

Thursday 7 February

Keynote: “Decontextualization in the Middle Sea: Senses of Dislocation, Bewilderment, and Immediacy” – Associate Professor Yuen-Gen Liang

Contextualization is an essential part of analysis and a key to understanding. We readily apply contextualization when we read sources. We bravely encourage our students to contextualise when they explain discrete points. Contextualisation helpfully situates the subjects of our study and it relates us to our academic fields. Indeed, contextualization has also been a useful tool for the study of the medieval and early modern Mediterranean. What could have been localized lives or happenings seemed to take place in the context of a category – and boundary – transgressing sea basin. These lives and happenings achieve broader meaning when examined in an arena of political, economic, social, and cultural interactions, movements, and transmissions. Indeed, the “Trickster Travels” of western Mediterranean figures like “El Cid,” King Alfonso VI, Leo Africanus, and Samuel Pallache were predicated on the ability to share in or adapt to different socio-cultural contexts.

Yet does our familiar impulse to contextualize and to flesh out ultimately condition how we search for answers and even the nature of the answers themselves? To assess these questions and venture down a different path, I seek to investigate experiences of decontextualization in the western Mediterranean. The “Inland Sea” has such a deep history populated by a wide variety of peoples that it seems unlikely that there can be much that remains unknown about the relatively confined region. Yet this talk takes the theme “Categories, Boundaries, and Horizons” as a point of departure to explore incidences of disconnection, bewilderment, and immediacy in the sixteenth century. At this key moment in the transition from the Middle Ages to early modernity, Spaniards and North Africans were in the throes of establishing new relationships. On the state level, Catholic Spain conquered the Emirate of Granada and invaded fragmented yet resistant Maghribi communities. With this brief scene-setting as background (can explanation really ever sidestep contextualization?), sailors were blown off course, sentries unceasingly sought out evasive enemies, maps depicted negative spaces, senses responded with emotional intensity, estimates made of inexact determination, and particular interests corrupted official norms. In the context between empires and states of the “Middle Sea,” points and contours of knowledge were at a premium. However, knowledge, individuals, nor even geographies were ever at a standstill as human acts in space alters the nature of situations. Contexts were often shifting, obscured, or contested. What do Mediterranean studies look like from the horizon of decontextualization? From the decontextualization of lived experiences, this talk closes by addressing an additional subject: the “decontextualization” of Mediterranean studies as conducted from the Asia-Pacific Rim. How are some studies of the region, so focused on the particularities of geography and interactions, undertaken from the other side of the world and what are the contributions made from this context?

Parallel Session 5

a. *Global Medievalism (sponsored by Macquarie University)*

“Medievalism and Its Times” – Jenna Mead

This paper develops a chapter titled ‘Medievalism on Country,’ in Russ West-Pavlov’s recent collection, *The Global South and Literature* (CUP, 2018). In 2015, the University of Melbourne conferred the Doctor of Laws (*honoris causa*) on Yolŋu elder, Galarrwuy Yunupingu. Dr Yunupingu has received many honours: this one was conferred not on university ground but on Yolŋu country at Gulkula, in eastern Arnhem land, as part of the Garma meeting. Tucking medieval ceremony inside Yolŋu ceremony, I argued, creates opportunities for *balanda* [the Yolŋu word for ‘white people,’ from Hollander] to think along other trajectories. Medievalism, for example, enables a fitting ceremonial of respect from those whom, Dr Yunupingu calls ‘the people of the book,’ to Yolŋu, who have performed ceremony at Gulkula for more than 50 000 years. In this paper, I want to acknowledge the work of Louise D’Arcens, who has argued for an ‘indigenous middle ages,’ and think specifically about ceremonial time to suggest that medievalism offers us, here in Australia as part of the global south, a sense of futurity rather than a return, however inflected, to versions of the past.

**Indigenous and Torres Strait Islander people are warned that this paper may contain names and images of people who have passed away.*

“Convivencia, Occupation, and the Meaning of Sicily in Tariq Ali’s *A Sultan in Palermo*” – Louise d’Arcens

This paper will focus on the historical novel *A Sultan in Palermo* (2005) by Tariq Ali, an author best known for his political activism and his commentary on Israel and Palestine. *A Sultan in Palermo* is the fourth novel in Ali’s Islam Quintet, which was written between 1992 and 2010 with the intention of offering a corrective to Eurocentric occlusions of the Arab contribution to global knowledge. Set in the court of the Norman King of Sicily Roger II (1095-1154), the novel’s protagonist is the North African cartographer Muhammed al’Idrisi (1100-1165), creator of the renowned *Book of Roger / Kitab Rujar / Tabula Rogeriana* (1154). *A Sultan in Palermo* offers Ali a way of meditating on contemporary East-West geopolitics, in particular the occupation of Palestine, via the imaginative narration of a longer history of occupations: in this case the Norman occupation of southern Italy, which displaced the previous two centuries of Arab rule. Of particular interest is the novel’s treatment of the Arab-Sicilian poet Ibn Hamdis, who left Norman-occupied Sicily for Al-Andalus and other parts of the western Islamic diaspora, but was, and still is, most famous for his poems of self-imposed exile. The paper will explore how, as a vitally absent figure throughout the novel, Ibn Hamdis becomes a pivot in the contrast Ali wishes to draw between convivencia, a hospitable polity built on interfaith cohabitation achieved under Arab governance, and occupation, a hostile monocultural regime imposed under Christian rule.

“Flames begotten of flame: The Allure of Byzantium in Modernist Literature” – Mark Byron

The literary historical period of Modernism, spanning roughly the first half of the twentieth century, saw a resurgent interest in specific aspects of medieval culture: Anglo-Saxon (David Jones, W. H. Auden), Eastern Patristics (Virginia Woolf), Provençal (Ezra Pound, Samuel Beckett), and Dante (just about everyone). Any sense of Modernist attention to Byzantium has tended to begin and end with W. B. Yeats’s two poems, ‘Sailing to Byzantium’ (first published in 1928) and ‘Byzantium’ (1932). Yet there is a surprisingly widespread fascination with late-classical and medieval Byzantium across a range of Modernist authors. Robert Bridges’s historical novel, *Count Belisarius* (1938) details the corruption of the sixth-

century court of Justinian and Theodora; Evelyn Waugh's novel *Helena* (1950) narrates the quest of Constantine's mother for the relics of the Cross; and Ezra Pound delves deeply into Byzantine history, economics, warfare, court intrigue, and cultural achievement in *Thrones* (1958), a late instalment of his epic poem *The Cantos*. What unites these works – poems and novels spanning a millennium of Byzantine history – is the focus on corrupt government, the sense of looming social collapse, and the threat of invasion from the north (Bulgars), south (the Islamic Caliphate), west (the Carolingian Empire), and east (Persia, the peoples of the steppe). This paper will attempt to locate such themes in the larger projects of several Modernist writers: were they deploying these materials as a way of navigating the geopolitical events and perceived social decline of their own time? If so, what does Byzantium in particular offer? How might this focus relate to themes of geographical and historical boundaries, contact zones, and cultural and linguistic horizons in their work more generally? What might it tell us about the processes of cultural reception and the reinvention of medievalism in the Modernist period?

b. *Australian Early Medieval Association I: Cultural Identity in the Saga World*

“The Godwin Family and a Story of Underestimation: or why *Knytlinga* saga changed the narrative?” – Deniz Cem Gulen

Knytlinga saga is one of the unique examples of the kings' sagas for, other than *Skjoldunga saga*, it is the only saga which deals with a portion of medieval Danish history. Similar to many others kings' sagas, however, from its beginning to end, the saga consists of countless historical inaccuracies or deliberate misrepresentations of historical events and figures. This troubling issue permeates the saga, being especially visible in the saga's treatment of Knutr inn riki. The saga author mostly focuses on Knutr's English campaign, presenting a standalone perspective on Anglo-Scandinavian interaction at this time. However, the question remains, how reliable is this narrative? With this paper, I will investigate the representation of some of the English figures in the saga of Knutr inn riki.

After carefully summarising the saga of Knutr inn riki, the paper focuses on Wulfnoth Cild and Earl Godwin, offering additional information about their description in the saga. This section will be followed by an explanation of how these two influential figures are discussed in the Anglo-Saxon Chronicle, highlighting key differences. I will conclude this paper by discussing three possible explanations on why these differences occurred: (1) a lost *Knuts saga* which has been arguably used by the saga author, (2) the lack of Anglo-Saxon primary sources for the saga author, and lastly (3) an attempt to glorify Knutr inn riki.

“Ireland in the *Íslendingasögur* and the *konungasögur*: A comparison” – John Kennedy

It is a truism that Celtic peoples do not ‘receive a good press’ in the Icelandic sagas, where they tend to appear either as victims of raids and often ineffective military opponents or as rather treacherous and cowardly slaves. But arguably the island of Ireland, which in the Viking period and beyond had both a vibrant Celtic culture and also a strong Norse presence, is often presented more positively in the *Íslendingasögur*. This paper will aim to compare and contrast Ireland as it emerges from the two saga genres, focusing particularly but not exclusively on *Gunnlaugs saga ormstungu*, *Laxdaela saga*, and *Brennu-Njáls saga* on the one hand and *Heimskringla* on the other. The differences that emerge owe much to the different subject matter and emphases of the two genres but also owe something to the self-perception of the Icelanders.

“Anglo-Saxon kingship and Icelandic identity in the *skáldasögur*” – Matthew Firth

The *skáldasögur* are a highly structured subset of the Icelandic sagas featuring, as their protagonists, young Icelandic men famed equally for skill in verse and with the sword. These twin skills lend themselves to the *skàlds* being portrayed as troublesome characters who struggle to navigate the social expectations of Icelandic culture, invariably leading to a period of exile. The exiled *skàld* then journeys abroad, gaining renown as a poet in the courts of northern Europe and performing incredible feats of bravery along the way.

