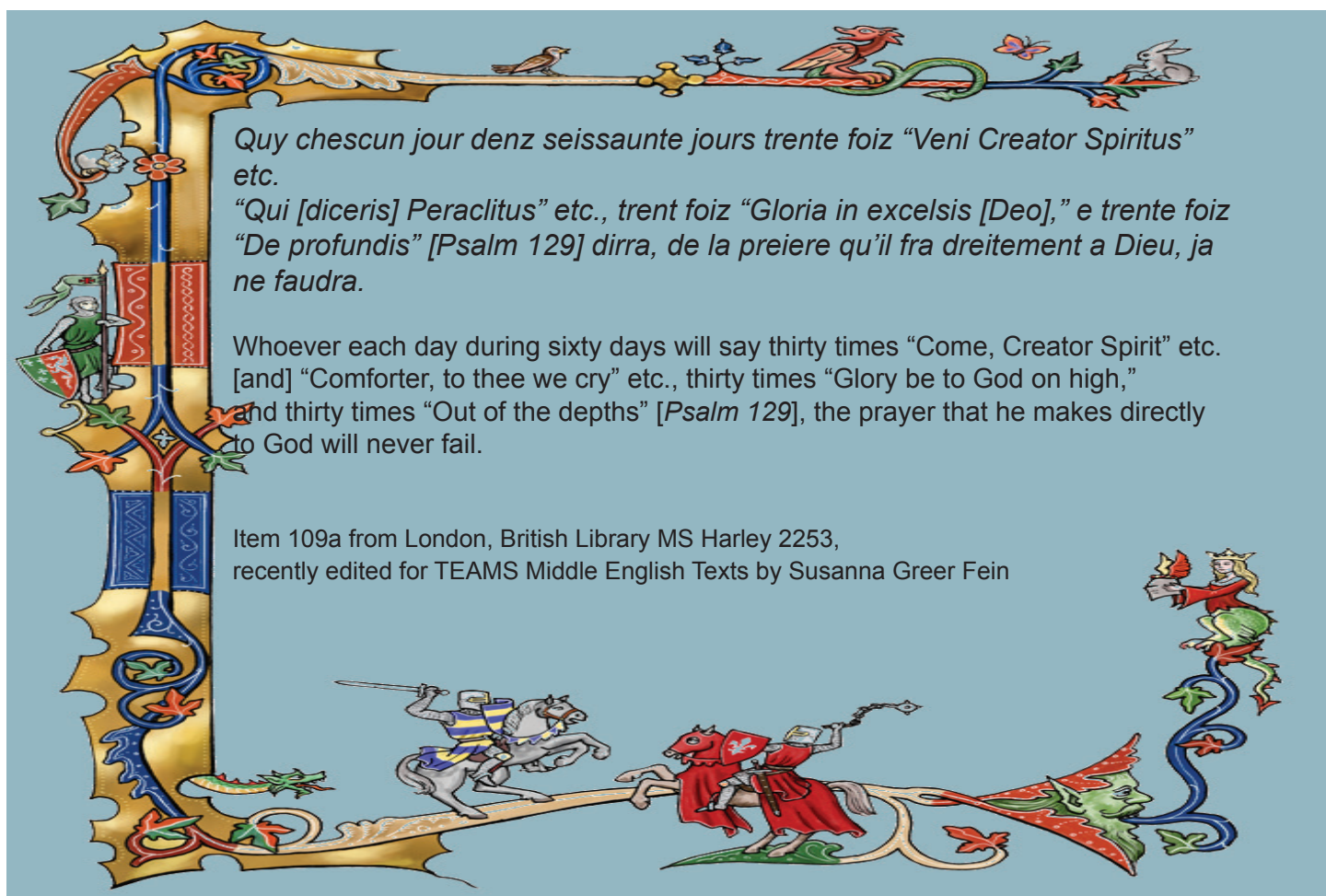




THE OHIO STATE UNIVERSITY

CENTER FOR MEDIEVAL AND RENAISSANCE STUDIES
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Quy chescun jour denz seissaunte jours trente foiz "Veni Creator Spiritus" etc.

"Qui [diceris] Peraclitus" etc., trent foiz "Gloria in excelsis [Deo]," e trente foiz "De profundis" [Psalm 129] dirra, de la preiere qu'il fra dreitement a Dieu, ja ne faudra.

Whoever each day during sixty days will say thirty times "Come, Creator Spirit" etc. [and] "Comforter, to thee we cry" etc., thirty times "Glory be to God on high," and thirty times "Out of the depths" [Psalm 129], the prayer that he makes directly to God will never fail.

Item 109a from London, British Library MS Harley 2253,
recently edited for TEAMS Middle English Texts by Susanna Greer Fein

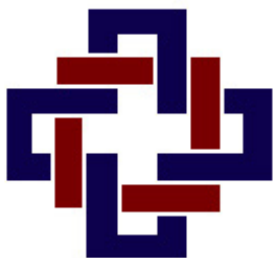
nouvelles NOUVELLES

spring 2015

in this issue:

CMRS Year in Review
lord denney's players
affiliate spotlight
fall course offerings





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.

CENTER FOR
MEDIEVAL AND RENAISSANCE STUDIES

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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 Cen-
ter offers courses at both the under-
graduate and graduate levels, an under-
graduate 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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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

On the cover: A Hobbit Hole in Matamata, New Zealand
Inset: Kloster Allerheiligen (All Saints Abbey), Schaffhausen, Switzerland



in late November was as fascinating and productive as we expected, including lively discussions with students and faculty and a provocative lecture on the multi-disciplinary development of the idea of dynamic equilibrium in the late Middle Ages. Our innovative idea of a dual presentation, with two scholars confronting one issue from the vantage point of two different disciplines, was also a striking success, with Thomas Burman and Ryan Szpiech attracting faculty and students from numerous departments for their theological, intellectual, and literary discussion of Ramon Martí's mid-13th-century Iberian treatise, *Pugio fidei*. Sam Barrett, of Cambridge University, who has been enjoying a Visiting Associate Professorship this year at Ohio State, gave an extraordinary paper on the heretofore elusive and wonderfully subtle topic of early medieval song, manifesting the broad range of his poetic, philological, paleographic, and musicological expertise. For the annual lecture of the Medieval and Renaissance Graduate Students Association, Fiona Somerset gave a beautiful exposition on the morality of silence in English literature of the fifteenth century, while Suzanne Conklin Akbari provided a rich evocation of the allegorical transformation in Christine de Pizan's writings in her keynote paper for our March symposium on allegory. Graham Parkes, finally, traveling to Ohio State from Cork, Ireland, gave an inspiring CMRS Public Lecture on the meaning and function of rock in Chinese and Japanese traditional gardens.

