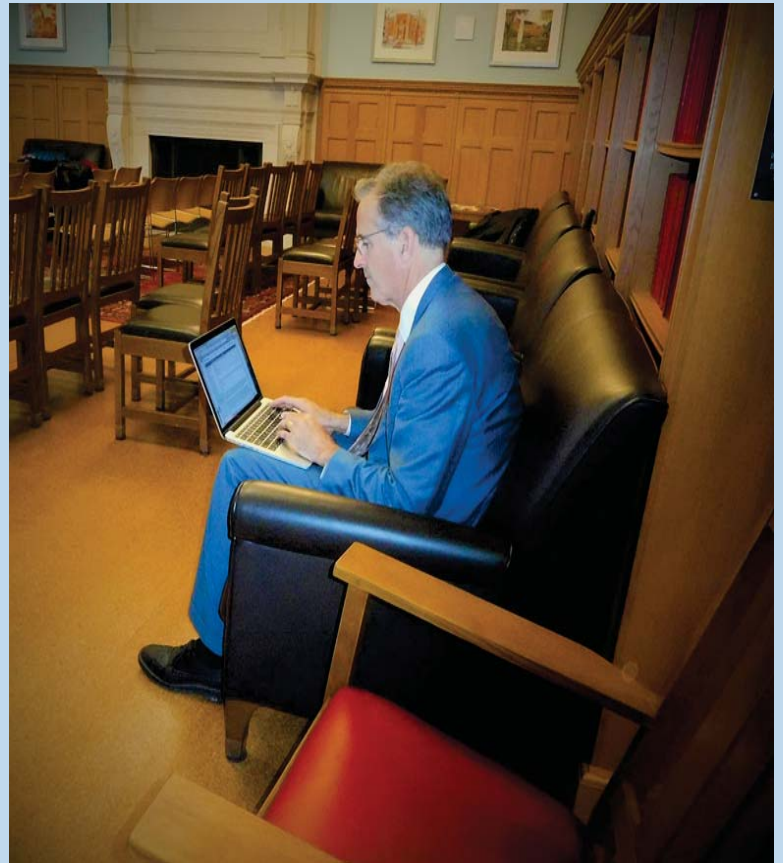
from  
the  
DIRECTOR

Dear readers,

Welcome from the depths of October, where the leaves are turning gold all around, a chill begins to penetrate the air, and the Center is ever-bright with activity.

The fall season began with a stimulating lecture by Roland Greene (Stanford University) on the identity of the Baroque, which gained a large audience and an enthusiastic reception. His erudite and wide-ranging observations seemed, as many observed, an ideal way to begin the year.

At September's end, our four-hundredth-anniversary symposium on the world of Cervantes was well-attended by highly appreciative faculty, students, and visitors. The five visiting speakers, including Steven Wagschal (Indiana University), Javier Irigoyen-García (University of Illinois at Urbana-Champaign), Frederick de Armas (University of Chicago), Isabel Torres (Queen's University Belfast), and María Antonia Garcés (Cornell University), gave ample proof of the exceeding richness and vitality of Cervantes studies today, thematizing animal cognition, equestrian tradition, hermetic architecture, poetic irony, and the Islamic Mediterranean in their illuminating and finely considered papers. The symposium was enhanced by a joyous evening reception at the Guild House restaurant on Thursday, a delightful concert of vihuela and early-Baroque guitar music by historical string virtuoso Sean Ferguson on Friday, and a celebratory dinner at the Harvest Pizzeria on Friday evening. The Department of Spanish and Portuguese was principal co-sponsor of the symposium, and



its faculty played a central role in its events: Elizabeth Davis, co-organizer, was a central figure in all of the symposium planning and execution, while Eugenia Romero, Rebecca Haidt, Lucía Helena Costigan, Lisa Voigt, and Pedro Pereira provided introductions and session chairing. Other co-sponsors for the symposium included Project Narrative, English, History of Art, Comparative Studies, and the University Libraries; we were particularly thankful to the latter for providing the symposium venue and to Eric Johnson, Curator of Rare Books and Manuscripts, for organizing such a fascinating exhibit of rare and unusual Cervantes editions, illustrations, and other items from the Library's extraordinarily fine Cervantes collection. It was also a rare pleasure to have the Spanish Consul from Chicago in attendance for the entire event, Federico Palomera-Guéz, who added his erudition, worldly



sensibility, and wit to the proceedings; and we thank our colleagues from nearby universities for serving as session respondents, including Glenda Nieto Cuevas (Ohio Wesleyan University), Susan Paun de García, and Francisco Lopez-Martín (both of Denison University).

On October 7, we enjoyed the distinctive brilliance of Ramzi Rouighi (University of Southern California), who presented a trenchant and often humorous critique of traditional and contemporary scholarly representations of medieval North Africa and its relationship to the Mediterranean. His lecture, which seemed to explore unknown and perhaps unexpected territory for many, stimulated lively and wide-ranging conversations.

