



Nouvelles

NOUVELLES

**Center for Medieval
and
Renaissance Studies**

**The
Ohio State University
November 2008**

Center for Medieval and Renaissance Studies

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Greetings

There are some things I shall miss about the quarter system if the bruited change to semesters ever materializes, but I can't imagine regretting the hectic pace of our current regimen. We hardly seem to have opened our doors to a new crop of freshmen than we're already planning our end-of-year party. Today we all received a memo from the Provost urging us to show restraint in this time of economic uncertainty; I am delighted to say that we have already anticipated one of his recommendations, that we combine our end-of-the-year events with other units. This year we're continuing last-year's innovation of joining together with other centers in the Humanities (and now I'm delighted to say the Arts) to host a grand (though, of course, fiscally responsible) "Centers Party." Along with our friends in the Center for the Study of Folklore and the Melton Center we will again be providing the physical space (on the top floor of Dulles), but the list of our co-hosts continues to grow and we look forward to a truly eclectic gathering. Mark the date in your Calendars: December 8, from 4:30-6:00.

One of the disadvantages of a low-level newsheet like *Nouvelles Nouvelles* is that we're always being scooped by more prestigious press organs, so many of you will already have heard what OSU's early modernists (and many others) will justly regard as the most exciting campus news of the year: that we have entered into an agreement with England's *Royal Shakespeare Theatre* to spearhead their educational initiatives in North America. You'll find more details in the piece ace-reporter Richard Dutton has written for us (at very short notice I might add) in this issue, but on your behalf I would



like to express here our gratitude to everyone involved in this imaginative and exciting venture. The Theater Department is currently advertising for a Theater Historian and with such an enticement I should imagine they will have their pick of the very best scholars in the field. Early next quarter we hope to get Richard to give a talk on our own library's holdings of original Shakespeare folios and quartos and this should also provide an ideal opportunity for him to tell us more about our future relationship with the RSC.

With Patricia Cahill's lecture on war casualties on the Elizabethan stage having brought this quarter's offerings in our Culture of War Series to a resounding close, it's time to remind you of next quarter's lectures. Last year we collaborated with the center for the Study of Folklore to inaugurate an annual Francis Lee Utley Lecture (on medieval or early modern folklore); this year's Utley Lecturer, Jack Niles of the University of Wisconsin at Madison, will be talking about Anglo-Saxon violence. He will be followed by Celeste Brusati from the University of Michigan speaking on Dutch trophy paintings, and Jerold Frakes from SUNY Buffalo speaking on crusader lyrics.

Finally, two years have now passed since we launched our Nicholas G. Howe Appeal and I'm delighted to report that this is going from strength to strength. You will find a full report at the end of this issue of *Nouvelles Nouvelles*. Please consider helping us to keep the ball rolling as the end of the tax year approaches.

Season's Greetings.

Richard Firth Green

Director, Center for Medieval and Renaissance Studies



Among Us



Maureen Ahern (Professor, Spanish & Portuguese) organized a panel on “Espacios de cartografía y espiritualidad en Nueva España y Nueva Granada: siglos xvii y xviii” and presented a paper on “Cartografía y paisaje sagrado en la *Historia de los Triumphos de la Santa Fe* de Andrés Pérez de Ribas, S.J. (1645)” at the meeting of the International Institute of Iberoamerican Literature in Puebla, Mexico, on 27 June, 2008. On October 16, 2008 she also presented “The Child Martyrs of Tlaxcala: Where Visual and Verbal Narratives Converge” for the quarterly “Just One Page” discussion series sponsored by the Center for Religious Studies.

Scott Levi (Assistant Professor, History) edited *India and Central Asia: Commerce and Culture, 1500-1800* (OUP, 2007). He also gave three presentations: ‘Indo-Central Asian Relations in Transition: the View from the Ferghana Valley,’ at ‘Indo-Muslim Cultures in Transition,’ at University of California, Irvine, Oct 2008; ‘The Ferghana Valley at the Crossroads of World History,’ at the Russian History Workshop at University of Michigan, Ann Arbor, Sept 2008; and ‘Looking into the “Black Holes” of Central Asian History: The Rise of Khoqand and Why it Matters,’ at the Center for Russian and East European Studies, University of Michigan, Ann Arbor, Sept 2008.

