

# Textuality, Technology, Materiality in the Medieval and Early Modern World

**P**osui ou meo custodiam:  
cum confisteret peccator  
uacuum me.

**C**onmutu est humilians  
sum et sum. ab omni et deo  
meus renouatus est.

**C**oncaluit cor meum in terra  
mea: et in meditatione mea  
exardescet ignis.

**N**otatus sum in lingua  
mea: notum facte michi domi  
ne finem meum.

**E**t nuncium dixi in me  
ouum quis est: ut sciam uid  
deus michi.

**N**ox me in lumbis piasit

**C**um pta me in ymagi  
rande homo: sed et sui  
uacuum: **DE**  
aurar: et ignorat cu  
gabie est **DE**  
unc que est expectatio  
omne dominus: et sub  
mea apud te est **DE**  
numb: iniquitatis: me  
is tunc me: obprobrium mihi  
uiguit dediti me.

**C**onmutu et non apertu es  
meum: quoniam tu fecisti a  
motu a me plagas tuas.

**A**toratid me uiamus in  
ago defca in marpationibus:  
propter iniquitatem corpu  
isti yonueni.

**E**t tabescit frustu sicut ara  
neam animam eius: uacuy  
tamen uacit conturbatur: om  
nus homo.

**C**raudi orationem meam  
domus: et deprecationem me  
am: aurib: paxp lacrimas  
meas

St Catherine's College, The University of Western Australia  
29-30 November, 2013



## Acknowledgements

On behalf of PMRG and CMEMS the Conference Committee (Brett Hirsch, Andrew Lynch, Anne Scott) wish to thank the many people and organisations who have contributed to the making of this event.

Australian and New Zealand Association for Medieval and Early Modern Studies

ARC Centre for the History of Emotions (Europe 1100-1800)

Faculty of Arts, UWA

UWA Institute for Advanced Studies

University Theatres

UWA Cultural Precinct

St Catherine's College

Our special thanks go also to: Pam Bond; Claire Bowen; Sarah Finn; David Hobbs; Rob Lines; Grant Malcolm; Krishna Sen; Ted Snell; Susan Takao; Katrina Tap; Erika Von Kaschke; Jodi Wong; Penelope Woods.

## Programme

### THURSDAY, 28 NOVEMBER 2013

TIME	SPEAKERS
6.00	<b>Public lecture, Webb Lecture Theatre- UWA</b> <b>Chair: Anne Scott</b>
	Michelle Brown, Emerita Professor of Medieval Manuscripts, University of London: 'The Luttrell Psalter: Imaging England on the Eve of the Black Death'
7.15-8.15	<b>Reception, Institute of Advanced Studies</b>

### FRIDAY, 29 NOVEMBER 2013

St Catherine's College, University of Western Australia

TIME	SPEAKERS
8.45	Registration and coffee
9.15	Welcome: Michael Champion, President, PMRG
9.30	<b>Panel Session 1A</b> <b>Chair: Toby Burrows</b>
	<ul style="list-style-type: none"> <li>Annemarieke Willemsen: 'From Tablet to Book: The Changing Material Culture of Medieval and Renaissance Education'</li> <li>Hilary Maddocks: 'Mixed media: illumination, illustration and the printed image in early 16th century printed French books of hours in Australian collections'</li> <li>Véronique Duché-Gavet: 'Illustrations in the French Renaissance Novel'</li> </ul>
	<b>Panel Session 1B</b> <b>Chair: Brid Phillips</b>
	<ul style="list-style-type: none"> <li>'Landscape and the book: Textual and cartographic representations from the twelfth to the sixteenth century'</li> <li>Jane-Héloïse Nancarrow: 'Rome on the page: Twelfth-century urban descriptions and the classical past'</li> <li>Tessa Morrison: 'The Ideal Urban Spaces of Albrecht Dürer'</li> <li>Chris Wortham: 'America's Birth Certificate: Martin Waldseemüller's <i>World Map of 1507</i>'</li> </ul>
11.00	Morning Tea
11.30	<b>Plenary Lecture</b> <b>Chair: Andrew Lynch</b>
	Michelle Brown: 'Makers and Users: Materiality and Methods of "Reading" Medieval Manuscripts'
12.45	Lunch



2.00	<b>Panel Session 2A Chair: Stephanie Tarbin</b>
	<ul style="list-style-type: none"> <li>Sarah Crawford: 'Producing court records: Choosing Latin or English for depositions in late medieval Church courts'</li> <li>Anne Scott: 'Textualising the material: Margery Kempe, Thomas Hoccleve and the experience of poverty'</li> <li>Susan Broomhall: 'Dead Good: Itemising Possessions of the Dying Poor in 1530s Nantes'</li> </ul>
	<b>Panel session 2B Chair: Deborah Seiler</b>
	<ul style="list-style-type: none"> <li>Carol Williams: 'Geoffrey of Brittany: "his tongue is smoother than oil"'</li> <li>Alana Bennett: 'The "I" in Romance: Heterodiegetic Narrators and Textual Performance'</li> <li>Kathryn Smithies: 'Longbow Men, Stained Glass and an English Parish Church: Five Hundred Years of Remembrance'</li> </ul>
3.30	Afternoon Tea
4.00	<b>Panel Session 3A Chair: Anne Scott</b>
	<ul style="list-style-type: none"> <li>Joni Henry: 'Wandering Saints: The Transmission of Saints' Lives in Late Medieval Manuscript Miscellanies'</li> <li>Suzanne Wijsman: 'Discovering the Oppenheimer Siddur (Bodleian MS Opp. 776), a Fifteenth-Century Hebrew Illustrated Prayer Book'</li> <li>Toby Burrows: 'Reconstructing the Phillipps Manuscript Collection Using Linked Data Technologies'</li> </ul>
	<b>Panel Session 3B Chair: Bruce McClintock</b>
	<ul style="list-style-type: none"> <li>'3D to 2D: Translating the Physical to the Written' I</li> <li>Deborah Seiler: 'The Physical De-masculinization of Sir Launfal: The Physicality of Gender'</li> <li>Megan Beasley: 'Perceiving Transformation: Sight and Sound in Ovid's Metamorphoses'</li> <li>Christine Porr: 'Protestant art on German Renaissance book covers - Just a religious statement?'</li> <li>Joanne Merrey: 'Pearl: Structural, Narrative and Symbolic Circularity'</li> </ul>

SATURDAY, 30 NOVEMBER 2013	
9.30	<b>Panel Session 4A Chair: Hilary Maddocks</b>
	<ul style="list-style-type: none"> <li>Stephanie Downes: '"Your louyng fader that gave you this book": The Emotional Lives of Books at the Court of Henry VII'</li> <li>Amy Barnes: 'Representations of Elizabethan London and non-elite urban identity in Isabella Whitney's "Wyll and Testament" (1573)'</li> <li>Katrina O'Loughlin: 'Love letters: friendship, writing and coterie culture in the long eighteenth century'</li> </ul>
	<b>Panel Session 4B Chair: Michael Champion</b>
	<ul style="list-style-type: none"> <li>Michael Ovens: 'Reconstructing the Technologies of Personal Defence, 1300-1700'</li> <li>Tomas Zahora: 'Eschatology, technology, and plagiarism: treatises on the four last things during the early years of the printing press'</li> <li>Carles Gutiérrez-Sanfeliu: 'Aristotle in Renaissance Iberia: Nipping, tucking and face-lifting the Poetics'</li> </ul>
11.00	Morning Tea
11.30	<b>Plenary Lecture Chair: Penelope Woods</b>
	Tim Fitzpatrick, Professor, Department of Performance Studies, University of Sydney 'Text, Context, Intertext: Shaping the Play'
1.00	Lunch
2.00	<b>Panel Session 5A Chair: Carol Williams</b>
	<ul style="list-style-type: none"> <li>'3D to 2D: Translating the Physical to the Written' II</li> <li>Brid Phillips: 'Seeing Colour in the Early Modern Mind'</li> <li>Georg Corall: 'Translating Music Notation into Sound'</li> <li>Chris Dowson: 'The Relationship Between Latin Poetry and the Physical World'</li> <li>Patricia Alessi: 'Early English Opera and John Bulwer's Chirologia and Chironomia: How do we 'touch' today's audiences with historically-informed early English operatic emotive gesture?'</li> </ul>
	<b>Panel Session 5B Chair: Bob White</b>
	<ul style="list-style-type: none"> <li>Penelope Woods: 'The Painted Sepulchre: Doing Theatre Audience History'</li> <li>Christine Edwards: 'Embodied Books and Invisible Magic: Text and Performance in Doctor Faustus'</li> <li>Sarah Dempster: 'The Public and Private Poetry of Mildmay Fane'</li> </ul>
3.30	Afternoon tea
4.00	<b>Theatre Workshop: Elizabethan Staging (New Fortune Theatre) Tim Fitzpatrick and Penelope Woods</b>
5.30	Thanks and Close



