

NOUVELLES NOUVELLES

2ND FALL ISSUE, NOVEMBER 2014

in this issue:

THE OHIO RENAISSANCE FESTIVAL

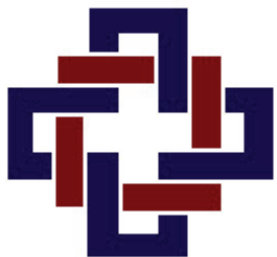
- teaching *titus andronicus*
- *shadow of mordor* - *tolkien bash*

THE CENTER FOR MEDIEVAL & RENAISSANCE STUDIES



THE OHIO STATE UNIVERSITY

Autumn turns around the Himeji Castle, one of Japan's most well-preserved medieval fortresses.



The endless knot was chosen as the symbol of CMRS for several reasons. Its interwoven pattern evokes the interdisciplinary perspectives and collaborations we foster among many different faculty and departments, at Ohio State and around the world. Its symmetric, incurving structure evokes a recognition of the interrelatedness of all of our studies, and an aspiration to common purpose and collegiality. The design itself is historically significant, being widely found among diverse medieval and Renaissance cultures.

NOUVELLES NOUVELLES

NOVEMBER 2014

CENTER FOR
MEDIEVAL AND RENAISSANCE STUDIES

DIRECTOR
Graeme M. Boone

ASSOCIATE DIRECTOR
Jonathan Burgoyne

PROGRAM COORDINATOR
Nicholas Spitulski

GRADUATE ASSOCIATES
Travis Neel
Allen Tuazon

Nouvelles nouvelles is published bi-
semestrially by the Center for Medieval and
Renaissance Studies.

This publication is available in pdf at <http://cmrs.osu.edu/nn>. Please contact cmrs@osu.edu for more information.

The Ohio State University
455 Hagerly Hall
1775 College Road
Columbus, OH 43210-1361
Tel: 614-292-7495
Fax: 614-292-1599
E-mail: cmrs@osu.edu

World Wide Web
<http://cmrs.osu.edu>

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 associate-ships, 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.

2

Greetings

A welcome message from the Director

8

Faculty & Grad Student Achievements

Fall feats by CMRS-affiliated scholars

12

Affiliate Spotlight

Anna Klosowska on recent projects

Also in this issue

4 Ubi Sunt: Alumni Profile

13 Howe Fund Update

15 2015 MRS-affiliated Courses

5

Teaching *Titus Andronicus*

Students direct the banquet scene

10

The Ohio RenFest

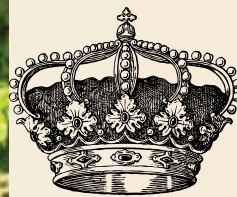
Mid-Ohio's largest RenFest draws crowds

14

Shadow of Mordor Review

Tolkien-inspired RPG not Tolkien enough?

On the cover: Knights in armor joust at the Ohio RenFest. *Photo credit: Will Thorpe, Intelligent Design Photography.*



A

mid the glorious hues of the Fall, as the cold of Winter creeps slowly in, the Center's many affiliates seem to spread a special warmth, light, and colorful collegiality across our campus. The Autumn semester has already brought us two invited speakers, and **we have three more in store before the year's end, together with a holiday party and a cinematic Bash to send off the semester in style.**

This year's lecture series has begun with great things. We had a delightful visit from Renée Trilling (University of Illinois at Urbana-Champaign), whose presentation on potions and prayers in Anglo-Saxon medical texts opened up fascinating vistas of medieval history, language, and culture. In early October, Karma Lochrie (Indiana University) gained an enthusiastic, multi-disciplinary audience for her deft reconsideration of Sir Thomas More's *Utopia* from a late-medieval perspective, illustrating the ways in which this famous land not only contests, but also nests in its historical environment. In addition to lunch with graduate students and dinner with faculty, Professors Trilling and Lochrie inaugurated our new '**open forum**' hour of informal discussion with faculty and students before their lectures. **We were very happy to see that these sessions were so well attended and, by all accounts, such a great success with the visitors as well as our own affiliates.** The change of time from three to four o'clock for the lectures also seems to have been a success, judging by the excellent attendance at both.

On November 21 we shall hear from Joel Kaye (Barnard College) with 'Why a History of Balance?,' discussing the intellectual climate that informs his new and fascinating book, *A History of Balance, 1250–1375* (Cambridge University Press, 2014). Then, **on December 5, we shall try something different, namely, a conversation between two invited scholars** rather than a lecture by one. Thomas Burman (History, University of Knoxville) and Ryan Szpiech (Romance Languages and Judaic Studies, University of Michigan) will address together the topic of Ramon Martí in thirteenth-century Iberian thought, beginning with papers on 'Why Wasn't Ramon Martí More In-

GREETINGS


from the director

terested in Islam?’ (Burman) and ‘Martí’s Philosophy of Language and Mission’ (Szpiech), and continuing with an open discussion regarding Martí in his multi-cultural environment.