On November 18, we shall have our final major event of the season, with our third annual cinematic 'bash' in conjunction with our yearly Barbara A. Hanawalt Public Lecture. John Block Friedman (professor emeritus of English at the University of Illinois at Champaign-Urbana), CMRS visiting scholar at Ohio State and renowned expert in the 'monstrous races' of historical literature, will deliver a talk at 5:00 p.m. on 'Repurposing Classical Myth and Medieval Bestiaries in *Harry Potter*' in 220 Sullivant Hall. His talk will be followed at 6:30 p.m. by a 'Beastly Bash' at the Gateway Theater near campus, featuring Potter-themed food and drink and culminating with a private premiere screening of the latest Potter-world film, *Fantastic Beasts and Where to Find Them*.

While the Autumn season may be 'knocking the May-clothes from the branches,' as Steinmar, the thirteenth-century Minnesinger, so memorably wrote, we at CMRS are enjoying the harvest, and looking forward to a plentiful Winter, too.

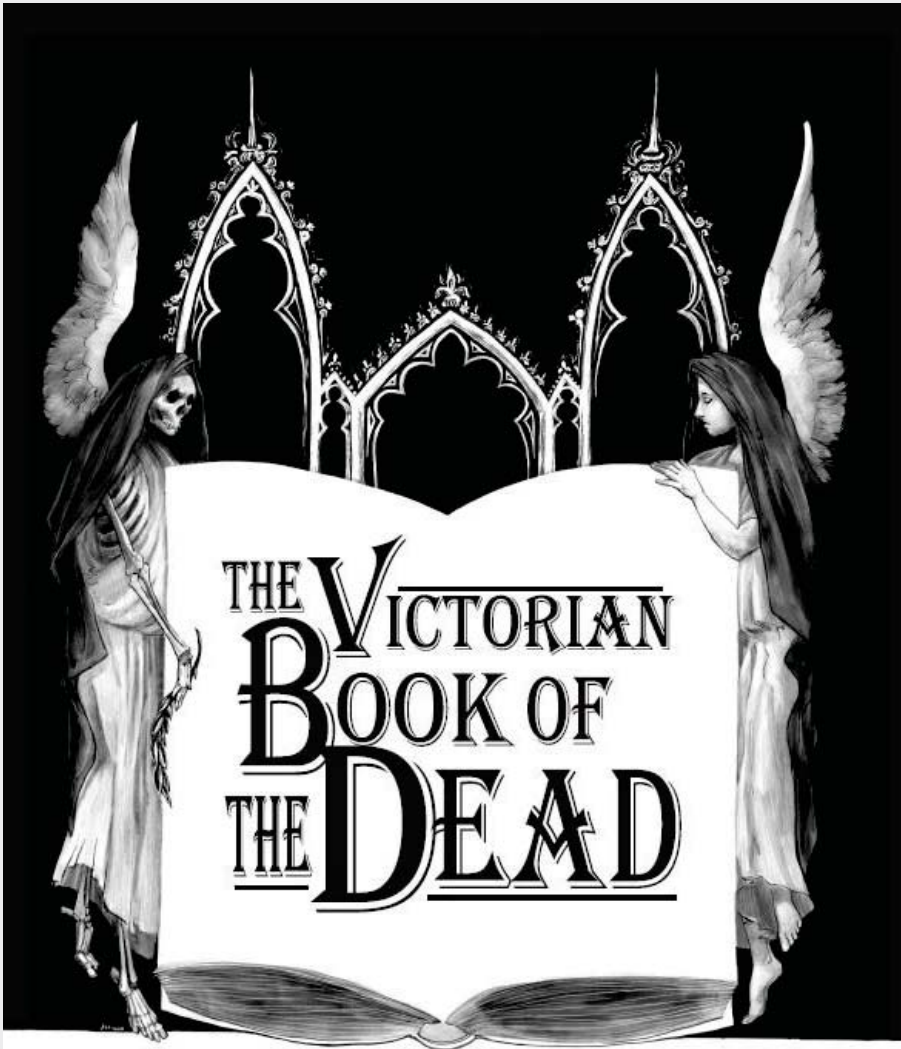
Sincerely,



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



# CMRS Alumni Chris Woodyard



SELECTED AND EDITED BY CHRIS WOODYARD  
AUTHOR OF THE GHOST OF THE PAST SERIES



I owe much of my career in writing and publishing to Ohio State University, where I learned to carry out research and work with primary sources. I chose a major I loved, albeit one that would raise eyebrows in job interviews. “Medieval & Renaissance Studies,” they would say, “Um, what can you do with that?”

I’m a good example of what you can do with an interdisciplinary degree in the humanities: you become a writer and publisher. The value of my OSU studies lay in an unlimited capacity for exploration.

