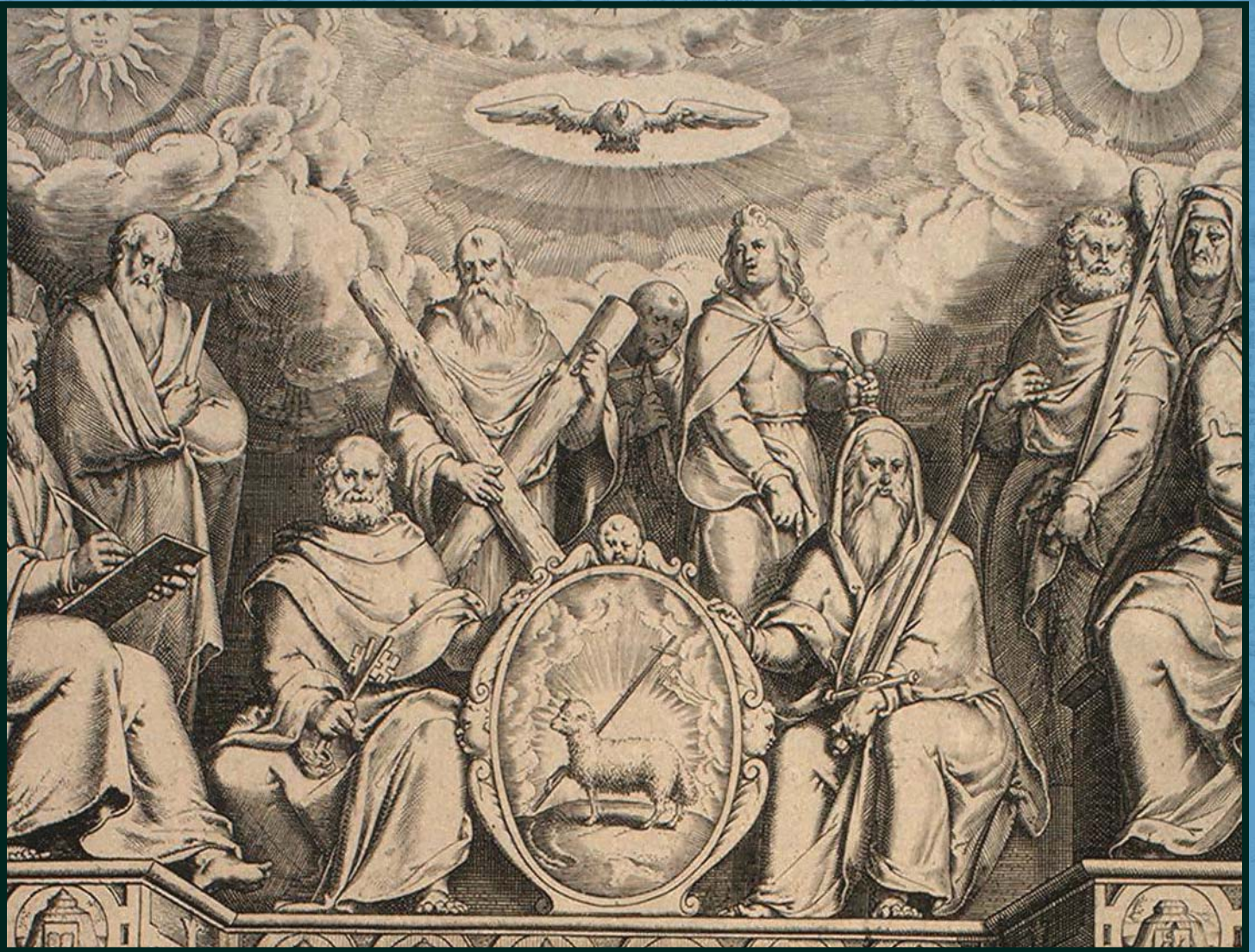



# NOUVELLES

THE OHIO STATE UNIVERSITY  
SEPTEMBER 2010 AND DIRECTORY

# NOUVELLES



CENTER FOR MEDIEVAL & RENAISSANCE STUDIES

 October hath xxxj. dayes.

**29 September 2010**

**Medieval and Renaissance Graduate Student Association (MRGSA) Meet-and-Greet**  
11:45 AM - 1 PM, 308 Dulles Hall

**1 October 2010**

CMRS Lecture Series and Midwest Medieval Conference Plenary: **John Van Engen, University of Notre Dame**  
“Behold what Stupidity this is!” On Translating Late Medieval Religion into Practice and Prose:  
The Writings of Alijt Bake of Ghent (1413-55)  
3:15 PM, Student Alumni Council Room in the Ohio Union

**5 October 2010**


CMRS Film Series: **Elizabeth I, Pt. 1 (2005)**  
Directed by Tom Hooper, with Helen Mirren and Jeremy Irons  
7:30 PM, 038 University Hall

**15 October 2010**

CMRS Lecture Series, Francis Lee Utley Lecture: **Samuel Kinser, Northern Illinois University**  
Bringing Back the Spirits: Two Folkloric Christian Modes of Translating Piety  
2:30 PM, 090 Science and Engineering Library

**19 October 2010**

CMRS Film Series: **Fire Over England (1937)**  
Directed by William K. Howard, with Flora Robson, Raymond Massey, and Laurence Olivier  
7:30 PM, 038 University Hall

 Nouember hath xxx. dayes.

**2 November 2010**


CMRS Film Series: **Elizabeth R, Pt. 6 (1972)**  
Directed by Roderick Graham, with Glenda Jackson, Ronald Hines, and Robin Ellis  
7:30 PM, 038 University Hall

**5 November 2010**

CMRS Lecture Series: **Jane Tylus, New York University**  
Translating Griselda: Holy Women and the Vernacular in Renaissance Italy  
2:30 PM, 090 Science and Engineering Library

**16 November 2010**

CMRS Film Series: **Blackadder II (1986) (“Head,” “Potato,” “Chains”)**  
Directed by Mandie Fletcher, with Rowan Atkinson, Tony Robertson, and Miranda Richardson  
7:30 PM, 038 University Hall

 December hath xxxj. dayes.

**3 December 2010**

CMRS Lecture Series, MRGSA Lecture: **Karen Sullivan, Bard College**  
Jean Gerson and His Sisters: The Chancellor Writes in the Vernacular  
2:30 PM, 090 Science and Engineering Library

**6 December 2010**

**Arts and Humanities Centers Holiday Party**  
4-6 PM, Museum in University Hall

NOUVELLES NOUVELLES  
SEPTEMBER 2010 AND DIRECTORY

CENTER FOR  
MEDIÆVAL AND RENAISSANCE STUDIES

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The Center for Medieval and Renaissance Studies is an interdisciplinary unit in the College of Arts and Humanities dedicated primarily to the study of Europe from the end of the Roman Empire through the seventeenth century and its relations with other cultures, particularly in the Middle East and the Americas; analogous cultural developments in the Far East and in Africa also fall within its purview. The Center's activities include the promotion of teaching and research in all aspects of medieval and Renaissance culture, including art, music, literature, religion, history, philosophy, and government. The Center affords students and faculty a variety of opportunities to examine these various cultural forces as they interact with each other.

The activities of the Center include offering courses at both the undergraduate and graduate levels, administering an undergraduate major and minor, sponsoring a graduate certificate program and Graduate Interdisciplinary Specialization, organizing a series of lectures and colloquia, providing graduate administrative and teaching associateships, and publishing a newsletter, *Nouvelles Nouvelles*. It also aspires to serve as a resource for medievalists and Renaissance scholars at other institutions throughout the state. The Center has acted as the headquarters for the New Chaucer Society and the operational home for university-wide planning to commemorate the quincentenary of Columbus' first voyage. We also have a series of occasional publications.



The Early Interval, the subject of our feature article this issue, is an early music group in Columbus. Sarah Kernan writes about her interview with two founding members of the ensemble.

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The cover image is from the title page of the 1611 King James Bible. All other images used in this issue of *Nouvelles Nouvelles* are also from the 1611 King James Bible unless otherwise indicated. The back cover image is from a book of hours at Harvard University's Houghton Library, MS Typ 0443, 10v.