Anglo-Saxon England often featured on the *skàld*'s itinerary, frequently the setting for the most heroic of deeds. According to *Egils saga*, Egil Skallagrímsson fought with King Æthelstan (925-939) at the Battle of Brunanburh in 937 and it was on his actions that Æthelstan's victory hinged. In *Gunnlaugs saga Ormstongu*, Gunnlaug won the friendship of King Æthelred (978-1016) through the quality of his verse, duelled with a berserk on behalf of the king, and stood ready to resist the invading forces of King Knútr (1017-1035). While King Knútr himself was saved from dragon attack by Bjorn in *Bjarnar saga Hitdœlakappa*, rewarded the *skàld* at the Anglo-Saxon court for his heroics. By comparing these three portrayals of the English court, this paper explores its role as a narrative device to frame Icelandic identity in the *skáldasögur*. Owing as much authorial context as cultural memory, it is a picture of Anglo-Saxon kingship that exemplifies the Icelandic distrust of kingship and attests a nostalgia for an imagined Icelandic heroic age.

c. *Religion in Early Modern England*

“Altering the boundaries: Altars and the demarcation of radical Protestantism in pre-Civil War England” – Johanna Harris

This paper will engage with the controversial Laudian imposition of railing off church altars in pre-Civil War England as a symbolic delineation of religious confessional identities. In many respects it was this physical boundary-marking that demarcated the emerging lines of fracture that precipitated both political and religious revolution. For the clergy, it instigated pressure to declare an allegiance, or to resist conforming, to the Church of England in its Laudian dress; for the laity, it presented the dilemma of how overtly to shield and protect resisting clergy.

This paper will explore this crucial aspect of early modern confessional boundary making and breaking through the underused archival evidence of the letters between puritan clergy and two key puritan families, the Harleys (chiefly with Sir Robert Harley and his eldest son and heir, Sir Edward), and the Barons Wharton (with Sir Thomas Wharton and his son, Philip Lord Wharton). Dozens of letters, extant in the Bodleian and in the British Library, offer fresh evidence of how letter writing networks between clergy and their patrons revealed a keen sense of how the erecting of altar railings in parish churches – and the setting apart of communion tables therewith – was increasingly perceived to be a symbolic demarcation of actual confessional and political allegiance, consequently setting out the boundary lines between parliament and its opponents. As such, this paper will offer a corrective, via grassroots primary evidence, to the account of the ‘puritan propaganda’ efforts proposed in Kenneth Fincham's and Nicholas Tyacke's otherwise magnificent *Altars Restored* (2008).

“The Reclining Effigy: Art, Power and Belief in Early Modern England” – Peter Sherlock

The reclining effigy was the most original, recognisable monumental trope in late Elizabethan and early Stuart England. Adapted from ancient and renaissance precedents, reclining effigies lay stiffly on their side, displaying the subject's status and demeanour to the visitor. The peculiar style has been judged as aesthetically naive; contemporaries such as the

dramatist John Webster famously characterised such effigies as seeming to have died of the toothache. This paper is the first major analysis of these tombs, using over seventy examples erected between 1580 and 1650. It argues that the genre was established by a woman, Elizabeth Cooke, through the tombs, effigies and epitaphs she erected for her husbands Philip Hoby at Bisham and John Russell at Westminster. The rich body of evidence, consisting of over seventy examples erected between 1580 and 1650, permits illumination of the complex processes by which the reclining effigy was imitated, translated and modified. Particular attention is given to Unton Memorial Picture (c. 1600) which illustrates the funeral monument and reclining effigy of Henry Unton, providing a unique opportunity to connect visual representation of a tomb with a wider narrative of life, death and the afterlife. The paper aims to unlock the aesthetic, religious and political meanings of these unusual effigies in order to understand why they became so popular, what they attempted to communicate, and how they were interpreted. The findings have significant implications for our understanding of the body, posture, death and memory in early modern Europe.

“The true and undoubted patron: Examining women’s presentations to benefices in sixteenth-century England, c. 1530-1558” – Stephanie Thomson

Advowson - the right to nominate a candidate for a specific church living – was a crucial means by which the laity might exercise influence over the early modern English Church. This was particularly true after the Dissolution of the Monasteries (1536-40), which resulted in the transfer of a great deal of ecclesiastical patronage into lay hands. No doubt because the advowson was viewed as an item of property, this is a form of patronage which has been primarily associated with men. However, as this paper will demonstrate, noble and gentlewomen were involved in a surprisingly substantial proportion of institutions to benefices in the mid-sixteenth century, both in conjunction with their husbands and in their own right. In addition, they were active in petitioning on behalf of clerical clients for livings held by other patrons. Using evidence from episcopal registers, visitation records, letters and other material, this paper will examine the mechanisms and motivations of women’s ecclesiastical patronage. In particular, it will explore the relationship between religious affiliation – a live issue given the successive religio-political changes of the English Reformation – and patronage, as well as the influence of personal and familial loyalties, political concerns, and gender.

d. *Boundaries of the Law*

“Centre and Locality: The Early Fourteenth-Century Papacy and the English Religious” – Peter McDonald

This paper examines the application at the local level of papal centralisation in the early fourteenth-century church. It traces as a case study the impact on English monastic communities of papal privileges and exemptions, the expansion of the papal judicial system, and the growth of papal appointments to benefices. It concludes that the reality differed from the high theory of papalist claims of immediate and universal jurisdiction: papal power ultimately depended on the consent of local actors and an increasingly assertive crown, and burgeoning administrative activity at the papal curia did not translate into increased power and influence.

“Men of Justice: The Parliament of Paris, Justice and the Civil War” – Paula Dos Santos Flores

As the highest level of the royal justice system, the Parliament of Paris was a very important element of the royal administration during the fourteenth and fifteenth centuries. Within its

powers it held the ability to judge, in the first instance, cases concerning the important people of the kingdom: cases related to the King, the University and all people or communities under royal safeguard. As a consequence of these characteristics justice became a political resource used and disputed by the nobles during the civil war that divided French society into the 'armagnacs' and the 'bourguignones'. The conflict crossed generations and the border between the ordinary and extraordinary. This paper discusses aspects of the application of justice as an ordinary activity within society and the ways in which its functions were used as an instrument in the dispute of power within the French court during the civil war.

"Strange Bedfellows: Lawyers and Non-Lawyers at the Early Modern Inns of Court" – Amanda McVitty

The Inns of Court were England's nexus of education and professional advancement in the common law, and the place to be for any man intent on a legal career. From the late 1400s, they were also homes to a growing number of men of noble and knightly birth who had no intention of becoming professional lawyers. For these men, the Inns were convenient residences in the heart of London from which they could explore the pleasures of the city. The Inns' records show that the presence of these two very different communities of men generated tensions and occasionally violent clashes. This paper examines the conflicting identities fostered and produced through the Inns' social rituals and spatial practices; and investigates the extent to which lawyers' daily life in close quarters with non-lawyers affected the ways in which they conceived of and practiced the law.

e. *Gendering the Italian Wars II: Gender, Materialities, and the Italian Wars*

"Leonardo's War: Materialising Elite Military Masculinities in the Italian Wars" – Susan Broomhall

This paper will explore the gendered nature of Leonardo da Vinci's involvement in development of military technologies, ceremonial pageantry, automaton, and monumental displays as part of the Italian Wars. Focussing particularly on his work in Milan, Venice, Cesena, and in Amboise, it will analyse how gender, particularly elite performances of masculinities, informed Leonardo's propositions to his clients, how he wrote about his commissions in his notebooks, his self-presentation as an engineer and artist, and the material culture that he produced in these roles in service to some of the leading protagonists of the Italian Wars.

"Soldiers of Fortune: Artist Mercenaries of the Italian Wars" – Lisa Mansfield

This paper will investigate the cultural phenomenon of the artist mercenary in the Italian Wars, particularly of the Swiss Reisläufer, exemplified by Niklaus Manuel Deutsch (1484-1530) and Urs Graf (c. 1484-1528). In focusing on the divergent duality of these professional occupations, of men who voluntarily participated in battles before returning to civilian life, it will consider how the artist's immersive experience of warfare produced new complexities of masculine identity and disruptive representations of gender manifest in diverse prints and drawings on themes of ethics and morality, corruption, and violence.

"Ensignes and Hat Badges: Fashioning Allegiances, Masculinity and Power during the Italian Wars" – Sarah Bendall

This paper will focus on the uses of hat badges, round objects portraying religious, allegorical or other symbolic scenes, which were made from gold or bronze and worn by men during the first half of the sixteenth century. Previous studies that have examined these male accessories have done so primarily within the context of renaissance decorative arts and jewellery. However, this paper will contextualise these accessories within the expectations of early

modern male dress, particularly the meanings and significance ascribed to male headwear and hat etiquette during the renaissance, and, more specifically, during the Italian Wars. By doing so this paper will show that these hat badges assisted men in constructing and performing notions of masculinity tied to ideas of cultural and political allegiances, dynastic power and military imperialism during the period 1490-1560.

f. *Boundaries of the Human*

“It hath neither the species nor the form of a creature: Early Modern *Mola* births and classifying the human” – Paige Donaghy

After a long description of the *mola* birth’s various physical manifestations, physician Helkiah Crooke mused in his *Mikokosmographia* that the *mola* birth had “neither the species nor the form of a creature”. Crooke suggested that the birth was typically an “idle flesh without forme and hard, engendered onely in the wombe of a woman”, which is a description consistent across medical and midwifery texts of the sixteenth and seventeenth centuries. These fleshy lumps, also known as moles, often contained hair, teeth, eyes and veins, and provoked reflection and debate amongst physicians and natural philosophers on theories of reproduction and ensoulment. Reflections such as Crooke’s on the nature of the *mola* birth’s species were particularly pressing when it came to the potential life of the *mola*. It was often described as capable of moving in the womb during pregnancy, and by some accounts, the *mola* could be born with signs of life like contracting or quivering. In this paper, I will examine early modern European discourses of the *mola* birth, tracing English, French and Dutch scholars who wrote on this phenomenon. I will discuss the conceptual categories these authors worked with, particularly categories of causation or explanation, and demonstrate that when it came to the *mola* birth, such categories were renegotiated or discarded, as scholars frequently described the birth as being outside of nature, or, as having no species or resemblance to anything. I will point to the ontological difficulties such scholars faced when differentiating the *mola* from what was truly “human”, because the mole was a physical, seemingly alive product of human generation. By analyzing the early modern *mola*, I hope to show that concepts of “natural” or “normal” pregnancy are historical constructions, and that such constructions have resulted in the exclusion of “other births” from mainstream reproduction narratives.

“Bordering on Obscene: Medieval Badges and the Posthuman” – Karma Lochrie

Recent studies of medieval obscenity by Nicole Sidhu and Carissa Harris treat the category of the obscene in terms of its content and its function as a transgressive and/or socially conservative discourse. In my paper I want to think about obscenity as it challenges and/or transgresses the boundaries of the human. A recent French study, *Obscène Moyen Âge*, suggests that the function of medieval obscenity might be “to explore and explode the facets of the limits of the human” (23). In order to consider the category of the (medieval) human in medieval obscenity, I will be contesting the contemporary category of the posthuman as it is currently understood. The posthuman is currently understood in terms of hybridity—human/animal, human/machine, human/object, and it entails a critique of humanistic notions of the autonomous, natural, and embodied self. I want to argue that there is another kind of posthumanism to be found in certain obscene representations, that which takes the body part for the whole person. I will be using the obscene pilgrim badges from the late Middle Ages as my texts because they pose a challenge to both categories, the obscene and the posthuman. Animated or personified genitals are figured in cheap lead alloy pins that seem to riff on medieval pilgrim’s badges even as they trouble the categories—erotic, pornographic, obscene—used by scholars to understand them. My argument is that the particular obscenity at work in these badges eludes all of these categories and pointedly departs from those medieval obscenities that either objectify women and men or exploit conservative gender

ideas. In the posthuman vernacular of these badges, the part becomes human, and not merely that, but human-critical. Obscenity aimed at a medieval posthuman perspective ultimately provides intriguing connections with contemporary varieties of posthumanism.