Although I always planned to be a writer, after graduation I started a business, Unicorn Vintage Clothing. My apartment over the store was haunted. This was obviously a Portent. I also edited math and spelling textbooks. Yes, story problems...

I married an OSU grad (John Woodyard '83) and our daughter, Sarah, graduated from OSU in 2007. A liberal-arts education was very useful in raising a curious child. My husband’s job took us to Dayton, Ohio where I wrote a local guidebook, *The Wright Stuff: A Guide to Life in the Dayton Area* and published it myself. I found an Ohio printer, typesetter, and cover artist and started Kestrel Publications. After selling out the initial run of 3,000 copies in a year, the local librarians asked me what was next. “What kind of book do you need?” I asked.

They immediately replied, “We need a book of Ohio ghost stories,” explaining that the library books most often stolen were about sex, dogs, ghosts—and bartending. Given a family penchant for seeing ghosts and my stint at the haunted vintage clothing store, writing *Haunted Ohio* was the obvious choice. I planned to write a single volume, but it took seven books published over a decade to include stories from all 88



Ohio counties. 2016 marks the 25th anniversary of the first *Haunted Ohio* book; the series now has over half a million copies in print. As head of Kestrel Publications, I research and write the books; work with artists, editors, typesetters, and printers; locate distributors and wholesalers; and utilize social media to publicize my books. I run two blogs at [www.hauntedohiobooks.com](http://www.hauntedohiobooks.com) and [mrsdafodildigresses.wordpress.com](http://mrsdafodildigresses.wordpress.com), as well as three Facebook pages and Twitter. I spent fifteen years touring Ohio, giving presentations on TV, radio, and in person about Ohio ghost-lore. My books and my blogs allow me to utilize the interdisciplinary approach, using newspaper, journal, and book archives and many other primary sources to unearth and annotate the ghosts of the past in *The Face in the Window*, *The Headless Horror*, and *The Ghost Wore Black*. These nineteenth-century sources also inspired my book of short stories, *A Spot of Bother: Four Macabre Tales*, which introduces the amiable housekeeper and murderess, Mrs Daffodil. Think *Downton Abbey* meets *Dexter*.

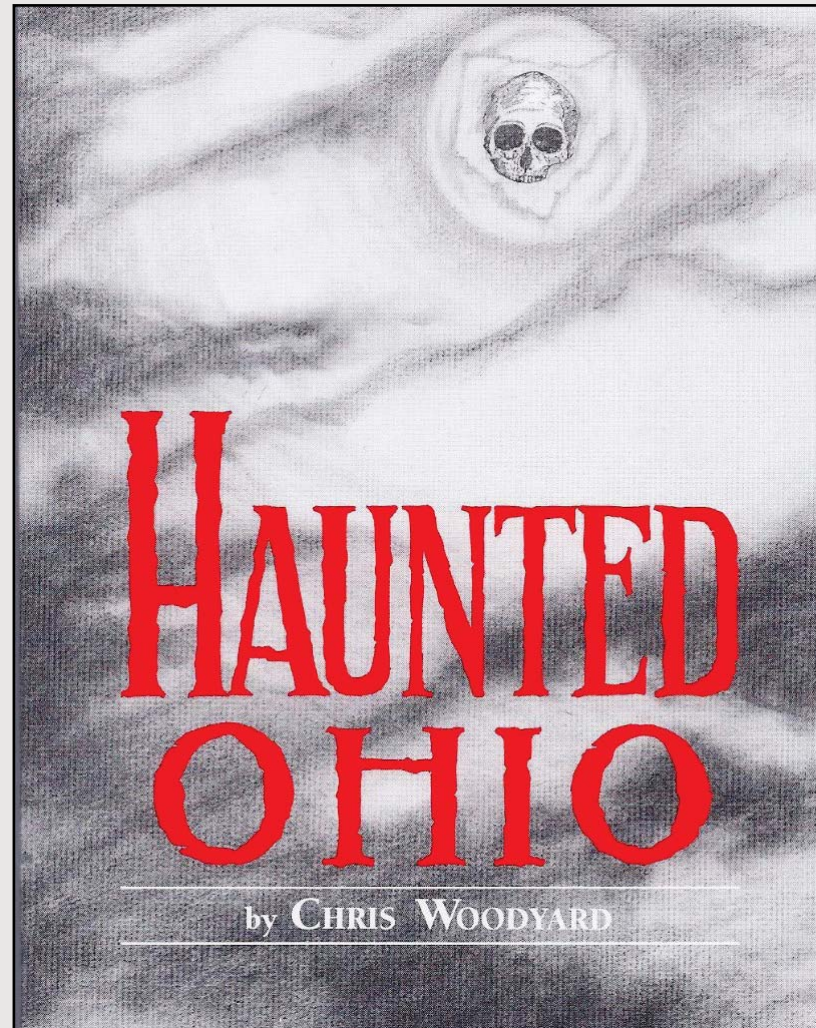
Newspaper archives also feature in my newest publication, *The Victorian Book of the Dead*, a study of the popular and material culture of Victorian death and mourning, which avoids the usual clichés of the subject. Filled with contemporary accounts of exploding coffins, crepe etiquette, post-mortem photography, and interviews with shroud makers and undertakers, the book provides an unusual view of past attitudes towards death.