In addition to our regular lecture series, we hosted several other visitors in the course of the year, including Tom DuBois, who gave a fascinating presentation as this year's Utley lecturer, in co-sponsorship with the Center for Folklore Studies, on the topic of paleoastronomy and Nordic medieval cosmology; and Kaara Peterson and James Bromley, who visited us in tandem from Miami University to lead a discussion of early modern literature, sexuality, and material culture. Our first CMRS junior-faculty symposium, 'Pointing at Shadows: The Procedures and Complexion of Allegory in Medieval and Renaissance Art and Literature,' organized by Jonathan Combs-Schilling (French and Italian) and Karl Whittington (History of Art), was a great success in bringing scholars to Ohio State from the U.S., Canada, and Europe to address the problematics of allegory from the complementary perspectives of numerous disciplines. The CMRS-produced conference 'Spiritual Values in the Physical World,' finally, held in honor of Professor Tom Kasulis (Director of the Center for

As our dear readers will have observed, the normal February issue of *Nouvelles Nouvelles* did not come to fruition this year. We regret this irregularity, which stems from the loss of its editor, the extraordinarily gifted Allen Tuazon. As one of our two graduate assistants, Allen brought creative brilliance and an outstanding personal warmth and sensitivity to his work at CMRS. It was he who, on his own initiative, had conceived and executed the redesign of *Nouvelles Nouvelles*, as observed in the issue of Autumn 2014. Allen is greatly missed by us at CMRS, as he is by so many who knew him at Ohio State. His work on *Nouvelles* has been taken up by Travis Neel, Allen's close friend and another extraordinary CMRS assistant this year.

Since our last issue, the lecture series has seemed to progress from highlight to highlight. Joel Kaye's visit

S e director

the Study of Religion), brought scholars together literally from around the globe to discuss traditional Chinese and Japanese philosophy in relationship to nature and the environment. It was a dazzling experience, including not only papers and round table discussions, receptions and a banquet, but also Mary Evelyn Tucker's 'cosmo-documentary' film *Journey of the Universe* and a guided tour of the newly renovated Japanese Garden at the Dawes Arboretum. It was a particular pleasure to see the CMRS thus engaged with a truly global perspective on the era that we in the West think of as medieval and early modern.

As a lead-up to our 'Tolkien Day' event in February, we hosted a 'Tolkien Bash' on the opening night of the final Peter Jackson hobbit movie, *Battle of the Five Armies* (December 17). Held at the Gateway Theater, the Bash included a grand array of Tolkien-inspired food and drink from local artisan vendors, including braggot, Elvish waybread, Prancing Pony ale, and suckling pig, preparatory to two private showings of the film. With 150 guests in attendance, the Bash was sold out, and proved to be a grand success in outreach to the broader public.

Tolkien Day itself, held in February, was everything we had hoped it could be. This was the second year of our 'Popular Culture and the Deep Past' series, in which a full-fledged academic conference, addressing a contemporary popular-culture theme that relates to medieval or early modern issues, is nested inside of a 'carnival' of related popular or traditional activities. Following in the footsteps of our 'Game of Thrones Day' last year, Tolkien Day expanded the concept from one to two days in length, increasing the number of academic presenters from 27 to 40 and adding receptions on both Friday and Saturday. Though the weather was stupendously cold and sometimes stormy, attendance exceeded last year's, and presenters came from all around the United States and Canada. The carnival featured magic, gaming, an art exhibit, weaponry, calligraphy, music, and dancing, as well as displays of manuscripts, swordplay, and falconry. Friday's reception, held in the magnificently medievalizing foyer of Orton Hall, featured Tolkien-related food and drink and included visits to the wonderful Paleontology Museum (thanks to its enthusiastic curator, Dale Gnidovec) and the unique Orton bell tower, where Tolkien movie themes were rung out from the carillon.

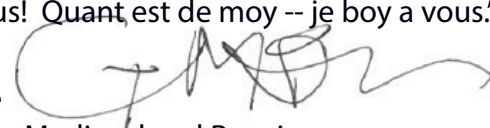
Our Fall-term film series provided screenings of all of the major Tolkien films, from Ralph Bakshi's *Lord of the Rings* (1978) to Peter Jackson's *Desolation of Smaug* (2013). During Spring term, in view of the upcoming production of Shakespeare's *Richard II* in April by the Department of English, Professor Richard Green hosted a series of six classic films on the subject of Shakespearean 'Deposed Kings.'

On the broader stage, our CMRS members brought the good news of our medieval and Renaissance studies to diverse academic conferences. The annual meeting of the Medieval Academy at the University of Notre Dame in March included several papers by our affiliates and, in a wonderful surprise, two of the three highest awards of the Academy were given to our own faculty: *Anglo-Saxon Psychologies in the Vernacular and Latin Traditions*, by Leslie Lockett (Associate Professor in the Department of English), won the John Nicholas Brown Prize for a first book on a medieval subject, while *The Critical Nexus: Tone System, Mode, and Notation in Early Medieval Music*, by Charles Atkinson (Distinguished University Professor), won the Haskins Medal for an outstanding book in medieval studies. Then in late March, the Renaissance Society of America annual meeting took place in Berlin, Germany, featuring several Ohio State papers and a packed session organized by our CMRS on the topic of 'Music and Emotion in the Fifteenth Century.'

All in all, it has been a wonderfully productive year for our organization, realizing our mission of reaching out to a maximally diverse and sizable audience both on campus and off, and expanding our range of activities and themes to encompass a global sense of the past, implemented through a wide variety of interdisciplinary contexts. It is our hope next year to continue in this same direction.