As acting director, it is a new pleasure for me to extend this welcome for this academic year. Our director Richard Firth Green will be enjoying a well-deserved sabbatical. His plans include writing a book on fairies in folklore and literature, so he will no doubt be doing some research “at the bottom of the garden” (as well as in Denney Hall). He plans to remain in the vicinity and continue his involvement with the Center, so look for him at upcoming lectures, the film series, and the Latin reading group. He will return as director in fall 2011, continuing through 2012-2013. We wish him all the best in his research pursuits.

First, a most happy announcement, for all who have watched its slow but steady progress on the pages of *Nouvelles Nouvelles* since 2006: The Nicholas G. Howe Memorial Fund has now reached the crucial \$50,000 threshold necessary to achieve “restricted endowment” status. This means we can begin to use the fund to support graduate students working on medieval or early modern research topics for travel to appropriate research repositories, conferences, and seminars. The fund is not yet “closed out,” so if you had considered giving additional contributions will be accepted to make the endowment robust and allow us to further nurture our students’ research. This goal was achieved thanks to many loyal friends of the Center. We would like to express particular gratitude to outgoing Dean of Arts and Humanities John Roberts, who was a stalwart supporter throughout his tenure, and who helped us reach the goal in four years. John will be missed as he heads to Texas for new adventures in administration.

With this issue of *Nouvelles Nouvelles* we unveil this year’s Lecture Series, “Translating Piety.” The inspiration for the series came in part from the 400th anniversary of the publication of the King James Bible. Look for the English Department’s international conference, “The King James Bible and its Cultural Afterlife,” a special exhibition from Rare Books and Manuscripts, and our annual Public Lecture to be given by Bruce Gordon coming this spring. Richard Firth Green has worked diligently to assemble a lecture series that proposes to approach the notions of “translation” and “piety” from a variety of angles, places, and periods, as you will see on the enclosed poster. We continue our interdisciplinary collaboration with a number of other groups on campus: The Midwest Medieval History Conference, for the inaugural lecture of the series by John van Engen on October 1; Folklore, bringing Sam Kinser for the Utley lecture October 15; MRGSA (Graduate Student Association) for Karen Sullivan’s lecture December 3; and the Celtic Studies of North America Conference, for Peredur Lynch in May.

In further happy news, there are numerous new faces around the center this fall. We welcome Jonathan Burgoyne of Spanish and Portuguese to the role of Associate Director, tending our major, minor, GIS and graduate certificate advisees among other curricular duties. Two new Graduate Associates (GAAs) joined us this summer, as Kevin Richards returns to teaching in German, and Daria Safronova moves to the Hilandar Research Library for Medieval Slavic Studies. Michele Fuchs, a doctoral student in Musicology working with Charles Atkinson, will be managing the website. The beautiful poster is her handiwork (please remove those staples carefully and post it in flattering light!). Sarah Kernan, who comes to us from the Department of History where she is examining late medieval French and English food with Professor Dan Hobbins, is editing *Nouvelles Nouvelles* this year. You will notice its new format, which she has painstakingly researched and realized this summer, forging a harmonious equilibrium of beauty and budget.

In other news, work on semester conversion continues. The advisory committee recommended converting most of our courses and our degree programs with minimal alterations, maintaining the city course series, Arthurian Legends, Medieval Latin, the capstone, and the Manuscript Studies/ History of the Book series which are now cornerstones of the new Graduate Interdisciplinary Specialization (GIS).

Looking forward to seeing you on the upcoming Friday afternoons of 2010-2011,

Yours in piety, translation, and Medieval and Renaissance Studies,

Sarah-Grace Heller  
Acting Director, Center for Medieval and Renaissance Studies



## Midwest Medieval History Conference

The forty-ninth annual meeting of the Midwest Medieval History Conference will be held on the campus of OSU on 1-2 October 2010. The theme of this year's conference is "Medieval Church and Society," in honor of Joseph H. Lynch, who served as Distinguished University Professor, Joe R. Engle Professor of the History of Christianity at OSU, until his death in December 2008.

The conference will commence on Friday afternoon with graduate student and faculty papers. The plenary address, entitled "'Behold what Stupidity this is!' On Translating Late Medieval Religion into Practice and Prose: The Writings of Alijt Bake of Ghent (1413-55)" will be delivered by John Van Engen on Friday, 1 October at 3:15 pm in the Student Alumni Council Room in the Ohio Union. Van Engen is the Andrew V. Tackes Professor of History at the University of Notre Dame. The plenary address is co-sponsored by CMRS and is the opening lecture in the Center's annual lecture series.

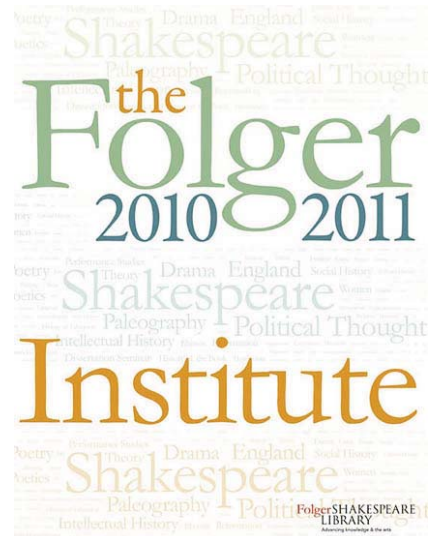
Please visit <http://mmhc.slu.edu/MMHC2010.pdf> to view the conference program.

## TEXTS AND CONTEXTS

Texts and Contexts, an annual manuscript conference, will be held on 29-30 October 2010. The conference is sponsored by the OSU Center for Epigraphical and Palaeographical Studies. The conference seeks to investigate the textual traditions of various texts and genres, including texts in classical Latin, medieval Latin, Anglo-Saxon, Middle English, and the vernacular languages.

Graduate students and faculty will present at this conference. On Friday, 29 October at 4 pm, Jacqueline Hamesse will present The Virginia Brown Memorial Lecture on Manuscript Studies, entitled "The *De Spiritu et anima* and its Enigma." Hamesse is Professor Emeritus at the Université Catholique de Louvain.

Please visit <http://epigraphy.osu.edu/conference/> to view the conference program.



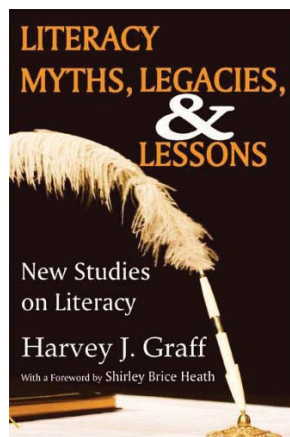
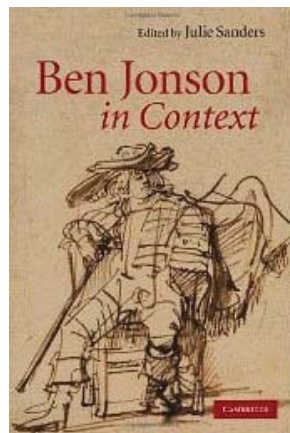
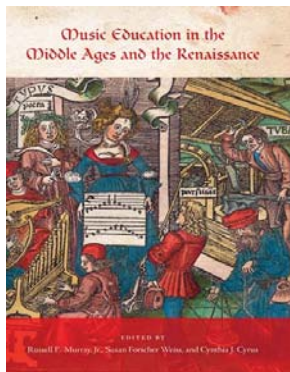
## The Folger Institute at the Folger Shakespeare Library

OSU is a member of the Folger Institute, a consortium of 41 colleges and universities in collaboration with the Folger Shakespeare Library. As a member of the Institute, OSU affiliates have access to a variety of seminars, conferences, and colloquia in fields represented in the Folger Shakespeare Library collections.

The Folger Institute co-sponsors the American Society for Eighteenth-Century Studies/Folger Institute fellowship for postdoctoral scholars conducting research in the period 1660–1815. The Folger Institute also offers reciprocal privileges to affiliates of the Newberry Library Center for Renaissance Studies. Faculty members and advanced graduate students from the Folger Institute may apply to programs at the Newberry Library and receive travel support from the Folger Institute.