I work with the ephemera of history, the fads or incidents that had their fifteen minutes of fame, but did not last long enough to make it into the history books or leave behind artifacts, such as the mourning bicycle, crossword stockings, or the lost art of the crape threat. I find myself straddling the popular and academic worlds when one of my blog posts is cited in an academic journal or by folklorists and historians. One such post, about an alleged fairy abduction in Iowa, was expanded into a chapter for the forthcoming *British and Irish Fairies* (Gibson Square, 2017).

My books and blogs allow me to flit and rove through many disciplines, looking for parallels and patterns in folklore and paranormal litera-

ture: a walking-dead story from Caesarius of Heisterbach; a poltergeist at the Sun King's court; sixteenth-century images of proto-Killer Clowns; or nineteenth-century cholera jokes.

I'm grateful for the interdisciplinary education I received at OSU; it has led to a fascinating and diverse career being haunted by history.



To learn more about Chris Woodyard's books and how to purchase them, please visit the official website of the 7-volume *Haunted Ohio* series and the *Ghosts of the Past* series @[hauntedohiobooks.com](http://hauntedohiobooks.com)





Professor Lisa Voigt introducing Frederick A. de Armas, Andrew W. Mellon Distinguished Service Professor in the Humanities, Comparative Literature and Spanish Literature at the University of Chicago. De Armas presented 'Cervantes' Hermetic Architectures: The Danger Outside, from the *Novelas ejemplares* to the *Persiles*.'

Isabel Torres, Queen's University, Belfast, presenting 'Poetry 'Bodied Forth' in Time: The Final Ironies of Cervantes' *Viaje del Parnaso*.' Professor Torres' major contribution has been in the field of Renaissance and Baroque poetics.

# CERVANTES



María Antonia Garcés, Cornell University, presenting her talk titled 'At Sea in the Mediterranean: Cervantes's Encounters with Islam.' Professor Garcés is a specialist in Cervantes and early modern Spanish literatures and cultures, with a distinguished record in publications spanning both Iberian and Hispanic American Colonial Studies.





A concert of Vihuela and Guitar with Sean Ferguson.



Megan MacDonald and Josie Cruea, CMRS undergraduate staff, help to organize our lovely reception.

# SYMPOSIUM



CMRS affiliates enjoy food and drinks while catching up about Friday's presentations.

# What Are You Reading?

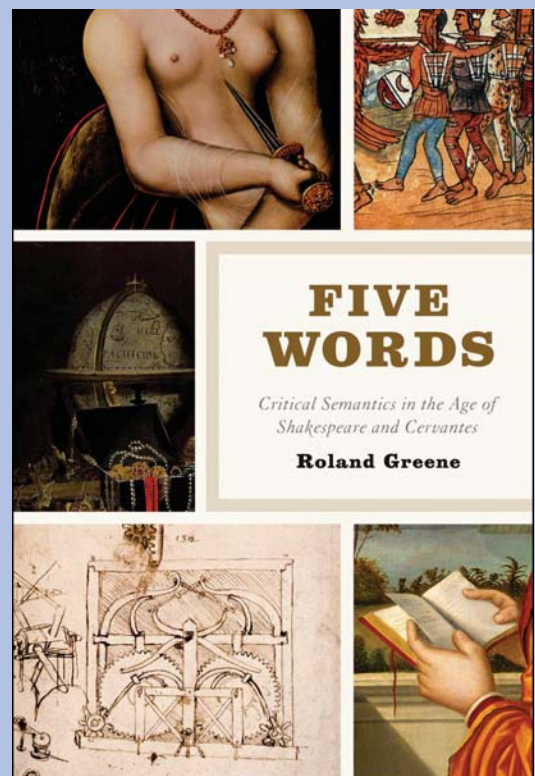
## Featuring Professor Hannibal Hamlin

I begin with two comments on my profession. The first is a confession. Scholars may convey an impression of systematic and comprehensive mastery of various fields and their bibliographies, but most of us—of myself I can be sure—read in a much more frantic and haphazard fashion. I am always delighted when I finish a book I have read cover-to-cover, since it doesn't happen as often as I would like. If I am reading for an article with a fast-approaching deadline, I usually sift through many books, reading chapters here and there (as relevant), casting them aside when I find them inadequate or less relevant than anticipated. So it goes. The other comment is about the study of literature as a scholarly field: it is not a progressive science. Far from a fault, this is one of the particular pleasures of the profession. Certainly, advances are made in various areas of knowledge, especially in literary history or the more concrete and material sub-fields: the history of the book, textual scholarship, biography. Criticism, the interpretation of literature, does not work this way, though, and a study written decades ago may prove far more insightful than one hot of the press. Discussions of the works of Spenser, Shakespeare, and Milton are often refreshed by the re-reading of older, neglected criticism.

