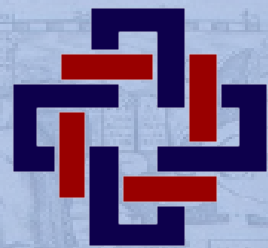


NOUVELLES NOUVELLES



DECEMBER 2015



Celebrating 50 years at the Center for Medieval and Renaissance Studies



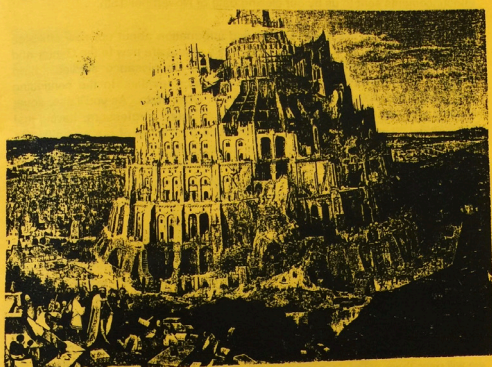
CENTER
FOR
MEDIEVAL & RENAISSANCE
STUDIES



CMRS

THE OHIO STATE UNIVERSITY
306 Dulles Hall Cols, OH 43210

NOUVELLES Nouvelles



Center for Medieval and
Renaissance Studies
The Ohio State University
October, 1995

Nouvelles Nouvelles

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New News

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pertaining to the

Center for Medieval and Renaissance Studies

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CENTER
FOR
MEDIEVAL & RENAISSANCE
STUDIES



CMRS

Nouvelles NOUVELLES

Center for Medieval
and
Renaissance Studies

The
Ohio State University
October 2007

NOUVELLES THE OHIO STATE UNIVERSITY SEPTEMBER 2010 AND DIRECTORY NOUVELLES



CENTER FOR MEDIEVAL & RENAISSANCE STUDIES

CENTER FOR
MEDIEVAL AND RENAISSANCE STUDIES

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This publication is 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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GREETINGS

from
the
DIRECTOR

Dear readers,

The season advances, and with it the exquisite leafy horizon, from gold to copper to purple, that surrounds us each year at this moment 'when Autumn's yellow lustre gilds the world.' We have enjoyed several events already in our fall CMRS series, and look forward to several more before this year's harvest of visitors and gatherings is complete.

A September lecture on compost and compositions by Frances Dolan, of the University of California at Davis, gave us a fascinating entrée into the cultural and literary ecology of the seventeenth century, with lively glimpses of our own era, viewed from the standpoint of her own long involvement with food, gastronomy, and their environmental dimensions, in Ohio and more recently in California's central valley. In early October, Andrew Hicks, from Cornell University, explored the theme of listening in its poetic, spiritual, and philosophical dimensions, through the works of Rumi and the Sufi tradition radiating from medieval Persia. Ann Blair, in an exceptional mid-week visit from Harvard University the following week, engaged in a stimulating conversation with Chad Wellmon, from the University of Virginia, on the topic of historical information management and overload from the Renaissance up into the Romantic era; the next day, she lectured on her current research on the 'amanuenses,' or helpers of all kinds, so frequently hidden behind the work of famous authors of the Renaissance. And on November 20, Jane Hwang Degenhardt visited from the University of Massachusetts at



Amherst to give the annual MRGSA lecture on the evolving concept of 'fortune' in the early modern world, as represented in art, literature, and drama. We still look forward to the visit of Florence Eliza Glaze, who will speak on bodies, wounds, and conceptions of balance in medieval medicine (December 4).

Beyond individual lectures, we have also enjoyed larger gatherings. In late September, Heather Tanner's 'Beyond Exceptionalism' conference, held at the university's Mansfield campus, brought scholars from Europe as well as the United States to speak on the fascinating topic of elite medieval women, considered as something more than 'exceptional' figures. The CMRS was pleased to host a reception on Friday evening for the conference, at the Winery 1285 tasting room in Mansfield, which was a lovely spot and featured their unusual specialty of artisanal blueberry wine. In late October, we had the annual conference of Ohio State's Medieval and Renaissance Graduate Student Association, on the theme of 'Metamorphosis,' drawing speakers from universities near and far to speak on a wide variety of topics ranging from the early medieval to the early modern. One of many highlights of the event was Karl Whittington's keynote address, reassessing the famous Lorenzetti 'government' frescoes in the Palazzo Pubblico of Siena as combining diagrammatic and narrative functions in a way that is simultaneously didactic and poetic. And the following week, we were treated to this year's Texts and Contexts conference, hosted by the Center for Epigraphy and Paleographical Studies and organized by its director, Frank Coulson, which this year featured Erika Kihlman of Stockholm University, giving the annual Virginia

Brown Memorial Lecture on the topic of editing and understanding medieval sequence commentaries.