The Folger Institute also offers a variety of resources to researchers and teachers in the humanities. The website, particularly the Collaborative Websites and Resources page, lists resources and past programming. For more information, visit <http://www.folger.edu/institute/> or email OSU's Folger Institute representative, Christopher Highley at [highley.1@osu.edu](mailto:highley.1@osu.edu).

# CELEBRATING THE ACADEMIC ACCOMPLISHMENTS OF CMRS AFFILIATES



**Charles Atkinson (Music)** published “Some Thoughts on Music Pedagogy in the Carolingian Era,” *Music Education in the Middle Ages and Renaissance*, ed. Cynthia Cyrus, Russell Murray, and Susan Forscher Weiss (Indiana University Press, 2010); and a review of Jan Ziolkowski, *Nota Bene: Reading Classics and Writing Melodies in the Early Middle Ages* (Brepols, 2007), for *Speculum, a Journal of Medieval Studies* 85 (2010). He presented “Dippermouth Blues und Ad te levavi: Modi der schriftlosen Überlieferung und das Problem musikalischer Identität” at the Institut für Musikforschung der Universität Würzburg (April 2010). He will present “Fifteen Modes versus Eight: On the Ancient Greek Background of a Medieval and Renaissance Theoretical Conflict” at the Annual Meeting of the American Musicological Society/Society for Music Theory in Indianapolis (November 2010). Atkinson is also a member of the Advisory Committee for *Corpus monodicum: Die einstimmige Musik des lateinischen Mittelalters*, a project headquartered at the Universität Würzburg, Germany, under the aegis of the Mainzer Akademie der Wissenschaften. The project is one of five that have been selected by the Commission of the German Academies of Sciences to be supported with a substantial grant for the next sixteen years. Additionally, he has been invited to serve as the representative of the American Musicological Society to the American Council of Learned Societies (2011-14).

**Frank Coulson (Greek and Latin)** published “Renaissance Latin Commentaries on the *Iudicium armorum* (Met. 12.1-398)” in *Studi Umanistici Piaceni* 30 (2010).

**Hannah Ewing (History)** was chosen as one of twelve graduate students in Byzantine Studies worldwide to participate in the Greek Summer School at Dumbarton Oaks in Washington D.C. from 7 June - 2 July 2010.

**Alan Farmer (English)** published “Print Culture and Reading Practices” in *Ben Jonson in Context* (Cambridge University Press, 2010).

**Harvey Graff (English and History)** received the 2010 Distinguished Undergraduate Research Mentor Award at The Ohio State University. He has also published “The Literacy Myth at Thirty” in *Journal of Social History* 43 (Spring 2010); “The Literacy Myth: Literacy, Education, and Demography” in *Debates on Demography and Education* (Vienna Yearbook of Population Research, 2010); and *Literacy: Myths, Legacies, & Lessons: New Essays on Literacy* (Transaction Publications, 2010). Graff will present Lectures on the History of Literacy at Simon Fraser University and the British Columbia Institute of Technology (October 2010).

**Richard Firth Green (English)** gave the Presidential Address, “Griselda in Siena” at the biennial meeting of the New Chaucer Society in Siena on 10 July 2010.

**Rebecca Haidt’s (Spanish and Portuguese)** book *Rags and Riches: Women, Work and Clothing in Eighteenth-Century Spain* has been accepted for publication by the Voltaire Foundation, Oxford University, in the series SVEC (Studies on Voltaire and the Eighteenth Century), and will appear in autumn 2011.

**Sarah-Grace Heller (French)** published “The Birth of Fashion,” in Giorgio Riello and Peter McNeil, eds., *The Fashion History Reader: Global Perspectives* (Routledge, 2010). She also published a review of Simon Gaunt and Sarah Kay, eds., *The Cambridge Companion to Medieval French Literature* (Cambridge University Press, 2008) in *Arthuriana* 20.2 (May 2010).

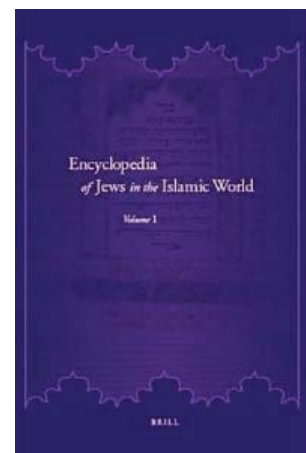
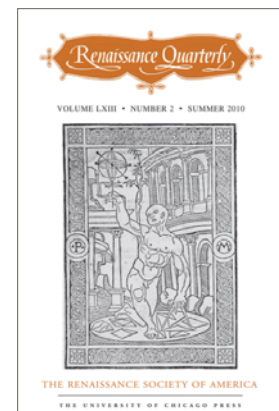
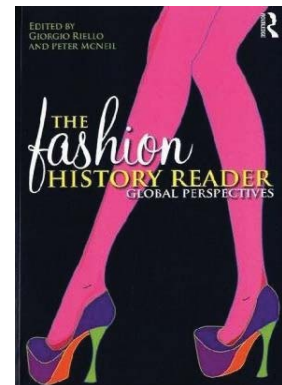
**Christopher Highley (English)** edited a special edition of the journal *Reformation* on the topic “Exile and Religious Identity in Early Modern England.” The essays were first delivered at the conference of the same name held at OSU in May 2008.

**Colleen Kennedy (English)** published “‘Do You Smell a Fault?’: Detecting and Deodorizing King Lear’s Distinctly Feminine Odor” in *Appositions: Studies in the Renaissance/Early Modern Literature and Culture* 3 (June 2010), <http://appositions.blogspot.com/>.

**Christian Kleinbub (History of Art)** published “Bramante’s Ruined Temple and the Dialectics of the Image” in *Renaissance Quarterly* 63 no. 2 (2010).

**Adena Tanenbaum (Near Eastern Languages and Cultures)** published “‘The Wrong Side of a Turkey Tapestry’: Peter Cole and Academic Translations of Medieval Hebrew Poetry” in *Forum on Peter Cole’s The Dream of the Poem: Hebrew Poetry from Muslim and Christian Spain, 950-1492*, *La coronica* 38.2 (Spring 2010). She also published the following reference entries: “Dahrī, Zechariah al-” *Brill Encyclopedia of Jews in the Islamic World*, ed. Norman Stillman (2010); “Halevi, Judah,” *Oxford Dictionary of the Middle Ages*, ed. Robert E. Bjork (2010); “Ibn Gabirol, Solomon,” *Oxford Dictionary of the Middle Ages*, ed. Robert E. Bjork (2010).

**Heather Webb (Italian)** presented “‘Dubious Desires’: Mimetic Processes in the Divine Comedy” with Pierpaolo Antonello and Manuele Graganolati at the “Desire in Dante and the Middle Ages” conference at Oxford University (June 2010).



# RARE MEDIEVAL AND RENAISSANCE BOOKS NEW TO THE UNIVERSITY LIBRARIES

by Eric Johnson  
Associate Curator, Rare Books and Manuscripts



*A fifteenth-century spiritual miscellany from the Netherlands, newly acquired by the OSU Libraries.*



Regular readers of *Nouvelles Nouvelles* may recall that I closed my report of the Rare Books and Manuscripts Library's 2009-10 acquisitions with a brief, imprecise statement about a couple of possible impending deals looming as the deadline for newsletter submissions approached (May 2010, p. 28). Well, the new academic year is upon us and I'm happy now to be able to report on a number of last-minute acquisitions that helped RBMS end its fiscal year in grand style.

