

M E M S

PROGRAM IN MEDIEVAL & EARLY MODERN STUDIES
UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL

NEWSLETTER

SUMMER 2013

GREETINGS FROM THE DIRECTOR



With generous support from the Andrew W. Mellon Foundation, the Dorothy Ford Wiley Fund and a number of private donors, during the academic year 2013–2014 the Program in Medieval and Early Modern Studies continued its mission of support for research and teaching about the premodern world at UNC-Chapel Hill.

Over the course of its dynamic sixth year, MEMS fostered a vibrant intellectual scene on campus. As detailed below, the Dorothy Ford Wiley Crossroads lecture series featured stimulating presentations by Dyan Elliott (Northwestern University) and Marta Ajmar (Victoria and Albert Museum). Our “Meet the Faculty Lunchtime Colloquia” offered a chance for UNC’s own talent to showcase their work-in-progress. On 22–23 March, MEMS hosted a major and highly successful conference on “The Uses and Abuses of Time: Anachronism/Acronicity in the Premodern World,” part of the program’s ongoing international collaborations with the Freie Universität and King’s College London. The program also contributed support for the ongoing North Carolina Colloquia in Medieval and Early Modern Studies, hosted on alternating years at Duke and UNC, held this year at Chapel Hill on 15–16 February.

In addition, the program provided valuable financial resources for both faculty and graduate students, including funds for research and conference travel, dissertation writing, graduate recruitment, and graduate seminar development. You can read about these projects below. Taken as a whole, they demonstrate the incredible interdisciplinary scope and innovative qualities of the research and teaching in premodern studies at Carolina.

Last but not least, the MEMS undergraduate minor continues to attract growing numbers of students, as plans continue for the development of a major in MEMS. Not willing to wait, Kelsey King completed the first-ever Interdisciplinary Studies Major with a concentration in MEMS.

As director, I owe considerable thanks to a number of the faculty who generously gave their time on the MEMS

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The Program in Medieval and Early Modern Studies (MEMS) at the University of North Carolina at Chapel Hill supports scholarly work that expands the traditional focus of Medieval and Early Modern Studies. Of particular interest are cultural contacts and exchanges within and beyond Europe: to Byzantine and Ottoman lands, to Africa, China, Southeast Asia, and Japan, and to the New World of the Caribbean and the Americas.

“Cabinet,” helping to plan the program’s current activities and to chart out its future, including **Marcus Bull** (History, medieval Europe), **Tania String** (Art History, early modern Europe), **Evyatar Marienberg** (Religious Studies, medieval Judaism), **Shayne Legassie** (Comparative Literature, medieval Europe), **Glaire Anderson** (Art History, medieval Islam), **Jessica Wolfe** (English, early modern Europe), and **Morgan Pitelka** (Asian Studies, early modern Japan). My thanks also to **Carl Ernst** (Religious Studies, medieval Islam) for managing this year’s grant competition, and **Christoph Brachmann** (Art History, medieval), for helping to organize the conference on “Anachronism.” Our indispensable program coordinator, **Nancy Gray Schoonmaker**, oversaw the execution of all these exciting events and other programming.



A final word of thanks to **Marcus Bull**, who has generously agreed to act as interim director while I am on research and study leave next year. Professor Bull came to UNC from the University of Bristol in 2010. In addition to being a leading scholar of medieval aristocratic culture, the crusades, historiography and narratology, he has the energy, commitment, and administrative savvy to shepherd MEMS through its next successful year in 2013–2014. Please join me in welcoming Marcus as the interim director!

Brett Whalen

INTERNATIONAL COLLABORATIONS

FREIE UNIVERSITÄT BERLIN AND KING’S COLLEGE LONDON

“THE USES AND ABUSES OF TIME” IN CHAPEL HILL

On 22–23 March, with generous support from the Dorothy Ford Wiley Fund, MEMS hosted a major interdisciplinary conference “Anachronism/Acronicity: The Uses and Abuses of Time in the Premodern Era.” Ranging across the medieval and early modern epochs, spanning art history, literary studies, history and other fields, this gathering investigated the concept of anachronism, viewed as a source of creativity that produces heterogeneous senses of time rather than a critical failure to understand the “pastness” of the past. Ultimately, the theme of anachronism called upon us to think about the very meaning of the medieval and early modern, part of a linear narrative of Western if not global history that understands the premodern as one stage of a progressive trajectory from the ancient to the modern. Rather than taking such chronologies as stable and self-evident, we explored some of the ways that present and past collapse, overlap, and complicate each other. Featuring keynote addresses from **Margreta de Grazia** (University of Pennsylvania), on “Premodernity and the New Anachronism,” and **Andrew**