Karen Spierling (Visiting Associate Professor, History), with co-editor Michael Halvorson of Pacific Lutheran University, published *Defining Community in Early Modern Europe* in Ashgate’s St Andrews Studies in Reformation History series. She also presented



“The Long Arm of the Genevan Consistory” at the annual Sixteenth Century Studies Conference in St. Louis on October 25.

Georges Tamer (Professor, NELC) published *Zeit und Gott: Hellenistische Zeitvorstellungen in er altarabischen Dichtung und im Koran (Time and God: Hellenistic Images of Time in Classical Arabic Poetry and in the Qur'an)*, Berlin, New York: Walter De Gruyter 2008. He also published two book chapters: “Bemerkungen zu al-Fārābīs ‘Zusammenfassung der platonischen Nomoi’”, in Andreas Eckl / Clemens Kauffmann (Eds.), *Politischer Platonismus* (Würzburg: Königshausen & Neumann, 2008) pp. 53-62; and “Islam und Zivilgesellschaft”, in Otto Jastrwo, Shabo Talay, Herta Hafenrichter (Eds.), *Studien zur Semitistik und Arabistik. Festschrift für Hartmut Bobzin zum 60. Geburtstag* (Wiesbaden: Harrassowitz 2008) pp. 403-423. Additionally, he presented “Hellenistische Züge der vorislamisch-arabischen Dichtung” at a conference at the University of Erlangen-Nürnberg, July 2-5, and also served as Faculty Member of the Summer University Course “Religion and Politics: The Presence of Sacred and Secular Traditions in Europe and the Middle East” at the Central European University in Budapest July 14 – 25.

Heather Webb (Assistant Professor, Italian) was interviewed on “Entitled Opinions,” a weekly talk radio program. She discussed her forthcoming book, *The Medieval Heart*. The show is available in iTunes: <http://phobos.apple.com/WebObjects/MZStore.woa/viewPodcast?id=81415836>



*Please submit any news you would like included
in “Among Us” to judkins.7@osu.edu.*

Just Around

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Illuminated Manuscripts at the Cleveland Museum of Art

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Ohio is well known for the invention of the airplane, hard-fought electoral battles, and manufactured goods, but it may not spring to mind when one thinks of great collections of medieval artwork. The Cleveland Museum of Art puts that assumption to the sword with its exhibits on medieval art, arms, and armor, exhibits that it continues to augment aggressively. Despite the expense and chaos of being halfway through an eight-year renovation, the museum has recently expanded its illuminated manuscript collection to include two new works, a late thirteenth-century Gothic Vulgate Bible and the 1469 Caporali Missal. The two join an already impressive series of manuscripts that includes the *Book of Hours of Queen Isabella of Spain*. The curator of medieval art at the museum, Stephen Fliegel, was kind enough to show me the manuscripts recently and offer a few observations.

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Manuscripts can offer abundant evidence of medieval artistic techniques and the evolution of medieval art. “Illuminated manuscripts survive in the greatest numbers of any type of medieval art” despite their functional nature, Fliegel said as he discussed the two manuscripts in one of the back rooms of the museum. The museum acknowledges the literary aspects of manuscripts, of course, but that is not why it bought these two, Fliegel said. “We are, of course, a visual arts museum. The artistic



2006.154- Missal
Decorated initial T, 1469
Credit: John L. Severance Fund,
Cleveland Museum of Art

edification of these manuscripts is our *raison d'être*."

The Gothic bible was likely produced and illuminated in Toulouse in the last quarter of the thirteenth century and remains in excellent shape. The quarto-sized manuscript has been rebound over the years but remains entirely intact and includes both the Old and New Testaments in the same volume, one of the earliest types of bibles to do so. The manuscript displays a mixture of delicate care and heavy use (likely in church services): The pages are fairly clean, with only the occasional spot or corrective marginalia, and the script is a medium reddish-brown; on many of the edges, though, one can see the creases left by fingers as the pages were turned.