## Abstracts and Notes on Contributors

### Patricia Alessi

**'EARLY ENGLISH OPERA AND JOHN BULWER'S *CHIROLOGIA* AND *CHIRONOMIA*: HOW DO WE 'TOUCH' TODAY'S AUDIENCES WITH HISTORICALLY-INFORMED EARLY ENGLISH OPERATIC EMOTIVE GESTURE?'**

Londoner John Bulwer authored five works between 1640 and 1653, which detailed the human body and communication. In particular, *Chirologia*: or the natural language of the hand (to which *Chironomia*: or the art of manuell rhetoricke was added) outlined emotive hand gestures. As one of the first examples of its time, these resources are vital for today's opera singer who wishes to access, interpret and re-create early English opera today with historically-accurate emotive gesture. Yet, although Bulwer outlined a plethora of 'effective' gestures to portray the emotions of one's text, he failed to outline how one can embody – or perform – these gestures properly. This mini-paper attempts to decode the embodied obstacles today's singer faces in attempting to utilise these gestures in performance. The idea of using gesture to highlight – or even touch – a singer's words is vital to historically-informed emotive performance practice approaches today.

*Patricia Alessi, born in Revere, MA, USA, graduated with her Bachelor of Music in Classical Voice (Performance) and Bachelor of Arts in Cultural Studies from the University of North Carolina at Chapel Hill in December 2008; gained her Master of Music in Opera Performance in May 2011 from the University of British Columbia; and, is currently a PhD Candidate in Music (Research-Performance Practice) at UWA under the supervision of Winthrop Professor Jane Davidson (UWA), Winthrop Professor Sue Broomhall (UWA) and Dr Alan Maddox (Sydney Conservatorium). She is also currently a PhD Scholar with the ARC Centre for the History of Emotions, 1100-1800 (CHE). An active opera singer as well, Patricia*

*just placed as a University Finalist (Boston) in the 2013 Classical Singer Audition Plus Competition. She also recently gained her McClosky Voice Technician Certification this July 2013 well as studied at the International Baroque Institute in August 2013. Also in August, she performed the role of Cupid in the CHE production of John Blow's Venus and Adonis, both in Claremont, Perth and Denmark, WA. Patricia currently studies voice with Ms Linda Barcan (WAAPA) and is coached by Georg Corall. A full artistic list can be found at [www.patriciaalessi.com](http://www.patriciaalessi.com).*

### Amy Barnes

**'REPRESENTATIONS OF ELIZABETHAN LONDON AND URBAN IDENTITY IN ISABELLA WHITNEY'S *WYLL*'**

Early modern London's government, legal and commemorative records tend to be associated with the perspectives of those in positions of power and authority. As such, their portrayal of urban culture and civic identity may not represent the experiences of London's less elite inhabitants. A source which provides insight into the perspective of a non-elite woman living in London is Isabella Whitney's 1573 poem *The maner of her Wyll, and what she left to London: and to all those in it: at her departing*. This pseudo-will expresses Whitney's reluctance to leave the city, despite the loss of her position in domestic service and resulting economic insecurity. Her 'Wyll' describes the legacies she will leave to the city on her departure - ironically, the very streets, goods, institutions and people the city already possesses; thus providing a vivid survey of the city. In particular, this talk will explore how Whitney's *Wyll* offers a nuanced perspective of London as a place of contrasts; both offering material abundance and limiting access to it. Nevertheless, Whitney's knowledge and love of London, her identification with and concern for its inhabitants, and her clear reluctance to leave, establish the city as a key part of her social and cultural identity.



*Amy Barnes is a Masters student at UWA. Her research interests relate to the social and cultural history of the early modern period, especially in England. The history of women and gender is a particular interest, and her dissertation looks at changing representations of midwifery authority and skill in newspapers printed in London during the eighteenth century.*

### Megan Beasley

**'PERCEIVING TRANSFORMATION: SIGHT AND SOUND IN OVID'S *METAMORPHOSES*'**

Ovid's *Metamorphoses* is about, in his own words, 'shapes changed into new bodies'. As such, he has a particular need to represent the physical world, the changing of shape. Naturally, he has a strong focus on sight and sound, to the extent, indeed, that he is often considered to be a highly cinematic poet. The flexible rhythm of epic poetry allows the poet to represent mimetically the world he is describing. Focusing on sight and sound, with a subsidiary focus on touch, we will see that Ovid, too, interweaves these senses so that we are presented with a more complete, more perfect, representation of the world.

*Megan Beasley recently completed a PhD thesis on the interrelation of myth and philosophy in Ovid's Metamorphoses, and is now teaching Classics and Ancient History at UWA. Her primary research interest is in the history of ideas, with a particular focus on Latin literature of the Augustan period.*

### Alana Bennett

**'THE "I" IN ROMANCE: HETERODIEGETIC NARRATORS AND TEXTUAL PERFORMANCE'**

The first-person narrator in medieval literature can encompass the living person who physically presents the text to a listening audience and the figure created by the narrative as a function of its drive to tell. The romance genre in particular often features

narrative personae who mediate the content of their stories but are not involved in the narratives themselves. The narrators introduce and conclude the tale, offer interjections to guide the reader/listener, express opinions and constantly appeal for the audience to pay attention. These petitions for attention invite analyses that focus on the question of oral or written reception and discussions about the identification of the narrator with the author or with a specific historical figure. This paper, however, will focus on the narrator as a rhetorical creation. The occurrence of 'I' is often formulaic and performs a specific function within the text, even in romances with named narrators (such as Gottfried von Strassburg or Thomas of Britain). This paper will examine the gap between author and narrator, between text and performance, between oral and written and between writing and utterance in a range of medieval romances with heterodiegetic narrators.

*Alana Bennett completed her Honours in Medieval and Early Modern Studies at UWA in 2012. She currently plays neo-medieval and European folk music with two bands and will continue her postgraduate studies overseas next year.*

### Susan Broomhall

**'DEAD GOOD: ITEMISING POSSESSIONS OF THE DYING POOR IN 1530s NANTES'**

In the late 1530s, account books from the central hospital of Nantes itemised, among other things, the possessions of those who had died in their care. For the most part, it was those who numbered among the poor in society who died within the Hotel-Dieu de Nantes. Through this record, we can construct something of the social life of material goods, particularly clothing, as it was worn and used by the poor, assessed and valued by the hospital's staff, and occasionally put to



new uses among the city's needy. To date, clothing has been studied largely in relation to the cultural construction of the poor, through donor bequest practices and particular marks, signs and badges required to be worn by the poor. This analysis allows us to place that research in the context of dress practices among the poor and needy as well as know something of the material possessions they held close to them even at the moment of death. How might we come to understand something of the social and affective experiences of paupers through their meagre set of material goods?

*Susan Broomhall is a historian of women and gender in early modern Europe at UWA and an Investigator in the ARC Centre for the History of Emotions (Europe 1100-1800).*

### Michelle Brown

#### 'MAKERS AND USERS: MATERIALITY AND METHODS OF "READING" MEDIEVAL MANUSCRIPTS'

Medieval manuscripts represent a supremely complex expression of materiality and are open portals into past lives. When decoded, they can offer great insight into the thought processes, cognition, faith, aesthetics, economics and socio-political contexts driving their production. This talk will examine some of the varying processes of manufacture and project structures that have prevailed across the ages, from late Antiquity to the Renaissance, and will also introduce some of the colourful personalities involved.