James Johnston (Freie Universität), on “Anachronistic Anglo-Saxons: The Multiple Temporalities of Beowulf,” this conference formed part of MEMS’s ongoing international relationship with the Freie Universität and King’s College London, featuring additional speakers from both institutions along with dozens of scholars from UNC, Duke, and other American universities. Building upon the success of this event, the theme of anachronism will continue to shape future collaborations between UNC, the Freie and KCL.

KING’S COLLEGE LONDON

“SHAKESPEARE, MEMORY, AND CULTURE,” MAY 10–11, 2013 IN LONDON

by David J. Baker

The Department of English at King’s College London hosted a conference on “Shakespeare, Memory, and Culture.” The conference was the fruit of an ongoing collaboration between the early modern faculties of that Department and the Department of English and Comparative Literature at the University of North Carolina at Chapel Hill.

The conference offered, besides an array of papers presented by graduate students from both departments, keynote speeches by **David J. Baker** and **Mary Floyd-Wilson** of UNC-CH, as well as **Lucy Munro**, soon to join the English faculty at KCL. As many of the participants remarked, the gathering was just of the right size to promote discussion, and papers dovetailed well together. Topics ranged from the cultural implications of shame and spitting in early modern England to the (mis)representations conveyed by photographs of Shakespeare’s plays today. Altogether, this joint endeavor was lively and productive, and the setting—the refurbished Anatomy Theatre at KCL—was fascinating in itself.



This event was the second in a sequence of three conferences. Last year, in March, the English Department at UNC-CH organized a conference here in Chapel Hill on “Shakespeare and the Natural World.” It featured, among other speakers, **Gordon McMullan** (KCL) and **Wendy Wall** (Northwestern University). And, next year, in April, it will present, again in Chapel Hill, a conference on “Making Knowledge in Medieval and Early Modern Culture.” This conference too will include faculty from KCL and graduate students from both departments.

Some of the participants at the conference on “Shakespeare, Memory, and Culture” benefitted from funding provided by the Program in Medieval and Early Modern Studies, which the organizers would like to thank for its generosity.

DOROTHY FORD WILEY CROSSROADS LECTURE SERIES

With generous support from the Dorothy Ford Wiley Fund, the Crossroads Lecture Series enjoyed its sixth year with two stellar addresses in the medieval and early modern fields.



On October 11, 2012, **Dyan Elliott** (Northwestern University), a fellow at the National Humanities Center, delivered her lecture on “The Counterfactual Twelfth Century.” Medieval historians have long associated the twelfth century with a period of intellectual and cultural “renaissance,” marked by the rise of reason as a means of understanding the divine order and the world. Elliott turned her attention instead to Latin Christendom’s “dreams” during this era, its counterfactual imaginings and “roads not taken” in theology and vernacular literature, including writings by Guibert of Nogent, Peter Abelard, and Marie de France. By doing so, she cast new light on the role of reason in the twelfth century by exploring converse speculations about received truths, such as the possibility that Adam and Eve could be exculpated for their sin in the garden of Eden, or links between a werewolf’s transformation from man into beast with the transubstantiation of the Eucharist into Christ’s flesh. By imagining such alternate realities, twelfth-century authors demonstrated the immense intellectual creativity of the twelfth century, a potential somewhat diminished, Elliott argues, with rise of Aristotelianism in the thirteenth century, which consigned such playful ideas to the realm of the demonic.

Dyan Elliott’s interests center around gender, spirituality, and sexuality and the way these three variables interact. Her publications include *Spiritual Marriage: Sexual Abstinence in Medieval Wedlock* (1993); *Fallen Bodies: Pollution, Sexuality, and Demonology in the Middle Ages* (1999); *Proving Woman: Female Spirituality and Inquisitional Culture in the Later Middle Ages* (2004); and *The Bride of Christ Goes to Hell: Metaphor and Embodiment in the Lives of Pious Women, 200–1500* (2012).