The semester’s end will be marked by two happy occasions. **Please join us for a celebration of the season** at our ‘multi-centric’ seasonal party on the afternoon of December 8, hosted in our shared Hagerty Hall suite by the CMRS together with the Center for Folklore Studies, the Center for the Study of Religion, and the Diversity and Identity Studies Collective. And on the evening of December 17, we invite you to join our **‘Tolkien Bash’** at the Gateway Theater on High Street near campus, coordinated to the première of Peter Jackson’s final Hobbit movie, ‘The Battle of the Five Armies.’ We shall have a **‘Prancing Pony ale’** specially created for us by Barley’s Brewing company, **hobbit- and elf-related breads** specially created for us by Dan the Baker, and other Tolkien-themed food and drink, together with an entertaining presentation on Tolkien screenplays by professor Angus Fletcher (English, Film Studies), prior to **a private screening of the film**. In all, it should make a fine prequel to our ‘Tolkien Day’ in late February. Information on these and all CMRS events can be found on our website (cmrs.osu.edu).

As Rabelais once observed (through the memorable translation of Thomas Urquhart): ‘In autumn men will make wine, or before or after it; it is all one to me, so we have but good bub and nippitati enough.’ We echo this sentiment, and hope you will join us in pursuing these and other pleasures of the season.

Sincerely,



Graeme M. Boone

Director, Center for Medieval and Renaissance Studies

A SPECIAL TOLKIEN BASH

December 17, 2014
The Gateway Film Center
cmrs.osu.edu



ALUMNI PROFILE

rachel clark, ph.d



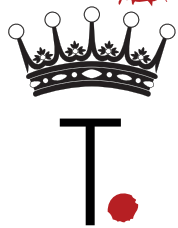
R

achel Clark graduated from OSU in 2011 and is now in her fourth year as an Assistant Professor of English at Wartburg College in northeastern Iowa, where she teaches a range of British literature classes. Every other year, she gets to spend the month of May in England teaching a study-abroad course called “A Literary Tour of England,” which this past May included stops in York, the Lake District, Stratford-upon-Avon, Oxford, Bath, and London. She has forthcoming articles on various adaptations of Sidney’s *Arcadia* in the 1630s, and her next project focuses on the materiality of the plague in early modern England.

Wartburg Chapel at the center of Wartburg College in Waverly, IA.

Bon Appétit:

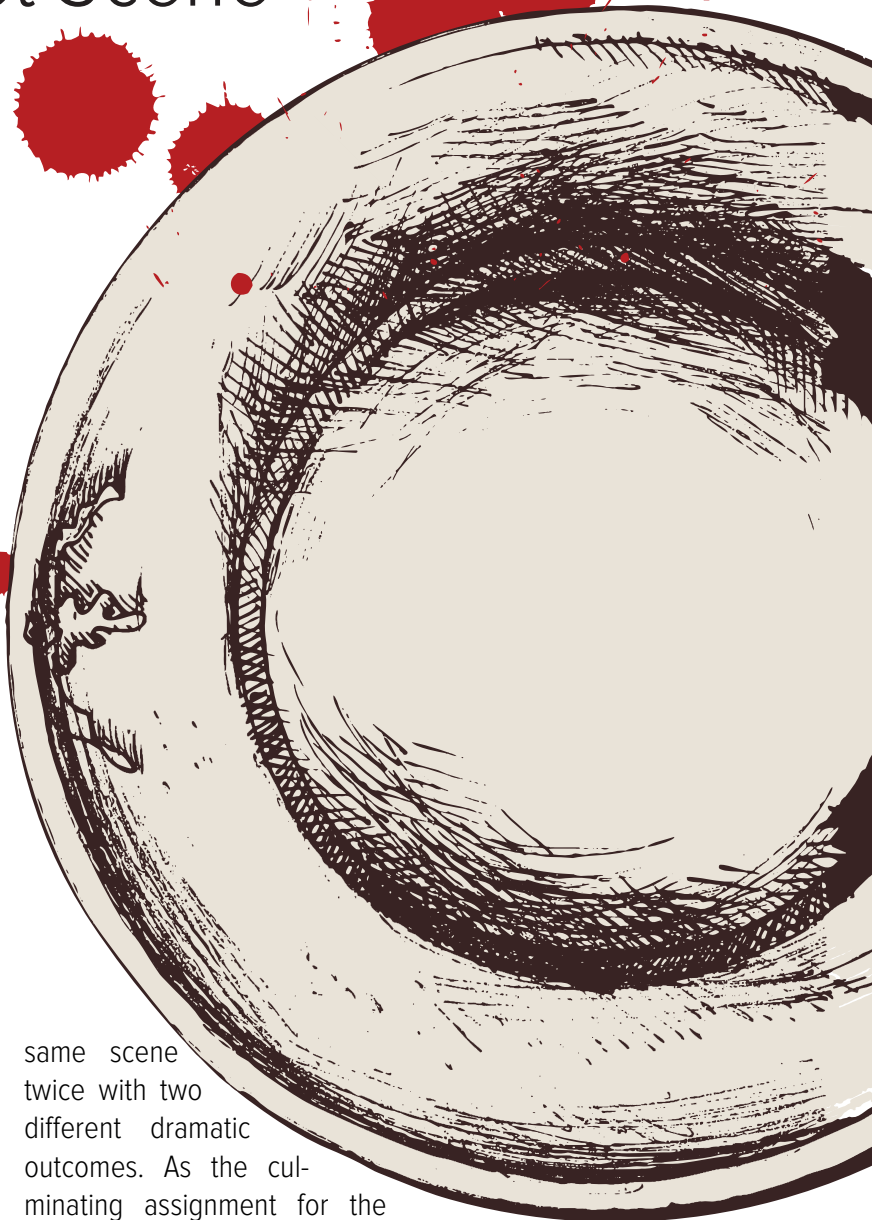
Staging the Banquet Scene in *Titus Andronicus*