*Michelle P. Brown is Professor Emerita of Medieval Manuscript Studies at the School of Advanced Study, University of London, and is a Visiting Professor at University College London and Baylor University (Texas). She was formerly the Curator of Medieval and Illuminated Manuscripts at the British Library and a Lay Canon of St Paul's Cathedral, London. She has published, lectured and broadcast widely on medieval cultural history and her books include the facsimile commentary for the Luttrell Psalter, The Lindisfarne Gospels and the Early Medieval World, The Holkham Bible Picture Book, A*

*Guide to Western Historical Scripts, The Lion Companion to Christian Art and The Book and the Transformation of Britain c550-1050.*

### Toby Burrows

#### 'RECONSTRUCTING THE PHILLIPPS MANUSCRIPT COLLECTION USING LINKED DATA TECHNOLOGIES'

The largest personal collection of European manuscripts ever assembled was that of Sir Thomas Phillipps (1792-1872). This collection is estimated to have contained about 60,000 medieval and early modern manuscripts – possibly as many as 10% of the surviving manuscripts from this period. Their modern locations are spread across the globe; the dispersal of the Phillipps Collection took place gradually over more than one hundred years, and numerous institutions and collectors were involved. Information relating to the former Phillipps manuscripts is now scattered across various databases and catalogues, in a variety of formats and standards. Phillipps' own printed catalogue is far from complete, and his descriptions are far from reliable or thorough.

The Phillipps Collection provides a much bigger sample for studying the history and provenance of European manuscripts than the holdings of any major library. But the scale of the Phillipps Collection is a significant challenge to traditional research methods. Analysing the individual histories of around 60,000 manuscripts is beyond the capabilities of researchers working manually through thousands of catalogue entries.

This paper will discuss the design of a project to reconstruct the history of the Phillipps manuscripts, using Linked Data technologies. The Linked Data approach is being widely deployed to share heterogeneous data in the humanities, and to make information about cultural objects available for large-scale analysis. By assembling and analysing data relating to the Phillipps Collection, the



project aims to show how the acquisition and dispersal of that collection played a major part in the transmission and preservation of an important part of the world's cultural heritage.

*Dr Toby Burrows is the Manager of the eResearch Support Unit in Information Services at the University of Western Australia, and an Honorary Research Fellow in the UWA School of Humanities. His main research interests are digital humanities and medieval manuscript studies. He has been an invited participant in European Science Foundation and COST workshops on these topics, and has held visiting fellowships at the Vrije Universiteit Amsterdam and Churchill College Cambridge. He is a Chief Investigator on an Australian Research Council Linkage Project which is looking at new approaches to medieval manuscript research, in collaboration with the University of Melbourne and the State Library of Victoria.*

### Georg Corall

#### 'TRANSLATING MUSIC NOTATION INTO SOUND'

Western music notation has generally followed the same rules from the 16th century until today. Yet, information given in a musical score became increasingly elaborate over the centuries to inform the player of the composer's intentions. Since the beginning of the 20th century, when technology became available to record music, 'canned' performances played by some composers themselves were used to help musicians understand how these composers expected to hear their works. Any score from before that time requires the player to re-translate – or interpret – this notation to produce sound. Thus, how accurately can a modern-day performer reconstruct a historic performance? And, furthermore, what impact would that performance have on today's audiences' ears? How much is lost in the translation

*Georg Corall trained as a musician in historical oboe, recorder and harpsichord at the Hochschule der Künste (Berlin), the Hochschule für Musik und Theater 'Felix Mendelssohn-Bartholdy' (Leipzig) and the Hochschule für Musik (Hamburg). From 1996 to 1998, he completed his early music training at the Schola Cantorum Basiliensis*

*(Switzerland). Most recently, Georg submitted his Doctor of Musical Arts at UWA. Whilst a DMA Candidate, he was awarded both the John Hind Scholarship as well as the inaugural UWA Vice-Chancellor 'Harpsichord Scholarship'. Georg is the founder of three ensembles: Perth Baroque; Les Hautboïstes de Prusse; and CantatenBande Berlin. He is also regularly invited to perform and record with world-renowned ensembles, including Cappella Coloniensis; Orchester der Schola Cantorum Basiliensis; Aradia Baroque Toronto; Tölzer Knabenchor; Montréal Baroque; and Musicalische Compagnie Berlin; as well as musicians Hans-Martin Linde; Hermann Max; Joshua Rifkin; and Gerhard Schmidt-Gaden, amongst others. With his ensemble Perth Baroque, Georg is currently the Artist in Residence at the State Library of Western Australia.*

### Sarah Crawford

#### 'PRODUCING COURT RECORDS: CHOOSING LATIN OR ENGLISH FOR DEPOSITIONS IN LATE MEDIEVAL CHURCH COURTS'

The language of witness depositions recorded in the Consistory court of York changed dramatically during the fifteenth and sixteenth centuries. In 1400 all depositions were recorded entirely in Latin, translating the witness's words into summarised versions that were then formally written up to allow for quicker examination by the presiding officer of the court. By 1600 most of each deposition was recorded in English with only a few standard phrases remaining in Latin. Between the entirely Latin and majority English depositions was a hybrid phase with depositions mainly in Latin with direct-speech quotations in English. Why did the language for recording depositions undergo such a shift when the formal records produced by the court remained entirely in Latin? Were particular situations more likely to appear in English during the mixed-language period? This paper examines both the shift from entirely Latin to majority English depositions and the different roles played by the respective languages in the hybrid phase.



*Sarah Crawford is in the final year of her doctorate at the University of Sydney. She received a Bachelor of Liberal Studies (Distinction) with Honours I from the University of Sydney. She examines court records from all jurisdictions of the English court system (common, equity, and ecclesiastical) to investigate how community attitudes towards intra-familial violence both influence and are influenced by the types of cases brought before these varied courts.*

### **Sarah Dempster**

#### **‘THE PUBLIC AND PRIVATE POETRY OF MILDMAY FANE’**

This paper will examine the production, transmission, and mediation of Mildmay Fane’s private and public poetry. Fane, the Second Earl of Westmorland, was the first Peer of England to publish his own writing. This principally religious and public volume entitled *Otia Sacra*, printed in 1648, fits neatly into the sensibilities expounded in his private manuscript verse written between 1621 and 1665. In my paper for PMRG I will consider Fane’s most famous poem, ‘To Retiredness’, within which the poet casts off the spiritual unworthiness that pervades his earlier poems from the 1640s. In this public forum, Fane transmits the notions of rural retirement, the rejection of worldly ambition, the Godliness of contemplation in the natural world, and the joy of ‘true conversation’. But many of Fane’s poems were created and read privately, absolving the poet of the self-censorship or mediation that might attend a work for publication. Often, these poems more freely express Fane’s thoughts. His desires, his lamentations, and his anxieties, are variously conceived using geography or topography, an intimate relationship with another, a meditation on his own state of mind, or particular combinations of these. I will consider the boundary between private and public verse, and why the distinction is sometimes more evident at particular times in his life. By undertaking this study of Fane’s poetry, I will be able to consider the impact

of seventeenth-century cultural and political upheaval through the production of his poetic reactions and constructions.

*Sarah Dempster recently completed her PhD at UWA with a thesis entitled The Locus Amoenus: Ethically Justified Space in Seventeenth-Century Poetry. Her thesis was supervised by Winthrop Professor Robert White and Emeritus Professor Christopher Wortham. She is now both an early career researcher and a freelance writer for The Australian.*

### **Stephanie Downes**

#### **‘YOUR LOUYNG FADER THAT GAVE YOU THIS BOOK’: THE EMOTIONAL LIVES OF BOOKS AT THE COURT OF HENRY VII**

This paper explores examples of the book as gift in England around 1500. Work by Natalie Zemon Davis on the gift in Early Modern France crucially informs the investigation. In focusing on a particular ‘type’ of gifted object and an earlier period of history I aim to demonstrate that books occupied not only social and relational but important emotional spaces in the later Middle Ages. Henry VIII’s modern reputation is as a collector of both printed books and manuscripts, but many of these he also gave away, to family members, courtiers, or diplomats visiting his new palace at Richmond and its internationally renowned library.