In February, we welcomed **Marta Ajmar** (Victoria and Albert Museum and Royal College of Art) as the Dorothy Ford Wiley Crossroads Lecturer for the Spring semester. Her lecture was entitled, “Seeing into Things: Exploring Material Connections in the Global Renaissance.” Her paper explored a number of interconnected interdisciplinary issues relating to transmateriality—literally looking through material substances such as lacquer with its highly polished surface—and the global origins of such substances. The idea of a “Global Renaissance” has been attracting a good deal of scholarly interest in the last few years; it challenges the traditional view that the Renaissance was a phenomenon limited to European culture, while seeking to situate the European experience within wider frames of reference. Ajmar’s lecture was therefore at the cutting edge of scholarly revisions to some of the basic assumptions that have governed scholarly views of the Renaissance since the nineteenth century.

The talk was complemented by images of extraordinarily beautiful objects from places such as Japan and Turkey, mostly taken from the rich collections of the Victoria and Albert Museum itself.

Marta Ajmar is Head of Graduate Studies for the M.A. program in the History of Design and Material Culture run jointly by the Victoria and Albert Museum in London and the Royal College of Art, and she is also the leader of the Renaissance specialism within that program. In her work, Renaissance material culture finds an equal place alongside fine art and intellectual history. She led the research for and co-curated the major Victoria and Albert Museum exhibition *At Home in Renaissance Italy* (2006). Ajmar has published on the domestic interior, gender, eroticism, sociability, the material culture of childhood and “global” objects. More recently she has been focusing on two broad areas: health and wellbeing and artisanal practices. Her teaching is broadly informed by these research interests.

NCCMEMS: “MARGINALIA: LIFE ON THE EDGES”

by Luke Mills

This year marked the thirteenth annual North Carolina Colloquium in Medieval and Early Modern Studies, an interdisciplinary graduate student conference hosted on alternate years by UNC and Duke. This year’s theme, “Marginalia: Life on the Edges,” proved fruitful, eliciting essays ranging from manuscript marginalia to cannibalism in travel literature. The keynote speaker, **Stephen D. White** (National Humanities Center Fellow and professor of History at Emory University) contributed to the conference theme with his presentation “The Battle of Hastings on the Bayeux Embroidery,” which questioned traditional assumptions about the marginal elements in the Bayeux Tapestry. A lively question-and-answer session followed.

This year’s conference was unique in being the first to be formally sponsored by UNC MEMS. The conference organizers are grateful to **Brett Whalen**, **Nancy Gray Schoonmaker** and MEMS for their generosity, guidance, and support. The organizers would also like to thank **Dean Steve Matson** and the UNC Graduate School, **Michael Cornett** and Duke’s Medieval and Renaissance Studies Program, **John McGowan** and the UNC Institute for the Arts and Humanities, and UNC’s Department of History for their generous support. We all look forward to next year’s conference at Duke!



MEMS COMPACT SEMINAR TO FOCUS ON INTER-IMPERIALITY

The inaugural MEMS Compact Seminar will take place during the weekend of November 15–16, 2013. We have assembled a small group of local UNC and Duke scholars and graduate students, as well as a handful of invited outside participants, to explore the topic of “The Material and the Social in the Encounters of Premodern Empires.” This event will highlight work in progress on the role of material culture and the politics of sociability in the meetings of medieval and early modern empires. We will bring together humanities scholars who work on East and South Asia, Africa, the Middle East, and Europe to explore the emerging theory of “inter-imperiality,” or the notion that world history is defined less by European centrality than by diverse and contingent encounters between distinct imperial entities, heterogeneous groups, and individuals. Those interested in learning more should contact **Morgan Pitelka** (mpitelka@unc.edu).



This tea bowl traveled from China to Japan in the sixteenth century, and was frequently transferred through gift exchange.