With this in mind, I turn to my recent reading. In Brian Cummings' *Mortal Thoughts: Religion, Secularity & Identity in Shakespeare and Early Modern Culture* (Oxford: Oxford University Press, 2013) and Roland Greene's *Five Words: Critical Semantics in the Age of Shakespeare and Cervantes* (Chicago: University of Chicago Press, 2013), I was struck by what seemed to me a return to philology or the close study of words, the range of their usage (especially literary), their history, their interrelation with other key words in their own or other languages. Greene's book is obviously concerned

with five key words—*invention*, *language*, *resistance*, *blood*, *world*—and he does a brilliant job of showing how illuminating it can be to trace the literary and cultural ramifications of even relatively ordinary words. With “*invention*,” he explores the transition from the sense of “*discovery*,” based on the gathering and sorting of pre-existing material (as in the rhetorical practice of *inventio*), to that of “*original creation*,” the work of an “*inventor*,” in the modern sense. Greene tracks “*invention*” through a remarkable range of writers: Cicero, Philip Sidney, George Gascoigne, Anne Vaughan Lock, Montaigne and others.

In a chapter on *Hamlet*, Cummings explores the role of chance or accident in the play, focusing on “*luck*,” a word Shakespeare does not use but the study of which opens up relevant critical developments in the history of thinking about providence, fortune, and probability, by way of the English Bible, the Book of Common Prayer, and, reaching back further, to Sophocles and Aeschylus in Martha Nussbaum's reading of “*luck*” in Greek tragedy.





Discussions of the works of Spenser, Shakespeare, and Milton are often refreshed by the re-reading of older, neglected criticism.

Once I had in mind this turn to a new (cultural?) philology, or what Greene calls critical semantics, I started to recognize other critics doing the same kind of work. At the beginning of her *True Relations: Reading, Literature, and Evidence in Seventeenth-Century England* (Philadelphia: University of Pennsylvania Press, 2013), Frances Dolan offers a fascinating study of “relation,” a word we realize means both “relationship” (human or not) and “report,” “account,” or “story.” “Relations” in the second sense proliferated in the developing early modern genres of reporting—of Gunpowder Plot, witchcraft trials, the Great Fire of London—and this raises questions of proper evidence and interpretation, of the requirements of a “true relation.” I’ve only just dipped into Jeffrey Masten’s *Queer Philologies: Sex, Language, and Affect in Shakespeare’s Time* (Philadelphia: University of Pennsylvania Press, 2016), but it too is particularly concerned with specific words, even offering two different tables of contents, one the standard list of chapter titles, the other a list of the key words treated therein, from “queue,” “sweet,” and “boy” to “conversation,” “intercourse,” and “fundamentalism.”

I am excited by the prospects of this new “turn,” if that is what it is, though partly because it is also a turning back to something older. Some of the most powerful critical works of the previous century were also engaged in the study of words, from Erich Auerbach’s seminal essay on “Figura” (orig. German 1944, in English 1959), to William Empson’s mesmerizing *Structure of Complex Words* (1951), to Raymond Williams’ *Keywords: A Vocabulary of Culture and Society* (1976). I’ve been (re)reading these too, including Williams on such perennial puzzles as “culture,” “humanity,” and “liberal,” and Empson on the centrality of “sense” (in multiple senses) in *Measure for Measure*, a play I’ve just been teaching. Like Hamlet, I’ve been reading “words, words, words,” but that’s what it’s really all about.

#### About Hannibal Hamlin

Professor Hamlin teaches in the Department of English, and specializes in Renaissance/Reformation religious literature and culture and the Bible and/as/in literature. His publications include *Psalms Culture and Early Modern English Literature* (Cambridge 2004) and *The Bible in Shakespeare* (Oxford 2013), and he is currently editing *The Cambridge Companion to Shakespeare and Religion*.



# Shakespeare Folger

Chris Highley, a professor in The Ohio State's English department and CMRS affiliate, recently completed a long-term fellowship at the Folger Shakespeare Library in Washington D.C. We asked him to talk about his current research project a bit, and describe his experiences working at a leading institute for the study of early modern English history, culture, and literature.

**When did your residency at the Folger Shakespeare Library begin? How long did it extend?**

I held a nine-month residential fellowship throughout last year, between August 2015 and April 2016.

**What is the premise/nature of the book project you're working on?**

My book, *Blackfriars: Theater, Church, and Neighborhood in Shakespeare's London*, charts the social, economic, and cultural life of a nine-acre urban enclave that had once been home to the city's greatest monastery. As an ex-ecclesiastical Liberty inside London's ancient walls but outside the Mayor's control, the Blackfriars was in many ways an anomalous territory. Its unique privileges and relative independence from authority attracted religious nonconformists, actors, immigrants, painters, and others. I explore the relations between these groups and argue that, contrary to received opinion, Puritan activists and theater people were able to co-exist as part of a unique metropolitan community. I draw on a range of documents, including plays, sermons, parish registers, and wills.