Our English Renaissance collections received a shot in the arm with the acquisition of four additional STC Sigla titles from the collection of James Stevens-Cox that supplement the larger Stevens-Cox Sigla materials RBMS acquired in 2003. As I'm sure everyone is aware, Sigla books are amongst the rarest of the rare when it comes to English printing in the sixteenth and seventeenth centuries, and our four new additions are no exception. Included in this lot were the anonymous *A godlie gardeine, out of the which most comfortable herbes may be gathered for the wounded conscience of sinners* (London: William Griffith, 1569), one of only two known surviving copies of the first edition; John Shaw's *The Blessednes of Marie the Mother of Jesus* (London: Richard Field, 1618); and two remarkable small format (32mo) copies of *The Whole Book of Psalms* (1635 & 1639, respectively), each preserved in original contemporary embroidered bindings. In addition, we also acquired a third copy of *The Whole Book of Psalms* notable not so much for its contents, but for the evidence of sixteenth-century printing house practices it preserves. Produced by John Day in 1580, this copy of the *Psalms* was printed on paper recycled from one of Day's earlier printing failures, John Foxe's *Pandectae* printed in 1572. This small folio volume bears witness to the problems of economy, vagaries of paper supply, and processes of production in John Day's printing shop during a particularly vibrant period in his firm's history. An unexpected bonus also accompanied these five volumes. In recognition of OSU's special efforts to acquire these books to place alongside its existing STC-Sigla items, Mr. Stevens-Cox also graciously donated twenty-one additional books printed between 1580-1687, including works by William Baldwin, Edward Brerewood, Walter Charleton, Samuel Daniel, John Day, Michael Drayton, James I, Jean de L'Espine, Gervase Markham, Sir Thomas More, Wigand Orth, Francis Quarles, Thomas Randolph, Thomas Smith, John Stow, William Winstanley, and George Wither.

Alongside these wonderful additions to our Renaissance holdings, the end of the fiscal year also saw us add three new incunables to our growing collection of fifteenth-century printed books. Johannes Trithemius's *Institutio vite sacerdotalis* (Augsburg: Johann Froschauer, after 22 October 1494) offers

helpful advice to novice priests on how to conduct their duties. Our remaining two new incunables, bound together in sixteenth-century limp vellum, are Richard of St. Victor's *De duodecim patriarchis seu Benjamin minor* (Basel: Johann Amerbach, 1494) and *De arca mystica* (a.k.a. Benjamin major) (Basel: Johann Amerbach, 1494), a pair of influential twelfth-century works of mystical and contemplative theology.

Given the fact that the 2009-10 academic year began with the addition of three medieval manuscript codices to our holdings, it is only appropriate that the year should have closed with the acquisition of two more manuscript volumes. The first, dating from ca. 1450, is a copy of the *Paradis animae*, otherwise known as *De virtutibus veris et perfectis quas gratuitas vocant*. Attributed to Pseudo-Albertus Magnus, the text's forty-two chapters discuss "false virtues," or virtues that pose as vices. According to Bloomfield, about twenty manuscript copies of this treatise survive, but as of yet no modern critical edition exists (although it was printed at least once in the fifteenth century). Our second new codex is a spiritual miscellany hailing from the northern Netherlands that was finished sometime in the latter half of the fifteenth century. Tiny in dimension (93 x 65 mm), the manuscript contains 272 parchment leaves full of texts such as a copy of the Song of Songs, contemplations on the life of Christ, treatises on how to love God, short extracts from a variety of theological treatises, numerous prayers and mystical works, sermons by St. Bernard, and much more. Many of the included texts appear to be unedited. Although predominantly a text manuscript, this small codex features a lovely illuminated frontispiece as well as a full-page tree-shaped schematic diagram that leads off St. Bonaventure's *Lignum vitae*. Although much of the volume's contents can be associated with the Devotio Moderna, every text and extract is written in Latin, suggesting that the volume was prepared for (or by) an educated cleric rather than for a lay reader. Both of these new manuscripts—along with RBMS's other late-fiscal year additions—will serve as valuable tools for teaching and research in the years to come. I'd like to personally invite all of you to come explore these fantastic new additions to our collections.

### Did you know...

The OSU Libraries have digitized some holdings in their collection. Visitors affiliated with CMRS may find a variety of collections and items of interest on the OSU Libraries' website (<http://library.osu.edu>), including the Stephen Enich Serbian Orthodox Slide Collection, the Hale Scrapbook, and Henry Bellingham's Commonplace Book.

# THE EARLY INTERVAL

## MAKING EARLY MUSIC IN COLUMBUS

by Sarah Peters Kernan

Ron and Janice Cook's basement houses one of Columbus's finest cultural treasures: a thoughtfully acquired and carefully maintained collection of recorders, harps, crumhorns, bowed instruments, a hurdy-gurdy, and much more. When used to realize medieval and Renaissance music, this instrumental smorgasbord, its owners, and their friends form The Early Interval. This ensemble is familiar to many in the OSU community; The Early Interval has performed at *Vagantes*, CMRS annual conferences in the 1980s and 1990s, and departmental concerts and academic meetings. And while the artistry of The Early Interval continues to engage, entertain, and educate new audiences, it has been an integral part of Ohio's early music scene since its founding in 1976. Today, seven artists continue the tradition: Jim Bates, Janice Cook, Ron Cook, Sean Ferguson, Lyz Liddell, Monica Rudy, and Tamara Seckel.

I had the pleasure of learning more about The Early Interval in an interview with Ron and Janice Cook, two founding members of group. In the 1970s, two Columbus



basoonists started selling early instruments from a shop they named The Early Interval. Several musicians who frequented the shop soon formed a chamber ensemble. At the suggestion of Ron, who soon became the director of the group, the ensemble took on the name of the store. The rarity of early instrument classes and lessons in 1970s Columbus led the members of The Early Interval to invest significant time into self-study and research on the instruments and repertoire they wanted to perform. They used proceeds from concerts to help pay for their annual attendance at the Amherst Early Music Festival from 1980 to 1984. While at Amherst, they spent two to three hours daily with coaches, as well as their countless hours of individual lessons, rehearsals, and private practice on an array of instruments.

Ron Cook playing a hurdy-gurdy, a stringed musical instrument. Sound is produced by turning a crank attached to a wheel, which rubs against the instrument's strings. Photo by Sarah Kernan.



Ron and Janice Cook seated with a harp and a vielle. Photo by Sarah Kernan.

Though the musical specializations have changed with a changing membership of the group, The Early Interval's performances are always a combination of vocal and instrumental pieces, and include a piece that everyone in the group sings. The group began in the 1970s with an emphasis on Renaissance music, but now has expanded its repertoire to encompass medieval works up through the seventeenth century.

The musicians of The Early Interval can perform on a variety of instruments, but most focus on a specific instrument family. Janice, for example, is a specialist in bowed instruments and performs on Renaissance violas da gamba by Dietrich Kessler and Clark Gaiennie, a Baroque violin by Warren Ellison, and a medieval rebec and vielle built by David Kortier, an original member of the group. Sean Ferguson, a guitarist, typically performs on theorbo, Baroque guitar, and medieval lute.



Ron Cook standing with his collection of recorders and crumhorns. Ron is holding a bass recorder, belonging to a set of museum-quality reproduction recorders made by Tom Prescott. Photo by Sarah Kernan.

Beyond their performance expertise, the members often take deep personal interest in specific facets of early music performance. Ron's passion is early harps. He began playing Renaissance harp because the skills required to ornament the music were so similar to those required for improvising on jazz piano, with which he was already familiar. Ron owns a number of harps based on historical images and extant instruments, such as one fashioned after a harp pictured in Hieronymus Bosch's "The Garden of Earthly Delights," and another reproduction based on a Renaissance harp located in the National Music Museum in Vermillion, South Dakota. The dearth of early harp research in the 1990s led Ron to help form The Historical Harp Society, for which he has conducted research, presented papers, taught workshop courses, and written articles to fill the void. Much of his initial efforts focused on the bray pins found on early harps, which produce a distinct buzzing sound in these instruments.

Ron edits and transcribes many of the compositions in The Early Interval's repertoire. Using *Finale*®, a computer program familiar to musicians, Ron prepares modern editions of early works and composes parts for the rest of the group from extant bass and solo lines. Most recently he has grown enamored with harp accompaniment to medieval poetry. He has produced musical versions of a few of the *lais* of Marie de France, including *Les Deus Amanz*, *Bisclavret*, and *Laiüstic*. Ron's performances of three of the *lais* can be found on New York University's Performing Medieval Narrative Today project website: [www.nyu.edu/projects/mednar](http://www.nyu.edu/projects/mednar).

Over the years, The Early Interval has developed a loyal audience. Each concert presented for a Columbus audience is carefully considered, so that longstanding followers will always experience something new. The group typically presents thematic concerts. Sometimes they focus on a geographical area, such as France, England, Italy, the Colonial world, or the Mediterranean. The members also present dramatic performances, in which they accompany an actor portraying a historical figure, such as Ben Jonson or Eleanor of Aquitaine.