Tea bowl named “Araki”
Source: Chinese, Ming dynasty, 16th century. Courtesy of the Tokugawa Art Museum, Nagoya, Japan. © Tokugawa Art Museum Image Archives / DNPartcom

MEMS MEET-THE-FACULTY LUNCHTIME COLLOQUIA

<p>M E M S PROGRAM IN MEDIEVAL & EARLY MODERN STUDIES</p>
<p>MEMS Meet-the-Faculty Lunchtime Talk</p>
<p>February 27, 12:00-1:00 Hamilton Hall 569</p>
<p>Lucia Binotti Professor of Spanish</p>
<p><i>“The Discourse of the Sexual and the Sexually Transgressive in Spanish Renaissance Literature”</i></p>
<p>RSVP for lunch by Friday, February 22 to nancys@email.unc.edu</p>
<p>MEMS.UNC.EDU</p>
 

The MEMS lunch colloquia offer our interdisciplinary faculty a forum for discussing their work in progress. **Jessica Wolfe** (English, early modern) started the 2012–2013 series on Halloween 2012 in full Tudor attire, sharing her work on “Editing Comedy in Spenser’s *Faerie Queene*.” **Lucia Binotti** (Romance Languages, early modern) considered “The Discourse of the Sexual and the Sexually Transgressive in Spanish Renaissance Literature” on February 27, 2013. The series diverged a bit on March 7, when **Pam Lach** of the UNC Digital Innovation Lab gave MEMS faculty an introduction to the profound ways digital technologies are transforming the humanities. **Wei-Cheng Lin** (Art History, medieval) shared the results of research undertaken last summer in China with support from a MEMS faculty travel award. On March 27, he spoke on “Broken Bodies: Inside Underground Crypts of Buddhist Statues.” In very different ways, each lunch colloquium sparked spirited academic conversation.

MEMS PROGRAM GRADUATES FIRST MAJOR

Kelsey King (B.A. 2013) first learned about the Program in Medieval and Early Modern Studies as a freshman in the medieval history survey course taught by Brett Whalen. Kelsey signed up for the MEMS minor, but found herself wanting more than just the required five courses.

She had always enjoyed the blending of academic interests—seeing how one subject could influence and help make sense of another—and since she taking MEMS courses on subjects from fifteenth-century Italian painting to Shakespeare to the First Crusade; she decided to try and make a major of it. She happened to enter UNC at a time of great change for interdisciplinary studies and the MEMS program was only too willing to help her design an Interdisciplinary Studies Major with a focus on MEMS, using guidelines prepared for the planned MEMS major. **Brett Whalen, Darryl Gless, and Marcus Bull** helped her plan and execute the major.

“Each department’s perspective accents the others,” she explained. “MEMS allows me well-rounded views of any course of study, whether it be literature or history or religious studies. Each provides me with tools with which I might more fully investigate and consider questions at hand. My senior honors thesis, focusing on how rhetoric transforms memory into narrative in the case of the eleventh-century Norman Italian histories, is the culmination of such interdisciplinary work. Not only has the UNC MEMS program provided me with the academic interest and rigor I sought when coming to UNC, but it has also encouraged my enthusiasm and natural curiosity for all things medieval.”



FACULTY AND GRADUATE STUDENT AWARDS

MEMS FACULTY RESEARCH SUPPORT AWARDS



Jessica Boon (Religious Studies, medieval and early modern) is working on her second book project, *Spanish Passion: Holy Week in the Castilian Religious Imagination, 1480–1540*. Before the 1490s reconquest of the Muslims and expulsion of the Jews, Spaniards evinced little interest in meditation on the pain of the “Passion” of Christ. Boon argues that post-reconquest Passion devotion united categories such as high theology and popular culture, men’s and women’s spirituality, and written narrative and oral performance, but adversely affected Jewish and indigenous experiences of Christian hegemony in Iberia and the New World. Boon is using her MEMS research grant, in combination with a UNC Junior Faculty Development Grant, to fund seven weeks in Spain this summer to research the Passion-centered devotions found in the Books of Hours and the altarpieces commissioned by Queen Isabel and Emperor Charles

V. Direct access to altarpieces in situ in Castile and conserved in museums in Catalonia will provide the data for her analysis. She will also examine the prayerbooks of Queen Isabel located in the national library and royal palace in Madrid, and in the royal library in El Escorial outside Madrid.