As I write, the storm of winter snowflakes has given way to a cascade of spring blossoms, and the bright summer season is at hand. And so, as Guillaume Dufay sang to his fellow musicians in 1423, we can sing to our fellow scholars and CMRS enthusiasts in 2015: 'Hé, compaignons, resvelons nous! Et ne soions plus es soussy. Tantost vendra le temps joly, que nous aurons du bien trestous! Quant est de moy -- je boy a vous.'

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





Above: The Medieval & Renaissance Performers' Guild leads participants through a medieval dance as the more reluctant watch from the sideline.

Below: Alicia Fox-Lenz, Larissa Cooney, and Lance White Eagle sort through Smaug's puzzling hoard as the second day of the conference begins. (Many made valiant efforts throughout the day, but this particular puzzle vanquished the collective conference goers.)



The 2nd Conference on Popular Culture and the Deep Past recognized the worldmakings of J.R.R. Tolkien. The Center for Medieval and Renaissance Studies hosted two events in the 2014-2015 academic year organized around Tolkien's works.

The first, hosted at the Gateway Film Center, corresponded with the release of Peter Jackson's final installment of *The Hobbit*. Guests assembled on the balcony above the Torpedo Room for a pre-film reception, which included refreshments and food-stuffs from local vendors. Then, they were treated to a short lecture by Professor Angus Fletcher before the screening of *The Hobbit: The Battle of the Five Armies*. Each guest also received a commemorative glass celebrating the event and a (foam) sword lest Sauron's armies awaited outside Gateway.

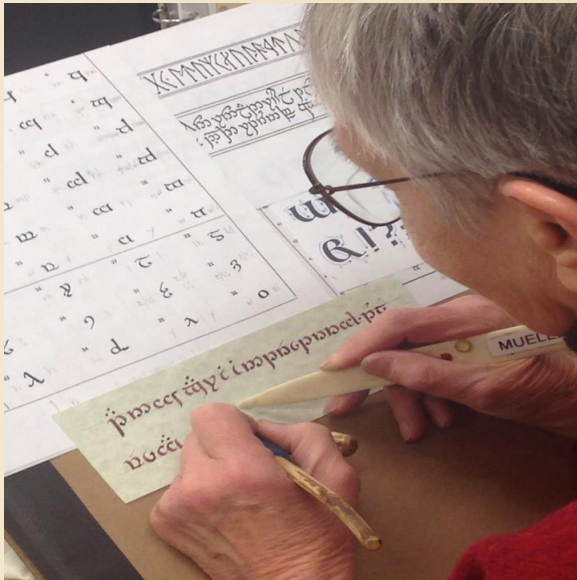
The second event mirrored and expanded last year's *Game of Thrones* conference. Despite the late-February snow, participants came from across the country



Left: Professor Graeme Boone, Director of the Center for Medieval and Renaissance Studies, provides theme music during one of the conference interludes.

Below: Joe Dorrian provides a falconry demonstration as the snow continues to fall.





Above: Looking over the shoulder of the Calligraphy Guild of Columbus.

for two days of paper presentations, exhibits, music, games, dances, falconry, and other festivities. The Calligraphy Guild of Columbus provided a beautiful demonstration of elvish scripts; the Medieval and Renaissance Performers' Guild provided dance and combat demonstrations; both the Hilandar Research Library and the Rare Books and Manuscripts Library displayed early modern materials; Joe Dorian demonstrated falconry on a snow-filled South Oval; Professor Richard Janda (Indiana University) displayed and discussed classroom projects from his use of Tolkien to teach linguistics; and special guest Brad Eden (Valparaiso University) exhibited his Tolkien artwork and delivered an afternoon plenary. In the midst of these activities, scholars from across the country shared their work on various aspects of Tolkien's work - with topics ranging from the literary to the linguistic, the musical, and the ludic.

Mark your calendars now for the third installment of this event on February 19-20, 2016. Next year, the conference and festivities take us back to 1616...

2ND ANNUAL CONFERENCE on POPULAR CULTURE & THE DEEP PAST



TOLKIEN IN 2015



alumni profile

Cliff Rogers, ph.d

CMRS alumnus Cliff Rogers (Ph.D. 1994), now a Professor of History at the United States Military Academy, is working with fellow Ohio State history Ph.D.s Ty Seidule and John Stapleton, among others, on an ambitious new [West Point History of Warfare](#): an interactive e-book designed for the iPad with 71 chapters, about a million words (including full scholarly endnotes) written by 49 top experts in the field, hundreds of high-resolution images, and hundreds of newly-created maps—including animated battle maps linked to step-by-step narratives. Professor Rogers, in addition to being the co-Senior Editor for the project, wrote the two chapters that give an overview of medieval military history. Those chapters include, for example, animated maps of Hastings, Crécy, and Agincourt. They also have interactive “widgets” that start with artists’ renderings of a Norman knight and

a fifteenth-century archer then overlay “hotspots” that allow the reader to call up photographs of museum artifacts and explanations of the soldiers’ armor, weapons, and other gear, including a rotating 3D view of a Norman war-saddle. The textbook has been created for use by West Point cadets in their required two-semester military history survey, but it will also be made available for academic courses at other institutions this fall, and will be released to the general public over time in individual volumes, starting with the chapters on the American Civil War this fall.

Despite his foray into digital publication, Professor Rogers has not neglected what the West Point Department of History has started to call “dead tree books.” The three-volume [Oxford Encyclopedia of Medieval Warfare and Military Technology](#), which he edited, received a Distinguished Book Award from the Society for Military History in 2011; his [Soldiers’ Lives through History: The Middle Ages \(2007\)](#) won the Verbruggen Prize from *De Re Militari*; and his [War Cruel and Sharp: English Strategy under Edward III, 1327-1360](#) (an expansion of his Ohio State dissertation) has just been re-issued in a paperback edition.