“Animality and anthropomorphism in early modern French fairy tales” – Bronwyn Reddan

Talking animals are a classic feature of the fairy tale genre. These magical creatures appear as protagonists, helpers and antagonists and are often read as anthropomorphic or symbolic figures who are more human than animal. In the fairy tale tradition of early modern France, Lewis C. Seifert argues that fairy-tale animals function as a category of other that humans define themselves in opposition to. But fairy-tale animals also exist as beings in their own right with distinctive nonhuman traits that are never fully erased by their anthropomorphic characteristics. They occupy a liminal space in which their true nature resists categorisation as their human and animal qualities are inextricably entangled. The ambiguous status of fairy-tale animals as hybrid creatures is emphasised by the prominent role of metamorphosis in tales by Marie-Catherine d’Aulnoy and Henriette-Julie de Murat. Many of the talking animals in their tales are humans transformed into animals; a few are shape-shifting fairies who use their magical powers to assume animal form.

The overlap between the categories of humanity and animality is an important theme in animal studies critiques of the Enlightenment rational subject. This paper suggests that d’Aulnoy’s and Murat’s representation of fairy-tale animals foreshadows elements of this critique by interrogating the categories of human and animal in early modern France. Their tales express an ambivalence about the “civilised” nature of humanity by creating animal characters with more *esprit* and *politesse* than their human counterparts. In doing so, they reflect contemporary interest in natural history classification schemes and the anatomy of human and animal bodies. Fascination with the boundaries between human and animal drives d’Aulnoy’s and Murat’s use of metamorphosis to create anthropomorphic characters whose animality functions both as a form of exile and a means of escape from civilised society.

g. *Shakespearean Categories & Boundaries II*

“Bet yet I could accuse me of such things: Shakespeare and the Secular Appropriation of Confession” – Angela Schumann

In the newly (and only partially) converted England of Shakespeare’s lifetime, Protestant preaching and prayers occupied the hollowed-out spaces once filled by Catholic rituals and practices, though echoes of the old traditions still reverberated throughout England, like Hamlet’s father stalking the battlements. Among the ghosts that seem to have haunted the imagination of Shakespeare was the outlawed sacrament of Confession, which is repeatedly approximated, inverted, manipulated and deconstructed throughout Shakespeare’s oeuvre in a complex process of detinue and conversion: retention and re-purposing.

Without a directed and systematic examination of conscience, what will introspection look like? Will laypeople try to hear the confessions of one another as recommended in the Church of England’s *Homilies Appointed to be Read in Churches*, and what will this look like? Will this structural vacuum be exploited? These are questions that would have confronted Elizabethans—many of whom must have retained Catholic habits of thought—in the wake of the abolition of sacramental Confession. These are questions that Shakespeare teases out in his plays.

In this paper I will explore Shakespeare’s use of analogical variations on the processes of Confession as a way of implying psychological complexity (particularly cognitive dissonance) in his characters, and apply this hermeneutic to the ‘Nunnery scene’ in *Hamlet*. I

will argue that in this scene Shakespeare dissolves the boundaries between the sacred and secular, drawing upon the Catholic model of self-examination to create a ‘quasi-confession’ which functions as an analytical tool for the exploration of success and failure in introspection and self-examination (in comparison with the Anglican Church’s own stripped-down substitute for that sacrament as set forth in the *Homilies*).

“The cross-gendered casting debate: how Shakespeare and Fletcher handled it” – Ursula Potter

At the Women, Shakespeare and Performance seminar at the 2018 British Shakespeare Association Conference, the majority of participants discussed current trends in cross-gendered casting and the challenges facing female actors in first landing male roles, and then in performing the male body on stage. There was a general assumption that this was a modern dilemma, but this is not the case. Writing female character roles for performance by male actors was just as much a challenge for Shakespeare and colleagues. It was not enough for the adolescent player to have a pretty face, a high voice and acting skills for an experienced and informed audience to truly suspend disbelief. The fact that Shakespeare’s stage women are so credible and generate so much discussion on gender today, is because he and his colleagues consciously coloured their parts with biological clues to the female body, and its locus of control, the womb.

How did dramatists represent this hidden biological influence driving not only female behaviour but as often as not the plot? They used a system of visual and verbal coding through often seemingly trivial details embedded in the dialogue or stage presence, such as age, complexion, body image, gait, temperament, costume and colour, and diet, all features of popular Renaissance medicine. By recuperating these stage clues we can more fully appreciate the dramatic techniques employed in the performance of women’s biology on the early modern stage. It also leads to the supposition that early modern dramatists would have preferred casting women in their female roles had that been permitted.

“Images of boundlessness in Sidney, Spenser and Shakespeare” – Thomas Kullmann

The Elizabethans felt protected by boundaries, and were in the habit of categorizing things and experiences according to their place in the natural order. “There’s nothing situate under heaven’s eye/ But has his bound, in earth, in sea, in sky”, as Luciana points out to Adriana in the *Comedy of Errors* (2.1.16-17), and in *Macbeth* the natural order is restored when the new king of Scotland promises to “perform” what is needful “in measure, time, and place” (5.8.73). Boundlessness, overstepping boundaries is usually connoted negatively.

There are, however, quite a few significant exceptions to this rule – In Sidney’s *Astrophel and Stella* the speaker time and again refers to Stella’s perfection, which takes on a transcendental quality, as does his love, which is often compared to fire. Similar images can be found in the third book of Spenser’s *Fairie Queene*, which, after the celebrations of modesty and moderation in the first two books, may surprise the reader by its insistence on the ennobling potential of ecstatic love. And Juliet, in *Romeo and Juliet*, describes her bounteous feelings with regard to Romeo as being “as boundless as the sea” (2.2.133). It is the very act of overstepping boundaries which will finally lead to a reconciliation of the two families.

I would like to suggest that the Renaissance system of order (as found in, e.g., Hooker’s *Laws of Ecclesiastical Polity*) is supplemented by the Platonic notion of ecstatic eroticism; by forms of sublimation, this ecstasy is ‘contained’ and made serviceable to the community. Sometimes boundaries need to be overstepped to protect the system of a well-ordered world and society.

h. *Early Modern Women and their Communities*

“Anne Wagner’s Album (1795-1805): Creating Feminine Visual Culture” – Ryna Ordynat

The album was a popular medium evolved in to late eighteenth and early nineteenth century into a practice of keeping a book of collected poetry, drawings, etchings, prints, sketches, autographs, botanical specimens, music and keepsakes, sometimes over many years, or even decades. Such albums would have an author, a compiler or collector, who would curate it, but many, if not most, of the items in an album would be contributed by this author’s family, friends and connections. Albums such as these have rarely been examined by historians, due to the low status and insignificance which has hitherto often been the lot of women’s amateur art¹.

Using the album of Anne Wagner, digitized by the NY Public Library, this paper will argue against such interpretations by demonstrating how much women’s album have to offer historians in the many new and unique insights and glimpses into intimate family and feminine visual culture of the time. The paper will particularly explore how families and individuals involved in the creation of albums like these are consuming each other’s production, and what this exchange of produced material of sketches, drawings, prints, verses, collages, keepsakes and memorandums shows us about the construction and development of family relationships. This paper will argue that the anonymity of feminine art, when placed in the context of album making, did not signify its low status or low value at all to those who made, gifted, exchanged and circulated this art within their family circle. On the contrary, this paper will show that women must have believed that their experiences and values were worth representing and commemorating in albums², and that a sketch, carefully and lovingly pasted into a family album, along with other examples done by family members and friends, shows how valued and cherished such artworks were in context of family, for which they were produced.

“The Shifting Identities of Anna Trapnel: The use of the “prophet” and “witch” categories in England 1640-1660” – Deb Parish

Anna Trapnel: Esteemed prophetess or dangerous witch? Trapnel achieved notoriety as a prophetess during the political and religious upheavals of the English Civil War period. She was at the height of her prophetic activity in the 1650s when she fell into trances, attracting audiences as she acted as a spiritual conduit for God’s messages. Trapnel drew a following for her prophetic displays and utterances and was revered by her followers as a prophetess. She published several writings containing millenarian warnings, and condemnation of existing political and religious powers and structures, drawing upon scriptural references she foretold Christ’s second coming to rule over all. However, her prophetic activity and public utterances also led her into dangerous territory where some would label her a dangerous witch or accuse her of practising witchcraft.

As I show in this paper, contemporary responses to Anna Trapnel, highlight the permeability of the boundaries of the prophet/witch divide in contemporary discourse. Displays of ecstatic behaviour, some historians argue, could easily be interpreted by contemporary audiences as signs of demonic possession. Others argue that accusations of witchcraft against a female prophet were a response to a woman overstepping her gender boundaries. My paper, however, examines the case of Anna Trapnel, to elucidate the historical dilemma of the prophet/witch dichotomy and will argue that Trapnel’s shifting identity, and the blurred

¹ Richard Sha, quoted in *Women, Literature, and the Domesticated Landscape: England's Disciples of Flora, 1780-1870*, Judith W. Page, Elise L. Smith, 82.

² 'Secluded Vision: Images of Feminine Experience in Nineteenth-Century Europe', Anne Higonnet, *Radical History Review*, 38, 1987, 16-36, p. 32.

boundaries of the 'prophet' and 'witch' categories, need to be understood within the wider context of political and religious power debate and struggle.

Keynote: “Living on the Edge in Medieval Studies” – Professor Elaine Treharne

This lecture will consider what it is to live in and on the edges of medieval textual cultures both in the past and in the present. A detailed analysis of the design and operation of the manuscript page will show how the full interpretative potential of the physical object is only possible by accounting for all elements, including the material and the marginal. I shall compare manuscript production in early Britain and China to try and demonstrate how different are these cultures in their conceptualization of space, the centre and the edge. These cultures are heavily invested in the written word, both as communication and aesthetic, so can comparison productively permit for new ways of thinking through the centre and the edge?