IDEA

ISABELLA D'ESTE
ARCHIVE



Anne MacNeil (Music, early modern) will use her MEMS Research Support Award to conduct research in State Archives of Mantua, Italy (ASMN) for a digital humanities project that she co-directs with Prof. Deanna Shemek (Prof. of Literature, UC-Santa Cruz) called IDEA: Isabella d'Este Archive. The project involves an international team of scholars in the creation of an online research tool focused on Isabella d'Este (1474–1539), Marchesa of the city state of Mantua. A

central element of Isabella’s historical legacy is the archive of nearly 16,000 copies her chancery made of her outgoing mail, held today in the ASMN. This archive documents Isabella’s activities in every sphere of her life, both public and private; it thus constitutes an immensely rich resource for historians in all the fields Isabella’s interests touched, including emerging fields for research today: material culture studies, performance studies, animal studies, etc. IDEA: Isabella d’Este Archive will connect archival research on Isabella d’Este and her milieu with interactive, four-dimensional augmented reality representations of her famous studiolo and grotta, the art spaces she created in the Ducal Palace where she lived. It will offer video workshops, some featuring professional musicians working out performance practices and research on the music Isabella commissioned and played, and others featuring expert paleographers explaining the idiosyncrasies of Isabella’s handwriting and that of her secretaries. Most importantly, it will provide a forum for continuing collaborative research among scholars and musicians worldwide. During the MEMS grant period, MacNeil’s research for IDEA: Isabella d’Este Archive will focus on performance spaces within the Ducal Palace, starting with the studiolo and the grotta. During the MEMS grant period, MacNeil’s research for IDEA will focus on performance spaces within the Ducal Palace, starting with the studiolo and the grotta.

MEMS FACULTY CONFERENCE TRAVEL AWARDS

Awards from the Program in MEMS made it possible for five colleagues to travel, all but one of them to international locations, to present papers this year. The recipients of Conference Travel Awards were **Bob Babcock** (Classics), **Mary Floyd-Wilson** (English, early modern), **Omid Safi** (Religious Studies, early modern), **Tania String** (Art History, early modern), and **Dorothy Verkerk** (Art History, medieval).

MEMS GRADUATE SEMINAR DEVELOPMENT AWARDS

These awards support the creation of seminars to expand MEMS course listings, with funding from the Andrew W. Mellon Foundation awarded through the Program in Medieval and Early Modern Studies. Two new courses were taught this year, and a third is ready for fall semester.

Tania String (Art History, early modern) taught “The Stuart and Jacobean Portrait: A Theoretical and Practical Investigation” for the first time in Fall 2012. See story on page 10.

Sahar Amer (Asian Studies/Romance Languages, medieval) first taught her MEMS seminar, “Cultural Diversity in Medieval France,” in Spring 2013. See story on page 11.



Jessica Boon (Religious Studies, medieval and early modern) will offer “Spanish Religions: Peninsular and Colonial Encounters” in Fall 2013. Between 711 and 1492, Muslims and Christians ruled different areas of Spain in turn, with Jews as a constant presence in government and society. The medieval heritage of inter-religious conflict and cooperation (*convivencia*) provided the religious framework for the encounter of conquistadores with indigenous peoples and imported slaves in Mexico, Peru, and the Philippines during the age of empire. This course on the ‘Atlantic World’ will examine the impact of constant intersection with the religious ‘Other’ in the medieval Iberian kingdoms and during the early modern expansion to the New World, relying on theories concerning race, gender, sexuality, and postcoloniality.

PREVIOUS MEMS SEMINARS:

Dorothy Verkerk (Art History, medieval), “History of the Illuminated Book,” Spring 2009

Jessica Wolfe (English and Comparative Literature, early modern), “Books and Readers in Early Modern Europe (1450 – 1700): An Interdisciplinary MEMS Seminar,” Spring 2009

Ellen Welch (Romance Languages/French, early modern), “Writing the Mediterranean,” Spring 2010; *Ecrire la Méditerranée : Perspectives transculturelles (XVIe-XVIIIe siècles)*,” Fall 2011

Glaire Anderson (Art History, medieval), “Exploring Outside the Walls: Medieval Societies and the Suburban Landscape,” Fall 2010

Kathryn Starkey (German, medieval), “Adapting Arthur: German Medieval Romance in Its European Context,” Spring 2012