United States Military Academy as seen from the Hudson River



Now accepting enrollment
for Autumn 2015



MEDREN 2211

Medieval Kyoto: Portraits and Landscapes

W/F 12:45 - 2:05

Instructor: Shelley Quinn

Call number: 32829

The Ohio State University Department of English presented four performances of William Shakespeare's *Tragedy of Richard II* (April 17-18 & 23-24). The production was directed by Professor Sarah Neville assisted by Manny Jacquez with Ellie Rogers cast in the titular role. The production throws particular spotlight on the deposition of Richard II. More information about the Shakespeare Project can be found at <https://english.osu.edu/2015-shakespeare-project>, from which the following description of this year's performances was excerpted.

The most controversial scene in *Richard II* is the deposition scene. To represent on a public stage a rightful monarch being forced to give up his crown was dangerous business in a country whose stability still depended upon the proper inheritance of the crown. The question of royal succession was especially sensitive in the 1590s, since Elizabeth, the Virgin Queen, had no children, and thus no obvious heir. Who would be crowned after her death? Would there be rival claimants, plunging England into yet another period of civil war?

The provocative deposition scene (about 150 lines of scene 4.1) was not included in the first printed editions of *Richard II* and the full scene was included only in the collected works of Shakespeare published in 1623. No one knows whether it was included in the first performances. That it might have caused scandal is pretty clear: when supporters of the Earl of Essex attempted a coup in 1601, they commissioned a performance of *Richard II* the night before, presumably to stir up enthusiasm for deposing another erring monarch. Essex and his followers were put down, many of them executed. Shakespeare's company, fortunately, was exonerated from any blame.

Lord Denney's players will be the first company, as far as we know, to stage both versions of *Richard II* in the same production, in order to let audiences determine for themselves the implications for the play of including, or excluding, the remarkable deposition scene. They can see how the play might have appeared to its first audiences, if the staging of the deposition was a later edition.

Richard II: Fallen Adam or Crucified

If Queen Elizabeth apparently said, "I am Richard II, know ye not that?," King Richard, at least in Shakespeare's play, identifies himself as Jesus Christ. In the infamous deposition scene, he says of his courtiers, now turned against him:

Did they not sometime cry "All hail" to me?
So Judas did to Christ, but He in twelve
Found truth in all but one; I, in twelve
thousand, none.



It comforts Richard to present himself as a persecuted martyr, since it allows him to avoid acknowledging that his own vices were partly responsible for his downfall. But many even in Shakespeare's day considered the king the viceregent or earthly representative of God. The coronation service involved (and still does) anointing the monarch with a special, perfumed sacred oil based on the recipe God gives Moses in the book of Exodus. To depose a rightful king is a sin as well as a crime against the state. Richard accuses his deponents of being Pilates:

ed Christ?

Though some of you with Pilate wash your hands

Showing an outward pity; yet you Pilates
Have here deliver'd me to my sour cross,
And water cannot wash away your sin.

Yet when Henry Bolingbroke says at the end of the play, after Richard's murder, "I'll make a voyage to the Holy Land, / To wash this blood off from my guilty hand," he seems to admit his role as the man who condemns Christ/Richard to death.

Shakespeare complicates our response to Richard and Bolingbroke by means of conflicting biblical allusions. If Richard wants to think of himself as a Christ-figure, the play also suggests he may be like Adam, a sinner guilty of his own fall. Queen Isabella accuses the gardener, who inadvertently tells her of Richard's deposition, of being a "second Adam" who makes "a second fall of cursed man." Yet if anyone has made a second fall, it is Richard himself, whom old John of Gaunt accuses of corrupting England, "this other Eden, demi-paradise" into a "tenement or pelting farm." Richard himself says as he meditates in prison, "Thus play I in one person many people." By means of biblical allusion, Shakespeare plays him against biblical people, Adam and Christ, who were traditionally linked in Christian theology and biblical interpretation: Paul wrote in Romans that Adam "is the figure of him who is to come," namely Jesus Christ. Which is Richard, Adam or Christ? Both, and neither. But the comparison to the preeminent models of the guilty sinner and the innocent victim helps us recognize the complexity of responsibility and blame, cause and effect, in this critical episode in English history.

Hannibal Hamlin

Now accepting enrollment
for Autumn 2015

MEDREN 5611

History of the Book

W/F 2:20 PM - 3:40 PM

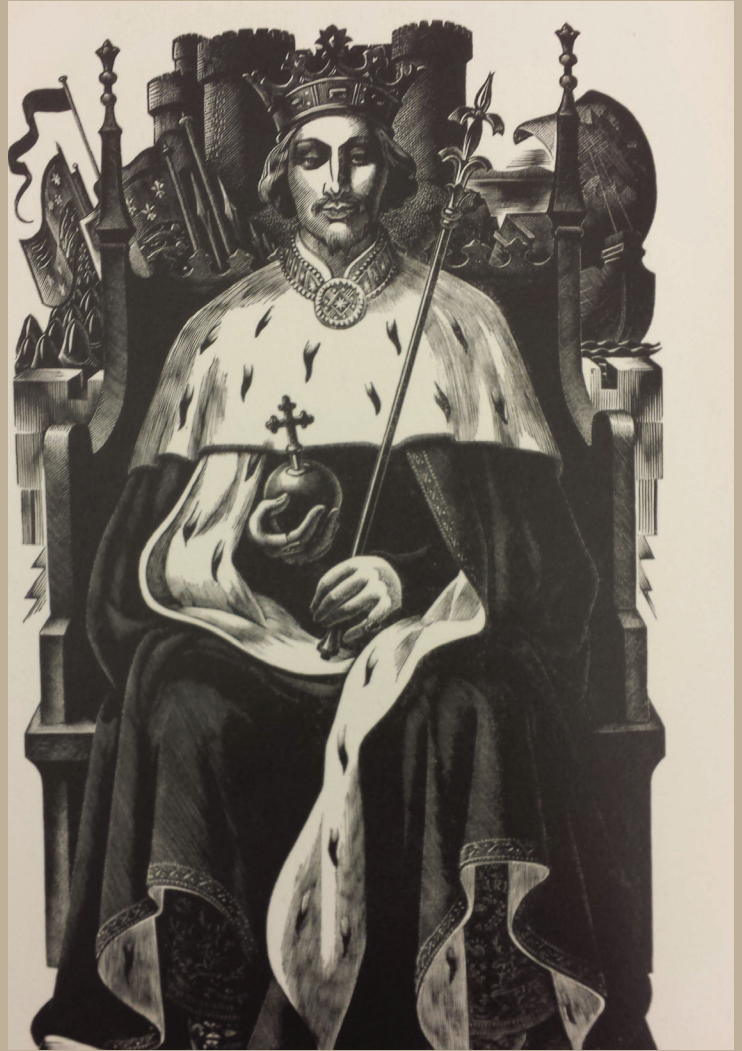
Instructor: Alan Farmer

Call number: 32830 (UG), 32831 (G)