This will lead to a broader discussion of what it meant and means to live on the periphery. I shall briefly consider the implications of community and belonging when that community is outside the centre of a region (such as Crowland Abbey in the Fens) or exists littorally; when it is a phenomenon peripheral to the focus of temporal concentration (like Old English in the post-Conquest period); or when it is a specialist area on the fringe of a discipline. Can common characteristics for marginality be determined within spatial, temporal, cultural and intellectual frameworks?

Parallel Sessions 6

a. *Complaint and the Early Modern Woman Writer (sponsored by the Early Modern Women Research Network)*

“Communities of Woe: The Complaint Poetry of Mary Sidney, Countess of Pembroke, Lady Dorothy Sidney and Lady Mary Wroth” – Rosalind Smith

This paper explores the ways in which women writers within the Sidney circle used complaint poetry as a vehicle to express grief and protest against the times. Tracing the uses of complaint across generations, this paper argues for the centrality of this mode to Sidneian political poetics, which sought to institute an ideal Protestantism in the face of increasing marginalisation in the Elizabethan and Jacobean courts. My essay newly positions the women of the Sidney family as the voice of these political laments and explores the ways in which complaint facilitated anger and pointed political critique in the face of unjust rule and corruption, as well as grief directed not just to the death of Sir Philip Sidney but also to the failure of the Sidneian political program within Jacobean court culture. This paper will uncover new writers of complaint within the Sidney circle, alongside a reconsideration of how broadly complaint was used by Mary Sidney Herbert and Lady Mary Wroth in a self-reflexive tradition built over half a century. Drawing on the communities of woe that figure within the mode, this group of writers constructed their own formal and political communities of woe across generations, in a unique, extended familial tradition which reconfigures how form and politics might be seen to operate for early modern women writers.

“To thee, and only thee I will complain: complaint and its refusal in Hester Pulter’s religious lyrics” – Sarah C.E. Ross

The poetic corpus of Hester Pulter (1640s-1660s) is recognised as an important engagement in the poetry of complaint, the open-ended amplification of woe that proliferates through the Renaissance and is harnessed to the expression of amorous, religious, political, and generalised loss. Katie Smith has explored the legacy of Ovidian complaint in Pulter's work; Alice Eardley has written on the (cognate) expression of melancholy in her verse; and Kate Chedzoy and I, among others, have written on the ways in which poems such as "The Complaint of Thames" repurpose the male-authored, female-voiced framed complaint to the ends of female political engagement. But what of Pulter's religious lyrics? To what extent do they position themselves as complaints, and how do they articulate their relationship to the religious complaint tradition? This paper asks what (if anything) is to be gained by reading Pulter's religious lyrics through the lens of complaint, and examines the way her devotional postures and rhetoric of supplication move between complaint, meditation, and a distinctly Pulterian mode of philosophical consolation. Seeking in part to define "religious complaint" in the mid-seventeenth-century, this paper will explore her lyrics' paradoxical dynamic of abandonment and certainty in God's love, and examine the ways in which Pulter and women like her mobilise "private" devotion to the plaintful expression of loss and / or to petition for redress in this world or beyond.

“Performing complaint: O happy dames and good ladies” – Michelle O’Callaghan

The Earl of Surrey’s female-voiced complaints, ‘O happy dames’ and ‘Good Ladies: ye that have your pleasures in exile’, are presented as interlinked lyrics in *Songes and Sonettes*, given the same title ‘Complaint of the absence of her lover being upon the sea’. These two female-voice complaints are indeed companion pieces. Both were composed by Surrey in the voice of his wife, Frances de Vere, and are associated with his petitions to Henry VIII for his wife

and family to join him on his military campaign in France. A version of ‘O happy dames’ was copied by Surrey’s sister, Mary Howard, Duchess of Richmond, into the Devonshire Manuscript. Written in her hand amongst lyrics copied by the hands of her kinsfolk and friends, manuscript transmission would therefore appear to offer an embodied mode of writing that inscribes the presence of its author or, rather, in this case, the intimate creative conversation between brother and sister captured within the medium of scribal coterie composition. By contrast, the publication of ‘O happy dames’ in *Songes and Sonettes* testifies, in the words of Harold Love, to ‘the ability of print to empty words of presence’. Yet, is there another way of thinking about these complaints in print? This paper will focus on voice, embodiment and the lively rhetoric of presence in these lyrics in order to explore the relationship between complaint and performance.

b. *Crusades III: Scholarly Horizons*

“This is war: violence and atrocity at the time of the Third Crusade” – Megan Cassidy-Welch

How and why did medieval people decide what was unacceptable behaviour in war? In this paper I explore the construction of limits around crusade violence by focussing on Latin and Arabic texts from around the time of the Third Crusade. In texts such as Ambroise’s *L’Estoire de la Guerre Sainte*, the *Itinerarium Peregrinorum et Gesta Regis Ricardi*, Baha ad-Din ibn Shaddad’s *Rare and Excellent History of Saladin*, the *Chronicle of Ibn al-Athir*, and Imad ad-Din al-Isfahani’s comments on the conquest of Jerusalem, descriptions of violence are both common and often accompanied by explanation and justification. Especially noteworthy are reflections on violence done to places and things (such as the Cross, or Jerusalem itself). By considering different cultural valences of conduct in war, this paper hopes both to add something to how modern historians might better understand medieval violence, and to reflect on the historical categories commonly used to describe it.

“A New Approach to the Letters of the Third Crusade” – Thomas Smith

The letters of the First Crusade is the last major category of sources from the expedition that has not been explored in detail in over one hundred years. Ever since Heinrich Hagenmeyer published his critical edition of the letters with extensive notes and commentary in 1901, scholars have usually only dipped in to the letters to cherry-pick information not found in the longer narratives. The rapid acceptance of Hagenmeyer’s edition, the accuracy of which has gone completely unquestioned until now, effectively set the boundaries of study on the letters. New research, however, is revealing not only that Hagenmeyer’s selection and use of the manuscripts are problematic - and by extension, his edition texts - but even that many of the letters from the corpus were never actually sent from the First Crusade in the East at all, but are, in fact, later, twelfth-century concoctions produced in monastic communities in the West. The re-evaluation of many of the missives as “inauthentic” quite literally rewrites large chunks of the history of the First Crusade. As a result, we need to find new ways of engaging with the letter texts, both genuine and concocted. The fusion of *Quellenkritik* and modern approaches to the reception and transmission of manuscripts - which can also be extrapolated to other crusade sources - represents a new horizon for the field of crusade studies that breaks through the boundaries imposed by the classic source editions in the nineteenth and early twentieth centuries.

“May the coveters of Antioch die wickedly: Self before Mission, Moral Injury and the First Crusade” – Kathryn Hurlock

Writing in 2014, the American psychiatrist Jonathan Shay referred to evidence for the damage done by putting ‘self before mission’ found in his observations on American veterans, and his analysis of Odysseus’s behaviour in the *The Odyssey*. He highlighted it as one of the main causes of ‘moral injury’, a psychological theory associated with, but distinctly different from, PTSD, caused when an individual’s moral conscience is damaged by engaging in or witnessing moral transgression. This was particularly so, argued Shay, when the transgression was committed by someone in a position of military authority.

Complaints about crusade leaders putting their own interests before the central mission of the First Crusade – recovering Jerusalem – permeate the four eyewitness accounts of the crusade and focus on the desire of Bohemond of Taranto to capture and remain in Antioch. This paper reassesses the attitude of the four First Crusade eyewitnesses to the actions of Bohemond and others in light of the role self before mission in causing moral injury in other crusaders in order to highlight the ways in which the developing psychological theory of moral injury can be used to understand responses to actions undertaken on crusade.

c. Scholarly Editing for Medieval Manuscripts

“A short and unpublished report: re-editing the *Libellus de expugnatione Terrae Sanctae per Saladinum* in the 21st century” – Keagan Brewer and James Kane

Despite its importance as a primary source for the fall of the kingdom of Jerusalem in 1187, the anonymous Latin treatise known as the *Libellus de expugnatione Terrae Sanctae per Saladinum* (or *Chronicon Terrae Sanctae*) has never been published in a proper critical edition. Previous editions by Martène and Durand (1729), Stevenson (1875), and Prutz (1876) each have various merits, but their deficiencies leave them far short of the standards required to produce a text that is truly useful and reliable for modern scholarly research. In 2008, a team under the direction of Associate Professor John Pryor at the University of Sydney collected the four extant medieval manuscripts of the *Libellus* and set out to create an entirely new edition, together with a facing-page translation, which was finally completed in 2018. This paper outlines the various challenges that arose in the course of the project, explains some of the crucial insights gained from our fresh examination of the *Libellus* during the editing process, and argues for the value of returning to the manuscript evidence even when a text has already been printed in a relatively accessible and dependable collection like the Rolls Series.

“Editing Old English: The Case of the Life of St Chad” – Kiera Naylor

The Old English ‘Life of St Chad’ is an anonymous homily and saints’ life. The only surviving copy is in MS Hatton 116, which is dated to the twelfth century. The text was most likely originally composed in the ninth century, in a Mercian dialect. The process of editing the text has revealed layers of scribal errors and misunderstandings, which points to a history of transmission of the manuscript and supports the argument for an early date of the text. My paper will examine the textual complexities of the ‘Life of St Chad’, including some of the problems in identifying and emending errors, and expanding abbreviations in the manuscript.

This paper arises from my doctoral thesis in which I am producing a new edition and translation of the ‘Life of St Chad’. A fundamental task in editing is the expansion of abbreviations, and in particular how one spells the most common expanded abbreviations (ond/and and þæt/þet) is a matter of dialect and greatly affects the how the text is read. Since Old English is not a standardised language, identifying whether something is an error or an example of unusual spelling or grammar is a major problem in editing. And of course once an

error is identified, one must make a decision about emending the text. Editing is a decision-making process that reflects the editor's understanding of the text and the edited text then is the editor's interpretation of the text presented to the reader.

“Writing Jean Chartier: Making Medieval French Accessible to an English Audience” –
Derek R. Whaley

Vernacular texts such as Jean Chartier's 1461 *Chronique de Charles VII, roi de France*, have often been disparaged by traditional medievalists who consider Latin sources superior. Yet large portions of Chartier's text are either original or derived from lost material. During the Early Modern Era, this chronicle was printed a total of four times. Auguste Vallet de Viriville revived the work in a three-volume transcription published in 1858, but, like so many critical editions of this period, it introduced modern punctuation and lacked significant commentary. Since this edition, nothing had been done with this text. No critical edition has been published nor has the work been translated into English.