2008.2- Gothic Bible (Vulgate)
Genesis with full-length initial I
Credit: John L. Severance Fund,
Cleveland Museum of Art

The words are the least important aspect of the bible (at least in this case), which teems with illuminated capitals, miniatures, and intricate illustrations rich with deep blues, reds, and golds. The beginning of Genesis is illuminated with an immense capital I that frames the seven days of creation, each depicted in an intricately detailed medallion inside the letter's gold-leaf edges. An eighth image at the bottom of the letter shows the Crucifixion, anticipating the birth and death of Christ and the transition from the Old

Testament to the New. The opening of the New Testament displays a similar design, this time the Tree of Jesse, which depicts the line of Christ's ancestors. The manuscript is not all seriousness, however; it

has its share of whimsical *drôleries* as well, those small characters that crawl in seeming mockery around the margins of the pages. They, too, though, are of high quality, as those visible at the top and bottom of the Genesis illumination.

The Caporali Missal is even more lushly illuminated than the Toulouse Bible. The artwork was done by the two Caporali brothers, Bartolommeo and Giapeco, in Perugia, Italy around 1469. A colophon gives the date and identifies the scribe as Henry Haring,

a German. This manuscript too is complete, and is closely connected with the Franciscans. The opening page is richly illuminated with cherubs, animals, and vegetation, and the bottom center is a wreathed medallion of St. Francis, who displays the stigmata on his hands. The masterpiece of the manuscript is a vast, full-page illumination of the Crucifixion that displays St. Francis, once again with the stigmata, kneeling below the cross and hugging one of Christ's feet. An only slightly smaller illuminated T occupies the facing page. Beneath that T, one can see a smoother streak across the page of the manuscript, where the priest's hand would have rested with the manuscript open on the altar before him.



2006.154- Missal
Ordo Missalis, with full borders
Credit: John L. Severance Fund,
Cleveland Museum of Art

Fliegel recently did some research in Perugia, the town in Italy where the Caporali Missal resided, in preparation for a small exhibition on illuminated manuscripts centered on the Missal, which will be opening in 2012, when the renovations on the museum are finished. A bit before that, in 2010, the Byzantine and Ancient Art exhibits will open, as the area that will house them is completed. If those dates seem too far off, though, the museum's armor court currently dominates the restored 1916 section of the museum and opens onto a number of very fine examples of medieval and Renaissance metalwork, paintings, and sculpture.

Fliegel was kind also enough to offer a few further comments on the value to a modern audience of medieval art as a whole and illuminated manuscripts in particular:

What do you think modern audiences receive from viewing medieval art?

“For a general, non-specialist, museum audience, I have long been aware that medieval art resonates in a very powerful way. I

think the average visitor experiences a level of familiarity as well as intense curiosity about medieval objects in a museum context. Many will have already some familiarity with a stained glass window, a gothic sculpture, or an illuminated manuscript through art books, novels, film and a host of ephemera such as calendars and postcards. While they may not have knowledge, they are somewhat familiar and extremely interested. I find that there is a responsiveness to the objects and the period. I would also suggest that any works of art that have antiquity, which includes works of medieval art, captivate by sheer age. Separated by centuries, by countless generations, I think visitors are fascinated to see complex and delicate objects such as an ivory diptych or an Ottonian gilt-silver reliquary, and to know that these works were made by human hands separated from them by an immense period of time.



2008.2- Gothic Bible (Vulgate)
Tree of Jesse, with initial L
Credit: John L. Severance Fund,
Cleveland Museum of Art

In what ways can a museum enhance visitors' experiences of these pieces?