Richard II and Er

The events depicted in Shakespeare's *Richard II* took place in 1399, about two hundred years before he wrote the play. They thus stood at about the same remove from Shakespeare's own day as the American Revolution does from our own. And, like the Revolution to our own time, they were seen as a foundational moment – in effect, the beginning of the modern world. But where the Revolution put in place a Constitution on which a nation would be based, the deposition of Richard amounted to a dangerous precedent with which subsequent generations had to struggle. Richard II was universally recognized as the legitimate King of England, son of the eldest son of the last King, Edward III. That he should be deposed, and later murdered, altered the status of monarchy in the kingdom for every succeeding generation. It was no matter that he was a capricious and profligate king, who indulged a coterie of self-seeking favorites: he was still the “deputy-elect of the Lord” and the ideology of the day dictated that only God could punish him, an argument that Shakespeare represents strongly in the play.

The man who deposed him, Henry Bolingbroke, Duke of Lancaster and subsequently King Henry IV, could never have the legitimacy of kingship which Richard had enjoyed simply by birth. Nor could any of his successors. The fact of Richard's deposition hung over them, calling their authority in question – and opened up the possibility of dissent and rebellion from the powerful nobles who supposedly owed them allegiance. This is the situation that Shakespeare examines in most of his other English history plays, including notably the two parts of *Henry IV* and the sequence that depicts the Wars of the Roses, *2 and 3 Henry VI* and *Richard III*. Looking back, Tudor apologists saw in the deposition of Richard II what Shakespeare suggests, a fall from Eden, while the troubles of his successors represented God's punishment on the nation.

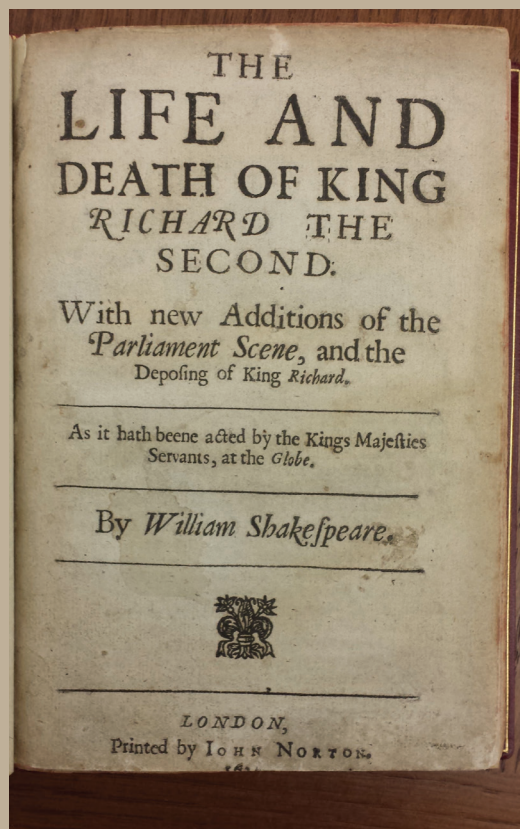


These issues came into particular focus in the 1590s, when it was clear that Queen Elizabeth I was going to die childless. It seemed almost inevitable that the succession would be contested and the threat of multiple Bolingbrokes coming to claim their own loomed large. Discontented courtiers also complained that she attended too much to her “favorites,” as Richard was said to have done. In her final years Elizabeth is reported to have said “I am Richard II, know you not that?” This intense topicality seems to have lain behind two issues relating to the play. One is its apparent censorship. When the play was first printed in 1597 (and quickly reprinted twice) it did not contain a long passage in Act 4 Scene 1, where

English History

Richard formally abdicates – graphically smashing a mirror as he contemplates what he has become now that he is no longer king. The scene first appeared in a 1608 reprint. But was it cut and restored – or was it newly written for a revival?

Even now scholars are not sure and one feature of this production is to compare the two versions critically: the first two performances will omit the scene, the second two contain it. Either way, it seems likely that the fact these events take place during a sitting of Parliament is what made the scene potentially dangerous: no early modern monarch would have accepted that Parliament had a right to depose a king or appoint his successor. In 1601 Elizabeth's disgraced favorite, the Earl of Essex, decided to wait neither on Parliament nor on the Queen's death but to lead a rebellion which, if successful,



Bullingbrooke. Where ere I wander, boast of this I can,
Though banish'd, yet a true-borne Englishman.

might have given him a deciding hand in the succession. And on the night before the rebellion his supporters commissioned Shakespeare's company to stage a performance of what was almost certainly *Richard II* – steeling themselves, prosecutor Francis Bacon subsequently claimed, to imitate the play and depose a monarch. The rebellion was an abject failure. There was brief enquiry into the performance of the play but nothing criminal was established. Indeed, the company performed at court before the Queen later that month, on the night before the Earl was executed.

Richard Dutton

The Higa and the Tlachialon

(I)

Consider the following image, a meditation on the material cultures of seeing in the early modern Mediterratlantic. Folio 55 recto of the Codex Magliabechiano (mid-sixteenth century) depicts two humans wearing dance costumes. The man on the left personifies one of the pulque gods. The man on the right is dressed as a monkey. Each holds a black and white feathered staff in his right hand. While the depiction of both figures is strongly prehispanic in style (bold black outlines enclose solid washes of color), one key feature reveals the painting's viceregal facture. Although monkey-man holds a round indigenous shield (a chimalli), its surface is decorated with a curiously fisted hand drawn in a European manner.