Amid all these events, a particular highlight of the fall term for CMRS was our 50th anniversary celebration, taking place in the Mortar Board and Conference rooms (Rm. 202 and 204) on the second floor of Thompson Library on the afternoon of November 5. It was an exciting and delightful gathering, in keeping with its goal of honoring our fifty years of collegiality, conviviality, and scholarship. Three round tables were arranged, featuring numerous panelists from diverse fields, departments, and career stages, speaking about the traditions, values, and influence of the CMRS on their experience of university and academic life. They included, on the 'CMRS Past' discussion, Chris Frantz, Predrag Matejic, Anna Grotans, Barbara Hanawalt, and Richard Green; on the 'CMRS Present' discussion, Eric Johnson, Mary-Allen 'Pasha' Johnson, Alan Farmer, and Daniel Frank; and on the 'CMRS Future' panel, Karl Whittington, Jonathan Combs-Schilling, Sam White, Mary-Kate Hurley, and Robey Patrick. There was also a reception, featuring sparkling wine, fine cheeses, bread, fruit, and pastries, with a broad array of artifacts on display from the archives of the CMRS, and a special exhibition of medieval, Renaissance, and early modern sources from the Rare Books and Manuscripts collection of the Library, curated by Eric Johnson and Pasha Johnson, and presented in the Jack and Jan Creighton Special Collections Reading Room. A special moment of the afternoon was our recognition of Barbara Hanawalt, King George III Professor of British History emerita at Ohio State, for her generous endowment of the CMRS Public Lecture fund, ensuring its well-being, prominence, and outreach for many years to come. We also profited from this fine occasion to announce the launching of our new 'Friends of the CMRS' group, about which you shall be hearing more in the coming months.

It is an appropriate moment to reflect, not only on the glories of CMRS past, but also on what it holds in store for our many faculty, students, and friends, on campus and around the world. Let us therefore enjoy the many delights of the season, with its feast of colloquy and collegiality, while also remaining attuned to the tranquility that delights so keenly the contemplative soul. As James Thomson wrote, some 285 years ago:

The pale-descending year, yet pleasing still,
A gentler mood inspires; for now the leaf
Incessant rustles from the mournful grove;
Oft startling such as, studious, walk below,
And slowly circles through the waving air.

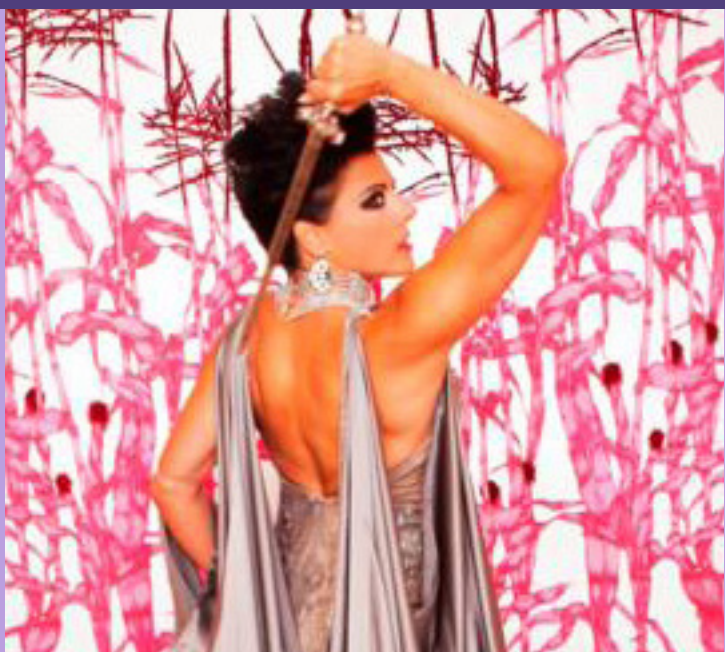
Sincerely,

A handwritten signature in dark ink, appearing to read 'G. Boone', with a stylized, flowing script.

Graeme M. Boone

Director, Center for Medieval and Renaissance Studies

French Baroque Opera on the Columbus Stage



On September 17–20 Opera Columbus presented *Armide* by Jean-Baptiste Lully—a bold move for a company that mainly offers a steady diet of eighteenth- and nineteenth-century warhorses. It was a natural choice: Peggy Kriha Dye, Artistic Director of Opera Columbus, has sung the title role numerous times for Opera Atelier in Toronto. She imported three additional leads from Opera Atelier, along with the conductor, David Fallis, but otherwise put together an entirely new production, directed by Crystal Manich. Audience reaction was enthusiastic.

Lully (1632–1687), the most powerful composer at the court of Louis XIV, was the first important composer of French opera. *Armide* (1686) represents the culmination of his career, his last complete opera for the public stage and his final collaboration with the poet Philippe Quinault. The plot, loosely based on the Armida and Rinaldo episodes from Torquato Tasso's *Gerusalemme liberata*, revolves around the princess-magician Armide's internal conflict as she vacillates between love for her enemy, the Crusader Renaud, and vengeance against him.

Dye delivered a powerfully expressive performance in the title role. Tenor Colin Ainsworth, as Renaud, sang with a lovely purity of tone that complemented Dye's assertive passion. The orchestra comprised sixteen members of the acclaimed period-instrument orchestra Apollo's Fire, based in Cleveland. Vocal delivery throughout was modern: big

voices with full vibrato. Nonetheless, the singers, like the orchestra, achieved the grace, delicacy, and elegant phrasing inherent in Lully's music. The continuo group (theorbo, harpsichord, and baroque cello) did not merely accompany; it truly supported the singers, with an often thrilling urgency.

The opera includes several episodes for ballet troupe and singers, among them a civic ceremony, a scene of pastoral enchantment, and a horrifying ritual for Hatred's followers (who attempt to "remove Love from Armide's breast"). The chorus sang from a side box, to leave more room for the dancers on the small stage of the Southern Theatre. Edward Liang choreographed these scenes in modern ballet for six young members of BalletMet 2. His decision to use individual dancers to represent Armide and Renaud at strategic moments was true to the baroque spirit, whereby dance for anonymous members of a collective often represented the emotional states of the principal

Top Left: Peggy Kriha Dye as Armide

Below: A seventeenth-century costume design for Armide, by Jean Bérain (Paris, *Bibliothèque de l'Opéra*)



By Lois Rosow

characters. The dancers used well-chosen props from time to time—for instance, large palm fronds suggesting the verdant setting as they lulled Renaud into an enchanted sleep.