This summer, I spent a week in Stratford-upon-Avon with OSU professors and graduate students in English, Theatre, and Education as well as Columbus-area K-12 teachers as part of the 2013-2014 Stand-Up for Shakespeare America (SUSFA) cohort, a unique pedagogical and theatrical partnership between the Ohio State University and the Royal Shakespeare Company. The SUSFA tripartite manifesto is: *See It Live, Do It On Your Feet, and Start it Earlier*, and I have fully embraced this sort of experiential pedagogy in my own teaching.

The final group project for my “Introduction to Shakespeare” course asks students to work through an interpretive problem in a Shakespearean play by finding a short scene that seems particularly ambiguous. For “All the World is a Stage!” group project, students justify their scene choice by performing the

same scene twice with two different dramatic outcomes. As the culminating assignment for the course, it becomes evident that not only have they invested a lot of energy and effort into these performances, but they have worked within their groups to formulate *their own* particular performance choices based on *their own* research and understanding of the play. The performances require students to demonstrate their skills regarding close reading of a text, understanding multiple perspectives and interpretations of a single scene, and in performing, they add to the original works and interpretations they viewed and read throughout the course keeping Shakespeare fresh and



relevant.

Shakespeare's plays are open to interpretation due to the lack of writerly interference, which allows directors and actors to decide how certain scenes should be performed. (On the other hand, we often have too much editorial interference.)

Firstly, Shakespearean texts use very little stage direction; following is the list of the major directions: enters, exits, kisses, stabs, dies, and the occasional "pursued by a bear." Besides this, we very rarely know what a character is doing at any moment unless he or she announces the action in a speech. This also allows more or less characters to be on the stage at any



COLLEEN KENNEDY

is an advanced Ph.D. student in the Department of English. Her dissertation "Comparisons Are Odorous: The Early Modern English Olfactory and Literary Imagination" enhances the vibrant critical conversation about early modern embodiment and affect, historical phenomenology, and sensory history by following different whiffs of the highly subjective past.


one point, since who is on stage in a specific scene is not always clearly indicated. Secondly, we also have little indication of how the texts should be spoken. Many modern playwrights inform the actor to shout, whisper, growl, etc., but we lack such verbal cues in Shakespeare. Finally, we have other vagaries and textual problems to consider when working with Shakespeare.

Before we embark on this final project, we have already practiced and modeled this assignment with our first play of the semester (as we move chronologically) *Titus Andronicus*. In the final scene of Shakespeare's bloody revenge tragedy, almost everyone dies a horrific death. As Peter Hulse has famously summarized about the play: "It has 14 killings, 9 of them on stage, 6 severed members, 1 rape (or 2 or 3, depending on how you count), 1 live burial, 1 case of insanity and 1 of cannibalism—an average of 5.2 atrocities per act, or one for every 97 lines."¹ While in the 1594 quarto, we are told "He [Titus] stabs the Empress [Tamora]," we must infer from characters' speeches that Titus kills Lavinia ("Die, die, Lavinia! And thy shame with thee!" (5.3.44),² Emperor Saturnine kills Titus, and Titus' eldest son Lucius kills the Emperor. The 1611 quarto clarifies that Titus "kills" Lavinia. How they die we are not told.

This lack of stage directions offers an excellent opportunity for students to embody the text and figure out how they would stage these multiple deaths. I break the class into smaller groups (each group will be staging the same scene) and assign the dinner party seats with placards—Titus, Saturninus, Tamora, Lucius, Marcus, Lavinia, and at least one Goth and one Tribune (more depending on the size of the class). The table is set with paper plates and plastic cutlery. Lavinia has her veil and Titus his apron. Then the students work through the scene twice (from my typed copy of the 1594 scene), and any student can stop the action within his or her group to make a suggestion, ask a question, etc. but must agree on how these characters

1 Hulse, S. Clark. "Wresting the Alphabet: Oratory and Action in *Titus Andronicus*." *Criticism*, 21:2 (Spring, 1979), 107.

2 I am citing from The Oxford Shakespeare edition of *Titus Andronicus* edited by Eugene M. Waith.



die and how these deaths reflect or alter the larger issues of this play.