“There is, I think, a major responsibility on the part of the museum curator to provide a visual context that maximizes the visitors' understanding and appreciation of these objects. This goes beyond mere use of lighting and historically appropriate wall colors. We have become very sophisticated in suggesting visually how an object—the wing of a triptych, a carved panel from an altarpiece, or a detached leaf from a manuscript—relates to the larger missing whole. We can visually suggest through our designs the interior of a gothic chapel in order to appropriately house a gothic altarpiece, architectural fragments, and stained glass. The average visitor is challenged to understand the nomenclature of medieval art. The museum visitor, perhaps with the exception of the highly motivated and best educated, will not understand terms like “ciborium”, “ostensorium”, “phylactery”, “antiphonary”, and many others. I think we are therefore

obliged to provide suitable didactics and labeling that explain but do not overwhelm. The original functionality of the object should be explained, since the visitor almost always wishes to know how something was used or why it was made. When medieval works of art are properly displayed with sensitivity to the aesthetic experience of the visitor, there is usually a sense of awe and wonder. I like to leave our visitors wanting to know more, to come back to the collection, but also to study, read and explore on their own.”

Would you like to offer some thoughts on illuminated manuscripts in particular?

“Of all media, I have noticed the greatest visitor responsiveness to illuminated manuscripts. We might posit their beauty with their intricate texts, handsome calligraphy, bright pigments and gold leaf as being the “hook”. However, I believe it is more than that. Essentially an illuminated manuscript is a book, albeit a very sumptuous one and one made by hand. Manuscripts therefore have a special intimacy since everyone owns or has used books. The thought that most manuscripts were intended for the use or visual edification of one person at one moment in time appeals greatly to the modern mind. There is also the wonderment at the accomplishments of the medieval scribe and his consistent and disciplined hand, at the illuminator’s skill in rendering often minute images on the surface of the page. The illuminated manuscript is medieval work of art *par excellence* for most visitors. They have seen them reproduced in countless places—Christmas cards for example, or Umberto Eco’s *The Name of the Rose*.”



~ By Ryan Judkins

2006.154- Missal
Full-page crucifixion with borders
Credit: John L. Severance Fund,
Cleveland Museum of Art

Introducing New Faculty



Bernadette Höfer

Assistant Professor
Department of French and Italian



Prof. Höfer, assistant professor of French, received a doctorate in French from Rutgers University, New Jersey in 2005. She comes to Ohio State after 36 months as a Junior Fellow with the Harvard Society of Fellows. Her research focuses on the intersection of early modern literature, philosophy, history, and medicine, as understood through the prism of that era as well as of contemporary neuroscience and psychoanalysis. In 2009, her book, *Psychosomatic Disorders in Seventeenth-Century French Literature* (Ashgate) will be published, offering a close examination of the mind/body question from a multidisciplinary perspective. Her study, which offers explicit readings of four French writers (Surin, Molière, Lafayette, and Racine), nonetheless also focuses particular attention on the larger European dimension of the mind/body debate in the early modern period, for the center of gravity of the medical, philosophical, and literary discourses is located in varying conceptions and contributions from the late sixteenth to the early eighteenth centuries. In that respect, she draws also on the Italian Renaissance, with writers such as Marsilio Ficino, Baldassare Castiglione, and with sixteenth-century mystical writers in Spain, among them St. John of the Cross and Teresa of Ávila, as well as philosophers

such as Spinoza.

Höfer has published articles on Lafayette, Molière, Descartes, Spinoza, and the mystical writer Jean-Joseph Surin. She is now starting a book-length study of dream perspectives, dream theories, and experience in the 16th and 17th centuries in French literature. She is also a contributing editor for *French 17. An Annual Bibliography of French Seventeenth-Century Studies*.

Höfer speaks and has taught French, German, and Spanish. At OSU, she is teaching a variety of courses at all levels at the department of French and Italian, as well as GEC courses taught in English. Her teaching interests include French language, culture, and society; medicine and literature; women and gender; as well as classical theater.





Scott Levi
Assistant Professor
Department of History



Scott Levi earned his Ph.D. in History at the University of Wisconsin-Madison in May 2000, and this fall he joined the OSU Department of History as a specialist in the history of Islamic Central Asia. Levi's research focuses on the social and economic history of Islamic Central Asia from the sixteenth through the nineteenth centuries, and his teaching interests span the medieval and modern history of the Islamic world and beyond. His courses this quarter include "The Mongol World Empire," which he is offering for the first time at OSU. His courses next quarter will include both a graduate seminar on Islamic Central Asia and a general introduction to the history of medieval Central Asia.