It is at least partly because of the activities and lavish preparations of his specially appointed librarian, Quentin Poulet, that twentieth and twenty-first century commentaries have emphasized Henry as a collector for whom books held primarily material significance: these often state that Henry’s books were considered along the same scale of value as furniture, plate, and jewellery. Attention to inscriptions and dedications in books associated with Henry’s courtiers, however, show that gifted books were expected to be valued by the individual recipient in multiple



*Chris Dowson is a UWA student with LLB/BA(Hons.) studying for a Masters in Classics.*

### **Véronique Duché-Gavet**

#### **‘ILLUSTRATIONS IN THE FRENCH RENAISSANCE NOVEL’**

The invention of the printing press in the middle of the 15th century certainly contributed to a large diffusion of texts, but also to that of images. Books decorated with xylography were widely enjoyed during the Renaissance, marking a new era in the printed word. This fashion of the illustrated book was applied first of all to the Classics such as Aesop, Ovid, Virgil or Petrarch. It then affected the works of contemporary authors such as Marot and Rabelais, whom it played a role in promoting and legitimizing. But it was particularly relevant for the genre of the novel: the woodcuts ensured the fortune of this new literature based mainly on translation.

Thus chivalric romances and sentimental novels achieved an immense success in France during the years 1540-1550, as in all Europe generally. In this paper I intend to survey this double corpus and to analyze their illustrations. Based on the critical works of Henri-Jean Martin and Jean-Marc Châtelain, I shall examine the function of these engravings, and highlight the practice of the re-use. I shall also raise the question of the editorial strategy and the competition between Parisian and Regional booksellers-printers.

*Véronique Duché-Gavet is Professor at the University of Melbourne, and Professeur des Universités (Université de Pau et des Pays de l’Adour). She holds two Doctorates and a Habilitation. She has extensive experience in teaching French literature and linguistics. She has published many articles on French Renaissance literature and edited several 16th century novels. She has organised many conferences and is editor in chief of the French biannual review R.H.R. (Réforme Humanisme Renaissance). She also is the coordinator of the first volume of HTLF (Histoire des Traductions en Langue Française).*

ways: they might be held close to the body and the skin - handled, touched, and inscribed, promoting a physical bond between giver and recipient; a gifted book also stood, metonymically, for the giver, holding him or her in memory. The examples discussed show a considerable affection for manuscript and print alike in the first Tudor court, as personalised objects intended to elicit and condition a positive emotional response.

*Stephanie Downes has published on French and English texts and manuscripts from the later Middle Ages and their reception up to the present day. A graduate of the University of Sydney, in 2010-11 she was a British Academy Visiting Scholar at Queen Mary, University of London, and a Meyers Fellow at the Huntington Library, San Marino. She is currently a postdoctoral fellow at the University of Melbourne in the ARC Centre of Excellence for the History of Emotions. Her work interrogates Anglo-French manuscript culture in the later middle ages, with a particular interest in how literary expressions of emotion bolstered social and political connections between rival nations.*

### **Chris Dowson**

#### **‘THE RELATIONSHIP BETWEEN LATIN POETRY AND THE PHYSICAL WORLD’**

In my paper I will examine the relationship between Latin poetry and the physical world through the medium of poetic language, specifically compound words or ‘diplomatata’. These types of words were borrowed from the Greeks in early Latin poetry to convey poetic images of the physical world in a novel way. In early poets such as Naevius, we see that compound words were used to echo the Homeric epithets which often described the physical appearance of characters and heroes. For example, Naevius uses ‘arquitenens’ (bow-wielding) for Apollo, to contrast with the Greek *δολοφρονεων* (cunning-minded). The authors I will examine include Livius Andronicus, Naevius, Ennius, Plautus and Cicero.



## Christine Edwards

### ‘EMBODIED BOOKS AND INVISIBLE MAGIC: TEXT AND PERFORMANCE IN DOCTOR FAUSTUS’

Critical understanding of the relationship between Renaissance playtexts and performances has continued to evolve. Where once critics may have considered playwrights to be working independently, material scholars are now suggesting that playwrights and their companies may have worked more collaboratively to cater towards audience tastes. However, when Marlowe was writing, the publication of playtexts was beginning to grow, and this may suggest that the previously invisible or subsidiary role of the playtext was beginning to take on its own separate form. In *Doctor Faustus*, the complicated relationship between a text and a physical performance is surprisingly pertinent. Imitation and allusion were common, but in *Doctor Faustus* books have a material presence on stage. The intrusion of Aristotle, Galen, Justinian, and the Bible onto the stage in scene one is then later echoed when in the later years of Faustus's life he kisses his incarnation of Homer's Helen. Yet where texts are embodied, supernatural effects upon Faustus's body are intriguingly invisible. The audience hears that Faustus sees "Home fuge" engraved in his arm, but they cannot see for themselves in order to verify either God's message or Faustus's delusion. In this paper I hope to argue that Marlowe upsets what we expect to see visualized, and what we don't. He makes texts a physical presence on the stage, but the supernatural events on stage are often invisible or unknowable.

*Christine Edwards is a confirmed PhD candidate at UQ. Her research considers the relationship between imitation and innovation in Christopher Marlowe's works. She currently works as a Research Assistant for the ARC Study into the Effectiveness of Teacher Education, being investigated nationally by Deakin University and Griffith University.*

## Tim Fitzpatrick

### ‘TEXT, CONTEXT, INTERTEXT: SHAPING THE PLAY’

This paper approaches the question of Elizabethan and Jacobean performance from two opposed but complementary perspectives: textual analysis and physical reconstruction of the second (and to some extent therefore the first) Globe playhouse.

On the one hand my research suggests that Elizabethan and Jacobean playtexts are rich in information directly related to practical matters of performance, and that they provide precious information about the specific material context in which they were uttered: the public playhouses. This information is not in the (scarce) stage directions, but in the dialogue; the significant attention that has been paid to the literary value of some of these texts has been at the cost of a stagecraft approach that would use the texts themselves to elucidate details of their material context of utterance. Like an Ikea flatpack, each play includes its assembly instructions if you know where to look for them (and the actors did); but they don't need to be too detailed, because of the surprising amount of knowledge and generic competence shared by the playwrights, actors and audience.

I will discuss a number of examples, from *Henry VI* part 2, *The Knight of Malta*, *Twelfth Night* (and possibly *The Merchant of Venice*) to elucidate the network of 'play' relations embedded in them. The participants in this inter-play are the playwright, the actors and the audience, and the playful relationships that run between them enable the text (as a medium for its playwright) to shape the performance; they enable the context, the material conditions of playing, to shape the text; and they enable the intertext, a shared dimension incorporated into the generic competence of the audience, to shape the



playwright's shaping of the text to shape the experience of his competent audience. This involves treating the playtexts as overtly intentional documents, documents that reflect and reinforce a strongly-bonded culture of 'play' (in both its normal and theatrical sense) that involved playwright, actors and audience in complicité in playing spaces that had reasonably standard sets of resources.

So what of the playing spaces and their resources? The other way I have approached this text-performance nexus is through a consideration of the second Globe playhouse as shown in Wenceslaus Hollar's 1630s sketch. The second Globe is not as important for us as the first, but it is the only playhouse of which we have a reliable sketch, and recently the archaeologists involved in the 1989 excavation of the fragmentary remains of the Globe have confirmed that the second Globe was built on the foundations of its more significant predecessor which burnt down in 1613. This makes Hollar's sketch a key document for the first Globe too. My research leads me to discount much of the criticism levelled at its 'inaccuracy', and to suggest that the identification of its underlying structural features by means of computer-aided design tools might yield precious insights into the building that lies 'behind' the sketch (and into the first Globe that lies 'behind' the second). Which in turn leads back to insights about how the texts might have been performed in these two material contexts of utterance.