The death of Lavinia is especially troubling. Even Saturninus responds with horror at the death of Lavinia, calling the act “unnatural and unkind” (5.3.47). We know that Titus kills her. But how? Is this murder? Is this an honor killing? Is this a mercy killing? Is this a sacrifice? Does Lavinia consent?

Student Titus has killed student Lavinia in a number of ways:

- Slicing Lavinia’s throat as a sacrificial lamb (whether with or without her consent)
- Stabbing Lavinia in the heart, the back, or even her womb (we spend a lot of time in class discussing the womb/tomb imagery)
- Strangling Lavinia with his extant hand or her own veil

Any and all of these deaths are effective and can change the tenor of the final scene of the play. I ask for a few volunteers to stage Lavinia’s death, then students justify their directorial and acting choices. One group argued that their Titus unflinchingly murdered Lavinia for honour, not unlike Titus killing his own son Mutius in the first scene of the play. Another group had Lavinia beg for death from her father. One Titus even replaced the veil lovingly over her face, replicating the father’s role in the marriage ceremony. And so on. As students make directorial decisions, it becomes evident that not only have they invested a lot of energy and effort into these performances, but they have worked within their groups to formulate their own particular performance choices based on their own understanding of the play’s themes and characterization. - *Colleen Kennedy*



NOW ACCEPTING ENROLLMENT
FOR SPRING 2015

MEDREN 5631

survey of latin
literature:
middle ages
& renaissance

Survey of selected authors representative of the Medieval and Renaissance periods of Latin literature with discussion of historical background and critical approaches.

TuTh 9:35 AM - 10:55 AM

Instructor: Christopher Jones

Call number: 20260 (UG), 20259 (G)





FACULTY & graduate student achievements

Alcira Dueñas (History) presented, “Indigenous Legal Agents and the Formation of the Law for the Republic of the Indians” at the Symposium on Comparative Early Modern Legal History at the Newberry Library, Chicago on October 10, 2014.

Chris Highley (English) published Review of *The Oxford Handbook of Holinshed’s Chronicles* in *Huntington Library Quarterly* 77.3 (Autumn 2014), 361-5.

Hadi Jorati (NELC) presented at a special symposium in honor of the late Marshal Hodgson at the University of Chicago on October 18th, 2014, and delivered a lecture on textual criticism of Medieval Persian Historiographical texts at the University of Chicago in conjunction with, and preceding the symposium.

Colleen Kennedy (English) presented “Base Excrement and Sweet Balms: Smelling Donne’s Perfumes.” at the *Sixteenth Century Society and Conference*. New Orleans, LA. 17 Oct. 2014; served as Panel Chair and Organizer for the session “Senses, Sexuality, and Spirituality.” At the *Sixteenth Century Society and Conference*. New Orleans, LA. 17 Oct. 2014; and published “Baking a Pumpkin Pye (c. 1670).” as part of *The Recipes Project: Food, Magic, Art, Science, and Medicine*. 28 Oct. 2014. Web. She was also awarded a 2014-2015 Arts & Humanities Graduate

Research Small Grant to present at the *Sixteenth Century Society and Conference*. Oct. 2014.

Elizabeth Zeman Kolkovich (English, Mansfield) published a performance review of *The Two Noble Kinsmen* (Cincinnati Shakespeare Company) in the Fall 2014 issue of *Shakespeare Bulletin*. She presented “Defiant and Devout: Two Versions of the 1591 Cowdray Entertainment” at the Sixteenth Century Society and Conference held in New Orleans, 16-19 October 2014.

Sarah Neville (English) published “Mediating Textual Annotation in the Online Scholarly Edition.” Special issue: “Digital Shakespeares.” Ed. Brett D. Hirsch and Hugh Craig. *Shakespearean International Yearbook* 14 (2014): 133-141. Print.

Frank McGough (History) presented “Symbiosis: The Survival of Greek Christianity in the Norman Kingdom of Sicily”. Byzantine Studies Conference in Vancouver, British Columbia from November 6th to the 9th.

Victoria Muñoz (English) presented “[T]hou Saint George shalt called bee, / Saint George of mery England”: Chivalric Iconography and Anglo-Spanish Relations in Spenser’s *Faerie Queene*.” Sixteenth Century Society Conference. New Orleans, LA. October 17, 2014.



We would also like to recognize all of our affiliates who presented at the **38th Annual Ohio Valley Shakespeare Conference** held at The Ohio Union on October 24-25, 2014:

Alan B. Farmer: "Shakespeare's Histories: Real and Imagined Politics."

Heather Frazier: "'Hath not thy rose a canker?': Monstrous Generation and the Body Politic in *Henry VI, Part 1*."

Jennifer Higginbotham: "Couplets and Quintessence: Jane Cavendish's Alchemical Poetry."

Johnathan Holmes: "Unreal Character: the Figure of Richard III and the Experience of Villainy."

Manuel Jacquez: "Staging Outdoor Magic: *The Tempest* at the Globe."