By using the earliest-known manuscript of Chartier's work and cross-referencing it with later print editions, I have begun the process of creating a new critical edition of Chartier's chronicle that will sit alongside the original manuscript and a new English tradition. This edition will also hopefully serve as the basis for a textbook on reading and translating medieval vernacular French manuscripts. This presentation will outline my approach, some of the issues that I have encountered along the way, issues of using modern grammar and punctuation, and my long-term plans for the project.

d. Music, Emotions, Medievalism (sponsored by the ARC Centre for the History of Emotions)

“Last Minstrels” – Andrew Lynch

From the mid-eighteenth century and long into the Romantic period, the figure of the minstrel flourished in literature, often in medievalist contexts. In this era, the minstrel takes on various guises, from ragged beggar to learned cultural repository, that evoke mixed emotions. As figures imagined living within medieval times, they embody the 'spirit' of a past age, which lives on in their music, asserting emotional claims to the loyalty of later times: many works show modern characters performing or listening to medievalist music. Through their potential likeness to the more exalted figure of the 'bard', minstrels may also lay claim to deep cultural authority and to embody the essential 'spirit' of a nation or people. As 'last' and 'aged' minstrels, archaic and sometimes pathetic figures, they affirm an end to the medieval, rendering it more distant and hence more sympathetic. Nevertheless, in their guise as representatives of the artist-poet, these 'last minstrels' may also assert emotional continuity with the medieval past, or a counter-cultural reconnection with it. The gendering of minstrelsy is an important factor in all these possibilities.

The paper comments on a range of representations of minstrels, mainly in late eighteenth- and earlier nineteenth-century texts, including some by Goethe, Walter Scott and Thomas Moore. It takes the trans-temporal and uncertainly defined nature of the medievalist minstrel in this period as a means of 'thinking how to feel' about the fate of residual, minority or nascent emotional allegiances – cultural, ethnic, linguistic and religious – within the conformist demands of emerging political entities. More broadly, the figure of the minstrel

opens to question the role of the arts in shaping the emotions that influence and respond to historical change.

“A single, true, certain authenticity: The authenticity wars in folk and medieval music revivals” – Helen Dell

At intervals throughout the twentieth century, serious disputes on correct performance values have arisen amongst performers, collectors, scholars, directors, reviewers and audiences in the folk and early music spheres. Despite the differences in the material and the research methods proper to each, similar tensions have persisted amongst participants in both fields. The high level of emotional investment evident among contestants indicates the magnitude of what is at stake for them although it cannot always explain why. The term ‘revival’ has not been in common use in the early music scene. However, studies on revivalism can offer insights into the kinds of fantasies of the past in play in arguments around authenticity in folk and medieval music and the force of the emotional attachments which they arouse.

Tamara Livingston, in ‘Music Revivals: Towards a General Theory’ (*Ethnomusicology*, 43. 1 (1999)) outlined what she called the ‘basic ingredients’ for a revival. These are the first three:

1. an individual or small group of “co-revivalists”
2. revival informants and/or original sources ...
3. a revivalist ideology and discourse.

These three ‘ingredients’ are paramount in both folk and early music revivals. The lack of revival informants for early musicians and their subsequent reliance on an interpretation of texts indicates one important distinction between the two fields, but the upholding of a legitimised source as the bearer of authenticity which in turn authenticates a performance is central in both.

My paper discusses two central figures who bore the standard for authenticity in their fields, the early twentieth-century folk song collector and promoter, Cecil Sharp, and Christopher Page, the medieval literature and music scholar and director of the multi-award winning medieval music group, Gothic Voices. Both men have promoted a specifically British authenticity, as against what is seen as a tendency towards excess in other nationalities.

“*Acord*: agreement, reconciliation; for the heart; to the string” – Carol J. Williams

Acord is a five-person ensemble constructing and performing medieval events with music since 1979. We have worked together agreeably for 40 years now, partly because we are committed to a set of shared aims and values. These are:

- To facilitate an entertaining and creative dialogue with the past that is available to all by presenting themed events around a historical idea (e.g. plague), or person (e.g. Geoffrey of Brittany), or literary work (e.g. *Silence*).
- To avoid in performance the elitist exclusivity of the concert hall and evoke instead a sociable court environment.
- To shift the emphasis from performance (how well are we doing this?) to purpose (why are we doing this?), though of course we must answer both to the best of our ability.

- Underpinning these is a considerable depth of interdisciplinary research and deep acquaintance and understanding of medieval culture.

The paper will address both the nature of our audience and its response to our work and whether either of those have changed over the years. Given that it is a relatively static base, we have a pretty good idea of the sort of ideas and sounds that move them. This process of exchanging responses between performer and listener is facilitated after the event by the themed food and drink that follows. As a conclusion to the paper I will consider what moves the performers most and why.

e. Law and Administration in Premodern Europe

“What’s in a name? An investigation into patterns occurring in lists of names in the *Wardens’ Accounts and Minute Books of the Goldsmiths’ Mystery of London: 1334-1446*” – Stephanie Kaefar

This paper looks at the relationship between language choice, case endings and the use of prepositional phrases within the lists of names in the *Wardens’ Accounts and Minute Books of the Goldsmiths’ Mystery of London: 1334-1446*. Since this text mostly contains lists of individuals, names are a very prominent feature in these accounts. Furthermore, the presence of more than one language in these lists shows a crossing of linguistic boundaries as well as cultural boundaries. The emergence of a mixed ‘business code’ in the administrative text type (Wright 1992; 1995), not only shows the administrative interaction between different cultural groups living in London in the later Middle Ages but also the need for a unified language in this sphere.

This investigation is part of my PhD research into the frequency and function of prepositional phrases in Medieval Latin within multilingual documents of English provenance during the later Middle Ages. This study, which crosses multidisciplinary and interdisciplinary boundaries, seeks to analyse the lists of names in this text to assess:

- (a) whether the patterns occurring in the lists of names are the result of the interference from present in these documents, Anglo Norman and Middle English,
- (b) how these patterns relate to the changes in prepositional phrases noted in my PhD research
- (c) whether there is evidence of code-switching, and
- (d) how these changes fit into written historical code-switching literature.

Code-switching is well attested in many text types of the later Middle Ages (Shendl & Wright, 2011) and has been investigated in the administrative text type (Wright, 1992-2013). Yet no prior studies have looked specifically at guild accounts, or the patterns of names alternating between languages within the same text; it’s possible this text could suggest code-switching.

“Outside the Law: Legal Exclusion in Medieval England” – Conor McCarthy

The characterisation of the outlaw as an excluded figure in medieval English law has parallels with Giorgio Agamben's portrayal of the *homo sacer*. The representation of the outlaw in the literature of the period, however, offers us a very different picture. Here, the outlaw is not so much a solitary and abject figure than a figure of resistance, often part of a community of outlaws who uphold a belief in justice at odds with the corruption of the official system of law and order. This is a representation of the outlaw akin to Eric Hobsbawm's construction of the 'social bandit.' Different again from the representations in both legal and literary texts are the actions of the real outlaw gangs of medieval England, whose behaviour is perhaps more

complex than either Agamben or Hobsbawm's archetypal constructions may allow for.

But there is more to legal exclusion in later medieval English law than outlawry alone, for there are additional forms of exclusion from law within the 'palimpsest of jurisdictions' found in later medieval England. Furthermore, if legal exclusion is sometimes emblematic of resistance, it also serves as a long-standing tactic of state power, and specifically a tactic linked to England's territorial expansion into later medieval Wales, Scotland, and Ireland.

"The sea knows no frontiers: role of the ocean and maritime law in ideas of boundaries and horizons in the 16th-17th centuries" – Sybil Jack

As medieval philosophers struggled and argued from different approaches, logical, or metaphysical, to identify the law of nature and then to describe the basis of ownership of land and the immutable rights of the state they mainly worked from the perspective of trying to understand the absolute and divine law and to see the world with the eternal eyes of a timeless God. Even in the early modern period Francis Suarez and others said Divine law was eternal and this determined sovereignty. In discussing the structure of authority they had elements that were beyond human control – space, time and – more touchable but still beyond management – the ocean. Seas had a location but the water they contained was unidentifiable and mutable- constantly moving and indistinguishable. As they wrestled with this idea over a long period, the argument increasingly included the question of frontiers and the problem of possession. Were the seas collectively owned by all humans and governed by universal natural laws? This raised the problem of the nature of frontiers, the extent to which they were boundaries and the nature of unalterable human rights in relation to them. This paper will look briefly at the ways in which approaches to the ocean and maritime law changed in the writings of 16th and early 17th centuries philosophers as they moved away from earlier convictions.

f. Digital Boundaries in Research and Teaching

"Editing Boundaries: Digital Humanities, Shakespeare, and Adaptation" – Michael Cop & David Large

When we teach students about the decisions involved in editing and adapting early-modern texts, our teaching is often hampered by a lack of decisions for students to make themselves. That is, critical editions form a type of boundary around texts, a boundary suggesting that such intellectual ground has already been claimed: critical editions explain choices made, but by necessity lessen the likelihood of readers making such choices themselves. Further, the more 'canonical' a text, the more likely that innumerable editions of that text already exist.

Hamlet is perhaps *the* canonical survey-paper-text for which an authoritative early-modern edition is questionable, with three significantly different texts published in Jacobean times. This paper discusses our current production of the BARDS project (Borrowing, Adapting, and Remixing: Digital Shakespeare), a project that attempts to cross boundaries for students enrolled in the University of Otago's first-year English literature survey course. The BARDS web interface uses Q1, Q2, and F1 *Hamlets* and multiple graphic novel adaptations to engage critical editing skills and to challenge students to move across editing, adapting, and creating a text of *Hamlet*. Students are at once the creators and consumers of editions, reflecting at each stage on their editorial choices; students also move from reading Shakespearean words to imagining what Shakespearean words *do*, bringing them closer to understanding the relationship between text and stage. The interface further monitors students' editorial or adaptive choices in the classroom and logs students' self-reported reasons for their choices,

ideally helping us understand how the development of a digital humanities tool might be informed by, and benefit, both teaching and research. This paper explores the pedagogical impetus behind the BARDS project as well as the technological and critical difficulties experienced in creating the interface.

“Paper Boundaries, Digital Horizons: the Gonzaga Archives” – Raichel le Goff

Globalization has transformed the bond between local history, the study of history, the survival of history and the rest of the world. It is a transforming bond which is in the process of taking different forms and shapes which might be difficult to interpret.

My research is situated at the intersection of digital humanities and traditional research methodology, looking outward at the Gonzaga archives in Mantua as a case study for local narratives aspiring to global history. In particular, I am interested in the more than 28,000 letters from the handwritten correspondence of Isabella d’Este, Marchioness of the small Italian princely state of Mantua in the late fifteenth and early sixteenth centuries.