The Cooks are as enthusiastic in their teaching audiences about early music as they are about performing it. The Early Interval has been very active performing early music at churches, elementary schools, retirement homes, and a variety of Ohio colleges. Janice vividly remembers a trip to the Ohio School for the Deaf; blind students asked to touch her hands while she was playing in order to fully experience the music. Ron and Janice are both proud of the group's thirty years of performing for a music history class at Capital University and their regular performances at Otterbein University. They happily report that their performances at Otterbein helped lead to the formation of an early music group on that campus, led by group member Jim Bates.

While the early music movement has ebbed and flowed in the past several decades, The Early Interval benefits the region through its consistent offering of high quality performances. Whether engaging students, audiences, or early music aficionados, this ensemble draws attention to its wonderful repertoire through the members' preservation and performance of diverse instruments, techniques, and compositions.

**The Early Interval will perform at Otterbein University's Riley Auditorium at 7 pm on 31 October 2010. They will also perform on the Early Music in Columbus series on 7–9 January 2011 at the Pontifical College Josephinum and at Capital University's Mees Auditorium on 11 March 2011.**

# EVENTS AND RESOURCES

All CMRS events are free and open to the public.

## LECTURE SERIES

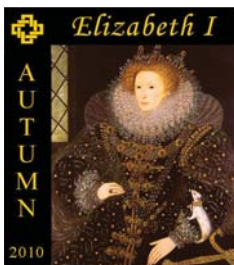
Throughout each year, the Center hosts lectures based on an annual theme, with a culminating lecture in the spring that is aimed especially towards a general audience. We are pleased to announce our 2010-2011 lecture series: *Translating Piety*. 2011 marks the 400<sup>th</sup> anniversary of the translation of the King James Version of the Bible—a work whose impact, cultural as well as theological, upon the English speaking world has been incalculable. To honor this momentous event we have assembled a series of lectures that is intended to explore ways of translating religious experience throughout the medieval and early modern periods and beyond in a wide variety of geographical and social contexts. Our public lecture in the spring will feature Bruce Gordon of Yale University, and will be located at St. Stephen's Episcopal Church near the OSU campus. Please see the enclosed poster for a full schedule of speakers.

## FACULTY COLLOQUIA

The colloquia offer opportunities for CMRS faculty affiliates to share their most recent research with others. Scholars from OSU, as well as outside institutions, speak throughout the year on a wide range of topics. Please see *Nouvelles Nouvelles* or <http://cmrs.osu.edu> for upcoming talks.

## FILM SERIES

For relaxation and socialization, those with an interest in medieval and Renaissance subjects will enjoy our CMRS film series. Screenings are free, including free pizza and refreshment for all, thanks to sponsorship from the MRGSA. Each quarter we choose a theme that coordinates with a current CMRS course offering: Join us this fall for *Queen Elizabeth I*; winter and spring themes TBA.



## FILM LIBRARY

The Center's medieval and Renaissance Film Library is open for use by students and faculty, including many titles acquired for our film series. Featured in our collection is the seven-film series *Early English Drama* directed by former CMRS director Stanley J. Kahrl, in association with the Center and with support from the NEH. Please contact CMRS if you would like to make use of our film library.

## PUBLICATIONS

*Nouvelles Nouvelles* is your main source for news about the Center. Printed six times per year, this newsletter presents news and information about our students and faculty affiliates, upcoming CMRS events and course offerings, opportunities for funding and research, as well as unique articles on medieval and Renaissance-related activities in our home state of Ohio. Beginning this year, our first fall newsletter and our Annual Directory will be combined into one publication. Please join our mailing list or view our website for the latest copy of *Nouvelles Nouvelles*. In addition to our newsletter and Annual Directory, the Center occasionally publishes the papers of our annual lecture series.

## WEBSITE

Maintaining a website is essential to our goal of making interdisciplinary connections within the Ohio State community and throughout the world. The site provides access to electronic versions of our printed materials, including archives of past publications. You will also find updates about CMRS news, events and contact information, upcoming CMRS courses, plus links to useful medieval and Renaissance web pages. In addition, we host a web site for the Ohio Medieval Colloquium. Visit us at <http://cmrs.osu.edu/>.

### OSU Medieval and Renaissance Student Organizations

Association for Renaissance Martial Arts  
<http://www.thearma.org/>

Council for the Medieval and Renaissance Faire  
<http://cmrf.org.ohio-state.edu/>

Medieval and Renaissance Graduate Student Association  
(MRGSA)  
<http://cmrs.osu.edu/mrgsa/>

Medieval and Renaissance Performers Guild  
<http://guild.org.ohio-state.edu/>

Marche of Tirnewydd, Society for Creative Anachronism,  
Columbus Chapter  
(Medieval and Renaissance Studies Society)  
<http://midrealm.org/scacolumbus/>

See also: Dept. of English groups  
<http://english.osu.edu/NewsEvents/rsgroups.cfm>

# COURSES AND PROGRAMS

## CURRICULUM

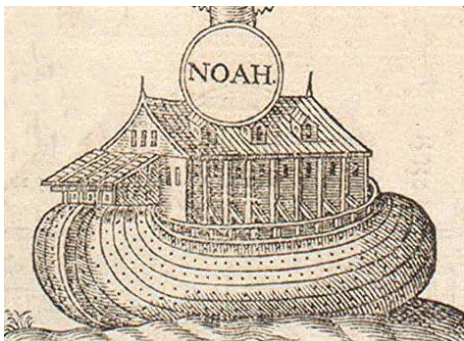
The Center offers courses on medieval and early modern topics each quarter, including undergraduate favorites like Magic & Witchcraft or Arthurian Legends and several courses on individual cities that were cultural centers of their time, such as Medieval Moscow and Shakespeare's London. For graduate and upper-level undergraduate students we offer Medieval Latin, Manuscript Studies, History of the Book and advanced seminars on a topic selected by the professor, such as Prof. Chris Highley's Queen Elizabeth I: Life, Literature and Legend this fall. For a list of upcoming courses please see our website or OSU course catalogue. If you are interested in teaching a course through the CMRS please contact our director.

## UNDERGRADUATE PROGRAMS

CMRS offers a Major or Minor concentration in Medieval and Renaissance Studies. To earn credit, students will take courses through CMRS and our affiliate departments at OSU, engaging with the thoughts, languages, political events and cultural environments of medieval and early modern history both in the western and non-western world. With the assistance of an advisor, students will tailor their curriculum to individual interests and academic goals. Studies will challenge students not only to acquire factual knowledge, but also to improve writing and critical thinking skills—training that will prepare students for success in a variety of possible fields. A Minor can be achieved by any student regardless of their major. The more ambitious Major will find that their curriculum coordinates easily with a Double Major in one of our affiliate departments.

### REQUIREMENTS\*

- **Major: 55 cr.** in approved courses with a minimum of 15 cr. from CMRS (5 cr. at 600 level); 10 cr. in an approved foreign language.
- **Minor: 25 cr.** in approved courses with a minimum of 15 cr. at the 400 level or above. If you are interested in pursuing a major or minor concentration please contact our interim associate director, Dr. Jonathan Burgoyne.



## GRADUATE PROGRAMS

Graduate students in CMRS affiliate departments have two ways to receive accreditation from the Center for their interdisciplinary work: the CMRS Interdisciplinary Specialization or CMRS Graduate Certificate. Students will work together with the associate director and their advisor to determine an individual curriculum that suits their academic interests and needs. To enroll, contact Dr. Jonathan Burgoyne.

### REQUIREMENTS\*

- **Interdisciplinary Specialization: 21-23 cr. of graduate-level work:** 5 cr. in your home department that may count doubly toward your degree program; 7-10 cr. from two or more approved affiliate-department courses that do not already count toward your degree program; 5 cr. Medieval 610 Manuscript Studies or 611 History of the Book; 3 cr. Workshop (1 cr./quarter for attending CMRS lectures, faculty colloquia and subsequent discussions).
- **Graduate Certificate: 45 cr. of graduate-level work:** 22 cr. in your home department that may count doubly toward your degree program; 23 cr. from approved affiliate-department courses that do not already count toward your degree program.
- **Language proficiency:** Students pursuing either program are required to demonstrate proficiency in Latin or another research language approved by both your home department and CMRS. No credit hours taken to achieve language proficiency will count toward program requirements.
- **To graduate:** program requirements must be completed while you are enrolled in a graduate degree program in a CMRS affiliate department. Credits may be earned at any time during an M.A. to Ph.D. program. Please contact us prior to graduation to complete the appropriate paperwork.