This gesture was called the higa, a sign of deep antiquity that turned the hand into a vagina. In other words, it was the structural opposite of the finger (another legacy of the pagan Mediterranean). The higa was a sexualized gesture, to be sure, and prior commentaries on the Magliabechiano have focused on this detail's aggressive erotic content. Putting a forceful gesture like this on a shield underscores the chimalli's function: it wards off would-be attackers. Furthermore, the placement of this device in the hands of an animal-impersonator shows that the indigenous artist understood sexual iconographies from both sides of the Atlantic. In Mesoamerican thought, monkeys were famed as lascivious beasts. Indeed, this monkey-dancer's hip cloth has been provocatively knotted to create a projecting frontal phallus, a sort of Mesoamerican cod-piece (with its own ancient history).

But in the minds of early modern Europeans, the deep sexual significance of the higa gesture was not of primary importance. Instead, the higa was above all optical. From antique Rome onward, higa amulets were used as protection against the evil eye. When these amulets arrived

in Mesoamerica (which they did by the thousands, according to shipping records), indigenous people interpreted them according to their own theories of vision, and in light of the artifacts they themselves had created to engage the projective powers of sight. Two of these artifacts are shown in the Magliabechiano scene - revealing that the artist not only understood the higa's sexual force (since it is carried by a monkey), but also its close connection to the powers of sight. The feathered



staves held in the right hands of the two dancers are variants of the Central Mexican tlachialoni, literally a device for seeing (about whose pan-Mesoamerican history Annabeth Headrick has written a brilliant essay). Near the top of long down-decorated batons, both tlachialoni are ornamented with checkered black and white disks, pierced in the center. These are representations of mirrors, made of obsidian or pyrite mosaic. In other words, in this painting the artist of the Magliabechiano has staged a complex dialogue between optical devices both European (the higa) and Mesoamerican (the tlachialoni).

(II)

Higa is a manner of giving insult, which we form by closing the fist and showing the thumb between the index and middle fingers; this is a disguised obscenity. The ancient higa was just an imitation of the male member, with the middle finger extended and the index and ring fingers hidden; and thus it was called *medium unguem ostendere*. Juvenal, *Satire 10*:

For when Fortune was in a threatening mood,
he would bid her go hang, and would point
at her the finger of scorn.

A proverb says, "I pissed clear, and an higa for the doctor." Says Martial, *Epigrams*, Book 6, no. 70:

He points his finger, and the insulting one at
that, towards Alcon, Daso, and Symmachus.

These were famous doctors from the time of Martial in Rome. It is also the custom for the person who has decided to give the higa to say "Take this, so they don't put the evil eye on you!" Hanging an higa of jet around the shoulders of children is long-established, and its origins are not generally known. It could have its origins in the raw material itself, because they say that succinite, or amber, and jet have powers against the eye: and also because the shape is superstitious, deriving from pagan times when it was believed that the priapic effigy had power against the evil eye, which, as we have said, was the higa. It isn't necessary to believe any of this.

Sebastián de Covarrubias / *Tesoro de la Lengua Castellana* / 1611

Byron Hamann



Image: Twenty-first-century higas. Left to right: Santiago de Compostela, 2013 (jet, Praza San Miguel dos Agros); Vila Nova de Guia, 2009 (wood, carving by Florentino Santos); Sao Paulo, 2012 (plastic, Edificio Copan); Mexico City, 2013 (painted wood, *Insurgentes 409*).

*The Center for Medieval
& Renaissance Studies
presents*

Shakespeare's Day 1616/2016

coming to the Ohio Union
February 19-20
2016
#PCDP3

The Ohio Medieval Colloquium

The Ohio Medieval Colloquium held its Spring meeting on Saturday, April 19 at Wilmington College. The Ohio Medieval Colloquium is an informal association of medievalists from throughout the state, co-founded by Kristen Figg and John B. Friedman. There are, as Professor Friedman likes to say, no dues and no constitution. Even the membership is virtual, consisting of an e-mail list passed from one chair to the next.

The Colloquium holds two one-day meetings per year; the Spring Meeting is traditionally held in the Columbus area and the Fall Meeting somewhere on the periphery of the state. Meetings generally begin in late morning and end in the late afternoon to enable those with a long drive ahead of them to get home; those who can stay later are welcome to gather for a congenial dinner at a local restaurant. Calls for papers generally go out some six weeks or so before each meeting and papers on any aspect of medieval history or culture are welcome.

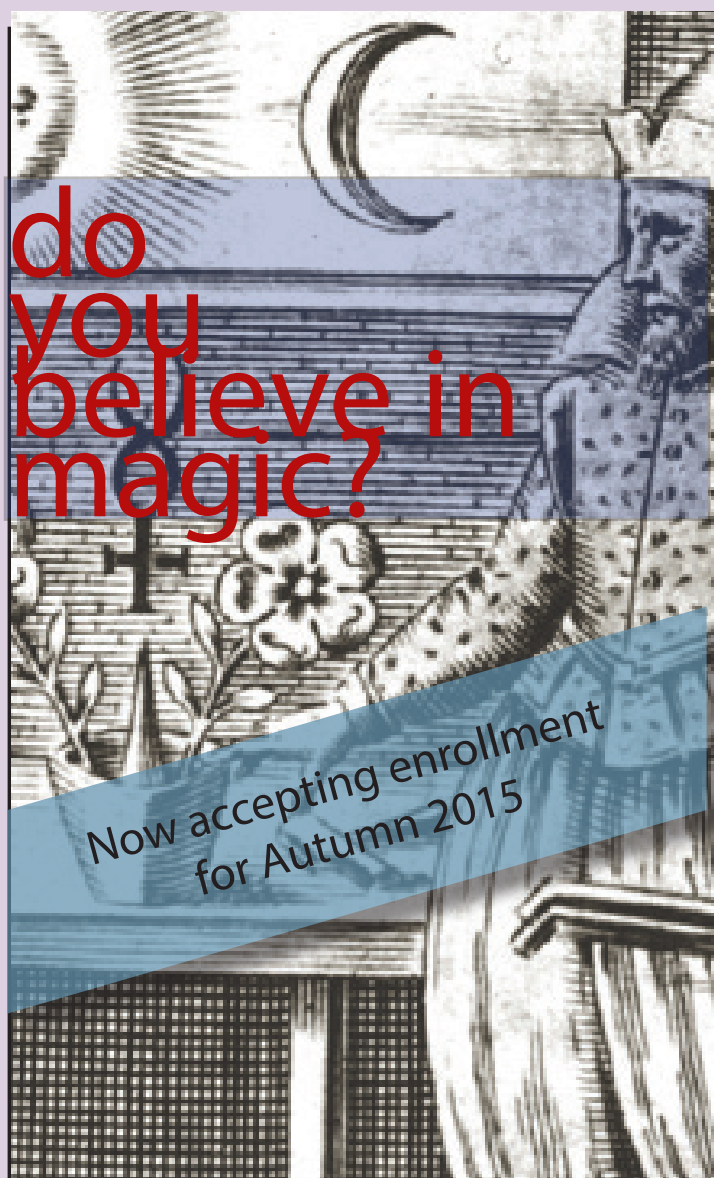
For more information, please visit
<http://cmrs.osu.edu/events/ohio-medieval-colloquium>