*Tim Fitzpatrick co-founded Performance Studies at the University of Sydney in the 1980s, having previously worked on Elizabethan staging with Philip Parsons at the School of Drama at UNSW, and in the Department of Italian at Sydney where he researched the theatre of Luigi Pirandello and the performance techniques of the Commedia dell'Arte. His more recent work, triggered by an accidental discovery in a workshop session that there is more to the Porter's scene in Macbeth than meets the eye, has been on staging patterns in Elizabethan and Jacobean performance. He has theorised and articulated an inherent set of staging conventions deducible from the texts, and his view of the resources available to the playwrights is somewhat different from that espoused by*

*most scholars (particularly in regard to the 'discovery space'). He has also developed an interest in the use of computer-aided design in regard to reconstructing the second Globe playhouse as depicted in Wenceslaus Hollar's 1630s sketch. In 2009 he was successful, with colleagues from Sydney, UNSW and Oxford, in gaining an ARC grant for research into rehearsal practices in Europe from 1580 to 1850, before the rise of the director. He has held a number of positions as Head of School in the Faculty of Arts, and is currently seconded to the Faculty of Architecture as Head of Discipline.*

## Carles Gutiérrez-Sanfelix

### ‘ARISTOTLE IN RENAISSANCE IBERIA: NIPPING, TUCKING & FACE-LIFTING THE POETICS’

In this paper I will look into the fortune of a major Spanish vernacular commentary of Aristotle's Poetics: the *Philosophía Antigua Poética* (1596) by Alonso López Pinciano. Published in 1596 but worked on over a seemingly long period, this book can be read as the first entry of vernacular Iberian Aristotelian commentaries into the printed stage. Extremely well-documented and following a carefully laid-out plan, several different intellectual activities and areas of conflict intersect in this book: a rekindled interest in the discussion of the role of poetry in the curriculum, the introduction of a new philological Aristotle in the University classroom, the circulation and assimilation of Italian commentaries (Robortello's and Maggi's, particularly), a growing interest by practising poets in building a national poetic vernacular canon, and the emergence of a new non-specialist audience with an interest in the commentary of classical texts, which lies at the origin of the modern essay.

For this paper I will concentrate on López Pinciano's textual practice as a commentator, following Rita Copeland's and Bernard Weinberg's observations on the rhetorical devices of the Medieval and Renaissance commentary. I aim to show that rhetorical devices such as the textual gloss, the



paraphrase (literal or expanded), the parallel commentary and the syncretism of sources were embedded in textual production so as to modify not only the structure of the source texts, but also the way in which the adaptation was read and received.

*Carles Gutiérrez-Sanfeliu (BA Hons URV Tarragona 1998, PhD Nottingham 2004) is a Lecturer in Spanish at the University of Queensland, where he teaches, researches and supervises RHD work on the interface between Literary Theory, Rhetorics and textual production, applied to a large range of literary/visual texts, with an emphasis on the Hispanic tradition and always with a strong comparative element. He has been a Mellon Junior Research Fellow at Hertford College (University of Oxford) and has also collaborated with the Queensland Art Gallery for the recent exhibition 'Portrait of Spain: Masterpieces from the Prado'. His current projects include a translation and critical edition of Francisco Pacheco's Arte de la pintura (1649), an examination of Ovid's Metamorphoses' Baroque commentaries, and a research project examining the role of Aphthonius' rhetorical ideas in the emergence of the modern novel.*

## Joni Henry

### 'WANDERING SAINTS: THE TRANSMISSION OF SAINTS' LIVES IN LATE MEDIEVAL MANUSCRIPT MISCELLANIES'

Lives of the saints are frequently found in late medieval manuscript miscellanies and often in unexpected company. The frequent transmission of hagiography beyond the tidy generic boundaries of legendaries or single-vita volumes into the heterogeneity of miscellanies highlights the flexibility and popularity of hagiographical writing. Reading the lives of saints within the new material and textual boundaries created by these miscellanies also reveals the rich diversity of the functions of hagiography in late medieval England.

My paper will examine six fifteenth-century miscellanies and the functions that hagiography served within these books, from the most practical of intercessory aids to pious devotional reading, from saints used as exemplary role models to saints read for entertainment. It will outline the scribal, authorial and patronal collecting intentions discernible in these manuscripts, and also readers' reception, use and production of hagiography. Miscellanies encourage this focus on the reader as an active agent in the production of meaning because they reveal books to be not only records of texts, but also places of cultural interaction, where readers react to the work of authors and scribes and have the freedom to create their own meaning and determine the function of their own books. The popularity of hagiography in late medieval England allows us to glimpse at readers from diverse parts of society interacting with their books: a nun in Ankewyke, pious women, a Norwich merchant, and a family of London grocers.

*Joni Henry is a final year PhD student in the Faculty of English at Cambridge supervised by Professor Daniel Wakelin (now at Oxford). Prior to my PhD, I completed my MPhil at Cambridge and my undergraduate degrees at the University of Victoria, Wellington. By the date of the conference, she will have submitted her thesis, which is titled 'Writing and Reading about the Saints: Hagiography in Late Medieval Manuscripts and Early Printed Books.' I have a forthcoming article on the publishing and patronage strategies of John Capgrave: 'John Capgrave's Dedications: Reassessing an English Flunkey', Studies in Philology 110:4 (2013), 731-761. I have also written an article on 'Humanist Hagiography in England, c. 1480-c. 1520' for Literature Compass 10:7 (July 2013), 535-543.*



## Hilary Maddocks

### 'MIXED MEDIA: ILLUMINATION, ILLUSTRATION AND THE PRINTED IMAGE IN EARLY 16TH CENTURY PRINTED FRENCH BOOKS OF HOURS IN AUSTRALIAN COLLECTIONS'

In the late Middle Ages Paris was a major centre for the production of manuscript prayer books, or books of hours, many of which were extensively illuminated. After printing came to the Paris in 1470, when German practitioners set up a press at the Sorbonne, the book of hours was surely the most commonly printed work in the capital, at least from the 1480s to around 1530. During this time many thousands of books of hours poured from the presses of Paris, destined for both domestic and export markets. This publishing phenomenon is represented in Australia by just a few books of hours held in public collections, but together they demonstrate the diversity of printed books of hours in terms of their material aspects and techniques of illustration. This paper discusses printed hours in Australian collections with reference to their illustrative programs and in the context of so-called print and manuscript culture.

*Hilary Maddocks is an art historian specialising in illuminated manuscripts and early printed illustrated books. Her doctoral thesis from the University of Melbourne was a study of the late medieval illuminated manuscripts of Jean de Vignay's French translation of Voragine's Legenda Aurea, a compendium of saints' lives. Her recent work has focused on books of hours printed in France in the early 16th century. She has been a Creative Fellow at the State Library of Victoria and in 2010 was a Visiting Fellow at Corpus Christi College, Cambridge University.*

## Joanne Merrey

### 'PEARL: STRUCTURAL, NARRATIVE AND SYMBOLIC CIRCULARITY'

In this paper I suggest a series of connections between the structural, narrative and symbolic circularity that features in *Pearl*, the fourteenth-century poem. The Dreamer's senses throughout the poem are caught into the circular patterning in a way that promotes the impression of the physical within the ethereal. A key focus will be the meanings that can be made of the Maiden's actions in relation to the crown that features as part of her costume.