## LANGUAGE READING GROUPS

The Center hosts reading groups for Latin, Occitan, Old French and Old Icelandic. The setting is informal and readers of all levels are welcome. Students may earn credit for regular participation.

\*Special note: Credits are calculated for the quarter system. The semester conversion will not reduce the proportionate value of work completed during the quarter system.

# OSU FACULTY AFFILIATES

Faculty Affiliates are listed below by department with a summary of their academic interests and specialties. Emeritus and retired faculty are indicated by asterisk.

## Comparative Studies

Nina Berman: Germany and the Middle East  
 Daniel Reff: Colonial Latin America, European and Indian Relations  
 Sabra Webber: Folklore, Ethnography, the Arab World

## Dance

Nena Couch: Medieval and Renaissance Dance  
 Karen Eliot: Dance History  
 \*Angelika Gerbes: Renaissance and Early 18th-Century Dance

## East Asian Languages and Literatures

Naomi Fukumori: Premodern Japanese Literature and Language  
 Chan-eung Park-Miller: Korean Oral Narrative  
 Charles Quinn: Japanese Language and Linguistics  
 Shelley Fenno Quinn: Japanese Medieval Literature  
 Richard Torrance: Japanese Language and Writing Systems  
 Galal Walker: Early Chinese Poetic Traditions and Rhetoric

## English

Derek Alwes (Newark): English Renaissance Literature  
 Deborah Burks (Lima): Renaissance Literature and Drama  
 Richard Dutton: Early Modern Literature and Drama  
 Alan Farmer: Shakespeare, Early Modern Drama  
 \*David Frantz: Renaissance Literature  
 Richard Firth Green: Medieval Literature  
 Hannibal Hamlin: Renaissance Literature  
 Jennifer Higginbotham: Women in Renaissance Drama  
 Christopher Highley: Renaissance Literature, Shakespeare  
 Christopher Jones: Old and Middle English, Medieval Latin  
 \*Robert Jones: Renaissance Drama  
 \*John King: Renaissance and Reformation Literature  
 Lisa Kiser: Medieval Literature  
 Elizabeth Kolkovich (Mansfield): Early Modern Literature  
 Ethan Knapp: Late Medieval English Literature  
 Leslie Lockett: Old English, Medieval Latin  
 Terence Odlin: Historical Linguistics  
 Niamh O'Leary: English Renaissance Drama  
 Clare Simmons: 19th-Century British Literature, Medievalism  
 Luke Wilson: Shakespeare, Renaissance Literature  
 Karen Winstead: Medieval Literature  
 Christian Zacher: Medieval Literature

## French and Italian

\*Robert Cottrell: French Literature of the Renaissance  
 Luciano Farina: Medieval Italian Lexicography and Linguistics  
 Sarah-Grace Heller: Medieval French Literature  
 \*Albert Mancini: Renaissance and 17th-Century Italian Literature  
 Heather Webb: Italian Renaissance Literature

## Germanic Languages and Literatures

Barbara Becker-Cantarino: 16th- and 17th-Century Literature  
 Anna Grotans: Medieval German Studies  
 Neil Jacobs: Yiddish Linguistics and Literature  
 Marilyn Blackwell: Scandinavian Sagas

Merrill Kaplan: Runic Writing, Old Norse Myth and Legend  
 David Miller: Yiddish Language and Literature  
 \*Harry Vredeveld: Medieval and Renaissance Literature

## Greek and Latin

\*Charles Babcock: Latin Literature and Epigraphy  
 William Batstone: Latin Literature, Rhetoric  
 Frank Coulson: Medieval Latin, Latin Paleography  
 Richard Fletcher: Imperial Epoch Latin Literature and Philosophy  
 Fritz Graf: Greek and Roman Religions  
 \*David Hahm: History of Philosophy and Science  
 Sarah Iles Johnston: Greek and Roman Religions  
 Gregory Jusdanis: Greek Culture and History  
 Anthony Kaldellis: Byzantine Studies  
 Timothy McNiven (Marion): Greek and Roman Art  
 Julia Nelson Hawkins: Latin Literature and Medicine

## History

Kenneth Andrien: Latin American History  
 David Cressy: Early Modern England  
 Stephen Dale: South and Central Asian History  
 Robert Davis: Renaissance History  
 Alcira Dueñas (Newark): Early Modern Latin America  
 Carter Findley: Islamic History and Civilization, Ottoman Empire  
 Carole Fink: Historiography of the Annales, Marc Bloch  
 Alan Gally: Early Modern Atlantic World  
 Matthew Goldish: Early Modern Jewish History  
 Timothy Gregory: Byzantine History  
 John Guilmartin, Jr.: Medieval and Early Modern Military History  
 \*Barbara Hanawalt: Medieval History  
 Jane Hathaway: Islamic and World History  
 Tryntje Helfferich (Lima): Early Modern European History  
 Derek Thiam Soon Heng (Marion): Pre-Modern China, Southeast Asian History  
 Daniel Hobbins: Late Medieval Cultural and Intellectual History  
 Scott Levi: Medieval Central Asia  
 Geoffrey Parker: Early Modern European History  
 \*R. Clayton Roberts: Tudor and Stuart England  
 Nathan Rosenstein: Roman History  
 \*John Rule: History of 17th-Century France  
 Kristina Sessa: Ancient and Medieval History  
 Heather Tanner (Mansfield): Medieval Political History, Women  
 Dale Van Kley: Early Modern European History

## History of Art

\*Howard Crane: Islamic Art  
 Mark Fullerton: Ancient Art and Archaeology  
 Monica Fullerton: Athens in the Post-Classical Period  
 Barbara Haeger: Northern Baroque Art  
 Christian Kleinbub: Italian Renaissance Art  
 \*Arline Meyer: 17th- and 18th-Century European Art  
 \*Anne Morganstern: Northern Renaissance Art  
 \*James Morganstern: Early Christian and Byzantine Art  
 \*Francis Richardson: Later Italian Renaissance Art

\*Christine Verzar: Medieval Art  
Karl Whittington: Medieval Art

**Linguistics**

Brian Joseph: Historical and Medieval Linguistics  
\*Ilse Lehiste: Medieval Germanic Linguistics

**Musicology and Music Theory**

Charles Atkinson: Medieval Liturgical Music and Music Theory  
Graeme Boone: Early 15th-Century Music  
\*Peter Gano: Medieval and Renaissance Music  
\*Burdette Green: Development of Theory  
\*Martha Maas: Early Musical Instruments  
\*Keith Mixer: Medieval and Renaissance Music

**Near Eastern Languages and Cultures**

Reuben Ahroni: Biblical, Medieval, and Modern Literatures  
\*Frederic Cadora: History of the Arabic Language  
Dick Davis: Medieval Persian Poetry  
Daniel Frank: The Karaites Jews in Medieval Islam  
Parvaneh Pourshariati: Social History of the Medieval Middle East  
Michael Swartz: Judaism in Late Antiquity and Jewish Mysticism  
Georges Tamer: Qur'anic Studies, Medieval Arabic Philosophy and Literature  
Adena Tanenbaum: Medieval Hebrew Poetry of Spain  
Sabra Webber: Folklore, Ethnography, the Arab World  
\*Michael Zwettler: Classical and Medieval Arabic Language and Literature

**Philosophy**

\*Ivan Boh: Medieval Philosophy and History, History of Logic  
Tamar Rudavsky: Jewish and Scholastic Medieval Philosophy  
David Sanson: Metaphysics, Medieval Philosophy  
Allan Silverman: Ancient Philosophy, Metaphysics

**Slavic and East European Languages and Literatures**

Daniel Collins: Slavic Linguistics, Old Church Slavonic, Old Russian  
Charles Gribble: Church Slavonic and Medieval Slavic Texts  
Brian Joseph: Historical and Medieval Linguistics  
\*Mateja Matejic: Slavic Paleography, Medieval Slavic Literature  
\*David F. Robinson: Baltic and Slavic Philology