"A section from Hollar's Long View of London From Bankside (1647) showing the Globe and Blackfriars Theater."



# Library Fellowship

**What drew you to Blackfriars as a research topic? Have you been there before? Do any memories/experiences there stand out? How did 'place' become central to your thinking about Renaissance literature/culture?**

One of my favorite classes to teach at Ohio State University is on early modern (Shakespeare's) London. I have taught the class many times and at various levels, from introductory undergraduate to graduate level. I have also offered different versions of the class through the English Department as well as the Center for Medieval and Renaissance Studies. As I discovered more about the history, topography, and literature of London, I searched for a research project that would allow me to build on the already substantial body of scholarship about life in the early modern capital. Why Blackfriars? I liked the idea of doing a microhistory of a specific part of London that would allow me to localize and refine some of the standard narratives about the capital. As someone primarily interested in drama, the Blackfriars was already on my radar as the home of an important playhouse. I had also long been aware of the area's reputation as a Puritan neighborhood. This unusual convergence of drama and Puritanism piqued my curiosity and aligned well with my pre-existing interests in religion and theater.

I think it was my reading of city comedies by Ben Jonson and others that got me thinking about the relationship between place and drama. Jonson's *The Alchemist*, *Everyman in his Humour*, and *Bartholomew Fair* all take place in the vividly rendered streets and sites of Jonson's own London.

**What kinds of sources were you working with at the Folger? Any exciting research finds?**

I worked with all kinds of manuscript and print materials. Most important was the Loseley manuscript collection: an archive of letters, deeds, leases and other documents, many of which pertain to the Blackfriars in the sixteenth and seventeenth centuries.

**Do any experiences stand out at the Folger? What is the value of working at a rare books library?**

Obviously, the Folger has a fantastic collection of primary and secondary materials that are instantly available to the researcher. But for me, the primary benefit of working there was the intellectual community I became part of. I can't think of another setting any place in the world where I could share my research in formal and informal settings with other scholars of early modern culture. My project benefited immensely from the many encounters and conversations I had during the year and from the many presentations and workshops I attended.

## About Professor Christopher Highley

Chris Highley specializes in Early Modern literature, culture, and history. Author of books: *Shakespeare, Spenser, and the Crisis in Ireland* (Cambridge University Press, 1997), *Catholics Writing the Nation in Early Modern Britain and Ireland* (Oxford University Press, 2008), and co-editor of *Henry VIII and his Afterlives* (Cambridge University Press, 2009). Currently working on two unrelated projects: the posthumous image of Henry VIII, and the history of the Blackfriars neighborhood in early modern London.



# Cheese Culture in Early Medieval England

## Professor Leslie Lockett

Four times yearly there arrives in my mailbox a glossy magazine called *Culture*, devoted entirely to cheese. The title *Culture* is a pun: the best cheese is “cultured” because it rewards educated and attentive palates, but cheese is also “cultured” in the sense that each cheese is a mass of milk solids that feeds a range of bacteria and fungi growing within it, generating the pleasant and pungent flavor molecules.

This pun would have been utterly incomprehensible in the early Middle Ages. Cheese was not viewed as a delicacy, and the work of its microorganisms was invisible and unknowable. Dietary theorists of the Renaissance would later broadcast the view that cheese was lowbrow food best suited to the digestive tracts of laborers. But in the era before the Norman Conquest of 1066, perceptions of cheese in Anglo-Saxon England were considerably more complicated.

In his *Ecclesiastical History of the English People*, Bede reports that the native Anglo-Saxon name for the month of May was *Thrimilchi*, because the newly revived pastures were so rich that sheep and cows could be milked three times a day. Liquid milk was not a regular part of the Anglo-Saxon diet, so most of this spoilage-prone milk was converted into stable cheese and butter.

The Anglo-Saxons possessed techniques for making both fresh cheeses, which had a shelf life measured in days, and aged cheeses, which could ward off spoilage for months or years. Their fresh cheeses probably resembled chèvre, cottage cheese, and fresh cheddar curds. The Anglo-Saxons appear to have relished their fresh cheeses: the scholar Alcuin of York was even mocked by his urbane French colleagues at Charlemagne’s court for his love of fresh curds, which was viewed as a marker of Anglo-Saxon rusticity.

It is not hard to make fresh cheeses taste good: their flavor relies chiefly on the quality of the milk, the added salt, and the short-term acidification performed by bacteria that readily multiply in the milk. As cheeses age, however, warding off spoilage is easier than encouraging the growth of

beneficial microorganisms that will actually improve the flavor of the cheese as time passes, a process known as *affinage*.