In addition to his journal articles, book chapters and other publications, Levi has authored *The Indian Diaspora in Central Asia and its Trade, 1550-1900* (Leiden: E.J. Brill, 2002) and he has edited *India and Central Asia: Commerce and Culture, 1500-1800* (Delhi: Oxford University Press, 2007). His current projects include a co-edited anthology of Central Asian primary sources, many of which will be made available for the first time in English translation. He is also working on a history of the Khanate of Khoqand, tentatively titled *Central Asia on the Frontier of Empires: The Khanate of Khoqand, 1799-1876*, which seeks to connect the Khanate's rapid rise and fall to larger Eurasian, and global, historical patterns.

Partnership with the RSC

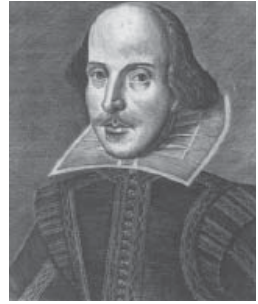
On 7 November, at the meeting of the Board of Trustees, President Gee announced the agreement of a special partnership between OSU and the UK's premier Shakespearean theatre company. Michael Boyd, the artistic director of the RSC, Vikki Heywood, its executive director, Jacqui O'Hanlon, its director of education, and Lady Sainsbury, Deputy Chair of the RSC, were all present to mark the importance of the agreement to the company. The heart of the partnership will be a three-year graduate-level teacher-training program, located in Columbus but spreading out to schools all over Columbus. It will be based on the highly-praised "Stand Up for Shakespeare" program which the RSC already runs in Stratford-upon-Avon. (See www.rsc.org.uk/standupforshakespeare)



The Ohio program will work with the Metro High School in Columbus and its state-wide network of STEM (science, technology, engineering and math) schools affiliated with the Ohio Stem Learning Network (OSLN). Teachers who take the program will be involved in intensive workshops both at OSU and in Stratford, with actors from the RSC. MFA acting students in Ohio State's Department of Theatre will also take part in them, as well as carrying the methodologies learned there into schools – at all levels, grades 3-12. all of this is scheduled to start in Summer 2009. There are also tentative plans for a Young People's Shakespeare Festival, which would ideally coincide with the Columbus bicentenary in 2012.

The team that has worked for this agreement has been spearheaded by Karen Bell, Associate Vice President for Arts and Culture, with assistance from David Frantz, secretary of the Board of Trustees. The key link for the education program

has been Brian Edmiston, from the School of Teaching and Learning in the College of Education and Human Ecology, who has an international reputation in the field of Theatre and Drama as Education.



The agreement says nothing about bringing whole productions or star names to Columbus – the educational aims are primary. But this is a link on which the university hopes to build. And there are opportunities here for departments who are not already directly involved, as Theatre and Education are, to make the most of the raised profile of Shakespeare studies at OSU which this association with the RSC will inevitably bring us.

~ Courtesy of Richard Dutton



You are cordially invited



college of the arts
COLLEGE OF HUMANITIES

**The Center for Medieval and Renaissance Studies
The Melton Center for Jewish Studies and
The Center for Folklore Studies
Invite You To**



THE SECOND ANNUAL CENTERS PARTY

**Rooms 306-308 of Dulles Hall
Monday, 8 December 2008
4:30-6:00 p.m.**



co-sponsored with
Center for the Study and Teaching of Writing
Center for Epigraphical and Palaeographical Studies
Advanced Computing Center for the Arts and Design
Center for the Study of Religion
Literacy Studies

Reading Groups

The CMRS sponsors reading groups for Medieval Latin, Old French, and Medieval Occitan. Reading groups continue throughout the year and usually read texts suggested by the participants. Members are welcome to join at any time.