Production Designer Sarah Fairchild (a New York artist with Columbus roots) did a splendid job of evoking baroque scenery with entirely modern means: a single painted backdrop that came and went, lavishly decorated with pink and red floral and fruit designs, and several hanging drapes that gave a vague impression of baroque side flats. There was just one piece of furniture (that is to say, one more piece than would have appeared on Lully's stage): a bed, present through much of the second half, but easily pushed out of sight at strategic times. To some audience members, accustomed to elaborate sets, the stage seemed "bare" (or so I heard); in fact, this arrangement supported the complete continuity inherent in Lully's operatic scores, the minimalistic scenery and sensitive lighting shifting as the music continued playing.

The production did involve compromises. Several small roles were folded together, and this three-hour opera was reduced to ninety minutes, in part by omitting the prologue (a panegyric to Louis XIV) as well as an entire parenthetical act, but also by making numerous small cuts throughout. Only the opening was truly jolting for those of us familiar with the libretto and score. Instead of patiently listening to two confidants offer several minutes of reassurances before expressing her concerns, Armide heard just one quatrain from her confidant before leaping in. Fortunately, that white-knuckle moment was not repeated. The remaining excisions were well chosen and sensitively handled. I do regret the altered ending. According to the libretto, after ordering the demons to destroy her magic palace (for which Lully's designer created a splendid machine, representing a crumbling building), Armide leaves on "a flying chariot." The Columbus Armide, kneeling on the bed, committed suicide with a dagger—the same one she had earlier failed to use on Renaud.

This has been a busy few months for Lully's *Armide*: productions in Nancy in June and Innsbruck in August, and a revival of Opera Atelier's production in October, staged in Versailles as well as Toronto. The Columbus production holds its own in that august company. There was much to recommend it.

MEDREN

Spring 2016

Course Offerings

MEDREN 2215 – Gothic Paris: 1100-1300

Instructor: Kristen Figg

Lecture: 31382

Time: WeFr 12:45PM-2:05

Room: Hagerty Hall 046

MEDREN 2610 – Travel and Exploration

Instructor: Jessica Rutherford

Lecture: 32409

Time: TuTh 11:10AM-12:30PM

Room: Hopkins Hall 246

MEDREN 4504 – The Arthurian Legends

Instructor: Karen Winstead

Lecture: 31988

Time: WeFr 11:10AM-12:30PM

Room: Macquigg Lab 162

MEDREN 5631 – Survey of Latin Literature: Medieval and Renaissance

Instructor: Christopher Jones

Lecture: 32317 (undergrad); 32318 (grad)

Time: TuTh 9:35AM-10:55AM

Room: Enarson Classroom Building 206

MEDREN 5695-- Seminar: The Little Ice Age

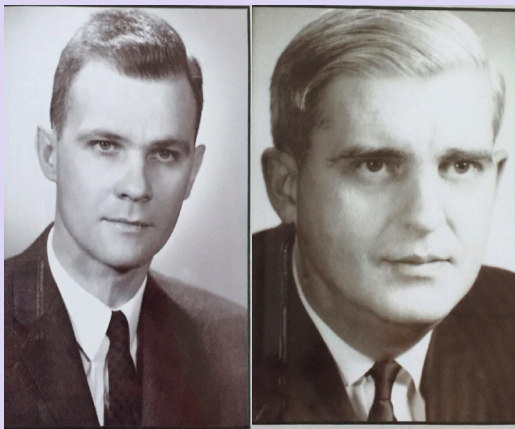
Instructor: Sam White

Lecture: 26965 (undergrad); 26964 (grad)

Time: Mondays 2:15-5:00

Room: 455B Hagerty Hall

For more information, including course descriptions, prerequisites, and textbook information, please consult the courses page under the curriculum tab at our website: cmrs.osu.edu.



Franklin J. Pegues

Herbert S.
Livingston

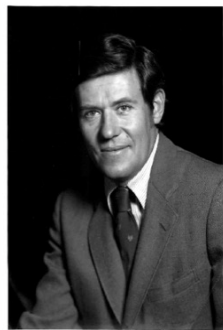
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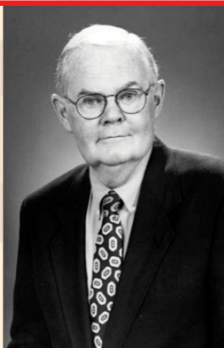
Francis L. Utley

Franklin M. Ludden

CELEBRATING 50 YEARS



Stanley Kahrl – Director
1969-1978



Joseph Lynch – Director
1978-1983



James Kittelson – Interim
Director, 1983-1984



Christian Zacher – Director
1984-1992



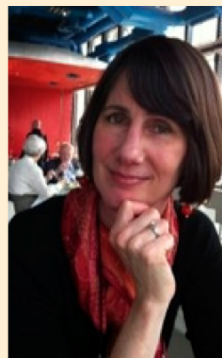
Eve Levin – Director
1992-1995



Nicholas Howe – Director
1995-1999, 2000-2002



Anna Grotans – Interim
Director, 1999-2000



Sarah Iles Johnston – Interim
Director 2002-2003



Barbara Hanawalt – Director
2003-2005



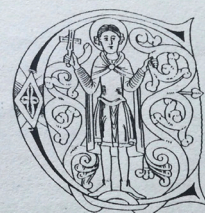
Richard Firth Green – Director
2005-2010, 2011-2013



Sarah-Grace Heller
Interim Director, 2010-2011



Graeme Boone – Director
2013-Present



Date: SEP 27 1965

COLUMBUS CITIZEN-JOURNAL

Medieval Studies Center Proposed

A new center for Medieval and Renaissance Studies, which could attract foundation and Federal grants, has been proposed for Ohio State University.