Such large, regional paper-based archives present an obstacle to global awareness, global dissemination, and as demonstrated by the website IDEA (Isabella d’Este Archive isbelladeste.web.unc.edu/), it takes the intervention of money and media to defy the physical boundaries of location. Digitization creates multiple possibilities but also multiple tensions. I am particularly interested by the links and gaps between academic and popular history in the online era. What do Renaissance creators and enablers like Isabella now mean in the wider popular sphere?

With the power of the Internet located firmly in the US the production of new and continued histories on the Renaissance, is moving away from a Euro-centric base and is increasingly, being viewed through an English-language lens. This paper will discuss aspects of this technological and intellectual transformation that is re-shaping the landscape of history studies and leading us to re-learn engagement with primary sources.

“The Third Space and teaching Old English online” – Anna Wallace

Online education is a thriving industry, yet in some ways it is still on the margins of formal education, perceived as an inadequate replacement for the face-to-face classroom. Meanwhile, as Murray McGillivray noted in 2012, medieval scholars have historically been quick to adopt new technologies, and Old English scholars have been especially enthusiastic.³ Online learning has opened up new possibilities for formal and informal education, and in particular the amateur interest in medieval studies that has always existed alongside the academic.

The concept of the ‘third space’ has been used in the context of higher education to describe the blurring of boundaries between traditionally divided groups such as academic and professional staff. This paper will examine how the increasing use of the internet and other technologies in education has further facilitated the shifting of boundaries and the types of third spaces that exist, in the context of the author’s experiences as a third space worker and independent scholar tasked with developing a fully online beginners’ course in the Old English language. The challenges encountered in designing the course include teaching outside the boundaries of higher education, writing lessons for a diverse audience, and creating interactive experiences to try to prevent learners feeling isolated. The lessons learned

³ McGillivray, Murray. (2012). Online Teaching of Old English: Wave of the Future or Wave Goodbye? *Literature Compass*, 9(12), 983-990. p. 983.

are applicable to anyone who teaches or studies online, and anyone interested in the potential of educational technologies to reach new audiences.

“Turkish Delights: Circulation of luxury artefacts and *savoir faire* between France and the Ottoman Empire in the early modern period” – Audrey Calefas-Strébelle

As travelers, scientists, captains and ambassadors bring back from the Ottoman Empire carpets, manuscripts, medals, turbans, caftans, coffee powder and the recipe for sherbet, they encounter immediate fascination. Breaking cultural boundaries, these Turkish products invade the taste and imagination of the French in just a few years. The carpet, epitome of oriental luxury, was the first of Turkish objects to be replicated in France. The knotted stitch technique unknown to France until then was brought from the Levant at the dawn of the 17th century and the development of a French carpet production soon followed at the *Manufacture de la Savonnerie*.

In 1671, the Armenian Pascal opened the first coffee house in Marseilles. Coffee made a spectacular entry into French society and the paraphernalia associated with its consumption appeared in French houses, bringing Turkish flair to French tables. At first imported for a few connoisseurs, these “utensils used in the consumption of coffee in Turkey”⁴ will progressively be produced in France, in Royal Manufactures.

My presentation follows the itinerary and transformation of Turkish cultural objects as they are received and adapted to the French taste, to the point of becoming iconic production of French luxury manufacture and a mark of quality, refinement and cultural excellence used in diplomatic exchanges.

The matter of this presentation is part of *Mapping Early Modern Orientalism* a digital humanities project I started in collaboration with the Humanities + Design Lab at Stanford University, and that aims to visualize networks of exchange, communication and knowledge between France and the “Orient” from the sixteenth to the eighteenth century. In this presentation, I also would like to discuss how metadata visualization offers new perspectives for the study of Orientalism.

g. Emotions in History, Literature and Medicine

“Conceptions of Melancholy and the Pills to Purge It” – Julie Davies

Melancholy is a complex concept which has, through painting, fiction, medical practice, and theology, been linked to a wide variety of undesirable physical, mental, emotional, spiritual, social and political states. Excessive melancholy has been attributed a role in illness, fatigue, anxiety and sadness, madness, vulnerability to witchcraft and the temptations of the Devil, religious enthusiasm, heresy, intellectual inferiority, crime, revolution and war. This paper will briefly explore the concept of melancholy as conceived in Britain throughout the long seventeenth century. However, the primary concern of this paper will be the various remedies proposed for the management or eradication of melancholy in these various contexts - remedies such as humour, physical activity, diet, medicinal substances, religious practice, scientific practice and ritual acts. This paper considers whether this prescription changed over time and when different remedies pointed to different conceptual understandings of melancholy.

⁴ La Roque, J. de: *Voyage dans l'Arabie heureuse (...)* Paris, A. Cailleau, 1716, p. 363 (translation mine).

“Laughter, Grief and Blame in Twelfth-Century Accounts of the Death of William Rufus” – Lindsay Diggelmann

The death of King William Rufus, felled by an arrow while hunting in the New Forest in August of the year 1100, remains one of the great medieval cold cases. Blame is usually assigned to the French nobleman Walter Tirel but our sources allow for a variety of possibilities. Recent interpretations, some of which might best be classed as conspiracy theories, have sought to re-examine the evidence to arrive at definitive conclusions on what happened. This paper, by contrast, starts with the assumption that we can never know precisely what befell the king nor who was to blame. Instead, I aim to provide a close reading of some of the key twelfth-century sources, often written decades after the events they describe. In doing so, I wish to cross-examine the medieval ‘witnesses’ and to interrogate the methods by which they present their versions of the ‘truth’. In particular, for many of our authors, emotional vocabulary centring on contrasting positions of laughter and grief plays a role in establishing the innocence or guilt of the parties involved. Here I will focus mostly on the works of Geoffroi Gaimar and Orderic Vitalis, both from the late 1130s, to demonstrate how authors writing on the events of August 1100 could shape their narratives by employing identifiable emotional strategies. Furthermore, the ways in which the basic elements of the story were manipulated has much to tell us about the ‘afterlife’ and literary representation of William Rufus and the moral, political or spiritual conclusions drawn from his untimely demise.

“Comic catharsis in *The Comedy of Errors*” – Robin Dixon and Chris Hay

Since it was first articulated in Aristotle’s *Poetics*, the notion of ‘tragic catharsis’ has been fundamental to our understanding of tragedy, and of how performance works. The concept of an equivalent ‘comic catharsis’ has proven more elusive, provoking thinkers from Freud to Hobbes; nevertheless, there are several possible ways we might begin to theorise the function of comic catharsis in performance. A restaging of an Early Modern comedy that remains as faithful as possible to the original conditions of performance can provide insight into how the dramaturgical conventions of comedy achieved particular emotional effects in the audience, and support a developing understanding of comic catharsis. Although attempts to follow original practice may be of limited utility, these plays were written within an ecology of practice that has left traces in the texts.

The Comedy of Errors is particularly useful for practice-focused exploration of stagecraft and emotion. There are two hypotheses for the staging techniques employed to realise this play in its original performance context, developed through rigorous textual analysis and interdisciplinary enquiry. Following Fitzpatrick’s (2015) suggestion, our research has workshopped these two proposals: the five-door ‘mansions’ stage; and the two-door playhouse stage. Through reporting on our presentation of these two stagings to live audiences, this paper will uncover the mechanics of laughter, comedy and other emotion in the text, and how these are related to staging and spatial dramaturgy. Our interdisciplinary project has generated new insight into how Shakespeare’s plays operate as controlling documents in performance, in this case specifically setting out to manage stage traffic to maximise comic effect. The paper will also present our model of actor-led investigation, which draws on Rob Conkie’s model of the “original-ish practices staged reading” (135).

“Foreign Desires: Emotions of Exchange in the Old English *Wonders of the East*” – Brittany Lloyd

This paper develops current research on emotion studies and identity construction in early medieval literatures. By applying a discourse of desire to the Old English text *Wonders of the East*, it illuminates a central theme of exchange. Specifically, it explores how textual analysis of the *Wonders* can explicate ways in which individuals and groups experienced moments of exchange across and through cultural borders. In her book *Emotional Communities in the Early Middle Ages*, Barbara Rosenwein proves emotional communities affected the navigations of personal and group identities during the Anglo-Saxon period. “Foreign desires” expands upon Rosenwein’s theoretical framework by focusing specifically on the emotion of desire in the Old English text *Wonders of the East*. “Foreign desires” argues the *Wonders* is a textual response from an elite, upper class Anglo-Saxon emotional community to the possibilities of economic and cultural exchange with the geographical lands of the east. Throughout the *Wonders*, desire both motivates and constructs the networks of exchange proffered in the text. Approaching the text through such a lens of desire offers alternative understandings of the purpose of texts in the Anglo-Saxon period. It queries static definitions of borders and boundaries and explores the various incentives for exchange as necessary components of early medieval life. Finally, it proposes further contextualization of the *Beowulf* manuscript and the previously underemphasized status of wealth and commodities in the manuscript’s texts.

Parallel Sessions 7

a. Workshop: What I Wish I'd Known: Mentoring (sponsored by the Madden-Crawford Network) – Clare Monagle

It's an icky word, mentee. It means you are on the receiving end of mentoring, the mentored one. Mentoring is something that is done to the mentee. The Mentor is active. The mentee is passive. The mentor is senior. The mentee is junior. So there is lots of advice out there about being a mentor. You can do mentoring training. Universities love to see evidence of mentoring in promotion applications. Mentoring is a skill, a practice, a type of post-religious pastoral care, tied up in the metrics of the neo-liberal academy. There is no verb, or gerund for that matter, for being mentored. One does not mentee.

But actually, one does mentee. Being mentored asks a lot of the young scholar. This workshop will offer advice on how to navigate a mentoring relationship as an early career researcher. It will consider questions such as:

Why do you need a mentor?

How do you find a mentor?

How do you know if a mentor is trustworthy?

What are your obligations as a mentee?

b. The Canterbury Roll: Producing a Digital Edition for the Twenty-First Century

“The Canterbury Roll: Producing a Digital Edition for the Twenty-First Century” – Chris Jones & Natasha Hodgson

The Canterbury Roll is a fifteenth-century genealogical text created in the early years of the English king Henry VI's reign and subsequently modified on at least two occasions before a final update was added – most probably – shortly after the death of Edward IV. The Roll, which was purchased by the University of Canterbury (UC), New Zealand in 1918, is the only genealogical text of its kind known to be in the southern hemisphere. Since 2016, a partnership between Canterbury, Nottingham Trent University (NTU) and the University of Heidelberg has worked to produce a new open-access digital edition and English translation of the document. The project has taken innovative approaches to the editorial process by involving a team of 25 student researchers and interns embedded in History departments in three different countries and Canterbury's Arts Digital Lab in Christchurch. It has involved collaboration across disciplines, with NTU's Imaging & Sensing for Archaeology, Art History & Conservation mobile laboratory carrying out the first spectral imaging of a manuscript roll in a revealing search for hidden text and indicators of the production process. With Canterbury University Press, the project has developed new publishing models and new approaches to peer-review.