Dates and Times:

Medieval Latin:

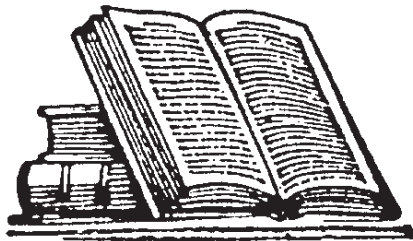
Tuesdays at 4:30 in 308 Dulles Hall (contact Prof. Richard Firth Green (green.693@osu.edu))

Old French:

Wednesdays at 4:45 p.m. in 308 Dulles Hall (contact Prof. Richard Firth Green (green.693@osu.edu))

Medieval Occitan:

Arranged. Contact Lisa Bevevino (bevevino.1@osu.edu) for more information



Mellon Summer Institutes

2009 Programs

Huntington Library

Mellon Summer Institute in Spanish Paleography

The Huntington Library
1151 Oxford Road
San Marino, CA 91109

skrasnoo@huntington.org
626-405-3432
www.huntington.org

Getty Research Institute

Mellon Summer Institute in Italian Paleography

The Getty Research Institute
1200 Getty Center Drive, Suite 1100
Los Angeles, CA 90049-1688

spiper@getty.edu
310-440-7433
www.getty.edu/research

Folger Shakespeare Library

Mellon Summer Institute in English Paleography

The Folger Institute
Folger Shakespeare Library
201 E. Capitol St, SE
Washington, DC 20003

institute@folger.edu
202-675--0333
www.folger.edu/institute

At the Library

Books New to the University Libraries

Compiled by

Eric Johnson

Associate Curator, Rare Books and Manuscripts

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More than two years have now passed since Nick Howe's untimely death inspired us at CMRS to launch a fund in his memory to support graduate student travel and research at OSU. For such a fund to become part of our endowment we have to raise at least \$50,000 and I well recall how daunting such a target seemed when it was first discussed. As I have discovered on numerous occasions since, Nick touched very many lives and the plans we made at the time no longer seem to me so impossibly ambitious. I am very pleased to announce that thanks to a number of extremely generous donations, we are already more than halfway there. This is not the time to be complacent, however; we still have a long way to go and as the economic climate darkens my current optimistic mood may yet prove illfounded.

A year ago I announced our new *Give a Lecture for Nick* initiative, asking those of you who received fees for giving lectures to consider donating the money to the Nicholas Howe Fund. One donor, Nick's sister Nina, has prompted me to rethink the name of this appeal by donating the honorarium she had received for acting as an external PhD. examiner. Many of us receive such honoraria, not only for acting as examiners, but as manuscript readers, P&T referees, and external consultants (as well as, of course, for giving lectures). Since the sums that are tendered rarely match the labors involved, we must clearly be undertaking such tasks primarily for the good of the profession, so perhaps some of you might consider going one step further and donating the money to Nick's memory? As with the former *Give a Lecture for Nick* initiative the names of those who give to our *Donate Your Honorarium to Nick* appeal will be recorded in our annual report.

To all of you who have given so generously CMRS extends its sincerest thanks and wishes you all the best for the holiday season,

Richard Firth Green
Director, CMRS
12 November, 2008



The Nicholas Howe Fund

End-of-Year Report (Year Two)

The Fund currently stands at \$30,125 thanks to the great generosity of the following donors:

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- Barbara A. Hanawalt: "Telling Stories in Medieval English Courts: Whose Voices Do We Hear?" (Ohio State U, 2005) and "Justice without Judgment: Criminal Trials Prior to 1215" (Pennsylvania State U, 2008)
- Richard Firth Green: "Taking Fairies Seriously" (U of Virginia, 2006) and "Cecily Champain v. Geoffrey Chaucer: A New Look at an Old Dispute" (Arizona State U, 2008).
- Nina Howe, External PhD Examiner (U of British Columbia, 2007)

To all these, CMRS wishes to extend its sincere thanks.

12 November, 2008



November

At Hallontide slaughtertime entereth in,
and then doth the husbandmans feasting begin:
From thence unto shrofttide, kill now and then some,
their off all for household, the better will come.

Thy dredge and thy barlie, go thresh out to malt,
let malster be cunning, else lose it thou shalt:
The increase of a seame, is a bushel for store,
had else is the barlie, or huswife much more.

Some useth to winnow, some useth to fan,
some useth to cast it, as cleane as they can:
For feed go and cast it, for malting not so,
but get out the cockle, and then let it go.

From Thomas Tusser's *Five Hundred Points of Husbandry*.
First published 1557.



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