Faculty members will meet Monday night with a coordinating committee to discuss procedures for developing the center.

CHAIRMAN OF the committee, is Prof. Francis L. Utley, of the English Department. Other members

School of Fine Arts and Prof. Franklin J. Pegues of the Department of History.

The committee will develop a master plan for the center during the 1965-66 school year.

THE COMMITTEE will check on various research projects of faculty and students in order to coordinate requests for support and budgeting in aid of research, writing and publication. It also will make an assessment

Date: SEP 27 1965

COLUMBUS DISPATCH

Medieval, Renaissance Studies Center Proposed for Ohio State

A faculty group has proposed at Ohio State University a Center for Medieval and Renaissance Studies. The group is to meet Monday night to discuss necessary steps during the coming school year to set it up.

SUCH A CENTER, which would permit research in well as academic study in medieval and Renaissance history and Ph.D. degrees, would cross over many subject lines.

Subjects involved would include history, philosophy, literature and Slavic languages and linguistics, romances, languages, fine arts, classical languages and English.

Centers now exist at Yale, Chicago and elsewhere. Among the initial projects will be a survey and inventory of the curriculum at OSU compared with that at the other universities.

THE committee's plan for such a center would include a grant from the National Endowment for the Humanities and a grant from the National Science Foundation, which gives grants to universities for scientific purposes.

Support for the Center for Medieval and Renaissance Studies, and a center for study of the arts, came from faculty members, Briggs said. "A university runs on faculty ideas, not on the suggestions of the administration," he said.

OSU Seeks Federal Support For Research On Dark Ages

By GORDON C. RAEBURN
The Columbus Dispatch

OSU State University may be the first in the country to obtain federal funds for research in experimental studies. This involves investigation and experimental studies of the visual and oral arts.

These studies would take place in the proposed Center for Medieval and Renaissance Studies, the first of its kind in any American university.

THESE TWO projects are concepts now, but OSU scholars hope to turn them into reality by next July 1, said Dr. George Briggs, associate in charge of research at OSU.

The funds would come from the National Foundation for the Humanities and the Arts, a counterpart to the National Science Foundation, which gives grants to universities for scientific purposes.

CONGRESS authorized the National Foundation for the Humanities and the Arts a total of \$10 million to be used for grants to universities. Another \$10 million was authorized to aid repository libraries and the performing arts.

Support for the Center for Medieval and Renaissance Studies, and a center for study of the arts, came from faculty members, Briggs said.

"A university runs on faculty ideas, not on the suggestions of the administration," he said.

As has been demonstrated by the Medieval Club at the Ohio State University, by its sponsorship of the first Conference on the Humanities in 1958 and by the resulting publication, *The Forward Movement of the Fourteenth Century* (Ohio State University Press, 1961), there is a natural movement to be expected in interdisciplinary cooperation in Medieval and Renaissance Studies. Of late years it has also been more and more common to find a striking continuity in the once-polar Medieval and Renaissance periods. Both are international and both are centered upon basic doctrines, institutions and enthusiasms which cross all bounds of academic disciplines and languages. We therefore believe

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The CMRS 50th Anniversary Celebration on Thursday, November 5 included many speakers and guests, as well as a display of numerous artifacts from CMRS past, as shown on these pages.



RICHARD RAWLINSON
CENTER FOR
ANGLO-SAXON STUDIES
& MANUSCRIPT RESEARCH

A Memorial Tribute to Nicholas Howe

Saturday, May 12, 2007
at 5:15 p.m.
Valley Hill Stinson Lounge



TV Project Funded

Stanley J. Kahri, Director
The Center for Medieval and Renaissance Studies, Ohio State University

Television must and will become an increasingly effective tool enabling humanists to bring their insights to a ready audience if it is presented with technical skill. In the Spring of 1976, NEH awarded \$47,964 to the Ohio State University in support of a project entitled "Television Programs in Medieval and Renaissance Studies."

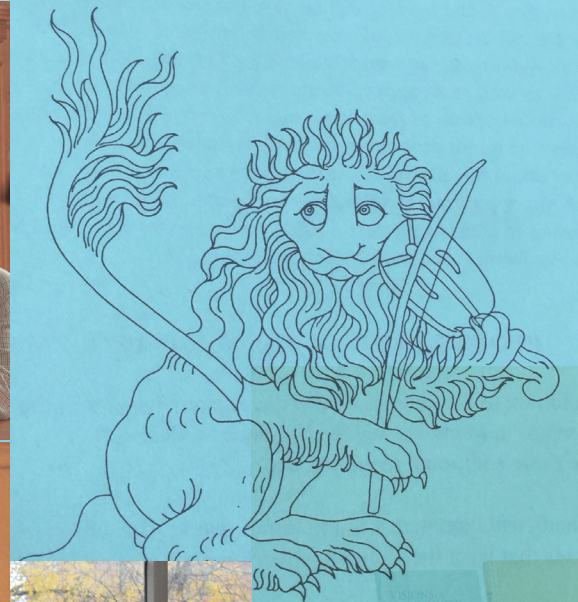
The series chosen for funding is to be a study of "Early English Drama" and will consist of seven units: 1. Introduction to Medieval English Drama: Monasticism, the Mass, and the "Visit to the Sepulchre." 2. The Achievement of Medieval Church Music Drama. 3. Civic Drama I: York and the "Birth of Jesus." 4. Civic Drama II: The Wakefield "Buffeting of Christ" and the Medieval Theater of Cruelty. 5. Civic Drama III: The York "Crucifixions" and its analogues in medieval art. 6. The Any-place play: *Mankind*. 7. Humanist Drama: *The Nature of the Four Elements*.