Erin Kelly: "'I never heard so musical a discord, such sweet thunder': Hunting in *A Midsummer Night's Dream*."

Colleen Kennedy: "'Who Would Be Insane Enough to Want Shakespeare Dead?': Banning *Macbeth* in Thailand."

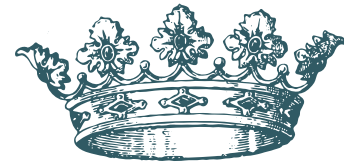
Elizabeth Zeman Kolkovich: "Licensed Madness: Female Morris Dancers in *The Two Noble Kinsmen*."

Carmen M. Meza: "'Sex and Viola': The Re-assigning of Femininity in William Shakespeare's *Twelfth Night: Or What You Will*."

Sarah Neville: "The 'Dead Body Problem': The Dramaturgy of Coffins on the Renaissance Stage."

Elizabeth Steinway: "Between Birth and Death: Navigating Reproductive Sexuality in *All's Well That Ends Well*."

Evan Thomas: "The Canonization of Biblical Bardolatry in the 19th Century."



see more
exciting
publications
achievements
accomplishments
travels
work
presentations
and
lectures

by
other
affiliated
faculty,
graduate
students, &
undergrads

cmrs.osu.edu



NOUVELLES
NOUVELLES

is actively seeking
submissions, ideas,
spotlights, and contributions
for publication in our twice-
semesterly magazine.
Contact cmrs_gaa@osu.edu
for more details.

king (or queen)



*A group of cosplayers outside a RenFest vendor's stall.
Photo credit: Travis Neel.*



reen) for a day

At the Ohio RenFest in Harveysville,
ye olde fun is had by all



L

he 25th season of the Ohio Renaissance Festival concluded on October 19, bringing to a close another autumnal season of early-modern revelry in Ohio.

Each autumn for the past quarter century, the Ohio Renaissance Festival transforms a small patch of Ohio landscape outside of Harveysburg, into a truly fantastic and eclectic re-imagining of early-modern England filled with lords and ladies, knights in shining armor, Vikings, pirates, peasants, chainmail, music, acting troupes, jousts, games, buyable wares, turkey legs, and more.

Willy Nilly on-the-Wash, as it has affectionately been dubbed, presents itself to enthusiasts and new-comers alike as a vibrant and truly eclectic early-modern British village. With over one hundred performances on eleven different stages, festival-goers can move from a variety of acts throughout their stay without want for entertainment. Vendors, games, and rides line the paths along the way around the walled city. And while visitors are free to roam at their leisure, there are some must-see mainstays of each festival. Games including archery, axe and knife throwing, and a climbing wall named "Storm the Castle Climbing Tower" are a few of the time-honored favorites. Younger enthusiasts might also enjoy rides like the Sea Dragon, Crow's Nest, Ship Swings, and Round a Go. But the most popular events are those that seem to bring the whole community out: the daily jousts performed by The Knights of Valour, a full-contact jousting troupe established in 1997, the noon parade of villagers and merchants, the Pirate Comedy Stunt Show, the Pub Sing, and the Closing Gate

Ceremony. And just in case the giant turkey leg or the generously-sized bread bowl doesn't leave a lasting impression, with over 140 shops offering unique, handmade wares, the Ohio Renaissance Festival presents a myriad of ways to memorialize each visit.

While many festival-goers arrive at Willy Nilly on-the-Wash attired in their best renaissance-inspired ensemble, period dress is neither required nor necessary for enjoying a day at the festival. Costumes are available to rent just inside the city gates for those who want to experiment with a persona for a day. However one is dressed, visitors to the Ohio Renaissance Festival can always count on the most ardent festival-goers to come prepared as their favorite pre-modern personality. You might spot a young, clean-shaven, and well-clad Henry VIII escorting an elegantly dressed Anne Boleyn. You might also be just as likely to spot a troupe of medieval-themed super heroes, as you are to see a band of wizards or a guild of artisans. And, of course, you should always keep an eye out for Queen Elizabeth making the festival rounds with her retinue.

This eclecticism of times and universes – historical, fantastic, and somewhere in between – within the festival reveals its true fun and spirit. While many of the most serious vendors, cast members, and festival-goers strive towards historical accuracy and authenticity, the overall atmosphere is one of serious enjoyment, inclusivity, and play. As the Center for Medieval and Renaissance Studies at The Ohio State University prepares for our second conference on Popular Culture and the Deep Past this February, we look to The Ohio Renaissance Fair for inspiration and encouragement. For twenty five years, the Ohio Renaissance Festival has demonstrated without doubt that the early modern is alive and striving in Ohio. - *Travis Neel*



Twinning research and teaching, Eileen Joy and I taught a graduate seminar at the Newberry Library on Premodern Foucault (see links below), focused on 1980-84, when Foucault was considering, among others, the text relevant to medieval saints' lives. Each meeting paired medieval or early modern texts with Foucault or other contemporary critical sexuality studies. Brilliant speakers ranging from Classics to Queer Theory generously donated their time and travel to talk to the seminar about Foucault and their own new approaches: Lauren Berlant, Jim Bromley, Laurie Finke, David Halperin, C. Stephen Jaeger, William Junker, Peggy McCracken, Eric Ruckh, Laurie Shannon, Carl Springer, and Judith P. Zinsser. I echo what the participants said: this was an intellectual high and it inspired me to dream big about theory and premodern texts, and I credit Eileen Joy for that.