**Spanish and Portuguese**

Maureen Ahern: Colonial Latin American Literature and Culture  
Jonathan Burgoyne: Medieval Spanish Literature  
Vicente Cantarino: Medieval Spanish Literature  
Lúcia Helena Costigan: Colonial Latin American Literature and Culture  
Elizabeth Davis: Spanish Golden Age Studies  
Salvador García: 18th- and 19th-Century Spanish Literature and Culture  
Rebecca Haidt: 18th-Century Spanish Enlightenment Studies  
Donald Larson: Spanish Literature of the Golden Age  
\*Margarita Levisi: Spanish Literature of the Golden Age  
Fernando Martínez-Gil: Spanish Phonology and Morphology  
Wayne Redenbarger: Medieval Portuguese, Portuguese Linguistics  
Dieter Wanner: Romance Linguistics

**Theatre**

\*Alfred Golding: Renaissance and Baroque Performance Styles  
\*Thomas Postlewait: English Renaissance Theatre

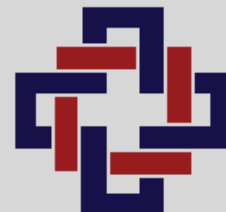
Joy Reilly: English Renaissance Theatre, Medieval Women, Celtic Influences on Theatre  
Alan Woods: Medieval Theatre

**University Libraries**

Nena Couch: Medieval and Renaissance Dance  
Eric Johnson: Rare Books and Manuscripts  
Predrag Matejic: Medieval Manuscripts, Hilandar Research Library  
Geoffrey Smith: Rare Books and Manuscripts

**Women's Studies**

Sharon Collingwood: French Women's Literature



The endless knot was chosen as the symbol of CMRS for several reasons. Its natural, complex unity makes it particularly appropriate for an organization that is dedicated to furthering interdisciplinary work and that sets scholarly problems which resist separation into easily isolated parts. The symbol itself pervades the Middle Ages and the Renaissance; found in several forms, it is most often seen built up around the cross, as in the design chosen by CMRS, or in the pentangle of Sir Gawain's shield.

**2010-2011 CMRS Advisory Committee**

Daniel Reff (Comparative Studies)  
Shelley Fenno Quinn (East Asian Languages and Literatures)  
Karen Eliot (Dance)  
Alan Farmer (English)  
Heather Webb (French and Italian)  
Merrill Kaplan (Germanic Languages and Literatures)  
Rebecca Favorito (Graduate Students)  
Richard Fletcher (Greek and Latin)  
Robert Davis (History)  
Karl Whittington (History of Art)  
Graeme Boone (Music)  
Bruce Fudge (Near Eastern Languages and Cultures)  
Tamar Rudavsky (Philosophy)  
Predrag Matejic (RCMSS)  
Daniel Collins (Slavic and East European Languages and Literatures)  
Jonathan Burgoyne (Spanish and Portuguese)  
Stratos Constantinidis (Theatre)  
Eric Johnson (University Libraries)

# OHIO FACULTY AFFILIATES

Faculty Affiliates are listed below by department with a summary of their academic interests and specialties. Emeritus and retired faculty are indicated by asterisk.

## Ashland University

Lisa Bansen-Harp (French)  
William Cummins (Spanish)  
David Foster (History)  
Justin Lyons (Political Science)  
Naomi Ruth Saslaw (English)  
Wendy Schaller (Art History)  
John Stratton (English)  
Hillary Teynor (English)

## Baldwin-Wallace College

Harold Cole (Art History)  
Michael Dolzani (English)  
Connie Evans (History)  
\*Hester Lewellen (Mathematics)  
Susan Oldrieve (English)  
Guy Wells (History)

## Bexley Hall

Elise Feyerherm (Religion)

## Bowling Green State University

Carlo Celli (Italian)  
Vincent Corrigan (Musicology)  
\*Lawrence Daly (History)  
Ernesto Delgado (Spanish)  
James Forse (History)  
Stephanie Gearhart (English)  
Erin Felicia Labbie (English)  
Ian Mladjov (History)  
Simon Morgan-Russell (English)  
Mary Natvig (Musicology)  
Allie Terry-Fritsch (Art History)

## Capital University

Joy Schroeder (Philosophy)  
\*Kay Slocum (History)  
Marie-Madeleine Stey (French)  
David Summers (English)

## Case Western Reserve University

Ricardo Apostol (Classics)  
Florin Berindeanu (Classics & World Lit)  
Charles Burroughs (Classics)  
Ross Duffin (Music)  
Stephen Fliegel (Art History)  
Elina Gertsman (Art History)  
James Kuzner (English)  
Edward Olszewski (Art History)  
David Rothenberg (Music)  
Catherine Scallen (Art History)  
Elizabeth Todd (History)  
Gillian Weiss (History)  
Timothy Wutrich (Classics)

## Cedarville University

Peg Wilfong (English)

## Cleveland State University

\*Earl Anderson (English)  
Louis Barbato (English)  
Michael Baumer (Philosophy)  
\*Bruce Beatie (German, Latin)  
Marian Bleeke (Art History)  
Stephen Cory (History)  
Katharine Ewing (Latin)  
\*Edward Haymes (German)  
Elizabeth Lehfeldt (History)  
James Marino (English)  
Joyce Mastboom (History)  
Gregory Sadlek (English)  
Stella Singer (English)  
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\*Anita Stoll (Spanish)  
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Kelly Wrenhaven (Classics)

## College of Wooster

David Gedalecia (History)  
Madonna Hettinger (History)  
Linda Hults (Art History)  
Stephen Lucey (Art History)  
Maria Prendergast (English)  
Thomas Prendergast (Comp St)  
Hayden Schilling (History)

## Columbus State Community College

Mark Bocija (History)  
Tim Davis (Religion)  
Sandy Drakatos (History)  
\*David Hockenbery (History)  
Stephen Timmons (History)

## Denison University

Adam Davis (History)  
Susan Paun de García (Spanish)  
Anthony Lisska (Philosophy)  
Lisa McDonnell (English)  
Marlee Meriwether (History)  
Frederick Porcheddu (English)  
Karen Spierling (History)

## Hiram College

Colin Anderson (Philosophy)  
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Paul Gaffney (English)  
Donald Fleming (History)  
Janet Pope (History)

Lisa B. Safford (Art History)

Ellen Summers (English)

## John Carroll University

Santa Casciani (Italian)  
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Joseph Kelly (Religion)  
Linda A. Koch (Art History)  
Bo Liu (Art History)  
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Antonio Pérez-Romero (Spanish)  
Christopher Roark (English)  
Francis Ryan, S.J. (English)  
Hélène Sanko (French)  
Brenda Wirkus (Philosophy)

## Kent State University

Richard Berrong (French)  
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\*Manuel da Costa Fontes (Spanish)  
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Don-John Dugas (English)  
Radd Ehrman (Classics)  
Kristen Figg (English)  
Susanna Greer Fein (English)  
Christine Havice (Art History)  
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Gustav Medicus (Art History)  
Olga Rivera (Spanish)  
Christopher Roman (English)  
Diane Scillia (Art History)  
Isolde Thyret (History)  
Gina Zavota (Philosophy)

## Kenyon College

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Erika Boeckeler (English)  
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Adele Davidson (English)  
Ruth Dunnell (History)  
Eugene Dwyer (Art History)  
Michael Evans (History)  
Dane Heuchemer (Music)  
Nurten Kilic-Schubel (History)  
William Klein (English)  
Sergei Lobanov-Rostovsky (English)  
Ellen Mankoff (English)



Patricia Lyn Richards (Italian)  
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**Malone College**

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**Marietta College**

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 Stephen Rader (Theatre)  
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 Daniel Monck (Music)  
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**Miami University**

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 Andrew Casper (Art History)  
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 \*Richard Erlich (English)  
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 Katherine Gillespie (English)  
 Claire Goldstein (French)  
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 Matthew Gordon (History)  
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 \*Constance Wilkins (Spanish)  
 \*Heanon Wilkins (Spanish)  
 Margaret Ziolkowski (Russian)