This presentation and discussion will offer an introduction to the new digital edition of the Roll, the first stage of which was released to coincide with the centenary of its acquisition by UC. It will discuss planned future stages, which include the incorporation of a prosopographical database created by students and a new digital facsimile of the Roll to be

produced using spectral imaging, rather than traditional photography. The session will invite discussion of how the innovative approaches being pioneered in this and other digital projects may impact on the editing of similar texts, and on the publishing landscape of the future.

c.Roundtable: Teaching the Renaissance – Francesco Borghesi, Nicholas Baker, Emma Barlow, Louise Marshall, Liam Semler, Darius Sepehri

This roundtable brings together scholars and teachers belonging to academic departments such as Art history, History, English, and Italian Studies to examine diverse approaches to teaching the Renaissance in an Australian higher education classroom, as well as to a close consideration of the issues involved in pedagogies and the strategies used to overcome them. Academics are invited to participate in an interactive roundtable discussion fostering cross-departmental exchange and open conversation. In so doing, the roundtable will present a broad range of experiences and perspectives across disciplines.

Utilising the theme of the 2019 ANZAMEMS Conference, “Categories, Boundaries, Horizons”, academics are invited to consider issues of periodization, categorisation, and demarcation, as they apply to teaching the Renaissance in the Australian tertiary setting, as well as:

- Problems in studying Renaissance European texts and literatures with students whose interactions with such literatures has been hitherto limited
- Pre-conceived ideas and mis-conceptions of the Middle Ages and Renaissance with which students may enter the classroom; complexifying and problematizing essentialisations
- Philological issues; difficulties of teaching texts outside their original language
- Issues in teaching Renaissance geography, space, and urban landscapes
- Teaching Renaissance art and architecture in light of political, economic and cultural contexts
- Challenges in teaching economies of the Renaissance, finance and speculation, private wealth, the rise of banking
- Teaching Renaissance drama & theatre; spectacle and drama of [fifteenth-century Florence](#) and its relations to English drama
- Issues in teaching religion, cultural histories of religion, and histories of scepticism and doubt in the Renaissance
- Examining the body, food, and clothing of the Renaissance with students; teaching materialities and material culture
- Difficulties of engagement in a subject that is removed temporally and spatially from the modern Australian context

FURTHER QUESTIONS

How are students and teachers to approach the narrative of the Renaissance as total rebirth or *rinascita*, and as prefiguration of the Modern? These common views, first prominently proposed by Michelet and Burckhardt, have played a significant role in scholarship and pedagogy as well as in the general popular imagination. Extending these

views, Eugenio Garin's historical scholarship argued for a view of Renaissance humanism as "the most significant gain of the modern world" and called for Renaissance texts to be examined with an eye to what he called "a profound continuity between us and them". Yet Garin's stress on the radical newness of Italian humanism and its sharp distinction from the Middle Ages has been contested, as, for example, by Lisa Jardine and Anthony Grafton in *From Humanism to the Humanities* (1986), for whom Renaissance humanism was a product not of pure innovation but of the material needs of new, lucrative occupations and political structures. In teaching the Italian Renaissance, while a good knowledge of the polemic/counter-polemic between these scholars is requisite, a proper understanding would require examining their methodologies (idealist and historical materialist respectively), as well as the unique twentieth century Italian context of neo-Hegelianism that informed Garin. Is such contextualisation possible given the time limitations of a modern university setting? And how is context and historical framing to be negotiated with a close examination of literary texts?

Furthermore, how does a historiography of Renaissance histories differ between such disciplines as History, English literature, Italian Studies, Art History and Comparative literature? The constructedness of histories, for example, lies within the purview of History as an academic discipline, but how is the issue approached in Italian Studies or English? If the teaching of a Renaissance figure such as Marlowe or Shakespeare emphasises an urgent address to the concerns of the modern condition rather than those of the past (as argued, for example, in Jan Kott's *Shakespeare Our Contemporary*, 1964), how is it possible to also examine the "thousand ties" that Panofsky stressed as linking Middle Ages and Renaissance?

d. Australian Early Medieval Association II: The Transmission of Mythology in the Anglo-Scandinavian World

"The Otherness of Grendel: the demarcation of boundaries in a cross-cultural mythology" –
Alexandra Goodwin

Mythologies offer insight to the mindset of their contemporary societies. This paper is an investigation into the religious and mythological symbolism of the character Grendel in *Beowulf*, with the aim of discerning ideological concepts arguably held by the Anglo-Saxons and influenced by their perceived connection to the Danes through their shared Germanic heritage. If Grendel is a prism, with these religious and mythological elements going into his creation, then the refracted social ideologies emanating from his character are representations of both Christian and pagan concepts, Germanic and the germinating "English" notions – themes of sin, punishment, evil, exile, and kinship. Enemy of God and Germanic outlaw is fused into one.

Anthropologist Claude Lévi-Strauss famously asked the question, "the problem is: where does mythology end and where does history start?" In his attempt to answer, he draws the distinction that mythology is static, being composed of the same elements which make up the human experience and endeavour to explain the world around us, whereas history is a fluid, ever-changing field of study, not only because of its dependence on a linear progression of time but also because new discoveries are constantly forcing us to re-evaluate what we know about the past. While a euhemeristic approach could possibly be employed in the broader sense to the poem *Beowulf*, its literal nature is inimical to understanding the true meaning of the character of Grendel.

Beowulf was created by a society undergoing conversion to Christianity, struggling to reconcile pagan heritage with new religious dogma. During this period of identity-shift and an attempt to explain their changing world, Grendel was written, as Jeffrey Jerome Cohen states, “to demarcate the bonds that hold together that system of relations we call culture, to call horrid attention to the borders that cannot – *must* not - be crossed.”

“Magical smiths, angels and saints: an appraisal of Völundr-themed Anglo-Scandinavian stone sculpture from Northern England” – Manu Braithwaite-Westoby

Völundr (or Wēlund in Old English), and magical smiths more generally, was a highly contentious figure in medieval Germanic society. Although he was very popular in Scandinavia and Anglo-Saxon England, his portrayal in mythological literature and in pictorial form can sometimes be cast in a rather negative light. One interpretation of Völundr is of a vengeful god, wholly without mercy, crushing his enemies. This was the prevailing view on the continent, and is particularly evident in Old Norse literature, such as the Eddic poem *Völundarkviða*. On the other hand, there is also evidence to suggest that Völundr was regarded as an angelic or saint-like figure, mysterious but pious. This was especially the case in Anglo-Scandinavian England, i.e. the area in the north of England colonized by the Vikings in the ninth, tenth and eleventh centuries.

This paper will look at some stone monuments left behind by the inhabitants of Anglo-Scandinavian England to find out how Völundr was depicted and perhaps some of the reasons for this. The source material includes a number of stone crosses, picture stones and grave slabs. In addition, this paper will also invoke some of the literary evidence to give a more nuanced picture of this complex character and ascertain how he was viewed in other regions where the legend was known. The main argument of this paper will be that the depiction of Völundr on Anglo-Scandinavian stone sculpture represents a cultural and spiritual fusion of Anglo-Saxon and Scandinavian peoples.

“Cloak and spear: Dimensional delving into Old Norse-Icelandic Myth” – Leon Wild

A key populariser and theorist in the modern study of religions was the Scottish scholar Ninian Smart (1927-2001). Smart’s contribution focused on removing the study of religion from any doctrinal stances, by the attempt to understand religious concepts in their own cultural context and attempting to ‘bracket’ one’s own preconceptions, the phenomenological process of *epoche*.

This paper attempts to apply Smart’s method of seeking to understand the ‘dimensions of the sacred’ and apply this to several descriptions of perhaps mythical ideas from the Old Norse-Icelandic corpus. In doing so, it is hoped that a broader understanding of mythic contexts can be used to investigate the conceptual worlds described, and thus the motives of important actors.

Specific mention will be made of the idea of humans refusing gifts from the gods, perhaps inadvertently, such as Hrólfr-Kraki in the legendary *Hrólfs Saga* and the namesake of *Víga-Glúms Saga* and the consequences that befall such a choice.

e. Religious Women: Redefining Spirituality and Suffering

“Religious and Vowed Women and Images of Purgatory in the late Medieval and Early Modern Period” – Eleanor Flynn

This presentation examines visual images of Purgatory in relation to nuns and beguines in the late medieval and early modern period. The possible contemporaneous meanings and uses of the images will be discussed relative to the doctrine of Purgatory, recognised at the Council of Lyons in 1274, and later categorized by the Council of Trent. Purgatory is a place of punishment where only the actions of the living can shorten the time for the soul to reach paradise. Visual images of purgatory are extremely uncommon prior to the Counter Reformation except in Books of Hours from France and Belgium. The illuminations associated with the Office of the Dead in late medieval Books of Hours often depict the rituals associated with dying, death, funerals and burials as practised at the time. There are many images of male clerics in funeral and burial scenes as well as in deathbed scenes. Wider searching shows that nuns and beguines are represented in deathbed scenes and also in the other rituals, commonly in horae designed for communities of religious or vowed women, or for lay women with connections to them. Purgatory is usually depicted in these images as a place where souls calmly await their release, which the user of the book will accomplish by praying the Office of the Dead.

The written texts by vowed and religious women, more common in the Early Modern period, describe images of Purgatory of several types: reports of their own visions, transcriptions of the visions of another, or discussions of the visions of Purgatory from earlier writings. The images of Purgatory in these writings often focus more on the suffering of the souls than the expectation of their release by actions of the living. These writings were directed at changing the behaviour of the living to avoid Purgatory.