An introductory section designed to place the play in its medieval context will precede the performance of each play in the series.

Production of such films would be impossible without the production facilities of WOSU-TV. The university station has agreed to contribute a substantial amount of staff time and resources to the project. The local audience includes a large part of the viewing public of the State of Ohio. The Division of Continuing Education at Ohio State will enable members of the viewing audience to enroll in a course, either for credit or non-credit, built around the series of television programs. However, we expect most viewers probably will not enroll for formal study.

We hope these television units will be used by members of the Public Broadcasting System in other cities as a regular television series and that teachers at other institutions will use the films, either with or without the introductory units.

Ultimately, we further hope to produce a documentary series built around two undergraduate interdisciplinary courses on Chaucer and on Florence which have been offered regularly at Ohio State since 1970.





Medieval and Renaissance Graduate Student Association



On October 23 and 24, the Medieval and Renaissance Graduate Student Association hosted its third graduate conference at Ohio State. This year's theme of "Metamorphosis" drew fifteen engaging papers from across the country, including presenters from Texas, California, South Carolina, New York, and Washington, D.C. The keynote address, given by Professor Karl Whittington of the OSU Department of History of Art, considered the mutability and metamorphosis of meaning in Ambrogio Lorenzetti's Allegory of Good and Bad Government frescoes. Finally, in a closing roundtable on "Agents of Change," four Ohio State professors shared their perspectives on continuity and change in medieval and early modern societies, as well as the implications of digital media in academic disciplines.

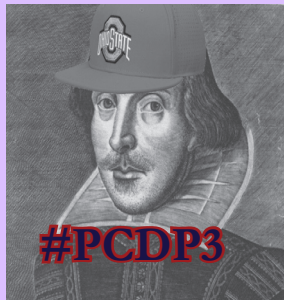
We would like to acknowledge the OSU sponsors, including the Center for Medieval and Renaissance Studies, who made this event possible. Their support allowed us to keep this event free and open to the public. Thanks to our sponsors, we were also able to present Brice Peterson (Pennsylvania State University) with an award of \$100 for his paper "Finding the Perfect Dietie Diett: Donne's 'Love's Deity' and 'Love's Diet' as Answer Poetry about Choice."

Above: Attendees fill Thompson Library, Room 165 for Professor Karl Whittington's keynote address.



Left: Closing Roundtable: "Agents of Change" featuring, from left to right, professors Sarah Neville (English) Alison Beach (History), Leslie Lockett (English), Sarah-Grace Heller (French and Italian), and president Daniel Knapper (English Graduate Student)

Popular Culture and the Deep Past: Shakespeare's Day 1616/2016



February 19-20, 2016
Ohio Union

Come join us for a two-day event on February 19-20, 2016, sponsored and produced by the Center for Medieval and Renaissance Studies at The Ohio State University, intended as an exploration of popular identities past and present with special attention to the world of Shakespeare's time.

This is the third in a yearly series of events under the broader CMRS theme of "Popular Culture and the Deep Past," in which contemporary pop-cultural manifestations will be explored and celebrated with attention to their profound and wide-ranging historical and cultural contexts. A guiding principle of the series is to bring diverse communities together in and around Ohio State, including the academic and non-academic, scholarly and performative, creative, educational, and reflective communities. As in past years, this event will feature a scholarly conference (featuring papers, round tables, and other academic events) nested inside of a Renaissance-faire-like carnival (featuring exhibits, gaming, contests, and activities of all kinds).

2015-2016 CMRS Public Lecture



Shakespeare and the *Commedia
Dell'Arte*

presented by

Robert Henke

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Washington University in St. Louis

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7:00 PM

Location TBA

Registration for the **3rd Annual Conference on Popular Culture and the Deep Past** is now open at cmrs.osu.edu.

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News from Rare Books

By Eric J. Johnson

Associate Professor and Curator of Rare Books & Manuscripts

The Rare Books & Manuscripts Library had, I'm happy to report, another successful acquisitions year during 2014-15. As usual, we managed to add a range of interesting things to our collection that speak to the teaching and research needs of our students and faculty affiliates, including medieval manuscripts, the Reformation, early modern science, the history of architecture, seventeenth-century gender relations, daily life across Europe during the pre-modern period, and curious items testifying to the vagaries of book production in both manuscript and print.



Part of the new additions to the Hanks Family Collection.

Our year got off to a great start in August 2014 with a wonderful donation of a dozen medieval manuscript fragments by Lisa Kiser, Professor Emerita of OSU's Department of English. The manuscripts were Professor Kiser's own teaching samples that she used during her distinguished career educating countless students about textual culture during the Middle Ages. Included in the batch were leaves from several manuscripts of which RBMS already owns representative samples, including a pair of folios from two different Books of Hours, a page from an early-fourteenth-century pocket Bible, and a curious fifteenth-century Spanish leaf from a collection of wills and testaments that was broken up and sold off piecemeal by the notorious dealer, Bruce Ferrini, in the early 1980s. Personally, I was overjoyed to receive these leaves as my own work is heavily invested in the reconstruction of fragmentary manuscripts, so these were most welcome additions to the "fragment family" at RBMS. Other pieces included a lovely leaf from a ca. 1300 Swiss or German noted Missal, leaves from Psalters and Breviaries, and a stunning leaf from a late-fifteenth century Italian Humanist copy of the *Epistles of Pseudo-Phalaris*—a true rarity! I'd personally like to thank Professor Kiser again for her wonderful generosity, and I'm happy to say that RBMS will continue to employ these manuscripts as she did throughout her career, namely, as eminently useful and accessible tools for classroom learning and student research for generations to come!