John B. Friedman, Emeritus, English, University of Illinois at Urbana-Champaign and Visiting Scholar, The Center for Medieval and Renaissance Studies

John B. Friedman is the author of several recent or forthcoming books and articles: *Breughel's Heavy Dancers: Transgressive Clothing, Class, & Culture in the Late Middle Ages*, Syracuse, 2010; (with Kristen Figg and Kathrin Giogoli) *Libro de las Maravillas del Mundo*. Burgos: Siloé, 2015, in press, *Edition, Translation, and Commentary: Secrets de l'Histoire Naturelle*, Middle French Geographical and Encyclopedic Compendium; and "Werewolf Transformation in the Manuscript Era," *The Journal of the Early Book Society* 17 (2014): 36-95. He is the recipient of a Guggenheim Fellowship and is perhaps best known for his *Monstrous Races of Men in Medieval Art and Thought* (Harvard, 1981 and rpt. Syracuse, 2000). His current work is on dogs in the Middle Ages and also on Chaucer and Nicole Oresme. His research interests are manuscript studies, iconography, material culture, and fashion history.





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Now accepting enrollment
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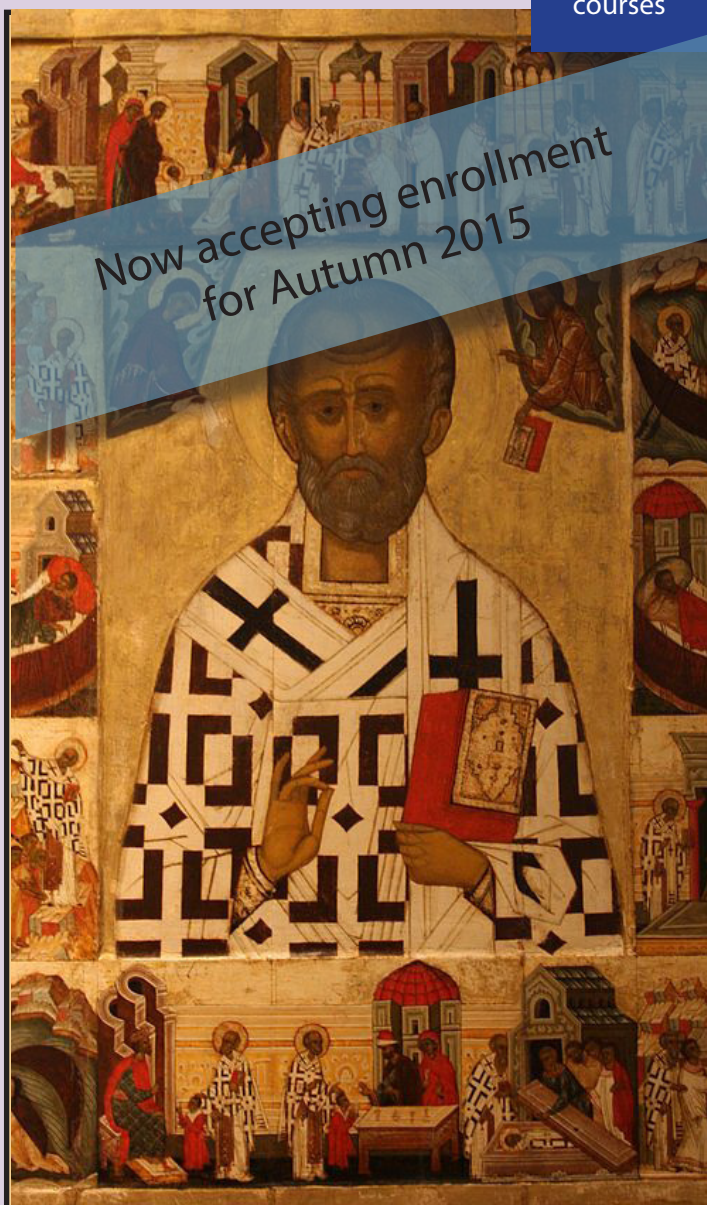
MEDREN 2666

magic & witchcraft
in the middle ages
& renaissance

Tu/Th 11:10 - 12:30

Instructor: Richard Firth Green

Call number: 31959



Now accepting enrollment
for Autumn 2015

MEDREN 2513

Medieval Russia

W/F 11:10 - 12:30

Instructor: Daniel Collins

Call number: 34198



FACULTY graduate student achievement

Charles Atkinson (Musicology) was awarded the Charles Homer Haskins Medal of the Medieval Academy of America at the Academy's recent meeting, held March 12-14 at the University of Notre Dame. He received the award for his book *The Critical Nexus: Tone-System, Mode, and Notation in Early Medieval Music* (Oxford University Press, 2009). Given annually for a distinguished book in the field of medieval studies published during the preceding five years, the award honors Charles Homer Haskins, the noted medieval historian, who was a founder of the Medieval Academy and its second President. In its citation, the Haskins Award Committee described Atkinson's book as follows:

"In his masterful *The Critical Nexus: Tone-system, Mode, and Notation in Early Medieval Music*, Charles M. Atkinson charts the transition from ancient Greek music theory to the early medieval tonal, modal, and notational systems. Explicating and synthesizing a formidable body of primary sources, including ancient, Byzantine, and medieval musical treatises, tonaries, glosses, and pedagogical works, as well as a vast array of secondary literature, Atkinson crafts a meticulous, compelling account of the development of western chant and musical thought and notation. The book weaves together highly specialized materials, but does so with a deftness and clarity that make it rewarding to the interested yet uninitiated as well as the specialist reader."