“Reading, Writing and Performing Suffering in Early Modern Convents” – Claire Walker

Many early modern nuns attributed their monastic vocation, or another transformative moment, to reading a particular book. Reading and writing have more typically been associated with Protestantism, although in recent years, scholars have considered the prominence of books in Catholic devotion. Recent research on post-Reformation English convents’ literary production reveals nuns were authors, translators, editors, compilers and copyists, and voracious readers of a wide range of religious literature. This paper considers the relationship of books to other objects, like images and relics, in feminine monastic piety. Focussing on the prominent paradigm of suffering, it examines the interface between word, object and performance in the devotional lives of English nuns in the seventeenth and eighteenth centuries.

f. Medievalisms

“Charting my medieval body in time: a study in anachronistic photorealism” – Clare Davidson

Following the critical wake of theories of embodied consciousness that perceive the body to

be experienced through language, this experimental paper pushes the boundaries of affective medievalism by discussing an intimate and ongoing visual encounter with late medieval representations of the wounded human body. From 2013, the year that I commenced my graduate research in medieval studies, I began to photograph transgressions of my skin. The injuries range from the minute to the surgical and were often painless or thoughtless until they were recorded and uploaded onto an Instagram account called @this_creature. As a sustained investigation of the body both in and out of time, this collection of images, which now numbers in the hundreds, charts my literary research in medieval corporeality, sensation, and imagination by engaging with the concept of medieval bodies in a visual and experiential medium. The account provides no written description for the images, which are anonymous, out of context and irregular, but it depicts the body itself as a readable text. The experiences of a porous and fluid body—torn cuticles, blisters, bruises, hickeys and scabs—provide a contrast between the theological ideal of a transcendent, but embodied spirit, and the disembodied immortality that has been made a functional reality; the body uploaded and preserved in time by the digital aether of Instagram and other online spaces. This trans-temporal paper will present my collection alongside relevant medieval texts and images to offer a reading of affective piety through the lens of the modern interpreter.

“Medieval Mad Science: Approaching the Demarcation Problem with *Game of Thrones*” – Steven Gil

Both the wildly popular *Game of Thrones* (2011-2019) television series and the George R.R. Martin novels from which it is adapted continue to receive attention from a range of academic fields. Not surprisingly, very little of this analysis pertains to the presence and representation of science. With its medieval-styled setting and proclivity for sword and sorcery, *Game of Thrones* hardly presents a narrative world in which one would expect to find the pursuit or application of scientific knowledge. Of course, even in the world of reality, the Middle Ages are often characterised by the relative absence of science. Yet just as nascent scientific inquiry existed then, so too does *Game of Thrones* feature a more nuanced inclusion of science than we might expect from a fantasy story. Alongside dragons, White Walkers, grumkins, and assorted snarks lurks a ‘mad scientist’ in the form of deviant ex-maester Qyburn. His relatively unassuming entry in 2013 gave little indication of how central he would become as the series progresses towards its climax. Neither a warrior nor a member of the franchise’s famous houses, Qyburn relies on his intellectual and technical capabilities to court power, making his scientific skills integral to his narrative arc and, by extension of his centrality, to the series as a whole. Whether or not we regard science as present in either the true or imagined Middle Ages depends on the boundaries perceived to separate it from precursors like alchemy, wholly oppositional forms of knowledge and power like magic, and non-science – as context, this paper examines how science is depicted as different from magic and alchemy, and the image of science produced by *Game of Thrones*.

“The Mockingbird Project: Developing an arts-based performance to raise awareness about perinatal mental health inspired by the *Book of Margery Kempe*” – Diana Jefferies

The Mockingbird Project began in 2011 with an analysis of the opening sequence of the *Book of Margery Kempe*, (circa. 1339) which can be read as a woman’s lived experience of postnatal psychosis. This is a little known but terrifying mental illness that affects 1 to 2 women in every 1000 after childbirth, equating to 600 women in Australia annually. In her account Margery describes the cause, symptoms, progression and resolution of her illness that can be mapped against modern diagnostic criteria. Reading this account of severe mental illness after childbirth was so moving that it inspired a major research project into the

experience of women diagnosed with either psychosis or mania after childbirth in historical healthcare records from Gladesville and Callan Park Hospitals in Sydney from 1885 to 1955.

Following a chance meeting at the Arts and Health Conference in Sydney in 2016, this historical research has now been incorporated in a play called *Mockingbird*, which was launched in Sydney in February 2018 after successful productions in New Zealand and Norway. *Mockingbird* tells the story of four generations of women who have experienced severe mental illness after childbirth. It is based on the family stories of NZ and Le Coq trained writer/performer Lisa Brickell with music composed by Sarah McCrombie and performed by Siri Embla. Future plans for *Mockingbird* include performances in workshops for healthcare professionals to prompt discussions about improving the care of women who experience postnatal psychosis.

The story of *Mockingbird* demonstrates how an analysis of the life of a medieval woman such as Margery Kempe can lead to new ways of presenting health information that has the potential to raise awareness about mental illness and inspire current healthcare professionals to examine and improve their current clinical practice.

g. Gender & Witchcraft

“Is He a Witch?” – Leanne Goldsmith

In Western culture, the stereotype of the witch is predominantly that of an elderly woman. For example, in Pratchett’s Discworld novels, the term ‘witch’ is reserved solely for the ‘good’ female witches, who represent Pratchett’s re-imagining of the wicked-witch stereotype. Therefore, it makes sense that the magical ‘evil others’, many of whom are male, cannot be called witches. What makes less sense is why, in the early modern period, when men were being tried and executed as witches, malevolent male magic users were not, as a rule, called witches in literature and drama. This paper will draw on historical work on witchcraft in the early modern period, as well as early modern poetry and drama, to briefly examine gendered representations of witches. In it, I will primarily be considering the influence of inherited definitions of witchcraft, as well as previous fictional representations, on depictions of witches in early modern texts. As Christine Lerner has pointed out, “the crime of witchcraft, while sex-related, was not sex-specific. About 20% of suspects were male.” Male witches did feature in early modern English pamphlets, and this paper will look at their various designations, and how this compares to terms used to describe male magic users in select canonical early modern English literary texts. While it is impossible to prove the reasons why witches in early modern texts are gendered as they are, this paper will suggest how limiting definitions and literary traditions lent themselves to the creation of the witch as evil woman stereotype with which most of us are familiar.

“All these Evil Things: witch hunters and masculinity, Salem 1692” – Eliza Kent

In witchcraft histories it is invariably the witch and her accusers who are associated with gender. However the fact remains that, while witchcraft accusation frequently emerged from a world of women, witch hunts - as formal, institutionalized responses to witchcraft accusation – were extremely masculine affairs. Indeed the prosecution of witches was only possible through masculine judicial agency. Witch hunting, in this sense, could only be conducted by men. Here I consider male witch hunters as gendered actors using the example of the Salem trials in Massachusetts in 1692. The witch-hunters I am interested in were those

judicial activists who had the institutional, social and cultural authority to prosecute witches. The historiography of witch hunters is ambiguous: on one hand their activities are morally repellent, but on the other some of the leading intellectual, political and religious leaders of the early modern period actively supported, or undertook, witch hunting in their jurisdictions. Analyses of witch hunters has tended to be superficial, and very few historians have considered witch hunting as a masculine practice with ramifications for the production of the masculine self. I am interested in the gendered cultural capital men gained from witch hunting and the opportunities, and risks, witch hunting afforded masculine gender identity formation. It is my contention that witch-hunting men provide historians with an example of the type of magical thinking that was implicit in early modern masculinity, and which was fundamental to the way early modern Englishmen thought about themselves as men. Finally, I argue that we need to be aware of the other forms of gendered supernatural agency that are implicated in witch hunts beyond that associated with the female witch.

“Re-discovering the voices of the voiceless in sixteenth-century Scottish witch-trial narratives” – Sarah Maycock

Can we recover the voice of the accused witch from the distant past? Can the voices of the condemned be retrieved successfully from hostile early modern sources? Evidence from sixteenth-century Scottish witch-trials principally reflect the perspective of the elite patriarchal system responsible for its documentation. In consequence, confessions, witness statements and the indictments of those involved are frequently distorted. Trial records were codified in such a way that the original narratives –the voices of the accused– are submerged beneath the interpretation of the interrogators. Surviving records preserve two sets of evidence; the voice of the accused ‘witch’ and the voice of the examiner. It can be difficult to distinguish one from the other in such unequal dialogue. A close reading of key sixteenth-century Scottish witch-trial narratives reveals identifiable disparities that *can* allow those suppressed ‘voices’ to emerge from the discourse between these two different perspectives even though both remain inextricably intertwined. This paper will discuss how these distinctions highlight fundamental differences between popular beliefs amongst Scotland’s lay people and its elite authorities. The former reveals elements of an inherent, traditional belief in fairies and nature spirits, whilst the latter reflects demonic motifs indicative of emerging ‘continental’ ideas that later become commonplace in Scottish witch-hunting narratives. The conflicting discourse of early Scottish witch-trials reveal the interplay of power and knowledge along with the uses and limitations of trial records.

h. Medieval Textual Classifications

“Doesn’t Fit: Medieval word classes, speech events and worlding” – Mark Amsler

Medieval grammar inherited Latin-based theoretical categories, technical vocabulary, and assumptions from the Latin grammarians, especially Donatus and Priscian. But by 1200 many of those categories and assumptions were being recast or cast off in favour of different frameworks for describing and theorising language. Of special interest to grammarians and philosophers were adverbs and interjections, precisely because they were perceived not to fit with inherited categories and articulations and at the same time because they were looked at more closely to determine just how rule-based language in fact is. Such grammatical questions also raised important critiques of the received categories of universals. To focus this question, I discuss accounts of incomplete sentences and the interjection by grammarians, especially Robert Kilwardby (OP, d. 1279) and Pseudo-Kilwardby (13th c.), in terms of how language pragmatics (speech acts, context, intention, presupposition) in effect supersede,

override, or complete utterances in meaningful and worlding ways which affirm social understanding. I conclude with brief discussions of how similar pragmatic critiques of grammatical categories and their social implications emerge in the *Book of Margery Kempe* and Chaucer's Miller's Tale.

“Problems and solutions of classification and publication of Russian medieval hymnography”
– Victoria Legkikh

Studying and publication of hymnographical texts arise a lot of problems, especially connected with Slavic services, which were often in a constant development and sometimes every copy modifies a services, adding new hymns or changing the place of old ones, so we face the problem how to classify all these copies and how to show a real situation of the service's development. The process of classification of original services is particularly difficult because in case of translated services the copyists tried to copy the text of the service as accurately as possible and the texts were corrected centrally but in case of original services a copyist could spontaneously correct a hymn or include a new one, which can lead to a situation when we practically do not have even two identical copies. Therefore, when studying original services, a textologist often encounters the need to develop general principles for the allocation of versions. It is becomes even more problematic if we take in attention different types of Typikon (often containing detailed explanation of many services) and different types of liturgical books containing different versions of single hymns. The paper is devoted to the analysis of the problems connected with the classification and publication of an entire service and single hymns as well and the ways of solution. As an example I propose to create a base, consisting each hymns with notes related to its text-version in different types of manuscripts and its place in every manuscript.