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TANIA STRING: “THE TUDOR AND JACOBEOAN PORTRAIT: A THEORETICAL AND PRACTICAL INVESTIGATION”

An important group of seven previously unstudied sixteenth- and seventeenth-century British portraits stands at the center of this MEMS graduate seminar. Dating from the end of Queen Elizabeth I’s reign and into that of James I, the “Scott Collection” was acquired by a North Carolinian in the belief that the paintings were representations of his aristocratic family ancestors from Kent. He presented them to the North Carolina Museum of Art (NCMA) in the late 1960s. With the assistance of the MEMS Seminar Development grant, a UNC-NCMA collaboration to study these significant images began in Fall 2012. UNC graduate students in the seminar scrutinized the curatorial files and closely examined the paintings during the conservation process. Each student wrote a major paper on one portrait and delivered her findings in a public forum at the NCMA. While each painting bears a later inscription naming the sitter, the students’ investigations revealed that the names attached to virtually all the portraits are incorrect; this conclusion is based on art historical analysis of the iconography and style of the paintings, and the many inconsistencies between fashions worn in the portraits and the dates of Scott family members’ lives.



The MEMS Grant also enabled us to bring the Chief Curator of the National Portrait Gallery, London, **Dr. Tarnya Cooper**, to UNC to discuss the NCMA collection with my seminar students and deliver a public lecture on “An ‘Eye pleasing delight’: Painted Representation, Patronage and Visual Culture in Protestant England.” Herself a specialist in Tudor and Jacobean portraits, she concurred that the NCMA images represent a major discovery and merit further investigation. The seminar was a huge success, and has led to a number of further developments.

Students in Tania String’s ART 768 seminar presented their findings in a public forum at the North Carolina Museum of Art. From left to right: Tania String, Beth Fischer, Davenne Essif, Leah Thomas, Minjin Kang, and Perry Hurt (Associate Conservator, NCMA)

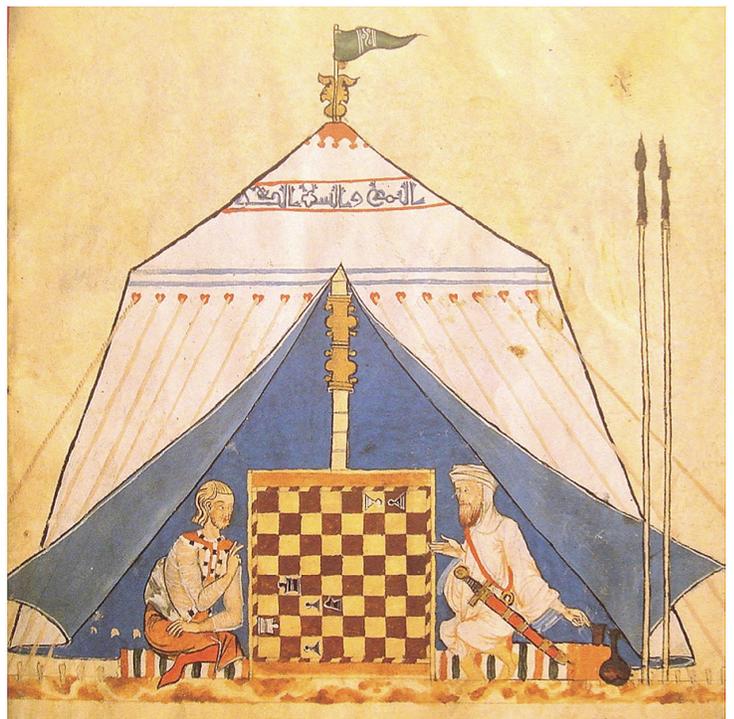
With additional funding from MEMS and the NCMA, one of the seminar students, **Leah Thomas**, was named Research Assistant for

the ongoing study of these portraits. Leah and I are spending three weeks in London, working in the National Portrait Gallery's Heinz Archive and the Courtauld Institute's Witt Library to try to identify the sitters and attribute the NCMA portraits to named artists. Most artists working in London and English aristocratic circles during this period were Dutch and Flemish painters whose works survive in sufficient numbers to make their respective styles readily recognizable. Initial stylistic analysis suggests that the "Scott" images were products of this milieu. We hope to connect the paintings with a high degree of confidence to these or other Dutch/Flemish painters working in England from approximately 1590 to 1610.