Also on the manuscript front, Mr. J.C. Hanks and his family (major friends of RBMS) continued to build their own collection of medieval and Renaissance manuscripts—all of which they have generously placed on long-term deposit at RBMS for the use of our students and scholars. This year's acquisitions included a complete—and gorgeous—codex of Nicolas de Osimo's *Supplementum Summa Pisanellae*, a significant work of canon law and moral theology and one of the more influential confessional guides of the later Middle Ages. The manuscript includes a handy colophon telling us that it was completed in Ferrara, Italy, on 29 of October 1449, and the decorated catchwords that enliven the manuscript should not be missed (especially the hilarious doodle of a dog excitedly chasing a cat). Mr. Hanks also added to

his growing collection of diplomatics and legal documents with his acquisition of a trio of individual archives of notary acts, testaments, quitclaims, and financial records. The first includes fifty-four parchment rolls from Venice produced between the fourteenth and early-seventeenth centuries; the second is an assembly of nearly 150 fifteenth-sixteenth century records on paper and parchment from a single French family; and the third is an impressive gathering of forty-seven English documents—the majority of them complete with wax seals—from the early-thirteenth to sixteenth centuries (including some documents in English!). The ongoing generosity of the Hanks family is something for which we should all be grateful, as is Mr. Hanks' incredible support for the use of his collection by students and researchers.

Other notable acquisitions include a stunning copy of Luca Pacioli's treatise on proportion in art and architecture, *De divina proportione*, a sublime and influential volume that combines mathematics, art and architectural theory, and typography to create one of the printed masterpieces of the Italian Renaissance. Published in Venice on 1 June 1509 by Paganino de Paganini, this book includes text by the renowned mathematician, Franciscan friar, and so-called "Father of Accounting and Bookkeeping," Luca Pacioli (ca. 1447-1517), and a series of 87 illustrations, 61 of which were designed by Leonardo da Vinci (1452-1519), along with many geometrical diagrams printed in the margins alongside the text. This book, along with several other seminal pieces such as a pair of volumes by Sebastiano Serlio and another by Jacques Androuet du Cerceau, were all acquired as part of the Herman J. Albrecht Library of Historical Architecture, and RBMS would like to thank the Foundation Board of the Albrecht Trust for their dedication and commitment toward building a world-class collection of historical architectural books.

Some other curious additions to our collections (but not all, by far!) include an intriguing seventeenth-century illustrated German broadside offering readers advice on how to determine whether the coins in their possession were counterfeit or legitimate; an eighteenth-century printed and gilt broadside announcing the upcoming nuptials of an Italian socialite; a pair of late-seventeenth century broadsides arguing the respective virtues—and faults—of both English batchelors and ladies; a large fragment of a deluxe illuminated copy of St. Augustine's *Enarrationes in Psalmos* produced in Vienna around 1360; another substantial manuscript fragment of Thomas of Chobham's *Summa de penitentia*, one of the most important and influential penitential manuals of the Middle Ages; and pair of early-18th century portraits of Martin Luther and his wife, Katherina von Bora.

I've said it before, but I'll continue to say it for as long as I have the privilege of writing these acquisitions updates: All of these materials—and, indeed, everything in our extensive holdings—are available for teaching, research, and outreach initiatives. Please don't hesitate to contact me directly if you'd like to explore how you can employ our holdings in your own teaching, research, and study. Despite what you may have seen in movies and on TV (and perhaps in some of the world's less accommodating archives), books and manuscripts were made to be touched and used (gently, of course!). Be sure to do your duty! Use a rare book today!



Illuminated leaf from a French Book of Hours painted by an artist in the circle of the Coetivy Master depicting the Presentation of Christ in the Temple.

New acquisitions to RBMS, 2014-2015

Adam, Melchior. *Vitae Germanorum theologorum, qui superiori seculo, ecclesiam Christi voce scriptisque propagarunt et propugnarunt congestae & ad annum usque MDCXVIII*. Francofurti: Sumptibus Jonae Rosae viduae, 1653.

- *Decades duae continentes vitas theologorum exterorum principum, qui ecclesiam Christi superiori seculo propa-*

garunt èt propugnarunt coactae à Melchiore Adamo Silesio. Francofurt : Sumptibus Jonae Rosae viduae, 1653.
Androuet du Cerceau, Jacques. *Le Premier [le second] Volume des plus excellents Bastiments de France. Auquel sont designez les plans de quinze Bastiments & de leur contenu; ensemble les elevations & singularitez d'un chascun.* Paris: pour l'edit Jacques Androuet du Cerceau, 1607.

- *Temples et Habitations Fortifiées or Petits Temples.* Orléans, Jacques Androuet du Cerceau ca. 1547-1548.

[Bible]. *Biblia latina* [with a manuscript bound at the end]. Venice: Reynaldus de Novimagio and Theodorus de Reynsburch, 1478. Bound at the end is a complete manuscript copy of a treatise entitled *Incipit Vocabula Biblie Secundum ordinem librorum*.

[Bible]. He Kaine Diatheke. *Novum Testamentum.* Strengnesiae, impressum a Laurentio Arv. Collin. 1758. Two unbound copies.

[Broadside]. *Humble Remonstrance of the Batchelors...* London: Book-selling Batchelors, 1693.

[Broadside]. *Petition of the Ladies of London and Westminster...* London: Mary Want-man, 1693.