The seminar and the collaboration on the volume *Fragments Toward a History of a Vanishing Humanism* (edited by Eileen Joy and Myra Seaman, under review at the Ohio State University Press) moved me to include the early centuries of the millenium in the curriculum at all levels. Like Foucault, I am now fascinated by the premodern history of neoplatonism, stoicism, relativity, atomism, and their relation to intellectual ideations, architecture and institutions of premodern France. Last

term, I taught two classes at the introductory level in our Major in French sequence, focused on the period from 450-1600, rather than the more usual 1100-1500. Class readings of Guy Halsall's *Barbarian Migrations and the Roman West, 376-568* resulted in student presentations re-evaluating the evidence of grave goods in Gaul. . . FUN!

This Fall, a graduate seminar on Transgender French Texts pairs Susan Stryker's volumes on Trans studies and history with French texts from the 12th-20th c.: *Silence, Aucassin et Nicolette*, 16th c. poetry of Madeleine de l'Aubespine, the 17th c. play by Benserade, *lphis et lanthe*, and the fairy tale *Marquis/e de Banville*, the 18th c. writings of the Chevalier d'Eon, Balzac and Barthes's *S/Z*.

I am also hard at work on a minigraph (a short monograph) for the Fordham University Press's REMEDIAEVAL series edited by Eileen Joy and Karl Steel, on premodern fortune games. Part of courtship rituals, chance games were a way to publicly reveal the most vulnerable desires and ask serious existential questions concerning love, life, travel, fortunes, and health. These games are a case of premodern speculative materialism, or "complicity with anonymous materials": games of chance with solids, wheels, tables and grids that serve as a way to imagine the future and map the early modern worlds, expanding out of control. My tagline: "Come for the Renaissance table games, stay for the history of relativity." - Anna Klosowska

AFFILIATE SPOTLIGHT

Anna Klosowska

Department of French & Italian
Miami University (Ohio)

Anna Klosowska is the author of *Queer Love in the Middle Ages* (Palgrave Macmillan, 2005) and editor of *Madeleine de l'Aubespine, Selected Poems and Translations* (Chicago, 2007). Editor/coeditor of several volumes of essays and journal issues and author/coauthor of over thirty articles, mostly on queer theory in Medieval and Early Modern French texts, she is finishing a book on Renaissance table games, a project for which she received support from the Mellon Foundation for the study at the Huntington Library, San Marino, CA.





In the summer of 2014, I was awarded a Howe Travel Grant to help fund a trip to England. I went to examine a manuscript, specifically, Oxford, Bodleian Library, MS Bodley 130. Bodley 130 is a late eleventh-century Latin *Herbarium* containing medicines made from plants and animals. I had

already examined the single facsimile of the manuscript, and I found that a few key recipes relating to sexual health (the focus of my research) were difficult to read. I hoped that seeing the manuscript in person would clear up any doubts about the correct reading. But what I discovered in the codex is any researcher's dream: a text comprising of eight folia had been silently omitted from the only facsimile and thus is virtually unknown to exist in the manuscript.

Further research revealed that the unknown text actually comprised of two separate medical treatises: the first being a late Antique medical treatise called *Curae ex hominibus* (medicines made from the human body); and the second, a chapter from a different version of the animal medicine treatise at the end of the codex. Neither text is otherwise attested in England before the twelfth century.

These treatises contain a high percentage of recipes relating to sexual and reproductive medicine, and thus offer a significant contribution to understanding women's medicine of the eleventh and twelfth centuries, a period of enormous change in European medical practice. I will present the findings of my research at the International Medieval Conference (2015) in Kalamazoo.

My greatest appreciation to the CMRS for this opportunity.

Bethany Christiansen
PhD Candidate
Department
of English

The Center for Medieval & Renaissance Studies would like to thank the friends and affiliates of CMRS for their generous contributions to the Nicholas G. Howe Memorial Fund. Only through the continued support of the fund by so many is CMRS able to continue to award travel assistance to graduate students pursuing original research with a focus in the Middle Ages and the Renaissance.

www.giveto.osu.edu/igive
Endowment #643306

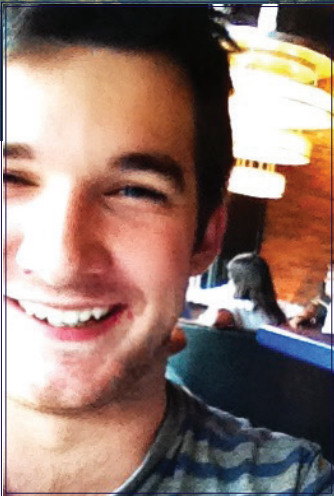
The Radcliffe Camera, a reading room of the Bodleian Library at Oxford University.