The NCMA has invited me to write the catalogue entries for each of these previously unpublished works of art for the forthcoming catalogue of all the museum's British paintings. Leah Thomas and I will work together on this exciting challenge. Additionally, the NCMA has indicated great interest in showcasing this collection in a major exhibition (and exhibition catalogue) of the portraits in 2016.

SAHAR AMER: "CULTURAL DIVERSITY IN THE FRENCH MIDDLE AGES"

My MEMS seminar in Spring 2013 was entitled "Cultural Diversity in the French Middle Ages." It focused on French literary encounters with the Arab Islamicate world from the eleventh to the thirteenth centuries. We examined a variety of literary genres (epic, romance, lyric poetry and lais) in order better to understand the complex dynamics of power and seduction between France and the Arab Muslim world, between Islam and Christianity, as well as the cultural and literary hybridity of medieval French textuality. At the end of the semester, we juxtaposed medieval French and Arabic texts and conducted comparative, cross-cultural analysis which helped us grasp the process of literary and cultural transmission from the Arab Islamicate world to the West.



I had a diverse group of students in terms of backgrounds and levels: M.A. and Ph.D. students from French, Comparative Literature, and Library Science, as well as two advanced undergraduates. This made for fascinating class discussions about the intertextuality of medieval literature. Several of them discovered for the first time in this class medieval studies; others found out that medieval texts were a lot more interesting and complex than they had expected; and everyone was shocked to read about the resistance to medieval cross-cultural, comparative research that was characteristic of the field until recently.

While we did not have any guest speakers in the class during the semester, I plan to use some of the MEMS seminar funding to take a group of students to attend SEMA (the Southeastern Medieval Association Meeting) at Appalachian State in Boone, NC on October 3–5, 2013 to present some of the research they have done for the class. This will also be a great opportunity for them to attend a professional medieval conference and to connect with junior and senior scholars in the field, some of whose works we read in class.

RYAN-HEADLEY GRADUATE DISSERTATION AWARD



Jennifer Mi-Young Park (English, early modern) is tracing the ways in which the culinary manipulation of domestic and foreign foodstuffs and ingredients figured into early modern English ideas about the changeable nature of human bodies and the fear of and desire for national, ethnic, and racial appropriation and alteration. Culinary practices such as preserving, conserving, concoction, and the ingredients used therein were used to explain the acquisition of knowledge and the threat of new, foreign, and potentially harmful ideas to early modern identity. Careful analysis of these practices allows her to challenge current questions about preservation in its myriad forms in early modern drama. The increasing numbers of new foodstuffs and culinary and medical preparations from contemporaneous

“foreign” cultures presented a threat to the knowledge base that was established for centuries through the word of classical authorities, resulting in conflicting theories about which foreign and “strange” culinary practices and substances promised to provide what the English felt they lacked or threatened to harm the native English constitution. Foreign foodstuffs and practices contained both the power to heal and to preserve as well as the threat to harm or to transform. The support of the Ryan-Headley Dissertation Fellowship, which she will use in Fall 2013, will enable her to complete more than half of her dissertation.

Professor John Headley established the Ryan-Headley Dissertation Fellowship to support the work of a graduate student from any discipline who is in the final stages of writing a dissertation that focuses on or has significant implications for intellectual history in the medieval and early modern world. MEMS awards it semi-annually.

DONALD GILMAN RESEARCH SUPPORT AWARD

Daniele Lauro (History, Early Modern Japan) is using the Donald Gilman Research Support Award to conduct preliminary research for his dissertation in museum and archival collections in Tokyo, Nikko, Nagoya, and Nagasaki. His project’s focus is the role played by ritualistic performances and pageantry in the appropriation of political authority by the warrior elite and in the establishment of the Tokugawa shogunate, the military government that ruled Japan from 1603 to 1868. Institutional structures and the creation of a rigid and hierarchical society were instrumental in solidifying the Tokugawa’s authority, but these measures cannot fully explain how the shogunate made its power legitimate, acceptable, and explicit. Lauro’s dissertation will consider the reigns of the first three Tokugawa shoguns. This period, covering the first half of the seventeenth century, is also known as the “formative stage” of the Tokugawa shogunate. Looking at the genesis and function of political rituals such as shogunal processions, pilgrimages and other religious practices; courtly pageantry; shogunal audiences; military reviews; state hunts; wedding, funeral, and enthronement ceremonies, as well as pageants related to the administration of foreign affairs, his work promises to explain more completely the reasons that account for the longevity of the Tokugawa regime.