[Broadside]. *Wir der Hochloeblichsten im Muntzwesen...* Nuremberg, 11 March 1615.

Das Concilium. So zu Constantz gehalten ist worden, des jars do man zalt von der geburdt unsers erlösers MCCCC.XIII. Augsburg: Heinrich Steyner, 1536.

RARE BOOKS and MANUSCRIPTS

Estio, Guillelmus. *Historiae martyrum Gorcomiensum, maiori numero fratrum minorum; qui pro...* Douai: Ex officina Baltazaris Belleri, 1603.

John of Nepomuk. *Lillium inter pinas Candidum & rubicundum. Sacris ad Deum, ejusque gloriosum Martyrem D. Joannem Nepomucenum Poenitentium & fama periclitantium Patronum, Filialis Devotionis exercitiis ac precibus, Qua Totidem odoriferis foliis floridum.* Monasterii Westphaliae: Nagel, 1736.

Karlstadt, Andreas Rudolff-Bodenstein von. *Do. Andreae Carolostadii & Archidiaconi Wittenburgensis, CCCLXX & Apologeticae conclusiones pro sacris literis & Wittenburgensis compositae. Eiusdem defensio adversus Monomachiam D. Ioannis Eckii Theologiae doctoris; invenies deinde Epithome eiusdem de impii iustificatione, quam non male ad inferos deductum reductumque vocaveris.* Schlettstadt: Lazarus Schürer, 1519.

Kurtzer Vericht von gemeinem Kalender... Neustadt an der Haardt: Matthaeus Harnisch, 1583.

Langlois, Eustache Hyacinthe. *Essai sur la calligraphie des manuscrits du Moyen-Age et sur les ornements des premiers livres d'heures imprimés.* Rouen: I.S. Lefevre.

Leucht, Valentin. *Abermal Bericht von der Praedicandten Sacramentischen Form so wol irer Tauff-Ordnung als auch ihres Nachtmals wunderbarlichen Administration...* Mainz: Nicolaus Stein, 1603.

[Luther, Martin]. A pair of portrait broadsides of Martin Luther and his wife, Katharina von Bora. Augsburg: Andreas

Malschenbaum, ca. 1730.

Macer, Caspar. *Euangelische Fragstück: Auss D. Martin Luthers Büchern, vnnd manigfältigen Schrifftten, fleissig gezogen*. Ingolstadt: Alexander Weissenhorn, 1570.

[Manuscript]. Account book on paper, bound in a late-15th century Missal MS fragment w/ thong ties. Germany, 1618.

[Manuscript]. Alexander de Villa Dei (Villedieu). *Doctrinale puerorum*. Bifolium on vellum from a famous medieval grammatical treatise produced in northern France, ca. 1450, and later recycled as the covers for a different manuscript or book.

[Manuscript]. Antiphonal fragment recycled as an endleaf in a later binding. Italy, ca. 1150-1175.

[Manuscript]. Augustine of Hippo. *Enarrationes in Psalmos*. Austria (likely Vienna), ca. 1360. A substantial fragment of 32 vellum leaves.

[Manuscript]. A dozen medieval manuscript fragments donated to RBMS by Prof. Lisa Kiser of Columbus, Ohio, and the OSU English Department. The set includes 13th-15th-century leaves from several Books of Hours, a pair of pocket Bible leaves, leaves from Stephen Langton's *Interpretation of Hebrew Names*, a noted Missal, a Breviary, a Psalter, a collection of Spanish wills, and an Italian Humanist copy of the *Epistolae Phalaris*.

[Manuscript]. England, a history in documents, 1200-1600. An archive of notary acts, testaments, quitclaims, and financial records from England. 47 documents on parchment.

NEW ACQUISITIONS



Illuminated leaf from the Hornby Bible featuring the *capitula* list, prologue to, and opening chapters of the first Epistle of John.

[Manuscript]. Five leaves from a Book of Hours produced in southern France or northern Italy, ca. 1350, sophisticated with later color illustrations added sometime in the 17th century.

[Manuscript]. Four Graduals produced in Spain or Catalonia, ca. 1200. Of particular note is an observance added in a later hand in the lower margin of one of the leaves for the Feast for the Crown of Thorns, popularized after 1239.

[Manuscript]. Illuminated manuscript leaf with an excellent historiated initial, from an early Bible in Latin. Text from the Prologue and first three chapters of Ezekiel. Oxford, the workshop of William de Brailles, ca. 1240.

[Manuscript]. Illuminated leaf from a French Book of Hours painted by an artist in the circle of the Coetivy Master depicting the Presentation of Christ in the Temple, the image traditionally used to introduce the celebration for the hour of None in the Little Office of the Virgin Mary. Paris, ca. 1450. Gift of Nancy and Bill McGrath of Akron, Ohio.

[Manuscript]. Illuminated leaf from the Hornby Bible featuring the *capitula* list, prologue to, and opening chapters of the first Epistle of John, including a historiated initial depicting the Apostle. France (Paris/Amiens), ca. 1220.



A leaf from Nicholas de Osimo (Niccolo da Osimo, d. 1453). *Supplementum Summae Pisanellae*.

Donated by Tahlman and Midge Krumm of Columbus, Ohio.

[Manuscripts] Lot of five medieval manuscript fragments, including a glossed Bible fragment from St. John's Gospel; a transitional northern French Bible leaf; a leaf from a luxury Pontifical; a leaf from a prayerbook in Dutch; and a fragment from Alexander de Villa Dei's *Doctrinale Puerorum*.

[Manuscript]. *Missale Romanum*. Manuscript on vellum, in Latin. [Leaf from a lectern Roman missal]. [Spain: ca. 1550].