The Anglo-Saxons appear not to have developed reliable techniques for *affinage*, because they valued their aged cheese for nutrition and convenience rather than taste. They aged some of their cheeses at least seven months, from Michaelmas (29 September, the traditional close of the dairying season) through March or April, when lambs and calves were weaned or culled, freeing up their mothers’ milk for springtime cheesemaking. Large cheeses might last considerably longer, and since it was easier to transport than liquid milk, the Anglo-Saxons produced, exchanged, and stored staggering quantities of aged cheese as a means of paying their rent, feeding residents of cities, and provisioning local monastic communities in return for prayers. Cheese was so durable that it was one of the last foods to become scarce in times of famine: twice in the 1130s, the Peterborough continuator of the *Anglo-Saxon Chronicle* complains about the unavailability of cheese to illustrate how dire a crisis is facing the English people due to cattle plague and the destabilization of the government.

The very qualities that made cheese so valuable – stability, dependability, ubiquity – gave it a reputation for being an exceptionally dull food. A range of Anglo-Saxon sources attest that people typically ate cheese when they weren’t permitted to eat something more desirable. For example, it was part of the Benedictine monastic discipline to renounce meat and eat cheese instead. The Old English translator of Chrodegang’s rule for canons makes his distaste for cheese clear when he prescribes that fasting-day fare consists of “a good portion of cheese and some pleasant food (*smeamete*),” implying that the category of “pleasant food” excludes cheese. Likewise, an early ninth-century charter stipulates that an estate will supply food for an anniversary feast: if the anniversary coincides with a fasting day, they require





175 pounds of cheese, but if not, they want a mere ten pounds of cheese to complement their bread and a great variety of meats and poultry.

Interestingly, the Anglo-Saxons' Irish contemporaries adored their own native cheeses. Early medieval Irish laws and saints' lives show that cheese was not only valuable but also prestigious; moreover, in the Old Irish dream-vision parody called *The Vision of MacConglinne*, the eponymous wandering poet tells of a fantasy world whose natural and architectural elements are made entirely of meat and dairy products, including several cheeses that are distinguished by descriptive and proper names, a lexical development unparalleled in Anglo-Saxon England. It is no simple matter to discern why the cheeses of early medieval Ireland were perceived as delicacies

while Anglo-Saxon cheeses were treated as foods of last resort. The answer may lie in the realm of microbiology and environmental history, since the difference between merely safe aged cheese and delicious aged cheese is the cheesemaker's ability to cultivate the bacteria and fungi that synthesize the molecules that lend cheeses their distinctive flavors and make them "cultured" in both senses of the word.

#### About Professor Leslie Lockett

Leslie Lockett specializes in Old English language and literature, medieval Latin, manuscript studies, and early medieval intellectual history. She is currently serving as Associate Director of the Center for Medieval and Renaissance Studies. Her first book, entitled *Anglo-Saxon Psychologies in the Vernacular and Latin Traditions* (Toronto, 2011), was awarded the Sir Israel Gollancz Prize by the British Academy in 2013 and the John Nicholas Brown Prize for Best First Book by the Medieval Academy of America in 2015. She is producing a new edition, translation, and comprehensive study of the Old English Soliloquies, and her other research interests include Latin retrograde verse (that is, poetry that is metrically and syntactically viable whether you read it forwards or backwards) and the history of cheese.



# Intersectionality: The 2016 MRGSA Conference

Professor Elina Gertsman, Case Western Reserve University, presents “The Quiddity of Emptiness” as the Medieval and Renaissance Graduate Student Association's 2016 Keynote Speaker.

The Medieval and Renaissance Graduate Student Association would like to thank the following sponsors for their generosity and support in making this conference possible:

- Department of English
- Center for Medieval and Renaissance Studies
- Department of History of Art
- Department of Classics
- Department of East Asian Languages and Literatures
- Department of Germanic Languages and Literatures



“The Curious and Confined Body”:  
Chair, Rebecca Howard

2016 MRGSA Best Essay Prize: Kelsey S. Rozema, University of Wisconsin-Milwaukee,  
“The Body and Power of the Court Dwarf”







Gertsman's talk explored some intersections among natural philosophy, mathematics, piety, and image-making in order to suggest that late medieval art, in its constant attempts to grapple with the unrepresentability of the invisible, is in fact predicated on new engagements with emptiness.



Professor Barbara Haeger, Department of History of Art, facilitates discussion during our question-and-answer session.