*Jo Merrey recently graduated from UWA with a Master of Medieval and Early Modern Studies.*

## Tessa Morrison

### 'THE IDEAL URBAN SPACES OF ALBRECHT DÜRER'

In 1527, Albrecht Dürer published *Etlliche Unterricht, zur Befestigung der Städte, Schlösser und Flecken* (Instruction on the Fortification of Cities, Castles and Towns). This is the earliest comprehensive manual on fortification. In this book Dürer designed a fortified city that would be built for a wealthy and powerful King. However, he designed the urban space of the city detailing the function of every building in the city. In his plans each building is shown, the market, the town hall, the blacksmith's workshop, and even the taverns, all carefully aligned with rectilinear geometry of the plan. The majority of the buildings in the city are artisan workshops, but everything is subordinate to the central Palace precinct. Yet in his detailed plans he leaves the Palace precinct blank and only described it as being substantially built according to Vitruvian norms. The contrast between Dürer's highly planned urban space and the unplanned Palace precinct is striking, particularly given that the book was addressing a powerful King.



Dürer's urban space is functional, pragmatic, socially responsible and the purpose of its design was to improve the status and lifestyle of German artisans. This paper considers Dürer's urban plan and its influence on later utopian literature

*Tessa Morrison is an architectural historian who completed her Ph.D at the University of Newcastle in 2004. She held an Australian Postdoctoral Fellowship which led to the publication of her monograph Isaac Newton's Temple of Solomon and his Reconstruction of Sacred Architecture by Birkhauser in 2011. Her current research project on utopian cities examines and reconstructs cities from the 16th- 17th centuries, incorporating a number of research areas and skills including philosophy, mathematics, palaeography, graphic skills such as ArchiCAD, as well as traditional archival research and analysis. She was nominated for the Early Research Leaders program at the University of Newcastle in 2012.*

### Jane-Heloise Nancarrow

#### 'ROME ON THE PAGE: TWELFTH-CENTURY URBAN DESCRIPTIONS AND THE CLASSICAL PAST'

Textual descriptions of the twelfth century were increasingly concerned with the built environment and the layout of cities, but these descriptions performed a variety of functions for those who created and used them. This paper examines three urban descriptions which were composed as itineraries, laudatory poems or spiritual schemata, to try and understand how growing urban culture affected literary production. Hildebert of Lavardin's *Par tibi Roma nihil*, Lucian of Chester's *De Laude Cestrie*, and William Fitzstephen's *Descriptio Londinium* were all intended to engage with the highest echelons of learned Latin culture, and all are considerably concerned with classical Rome or the Roman occupation of Britain. This paper explores the multifaceted ways in which

textual accounts represent cultural trends of the twelfth century, as well as creating innovative ways of representing the classical past. These descriptions not only show a high degree of realistic observation, but marry spatial/ architectural experience of physical remains with didactic and creative pieces of literature.

*Jane-Heloise Nancarrow recently completed her doctorate in medieval archaeology and literature. Her doctoral thesis implemented an interdisciplinary approach to explore the re-use of Romano-British material culture at St Albans, Chester and Colchester following the Conquest, as well as representations of archaeological remains in high medieval textual production. She has held several doctoral scholarships and has an interest in materiality and object theory; specifically how this relates to translation or appropriation in other media such as texts or digital formats.*

### Katrina O'Loughlin

#### 'LOVE LETTERS: FRIENDSHIP, WRITING AND COTERIE CULTURE IN THE LONG EIGHTEENTH CENTURY'

The early modern period, and particularly the eighteenth century, is usually framed in terms of the remarkable growth of print technology and the concomitant expansion of the reading public. This paper does not quarrel with this broad characterization, but explores the residual power and influence of manuscript culture. Taking as its primary example the friendship of a Russian noblewoman Ekaterina Dashkova, and a young Anglo Irish woman Martha Wilmot, I explore 'love letters' – letters of friendship, and the love of letters - as a continuing mode of textual and personal intimacy across the end of the early modern period.

The Princess Dashkova had both a public and highly political profile in her lifetime: a close confidant of the Russian Empress Catherine the Great, she was closely involved in the coup that placed Catherine on the throne in 1762. She became something of a figurehead of 'the Russian Enlightenment' in the eighteenth-century European imagination: appointed Director of the Imperial Academy of Arts and Sciences, Dashkova was also the first president of the newly created Russian Academy where she was closely involved in the publication of the Dictionary of Russian Languages. Her personal intellectual networks included Diderot, Voltaire, David Garrick and Benjamin Franklin.

One of the most fascinating aspects of Dashkova's literary legacy is however, a remarkable collection of letters and other personal documents now held at the Royal Irish Academy of Dublin. This collection of letters, journals, memoirs, notes and other objects is a fascinating material trace of the relationship between Dashkova, Martha, her sister Katherine and their wide literary networks across several continents. In this paper I would like to explore the contents of this literary archive of friendship – detailing the nature and context of the collected materials, and its significance in the relationship between two very different women. I would like to try and understand why the letter remained such an important mode of exchange between the women, even when they shared a home for extended periods in Russia, and what this affection for the letter might teach us about literary community, particularly for women, in the eighteenth century.

*Katrina O'Loughlin is a Research Associate with the Centre for the History of Emotions (Europe 1100-1800) based at the University of Western Australia. Her research interests include early modern women's writing, travel and cultural exchange. This paper forms part of new research on friendship and literary community.*



### Michael Ovens

#### 'RECONSTRUCTING THE TECHNOLOGIES OF PERSONAL DEFENCE, 1300-1700'

The modern reconstruction of historical European martial arts (HEMA) relies on the application of a cluster of modern communicative, protective, and pedagogical technologies to late medieval and early modern fencing treatises in order to translate textual imperatives into performative actualities. These technologies have been developed and applied largely ad hoc since the 1990s with often unintended consequences for the interpretation of these treatises; in an Amazon review of his own interpretation of Royal Armouries MS I.33, Stephen Hand noted that 'Research into historical martial arts... is an ongoing process, which calls for open minded honesty, and a willingness to update your findings, even if that means admitting that you got some things wrong.'

In this paper, I will argue that an accurate reconstruction of the physical performance of HEMA requires the reconstruction of not only physical but also cognitive technologies from the late medieval and early modern period. The extent to which it is possible to recreate the cognitive technologies of a different age is of course subject to dispute; nevertheless, I will argue that attempts to reconstruct and apply late medieval and early modern cognitive technologies can mitigate some of the unintended consequences of modern communicative, protective, and pedagogical technologies.

*Michael Ovens is a second-year PhD candidate at the University of Western Australia. His dissertation examines the shifting influence of epistemology on fencing treatises in late medieval and renaissance Europe. He is interested in the relationship between the abstract understanding and concrete expression of various theories of knowledge and reality, and has been engaged in the reconstruction of historical European martial arts for the past three years.*



## Brid Phillips

### ‘SEEING COLOUR IN THE EARLY MODERN MIND’

Colour becomes part of the physical through the medium of vision. Colour could influence the mind and subsequently had the ability to exert power in two ways: by moving the humours and by infecting the imagination. I plan to pose some theories about how written texts, in particular Shakespeare’s plays, harnessed the power of colour in its textual form, what the limitations of the medium were and what were the implications for colour in this attenuated form.

*Brid Phillips is a doctoral candidate at the University of Western Australia. She previously completed undergraduate and master’s degrees at UWA in the field of Medieval and Early Modern Studies. She has presented several papers related to research on metaphorical place and emotional expression in Chaucer and Shakespeare. Her current research is focussed on the use of colour as an emotional tool in the drama of William Shakespeare.*

## Christine Porr

### ‘PROTESTANT ART ON GERMAN RENAISSANCE BOOK COVERS - JUST A RELIGIOUS STATEMENT?’

In 1517 Martin Luther posted his 95 theses on the church door of the Wittenberg Schlosskirche. His action marks the beginning of the Reformation which would last over a century and led to religious upheavals, political conflicts, the Thirty Year War (1618-1648) and eventually resulted in the division of Christianity.

A hugely debated aspect of the Reformation is the so called iconoclasm and Luther’s involvement in it. It is now commonly accepted that Luther was indeed averse to pictures in the beginning but did not encourage

people to destroy religious paintings and sculptures. Instead he specifically moved in some cases to stop iconoclastic actions. It is also known today that Luther soon realised the importance of imagery and the roles it could play in introducing and teaching his new theology to the people. Though this educational purpose is widely recognized for protestant paintings and prints it has almost not been observed in the area of Lutheran depictions on book bindings from this time period. Therefore this paper’s aim is to show that protestant embossing on German book covers of the 16th century are closely related not only to a didactical function but also to memorialize leading personalities of the Reformation movement.