**University of Mount Union**

H. Louis Rees (History)  
 John Bienz (English)

**Oberlin College**

Jennifer Bryan (English)  
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 Bonnie Cheng (Art History)  
 \*Marcia Colish (History)  
 Suzanne Gay (East Asian)  
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 Jared Hart (Music)  
 William Hood (Art History)  
 Wendy Hyman (English)  
 Erik Inglis (Art History)  
 Nicholas Jones (English)  
 \*Robert Longworth (English)  
 Paul Moser (Theatre)  
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 Ellen Wurtzel (History)  
 \*Grover Zinn (Religion)

**Ohio Dominican University**

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**Ohio Northern University**

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 James Walter (German)

**Ohio University**

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 Marsha Dutton (English)  
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 \*Abelardo Moncayo-Andrade (Spanish)  
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 Kevin Uhalde (History)  
 Valorie Worthly (English)

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 \*Dennis Prindle (English)

**Otterbein College**

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**Stark State College**

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**Trinity Lutheran Seminary**

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 Walter Taylor (Religion)

**United Theological Seminary**

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 Elizabeth Mancke (History)  
 \*William McMahon (Philosophy)  
 Hillary Nunn (English)  
 Eric Sotnak (Philosophy)  
 Matthew Wyszynski (Spanish)  
 Maria-Alejandra Zanetta (Spanish)

**University of Cincinnati**

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 Steven Bowman (Judaic Studies)  
 John Brackett (History)  
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 W.L. Godshalk (English)  
 Elise Goodman (Art History)  
 Carlos Gutierrez (Spanish)  
 James Hall (English)  
 Sigrun Haude (History)  
 \*Lorraine Jones (French)  
 Jonathan Kamholtz (English)  
 \*William Lasher (English)  
 Kathryn Lorenz (Romance Languages)

Koffi Maglo (Philosophy)  
 John Martin (Philosophy)  
 Daniel Markovic (Classics)  
 \*Edward Nowacki (Music)  
 Holt Parker (Classics)  
 Matthew Peattie (Music)  
 Maria Romagnoli (English)  
 Richard Schade (German)  
 Stephanie Schlagel (Music)  
 Hilda Smith (History)  
 Trish Thomas Henley (English)  
 Peter van Minnen (Classics)  
 \*L. J. Andrew Villalon (Spanish)  
 Catherine White (Romance Languages)  
 Manfred Zimmermann (German)

## University of Dayton

Marybeth Carlson (History)  
 Daniel Fouke (Philosophy)  
 Myrna Gabbe (Philosophy)  
 John Inglis (Philosophy)  
 R. Alan Kimbrough (English)  
 Miriamne Krummel (English)  
 Alex MacLeod (English)  
 Paul Morman (History)  
 Arthur Mosher (German)  
 \*John Quinn (Philosophy)  
 Laura Hume (History)

## University of Findlay

Judith Lanzendorfer (English)

## University of Toledo

Glenn Ames (History)  
 Christina Fitzgerald (English)  
 Edmund Langan (Theatre)  
 Andrew Mattison (English)  
 Richard Putney (Art History)  
 \*Roger Ray (History)  
 Linda Rouillard (French)  
 Matthew Wikander (English)

## Wilmington College

James McNelis (English)  
 Stephen Pothoff (Religion)

## Wittenberg University

Darlene Brooks Hedstrom (History)  
 Ty Buckman (English)  
 Mimi Dixon (English)  
 Alejandra Gimenez-Berger (Art History)  
 Amy Livingstone (History)  
 Christian Raffensperger (History)

## Wright State University

\*Martin Arbagi (History)  
 Xenia Bonch-Bruevich (Spanish)  
 Linda Caron (Art History)  
 Eléna-Maria Chandler (German)  
 Linda Farmer (Philosophy)  
 \*David Garrison (Spanish)  
 \*Paul Griffin (Religious History)  
 Charles Larkowski (Music)

Henry Limouze (English)  
 Paul Lockhart (History)  
 Carol Mejia-LaPerle (English)  
 Lisa Morrisette (Art History)  
 Timur Pollack-Lagushenko (History)  
 Valerie Stoker (Religion)  
 Mark Verman (Religion)  
 Roy Vice (History)

## Xavier University

Gillian Ahlgren (Theology)  
 Shannon Byrne (Classics)  
 Suzanne Chouteau (Art)  
 Steven Frankel (Philosophy)  
 Niamh O'Leary (English)  
 David Mengel (History)  
 Timothy Quinn (Philosophy)  
 Jenny Shives (Art)  
 Michael Sweeney (Philosophy)  
 Eleni Tsalla (Philosophy)  
 John Wolfe (Philosophy)  
 Stephen Yandell (English)

## Youngstown State University

Rebecca Barnhouse (English)  
 Brian Bonhomme (History)  
 Eleanor Congdon (History)  
 Timothy Francisco (English)  
 Stephanie Smith (Art History)  
 Anne York (History)



Illumination of St Catherine of Alexandria from *La Vie de madame Sainte Katherine, dicté en vers francois* in OSU Libraries Special Collections (SPEC.RARE.MS.FR.1).

## Ohio Medieval Colloquium

The Ohio Medieval Colloquium is an informal association of medievalists throughout the state. If you would like to join, please email one of the co-chairs: Catherine Rock, [CRock@starkstate.edu](mailto:CRock@starkstate.edu), or Keith Pepperell, [kpeppere@csc.edu](mailto:kpeppere@csc.edu).

The Ohio Medieval Colloquium holds two one-day meetings a year. The spring meeting is typically held in the Columbus area, while the fall meeting is usually held in the periphery of the state. Calls for papers are issued approximately six weeks before each meeting and papers on any aspect of medieval history or culture are welcome.

The fall 2010 meeting will be held on Saturday, 23 October 2010 at the University of Cincinnati. The spring 2011 meeting will be held at Otterbein University in Columbus.

For more information about the Colloquium or to view past conference programs, visit <http://cmrs.osu.edu/OMC/default.cfm>.

# NICHOLAS G. HOWE MEMORIAL FUND

The Nicholas G. Howe Memorial Fund has recently surpassed \$50,000, an entire year ahead of our five-year fundraising goal! The annual distribution from this fund will begin to be used this year to support travel costs for graduate students working on medieval or early modern research topics. First preference will be given to students traveling to appropriate research repositories. Second preference will be given to students traveling to conferences/seminars. The director of the Center for Medieval and Renaissance Studies, in consultation with a committee of faculty affiliates of the Center, is responsible for adjudicating all applications for funding. **Contributions to the fund are still warmly welcomed.**

CMRS will also happily accept donations to the Medieval Studies Center Fund. Contributions to this fund will support the ongoing activities of CMRS.

If you wish to contribute to the Nicholas G. Howe Memorial Fund (#480256) or the Medieval Studies Center Fund (#307850) you can do so in three ways:

**1. Donate online at <https://www.giveto.osu.edu/igive>**

**2. Send a check to:**

The Center for Medieval and Renaissance Studies  
The Ohio State University  
308 Dulles Hall  
230 W. 17th Ave.  
Columbus, Ohio 43210-1361

**3. Send a check to:**

M.J. Wolanin  
Director of Development  
020 Mershon Center  
1505 Neil Ave.  
Columbus, Ohio 43210-2602

*After þe sesoun of somer wyth þe soft wyndez,  
 Quen Zeferus syflez hymself on sedez and erbez,  
 Wela wynne is þe wort þat waxes þeroute,  
 When þe donkande dewe dropez of þe leuez,  
 To bide a blysful blusch of þe bryzt sunne.  
 Bot þen hyzes heruest, and hardenes hym sone,  
 Warnez hym for þe wynter to wax ful rype;  
 He dryues wyth drozt þe dust for to ryse,  
 Fro þe face of þe folde to flyze ful hyze;  
 Wroþe wynde of þe welkyn wrastelez with þe sunne,  
 þe leuez lancen fro þe lynde and lyzten on þe grounde,  
 And al grayes þe gres þat grene watz ere;  
 Þenne al rypez and rotez þat ros vpon fyrst,  
 And þus zirnez þe zere in zisterdayez mony  
 And wynter wyndez azayn, as þe worlde askez,  
 no fage,  
 Til Mezelmas mone  
 Watz cumen wyth wynter wage.  
 Þen þenkkez Gawan ful sone  
 Of his anious uyage.*

*Sir Gawain and the Green Knight (l. 516-535)*