[Manuscript]. Nicholas de Osimo (Niccolo da Osimo, d. 1453). *Supplementum Summae Pisanellae*. 364 folios on vellum (complete). Ferrara, Italy, 29 October 1449, Colophon: "Completa est hujus operis praesens ex senplatio apud nostrum locum sancti spiritus prope ferrariam M.CCCC.XL.IX. octobris 29.

[Manuscript]. Pope Gregory IX. Glossed fragment from the *Decretales*. Italy, ca. 1330, with illumination by Lando d'Antonio (fl. 1329-1334).

[Manuscript]. Portfolio of medieval Bible fragments from manuscripts produced ca. 1160-1300, including a bifolium from a Glossed Bible (in complex format) featuring the text of and commentary on the Gospel of John (Paris, ca. 1220); a French folio Bible (ca. 1250); Peter Lombard's *Magna glossatura* on the Pauline Epistles (in the distinctive *intercisum* format); a portion of a leaf from a monumental "Atlantic", or Giant, Bible (Spain, ca. 1160); a Glossed Bible (in simple format) from the monastery of St. Oyen in southern France (ca. 1175); a pair of French pocket Bible leaves (ca. 1250); and a leaf from Stephen Langton's *Interpreta-*

tion of Hebrew Names that was once part of a ca. 1300 northern French folio Bible.

[Manuscript]. Southern France (ca. Toulouse), a history in documents, 1400-1600. An archive of notary acts, testaments, quitclaims, and financial records from a single French family. 100+ documents on parchment and paper.

[Manuscript]. Thomas of Chobham. Quire fragment from Chobham's *Summa de penitentia*. Germany, ca. 1475.

[Manuscript]. Two folios on vellum from a small Processional produced in England, ca. 1425.

[Manuscript]. Vellum leaf from a luxury illuminated Pontifical produced in northern France, ca. 1525.

[Manuscript]. VENICE, a history in documents, 1300-1700. An archive of notary acts, testaments, financial records from a single Venetian family. 54 rolls on parchment.

Melanchthon, Philip. *Confessio fidei exhibita invictiss. imp. Carolo V. Caesari Aug. in comicijs Augustae. Anno M.D. XXX. Addita est Apologia confessionis diligenter recognita*. Wittenberg: George Rhau, 1542.

- *In evangelia, quae usitato more diebus dominicis & festis proponuntur, annotationes Philippi Melanthonis*. Wittenbergae: Excudebat Iohannes Lufft, 1545.

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Thomas of Chobham. Quire fragment from Chobham's *Summa de penitentia*

Pacioli, Luca. *De divina proportione*. Venice: Paganino de Paganini, 1 June 1509. (With drawings and designs by Leonardo da Vinci.

Peucer, Kaspar. *Commentarius de praecipuis generibus divinationum...* Wittenberg: Crato, 1560.

Rasperger, Christoph. *Verantwortung, die Communion einer gstatl betrefend, mit gründlicher widerlegung dreyer Lutherischer Streit vnd Laster-schriefften...* Munich: Adam Berg, 1567.

Schatzgeyer, Caspar. *Examen novarum doctrinarum pro elucidatione veritatis Evangelicae & catholicae omnibus studiosis, divinorum voluminum scrutatoribus, pro salubri exercitio evulgatum*. Ulm: Ioannem Gruner 1523.

Schübler, Johann Jacob. *Perspectiva Pes Picturae, das ist: Kurtze und leichte Verfassung der Practibelsten Regul zur Perspectivischen Zeichnungs-Kunst*. Nuremberg, Christoph Weigel, 1719-20.

The Secret History of the Most Renown'd Q. Elizabeth, and E. Essex. Cologne (false imprint, probably London): For Will With the Wisp at the Sign of the Moon in the Ecliptick, 1700.

Serarius, Nicolaus. *Dess Luthers Nachtlecht, Das ist, Kurtzer Warhaftiger, beständiger vnd gründlicher Bericht, von der grossen vnd ersten, vornembsten vnd wunderbarlichen Erleuchtung, durch welche dem thewren vnd hochgelehrten Mann D. Martin Luther seine Lehr im anfang offenbahret worden...* Ingolstadt: Andrean Angermayer, 1603.

NEW ACQUISITIONS

Serlio, Sebastiano. *De Architectura Libri Quinque, quibus cuncta ferè Architextonicae facultatis mysteria doctè, perspicuè, uberrime[ue] explicantur, a Joanne Carolo Saraceno ex Italica in Latinam linguam nunc primùm translati atque conversi...* Venice: Apud Franciscum de Franciscis Senensem & Joannem Chriegher, 1569.

- *Il primo libro d'Architettura... Il Secondo Libro*. Paris, Jehan Barbé, 1545.

Sor Juana. *Memoria, y origen de las gracias, y virtudes que tienen la. Cuentas de la Madre Santa Juana de la Cruz*. Seville, ca. 1650.

de Valencia, Gregorio. *Die ander Verzeichnuss Gregorii de Valentia der Societet Iesu, von dem Strit der Ubiquitet oder Allenthalbenheit der Menschheit Christi, wider Jacob Schmidl Lutheranen : in der auch auff sein Schreiben wider die erste Annotation, verfastete Antwort geben*. Ingolstadt; David Satorium, 1584.

[Wedding broadside] *All' illustrissima signora contessa Marianna Marchisio*. Modena: Societa Tipografica, 1788.

Wilmot, John. *Poems on Several Occasions*. London: Printed for A. B., 1731.



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Winter Landscape with Skaters and Bird Trap
(1565)
Pieter Bruegel the Elder