*Christine Porr is currently a PhD candidate at the University of Western Australia. She received a Master of Arts in History and Art History from the Martin-Luther-Universität Halle-Wittenberg in 2005. During her studies as well as post-studies, Christine worked on several international exhibitions, including Der geschmiedete Himmel. Die Himmelsscheibe von Nebra and Der Neue Stil. Ernst Ludwig Kirchners Spätwerk. Christine moved to Perth in 2008 and was an Honorary Research Fellow at the School of Humanities in 2009 and 2010. In 2011, Christine started her PhD in German Studies, focusing her thesis on German book covers from the 16th-century currently housed at the Historic Library of Quedlinburg, Germany. From 2011 to 2013, she was president of the Goethe Society WA. In 2012, Christine was awarded a UWA Postgraduate Teaching Internship and is currently a member of the casual teaching staff in German Studies.*

## Anne Scott

### ‘TEXTUALISING THE MATERIAL: MARGERY KEMPE, THOMAS HOCCLEVE AND THE EXPERIENCE OF POVERTY’

Those who study poverty, charity and the conditions of the poor, know poverty to be a most slippery concept, constructed within social, or religious, or legal, or literary, or artistic convention. The experience of

poverty is profoundly material, yet it is also constructed, often relating itself to text or visual image. Many images of the poor that survive from Medieval Europe show the poor in certain well-recognised states: for example, as recipients of charity from a saint, or as the cause of the works of mercy, and these images direct the viewer to a particular way of conceptualising the poor person. The paintings on the walls of the Assisi basilica follow early Franciscan documents in showing how St Francis symbolised his poverty by stripping off his clothes and standing naked before his father. In this defining gesture, both text and visual image have immortalised voluntary poverty as a beautiful concept. Margery Kempe, a Franciscan Tertiary, experienced sudden poverty on her travels when she was robbed. Her autobiographical text describes the mismatch between her imagined, devotional concept of poverty and the stark reality of the condition she struggles to come to terms with. Thomas Hoccleve, approaching the end of his Privy Seal career, envisages with anxiety his probable old-age impoverishment, working through his own anxieties in a text which deplores social injustices to the aged poor. With reference to Kempe, Hoccleve, and a selection of visual images, this paper will consider the tension between social constructs of poverty and individual responses to the condition.

*Anne Scott is an Honorary Research Fellow in English and Cultural Studies at the University of Western Australia. Her field of research is in fourteenth-century English Literature, and she has written and taught on Piers Plowman, the poetry of Hoccleve and Chaucer, and many fourteenth- and fifteenth-century English and French texts. She has a particular interest in the representation of poverty and the poor in medieval literature and art. She is Editor of Parergon, the journal of the Australian and New Zealand Association for Medieval and Early Modern Studies, now available as part of the Project Muse database.*



## Deborah Seiler

### ‘THE PHYSICAL DE-MASCULINIZATION OF SIR LAUNFAL: THE PHYSICALITY OF GENDER’

In this short paper I will address the very gendered and very physical nature of male embarrassment/shame by looking at a 36-line section of the middle English romance *Sir Launfal*. In this section, the eponymous protagonist, Launfal, is so destitute that instead of taking up the dinner invitation of the mayor’s daughter, he is forced to ask her for the knightly accoutrement to saddle his horse simply so he can leave town to seek solace. On the way out of town, his horse slips in the mud, causing the onlookers to point and laugh, compounding Launfal’s shame/embarrassment. Given the importance of control – physical, emotional and mental – for men in the medieval period, this episode raises the question of what exactly constitutes a true man and knight. I will discuss the importance of the physical in Launfal’s masculinity, and thus his shame, by raising questions of physicality in regards to gender identity and how easily this can slip our notice in textual interpretation.

*Deborah Seiler has a BA (Hons) and MA in Medieval and Early Modern Studies from UWA and is currently working on a PhD at the same institution. Her research interests focus on identity, gender (masculinity in particular), personal relationships and sexuality in late medieval Europe.*

## Kathryn Smithies

### ‘LONGBOW MEN, STAINED GLASS AND AN ENGLISH PARISH CHURCH: FIVE HUNDRED YEARS OF REMEMBRANCE’

Five hundred years ago, an English army successfully defeated an invading Scottish army at the battle of Flodden Field, just south of the Scottish border. Amongst the English that day was a contingent of archers



from the parish of St Leonard's, Middleton. Eight years earlier, in 1505, a community of Middleton archers had commissioned a stained (painted) glass window for the parish church. The glass, featuring seventeen named archers, their chaplain and lord of the local manor, Sir Richard Assheton, still exists today. Yet, despite the window's original life commencing before the battle and with no evidence that the depicted archers actually fought at Flodden, for many years, possibly centuries, the window has been referred to as the 'Flodden Window'. It has until recently been considered the earliest surviving war memorial.

Evidently, the window had a social and cultural significance at its time of inception: a witness to the confraternity of the archers and the relationship between combatants and the Church. Nevertheless, the window's 'life' did not end with the Reformation or with the end of the influence of the longbow man, but has continued throughout the centuries into the present day. This paper traces the life and afterlife of the 'Flodden Window' from its dedication in 1505 AD to the 9th September 2013, the 500th anniversary of the Battle of Flodden Field, through a series of sources and events, revealing its enduring social and cultural communities between parish, archer and God.

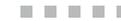
*Dr Kathryn Smithies is a medieval historian and honorary fellow in the School of Historical and Philosophical Studies at the University of Melbourne. She is primarily interested in the social and cultural aspects of medieval society and its artefacts; in particular the intersection of high and popular culture. Kathryn's area of expertise lies in the French fabliaux, a genre of ribald literature from the thirteenth century and its didacticism. Currently, Kathryn is researching the intersection of spiritual and secular communities in medieval society through text and other artefacts.*

## Suzanne Wijsman

### 'DISCOVERING THE OPPENHEIMER SIDDUR (BODLEIAN MS OPP. 776), A FIFTEENTH-CENTURY HEBREW ILLUMINATED PRAYER BOOK'

Questions about whether Jewish or Christian illuminators did the artwork in medieval illuminated Jewish books means that just whose imaginings are expressed in the illustrations of many well-known Hebrew illuminated manuscripts remains uncertain. The *Oppenheimer Siddur* (Oxford Bodleian MS Opp. 776), a little-known 15th-century illuminated book of Jewish daily prayers, was made in 1471 by an Ashkenazi scribe for the use of his family. As an example of the user-produced Hebrew manuscript, this small prayer book is exceptional because of its rich artwork, calligraphy and distinctive iconographic program, which includes the largest number of illustrations of performing musicians in any medieval Hebrew illuminated manuscript. My paper will discuss how my study of this manuscript as a material object, through analysis of its codicology and artwork production, including the application of modern pigment analysis technologies at the Bodleian Library, has established that its Jewish user-producer scribe was also very likely its artist. This allows for consideration of how the interior vision, perspective and piety of its Jewish owner-producer may be reflected in the subject choices of illustrations and their contextualisation in relation to the texts of this personal prayer book.