Professor Atkinson was the featured speaker at a symposium "Les chantres au lutrin: Autour de la Missa graeca," held February 9-11 at the Institut de recherche et d'histoire des textes (IRHT) in Paris. He delivered a keynote address, "Research on the Missa graeca: A Brief History" and a second paper, "The Melodic Tradition of the Doxa in ipsistis Theo in the West."

Bethany Christiansen (English) presented "Sexual Vocabulary and Where Old English Lexicography has Historically Gone Astray" at the North American Association of the History of Language Sciences at the Linguistics Society of America in Portland, OR. 8-11 Jan 2015. She also presented "The Multivalent Poetics of Old English fāh, with Special Reference to Beowulf" at the MLK Day Linguistics Symposium at OSU. 17 Jan 2015.

Sarah-Grace Heller (French and Italian) published "Medieval Towers, or a Pre-History of the Louvre," for *Building the Louvre: Architectures of Politics and Art*, Philip John Usher and Patrick Bray, eds. *Esprit Créateur* 54.2 (2014): 3-18. and "Rouge kermès et zibelline noire," in *L'Actualité Poitou-Charentes* 105 (2014): 92-93. Professor Heller also presented "La Mode et l'Occitanie au Moyen Age: regards moqueurs vers la consommation au nord," Xle Congrès de l'Association Internationale d'Études Occitanes, Lleida, Spain, 16- 21 June 2014.

Jonathan Holmes (English) presented "Thinking with Type; Rethinking the Stage Machiavel in *Richard III* and *Othello*" at the meeting of the Shakespeare Association of America, Vancouver, BC. April 4, 2015.

Rebecca Howard (History of Art) recently received an Alumni Grant for Graduate Research and Scholarship (AGGRS) for an upcoming dissertation research trip over the months of May through August, 2015 for her dissertation entitled, *Movements of the Mind: Beyond the Mimetic Likeness in Early Modern Italy*.

Colleen Kennedy (English) published "A Perfumed Recipe on the Early Modern Stage (Part 1)." The Recipes Project. 23 Dec. 2014. Web.

[Elizabeth Zeman Kolkovich](#) (English) presented a paper at the Modern Language Association convention in Vancouver on January 10 entitled “A Poetical Rhapsody and the Politics of Remembering Elizabeth I.”

[Leslie Lockett](#) (English) was awarded The Medieval Academy of America’s 2015 John Nicholas Brown Prize. The prize, established by The Medieval Academy of America in 1978, is awarded annually for a first book or monograph on a medieval subject judged by the selection committee to be of outstanding quality. John Nicholas Brown was one of the founders of the Medieval Academy and for fifty years served as its Treasurer. The prize established in his name consists of a certificate and a monetary award. It is announced at the annual meeting of the academy each spring. In their announcement, the Medieval Academy said the following about Professor Lockett’s work:

“Professor Lockett’s *Anglo-Saxon Psychologies in the Vernacular and Latin Traditions* develops an original, lucid, and compelling argument about how an extraordinarily wide range of Anglo-Saxon texts represents the human mind. Considering the dynamic relations between two competing conceptions of mind—one, heart-centered and hydraulic, the other, emphasizing the mind’s incorporeality—Lockett shows persuasively that the former remains dominant throughout most of the Anglo-Saxon period.”

[Frank McGough](#) (History) published “Symbiosis: The Survival of Greek Christianity in the Norman Kingdom of Sicily” in Issue XXII of *Porphyra*.

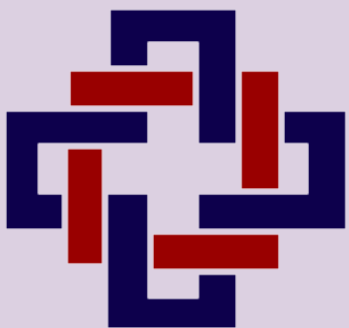
[Carmen M. Meza](#) (English) was awarded a 2014-2015 Arts and Humanities Graduate Research Small Grant to present at the Shakespeare Association of America Conference in Vancouver, British Columbia. April 2015.

[Victoria Muñoz](#) (English) published “‘De-Naturalizing’ Rape in Translation: Margaret Tyler’s *Mirroure of Princely Deedes and Knighthood*.” *Modern Language Studies* 44.2 (Winter 2015): 10-27. Print.

[Robey Clark Patrick](#) (Spanish and Portuguese) published his first article, “Sendebär: A Literary Rebellion” in the current issue of *La corónica* 43.1 for Fall 2014. He also presented “Reading Fadrique’s Book Without the Seven Sages of Rome” at the 30th Annual Conference of the Medieval Association of the Midwest in Madrid, Spain on 24 January 2015. He also presented “Reading Fadrique’s Book (*Sendebär*) Without the *Seven Sages of Rome*” at Ohio State with the Iberian Studies Working Group and the Department of Spanish and Portuguese on 16 January 2015.

[Sam White](#) (History) has published “Cold, Drought, and Disaster: The Little Ice Age and the Spanish Conquest of New Mexico,” *New Mexico Historical Review* 89 (2014): 425-58; “‘Shewing the difference between their conjuration, and our invocation on the name of God for rayne’: Weather, Prayer, and Magic in Early Colonial Encounters,” *William and Mary Quarterly* 72 (2015): 31-54; and “Environments and Historical Change,” *Princeton Companion to Atlantic History*, ed. Joseph C. Miller. Princeton: Princeton University Press, January 2015.

[Karl Whittington](#) (History of Art) was named a finalist for the College Art Association’s 2014 Charles Rufus Morey Book Award (for “an especially distinguished book in the history of art”) for his book, *Body-Worlds: Opicinus de Canistris and the Medieval Cartographic Imagination*.



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