## Staging Magic: Lord Denney's Players present William Shakespeare's *The Tempest*

For our third production, Lord Denney's Players are thrilled to adapt William Shakespeare's *The Tempest*. Generally considered to have been Shakespeare's last sole-authored work, *The Tempest* is usually thought of as an end rather than as a beginning. Depicting the sorcerer Prospero's renunciation of his magical art, the play has often been interpreted as gesturing to Shakespeare's own retirement from the stage. However, when it was first printed among Shakespeare's collected plays in the 1623 First Folio, *The Tempest* was the first work readers encountered. With his plays grouped into comedies, histories, and tragedies, *The Tempest*, categorized as a comedy, was placed at the forefront of the collection, acting as an introduction rather than a farewell to Shakespeare. With our second foray into Shakespeare's canon, LDP are interested in exploring this conception of *The Tempest* as an introduction to Shakespeare, positioning the play as a vehicle to understanding his literature and dramatic style.

*The Tempest* remains one of Shakespeare's most popular plays. It is actively taught in classrooms, repeatedly staged throughout the world, and adapted the most frequently of all his works. For example, Margaret Atwood's latest novel, *Hag-Seed*, depicts an exiled theatre director staging a production of *The Tempest* with a cast of prison inmates. *The Tempest's* exploration of themes such as revenge, inheritance, patriarchy, and colonialism, continues to powerfully resonate with contemporary interests and tensions in our culture. The spectacular nature of its magical elements, such as its eponymous sea storm, conjured spirits, and otherworldly noises, have also continued to invoke wonder and inspire the creative imagination. Just as Miranda proclaims, "O brave new world," revisiting *The Tempest* always feels like encountering an at once familiar and "new world."

In staging its magical spectacles, historical performances of *The Tempest* have often been accentuated by advancements in technology.

Utilizing innovations in the production of sound, music, and visuals, theatre practitioners have typically considered the play as the perfect occasion to explore the potential of the latest technology. Following this tradition, the Royal Shakespeare Company is currently at work on staging *The Tempest* using motion capture footage to digitally project an actor's performance as the spirit Ariel alongside live actors. Whereas *The Tempest* has often been staged with cutting-edge technology to reach the heights of the imagination, LDP are going to stage the play with a stripped-down approach.





When *The Tempest* was originally performed during Shakespeare's lifetime, a number of what would now be considered "practical effects" produced its variety of magical sounds and sights. Resplendent costumes, an assortment of musical instruments, and quaint staging devices created the play's magic. For instance, the first stage direction of the play, "*A tempestuous noise of thunder and lightning heard,*" draws attention to the sea storm's original auditory production. The noise of thunder and lightning backstage would have been produced through the beating of drums or the rolling of a cannonball upon wooden floorboards. While modern technology has led to some impressive digitally crafted booms of thunder and cracks of lightning, LDP are going to resist the impulse toward overindulgent effects, choosing instead to step back and use a simplified approach to consider the nature and purpose of magic within the play.

When I think about magic in *The Tempest*, I am reminded of representations of the supernatural depicted in film and television. The recent Netflix television series *Stranger Things* has revived interest in a genre wherein the supernatural figures as a thinly veiled metaphor for cultural concerns. The monster, ghosts, or aliens in these stories are always metaphors for societal issues such as classism, racism, or the policing of sexuality. *The Tempest's* representations of magic and the supernatural are very much like that. Each instance or use of magic in the play can be interpreted as a metaphor for topics such as servitude and slavery, political order and hierarchy, or inheritance and patriarchy.

With an array of choices still to be made in the coming months, our creative team of designers and actors are all poised to interrogate this issue of the political and social dimensions of magic and the supernatural in *The Tempest*. As we select costumes, design props, and build the set, we will continue to consider how encounters with the unknown operate as a means of reflecting upon the familiar. A lot of work is ahead for our

team as we prepare for the opening of *The Tempest* this February in the Columbus Performing Arts Center's Van Fleet Theater. While auditions will have wrapped by the publication of this piece, any parties interested in being involved backstage are encouraged to reach out and contact stage manager, Hannah Grace at russ.73@osu.edu. We hope to see you at the theater!



Manuel Jacquez  
Director  
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Manuel "Manny" Jacquez is a PhD candidate studying the original staging, adaptation, and contemporary performance of early modern English drama. His dissertation concerns intertheatricality in print and performance.

In 2015, Manuel worked with the OSU/RSC partnership as a Dramaturg for a youth targeted adaptation of *Henry V* produced by the OSU Theatre Department. That same year, he was the Assistant Director for the OSU English department and the Lord Denney's Player's adaptation of *Richard II*.



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PLATE 51

Giovanni Valverde  
*Gravida: Historia de la composición del cuerpo humano*, 1556  
Contributed by Elizabeth Steinway, PhD  
Candidate, Department of English.

In this engraving, a pregnant woman's body is opened up to reveal the uterus. Images to the left and right display various stages of the placenta and fetus. The womb is here seen both as a definitive aspect of the female interior as well as an independent feature of anatomy that can exist separately from a woman's body, thus highlighting the womb as that which often defines the female body. Visual depictions of the reproductive female body within medical texts are included within my first chapter. Anatomical portrayals of the pregnant body's interior allow for a consideration of how such representations play a role in the outward manifestation and recognition of the pregnant body on stage.