*Suzanne Wijsman: BA, BMus (Oberlin); MA (Michigan); MMus, DMA (Eastman) is an Associate Professor in the School of Music at the University of Western Australia. She was invited as a visiting scholar at the Oxford Centre for Hebrew and Jewish Studies in 2009 and was a contributor to the Bodleian Library's exhibition Crossing Borders, held in Oxford in 2009-2010 and at the Jewish Museum of New York in 2012-2013. Her chapter, 'The Oppenheimer Siddur: Artist and Scribe in a Fifteenth-Century Hebrew Prayer Book' in the exhibition publication, Crossing Borders: Hebrew manuscripts as a meeting place of culture (Piet van Boxel and Sabina Arndt, eds.,*



*Oxford, 2009), is the first scholarly publication to focus exclusively on The Oppenheimer Siddur (Oxford Bodleian MS Opp. 776). Forthcoming is 'Material Object and Immaterial Imagination: Expressions of 'Self' and 'Other' in a Fifteenth-Century Hebrew Illuminated Prayer Book' in: G. Ulrich Großmann and Petra Krutisch, eds., The Challenge of the Object / Die Herausforderung des Objekts, 33rd Congress of the International Committee of the History of Art Proceedings, T. 1-3. (Nuremberg: Germanisches Nationalmuseum, 2013). She has presented conference papers for the International Committee of the History of Art (CIHA), Australian Association of Jewish Studies, the Australia and New Zealand Association of Medieval and Early Modern Studies, the Perth Medieval and Renaissance Group, the Musicological Society of Australia, and three invited lectures at Oxford on the Oppenheimer Siddur, as well as articles on the cello and early cello players for The New Grove Dictionary of Music (London, 2001 and www.oxfordmusiconline.com).*

## Annemarieke Willemsen

### 'FROM TABLET TO BOOK: THE CHANGING MATERIAL CULTURE OF MEDIEVAL AND RENAISSANCE EDUCATION'

The period of c.1300 to c.1600 was a heyday for education in Western Europe. In this period, schools transformed from small ecclesiastical projects to large public institutions, and universities flourished. As a consequence, in urbanized regions, over half of the youngsters went to school and 'everybody could read and write, even the peasants' - to quote a 16th-Century Italian traveller in the Netherlands.

The daily practice of this education can be studied from its material remains, excavated from former school sites, college sites and boarding houses, and depicted and described in manuscripts, prints, and letters. These sources, when combined, show that the materiality of education changed considerably over time, from wax tablets and writing pegs through parchment and pens towards books and notebooks. School texts were among the very first to be printed, to provide pupils

and students with their own copies. In all cases, school objects were owned by those who learned, and were carried by them in containers, that changed with their contents.

In these centuries, material possibilities changed the nature of teaching and learning, which started as an oral process with much repetition and exercise, towards a much more written one, and eventually a system focussing on individual reading.

*Annemarieke Willemsen (1969) studied art history and archaeology at the University of Nijmegen (The Netherlands), where she received a Ph.D. in 1998 for a study on medieval children's toys. Since 1999 she has been curator of the Medieval department of the National Museum of Antiquities at Leiden. She specializes in the material culture of daily life between c.400 and c.1600, with an emphasis on children, play, education, and fashion. Her long list of publications features books on Roman toys (2003), the Vikings (2005), Medieval and Renaissance schools (2008), Carolingian Dorestad (2009 & 2010), and Late-Medieval decorated belts and bags (2012).*

## Carol Williams

### 'GEOFFREY OF BRITTANY: "HIS TONGUE IS SMOOTHER THAN OIL"'

Geoffrey of Brittany, the fourth of the five sons of Henry II and Eleanor of Aquitaine, and the third to predecease his father, was considered by Roger Howden to be 'that son of perdition ... that son of iniquity'. Gerald of Wales also held a poor opinion of him and said that 'his tongue is smoother than oil; his sweet and persuasive eloquence has enabled him to dissolve the firmest alliances and throw two kingdoms into confusion.' While Geoffrey's bad behaviour is only too well documented, including his involvement in rebellions against his father in 1173 and 10 years later as well as despotic inclinations and major theft from the church, he was nonetheless considered to be the very personification of medieval chivalry. His 'heroic' chivalry is confirmed by dedication to the tournament from the moment of his knighting to his untimely death, aged 29,



trampled when thrown from his horse at a tourney in Paris. Testament to his 'cultural' chivalry is his active participation in the erotic partimen 'Jauseume, quel vos est semblan' with Gaucelm Faidit and the jeu parti 'Gace par droit me respondes' with Gace Brulé. As well, Bertran de Born directly addresses Geoffrey of Brittany in a handful of chansons and constructs a heartfelt lament on his death where he locates him in a Heaven peopled with Arthurian figures amongst a community of epic heroes. This paper questions whether a close examination of Geoffrey's life as preserved in song can balance or effectively nuance the portrait of him received from more traditional historical sources.

*Carol Williams is a medievalist and early music performer associated with the Centre for Medieval and Renaissance Studies at Monash University. Recently her teaching has focused on the Arthurian tales, using them to consider the fine line between history and myth; her research is mainly done collaboratively with the current project directed to an edition and translation of the Tractatus de tonis of the late 13th century Parisian music theorists, Guy of Saint Denis.*

## Penelope Woods

### 'THE PAINTED SEPULCHRE: DOING THEATRE AUDIENCE HISTORY'

The all-male workshop production of *Othello*, led by Dr Rob Conkie at La Trobe University in October 2013, employed early modern principles of costuming and painting, amongst other 'game rules' of original practice. Material history research into cosmetics and dress informs valuable insights into early modern staging and editorial practice. However, the effects of costuming and painting a boy actor, as Desdemona, for instance, have a less quantifiable consequence of stirring particular emotional responses, from audience members caught in the wrong time and

place – unfamiliar with these conventions of performance, and yet responding feelingly to the effect they produce. The anti-theatrical writer, Philip Stubbes, described the early modern actors as 'painted sepulchers [and] doble-dealing ambodexters' (1583, 64). It was specifically the costuming and painting practices in this workshop on *Othello* that produced the audience responses I consider here. The self-reflexivity of audience engagement with the signification of character, distinct from the body of the actor itself, is a complex and fertile condition for audience response both then and, differently, now. Both performance studies and history deal with anxieties about signification. 'In the sepulcher in which the historian inhabits', writes Michel de Certeau, 'only emptiness remains' (1988, 1). De Certeau is concerned with a vacuum in which historians work when they ascribe voices to a voiceless dead who can no longer speak back. Performance history, when it uses stage practice to research historical questions, ventriloquizes the past, putting tongues in the heads of old characters. It re-animates the questions of cultural exchange and the circulation of meaning and affect by re-engaging an audience with plot, character, costumes, painting and staging practices that echo the original. This paper asks what it is possible to learn about early modern spectatorial practice and pleasures from this re-staging of *Othello*.

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## Christopher Wortham

### 'AMERICA'S BIRTH CERTIFICATE: MARTIN WALDSEEMÜLLER'S WORLD MAP OF 1507'

Why was the Library of Congress prepared to pay \$10,000,000 for the one surviving copy of a large wall map from a particular edition, given that it was printed in several editions? The copy in question was produced under the name of Martin Waldseemüller, but was in fact the product of collaboration between Waldseemüller and his somewhat younger colleague, Matthias Ringmann. This paper will address the reasons for the Library's decision and will also consider the relationship between the cartographers in the context of the veritable frenzy of map-making that followed the first wave in the great voyages of discovery in the period from 1475 to 1525.

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## Tomas Zahora

### 'ESCHATOLOGY, TECHNOLOGY, AND PLAGIARISM: TREATISES ON THE FOUR LAST THINGS DURING THE EARLY YEARS OF THE PRINTING PRESS'

Eschatological literature devoted to the last things (*novissima*) of death, judgment, punishment of the wicked and rewards of

the blessed enjoyed a surge in popularity during the advent of printing in the West. The bestseller of the genre, Gerard van Vliederhoven's *Cordiale quattuor novissimorum*, was published over fifty times, but other works devoted to the four last things also went through several editions and printings. The varied attribution and mutually interrelated contents of these works intimate a world in which medieval notions of authority and authorship blended with the replication capacities of a new technology. Bent on maximising profit and impact, authors and printers borrowed outlines, quotations, and even entire chapters without acknowledging their sources—and produced an unprecedented range of remarkably similar yet idiosyncratic texts. In this paper I focus on three treatises on the four last things printed at the end of the fifteenth and the beginning of the sixteenth century which not only contain similar themes, but also share entire verbatim passages and sections of indexes. As I will show, their textual interdependence and unstable authorial attribution raise interesting questions about Reformation-era notions of authorship and audience of spiritual tracts, and help explain the rising sense of a need for a more refined definition of copyright and plagiarism.

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