Talion, the protagonist of *Shadow of Mordor*, uses his power to control a *Graug*, a hulking beast introduced to Middle Earth in the game.

canon?!

New Tolkien video game amazes, confuses

dude chill



PATRICK BURNS

is the president of *Mappa Mundi*, Ohio State's undergraduate medieval and renaissance studies club. Majoring in Islamic Studies and Chinese, Patrick intends to pursue the study of Muslims in early modern to contemporary Central Asia.



Described as the greatest *Lord of the Rings* game to date, *Middle Earth: Shadow of Mordor* has certainly been very well received by the general gaming community since its September 30th release. The game uses an open world setting that has been popularized by the “Grand Theft Auto” and “Elder Scrolls” series. This newest addition to the open world family of games also includes two skill trees, allowing each player to uniquely develop their character into a Nazgul-like wraith or a heroic ranger. The most significant feature, however, is the game’s “Nemesis” system, which keeps track of past interactions the character has with non-player characters. This record affects future interactions with others, ensuring a unique playing experience each time.

But what does all of these mean to die-hard “Lord of the Rings” fans? Without spoiling the overall plot, avid fans may be a bit disappointed by the plot of the game. Taking noticeable universal liberties, the storyline is non-canonical to the extreme and incorporates aspects of Tolkien’s legendarium in a haphazard way hardcore Tolkien loyalists might find questionable. Although these non-canon aspects are included to allow for the Nemesis morality system to function in the game -- and it certainly provides a rich experience -- a morally ambiguous character does not fit very well in Tolkien’s dualistic, good-versus-evil universe.

Overall, *Middle Earth: Shadow of Mordor* is emblematic of the new Tolkien fan base, which, since the release of Peter Jackson’s *The Fellowship of the Ring* in 2001, has grown to include more young people who grew up consuming media in the form of video games. With their hunger stoked by the new Hobbit films, this younger fan base has a renewed interest seeing an increasingly expanded *Lord of the Rings* universe. Although *Shadow of Mordor*’s legitimacy in the Lord of the Rings canon will certainly be a matter of doubt, the game is nonetheless an excellent addition to the already substantial library of games based on the series. - *Patrick Burns*



MEDREN 2666 magic & witchcraft in the middle ages & renaissance

A study of the history of witchcraft and magic from 400 to 1700 CE within sociological, religious, and intellectual contexts.

MWF 11:30 AM -12:25 PM
Instructor: Sarah Iles-Johnston
Call number: 30054

AFFILIATED COURSES SPRING 2015

The following courses are approved for credit towards MRS Degree Programs (U-grad Major or Minor, Grad Certificate or Interdisciplinary Specialization). For more information about courses or degree programs please visit cmrs.osu.edu, or contact the CMRS Associate Director.

Architecture

ARCH 5120 - History of Architecture II
ARCH 5120E - History of Architecture II

Classics

CLAS 2201 - Classical Civilization: Greece
CLAS 2201H - Classical Civilization: Greece
CLAS 2202 - Classical Civilization: Rome
CLAS 2202H - Classical Civilization: Rome
CLAS 2220 – Classical Mythology
CLAS 2220H – Classical Mythology
CLAS 3405 - Christians in the Greco-Roman World

Comparative Studies

COMPSTD 5691 – Topics in Comparative Studies*
COMPSTD 5957.01 – Comparative Folklore*

Dance

DANCE 2401 – Western Concert Dance: Renaissance to Present
DANCE 4490 – History/Theory/ Literature Special Topics
DANCE 7490 – History/Theory/ Literature Special Topics



MEDREN 2217

shakespeare's london

The history, politics, and culture of London in the age of Shakespeare and the Tudors from the Protestant Reformation to the Great Fire (1666).

TuTh 9:35 AM - 10:55 AM

Instructor: Christopher Highley

Call number: 30053

East Asian Languages and Literatures

CHINESE 6451 – History of Chinese Literature I

JAPANESE 5112 – Classical Japanese II

JAPANESE 5454 – Japanese Literature: Classical Period

JAPANESE 7451 – Studies in Japanese Poetry

KOREAN 5400 – Performance Traditions of Korea

KOREAN 5453 – Readings in Korean Literary and Classical Texts

English

ENGLISH 2201 – Selected Works of British Literature: Medieval through 1800

ENGLISH 2201H – Selected Works of British Literature: Medieval through 1800

ENGLISH 2220 – Introduction to Shakespeare

ENGLISH 2220H – Introduction to Shakespeare

ENGLISH 2280 – The English Bible

ENGLISH 4513 – Introduction to Medieval Literature

ENGLISH 4515 – Chaucer

ENGLISH 4520.01 – Shakespeare

ENGLISH 4520.02 – Special Topics in Shakespeare

ENGLISH 4521 – Renaissance Drama

ENGLISH 4523 – Special Topics in Renaissance Literature and Culture

ENGLISH 4590H – The Renaissance

ENGLISH 7817.01 – Seminar in Early Medieval English Literature

ENGLISH 7817.02 – Seminar in Early Medieval English Literature

ENGLISH 7820.01 – Seminar in Shakespeare

ENGLISH 7872.01 – Studies in the English Language*

French and Italian

FRENCH 7102 - Medieval Occitan

ITALIAN 8221 - Studies in Italian Literature: Author

Germanic Languages & Literatures

GERMAN 2253 - Magic, Murder and Mayhem

GERMAN 8600 – Seminar in Linguistics and Applied Linguistics*

SCANDANAVIAN 5150 – Old Norse

YIDDISH 4721 – Studies in Yiddish Literature*

YIDDISH 7721 – Studies in Yiddish Literature*

History

HISTORY 2201 – Ancient Greece and Rome

HISTORY 2202 – Introduction to Medieval History

HISTORY 2251 – Empires and Nations in Eastern Europe, 1500-Present

HISTORY 2280 Introduction to Russian History

HISTORY 2301 African Peoples and Empires in World History

HISTORY 2450 – Ancient and Medieval Jewish History, 300 BCE-1100 CE

HISTORY 3223 - The Later Roman Empire

HISTORY 3229 - History of Early Christianity

HISTORY 3230 - History of Medieval Christianity

HISTORY 3236 - Medieval Europe II, 1100-1500

HISTORY 3247 - Magic and Witchcraft in Early Modern Europe (1450-1750)

HISTORY 3375 - Mongol World Empire: Central Eurasia, 1000-1500

HISTORY 3455 - Jewish Life from the Renaissance to the Early Enlightenment

HISTORY 4217 - Research Seminar in Late Antiquity

HISTORY 4245H - Research Seminar in Early Modern European History

HISTORY 4400 - Readings in Chinese History

HISTORY 7884 - History of Literacy/Literacy Past and Present

HISTORY 8230 - Seminar in Medieval History

HISTORY 8280 - Seminar in Russian, East European and Eurasian History

HISTORY 8550 - Seminar in Military History

History of Art

HISTART 2001 – Western Art I: Ancient and Medieval Worlds

HISTART 2002 – Western Art II: The Renaissance to the Present

HISTART 3002 - The History of Western Architecture

HISTART 3005 - Christian Art

HISTART 5816 - Images of the Mind: Chinese Painting of the Yuan and Ming Periods (1279-1644)

Linguistics

LING 7902 – Historical Linguistics: Morphology

Medieval and Renaissance Studies

MEDREN 2217 - Shakespeare's London

MEDREN 2666 - Magic and Witchcraft in the Middle Ages and Renaissance

MEDREN 5631 - Survey of Latin Literature: Medieval and Renaissance

MEDREN 5695 - Advanced Seminar in Medieval and Renaissance Studies

MEDREN 7899 – Medieval and Renaissance Colloquia

Music

MUSIC 2240 – Music History I

MUSIC 5650 – History of Choral Music

Near Eastern Languages and Cultures

ARABIC 2701 - Classical and Medieval Arabic Literature in Translation

HEBREW 2700 – Biblical and Post-Biblical Hebrew Literature in Translation

HEBREW 2700H – Biblical and Post-Biblical Hebrew Literature in Translation

Philosophy

PHILOS 5230 - Studies in 17th-Century Philosophy

Spanish and Portuguese

SPANISH 4551 – Spanish Golden Age Literature

SPANISH 5650 – Seminar in Iberian Literatures and Cultures*

SPANISH 5680.03H – Honors Seminar in Latin American Literatures and Cultures*

SPANISH 8360 - Studies in Spanish Historical Linguistics

SPANISH 8660 – Seminar in Iberian Cultures*

Theatre

THEATRE 3731 – Theatre Histories and Literatures

THEATRE 5441 – Period Styles for Production

THEATRE 5771.06 – International Theatre and Performance

THEATRE 5771.06 – International Theatre and Performance



THE OHIO STATE UNIVERSITY

CENTER FOR MEDIEVAL AND RENAISSANCE STUDIES

455 HAGERTY HALL

1775 COLLEGE ROAD

COLUMBUS OH 43210-1361

NON-PROFIT ORG.
U.S. POSTAGE PAID
COLUMBUS, OHIO
PERMIT NO. 711

the way-back back cover: november, 2004

Barbara Hanawalt, then the Director of the CMRS, proudly announces the move to Dulles Hall. The Center moved from Dulles to Hagerty Hall just last year.



Greetings

The biggest news is that we are going to be moving to Dulles 308 in late December or early January. We will share the former space of the Comparative Studies Department with Folklore and part of their archives. We are making adjustments because of the move. We will not have our annual end-of-the-Fall quarter party because Cunz Hall will be a mess of boxes. Instead we will have a party in our new space. We had hoped that this space would include a conference room, but that has been pulled from us to become a technology center for graduate students. Most disappointing. Because of the move and the disruptions that it will cause, we will not publish a January issue of *Nouvelles Nouvelles*. We will publish an issue later in the quarter.