Professor Donald Gilman established this annual award to support research in any field of Medieval and Early Modern Studies. MEMS awards it alternately to a doctoral-level graduate student and to a MEMS faculty member.

MEMS GRADUATE RESEARCH AWARDS



Megan K. Eagen (Music, early modern) will address the development of confessional thinking in early modern Germany by considering the subject through the lens of the para-liturgical psalm motet. While liturgical publications such as the revised Roman Breviary and Missal, along with the Lutheran Book of Concord bear witness to the rampant impulse on the part of religious authorities to securely define and distinguish between these two faiths, in practice, the lines of demarcation remained blurred. Unlike liturgical psalms, whose texts remained unaltered in musical settings, psalm motets could incorporate samplings from several different psalms and books of the Bible, as well as exegetical texts. These works may also constitute responses to and reflections on confessionally polemical psalm commentaries, thereby offering a potentially resonant sounding board for religious ideas and ideals. Eagen's focus is the religious and musical

culture of Counter-Reformation Augsburg. One of the most important questions to which her dissertation will respond is, at what point in Augsburg the general populace can be said to have recognized Catholicism and Protestantism as distinct Christian sects. During her time in Augsburg, Eagen will examine the holdings of the State and City Archives, as well as in the Archives of the Diocese.

Elizabeth Ellis (History, early modern) is examining the experiences and strategies of small Indian groups, called "the petites nations," and their efforts to navigate the tumultuous political and social landscape of the Lower Mississippi River Valley in the seventy years before the Louisiana Purchase in 1803. During this era of imperial transitions and fluctuating indigenous power, the petites nations continuously combined, fragmented, relocated, constructed new identities, and adapted economically to take advantage of colonial market opportunities as they strove to maintain their homelands and communities. They capitalized on their tiny population sizes and riverside locations to gain military protection from their enemies and European trade goods from their Spanish, French, British, and Indian allies. Ellis is particularly interested in colonial alliances within broader webs of native political and economic relationships, and believes that the finesse of the petite nations during this tumultuous period allowed these tiny groups to maintain political and territorial sovereignty throughout the eighteenth century. The MEMS award will allow her to travel to Washington, D.C. to use materials the Library of Congress, particularly Archivo Nacional de Cuba and the West Florida manuscript collections, to explore the movements and activities of the petites nations on both sides of the colonial border.



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MEMS GRADUATE STUDENT RESEARCH AWARDS (CONTINUED)



Jeffrey Erbig (History, early modern) investigates the relationship between early modern cartography and interethnic relations in South America. His dissertation research analyzes two Luso-Hispanic mapping expeditions sent to determine a border between Brazil and Spanish South America during the second half of the eighteenth century, particularly demarcation efforts in the Río de la Plata region. He argues that while the notion of an interimperial border ran against extant settlement patterns in the region, the demarcation expeditions produced new conditions for interethnic engagement. In particular, Spanish

settlement projects and military expeditions sought to stamp out nomadism, while nomadic native peoples like Charrúas and Minuanos developed borderland economies that frustrated Iberian attempts at spatial control. Having spent fifteen months doing archival research in Argentina, Brazil, and Uruguay, Erbig will travel to Spain and Portugal to complete his dissertation fieldwork.

Elizabeth Fischer (Art History, medieval) is working on Carolingian book design, and the rarely-considered subject of book layout as a concerted effort to manipulate reader attention in the era before printing. The study of early medieval art still tends to prioritize iconography, dismissing anything that does not fit this as “ornamental.” The years surrounding Charlemagne’s consecration as Holy Roman Emperor in 800 were notable not just for political innovation but also for artistic production that emphasized the power and piety of the rising empire. In particular, the luxury gospel books produced in the vicinity of the Carolingian court at Aachen, usually called the Ada School manuscripts, pioneered the use of non-figural motifs that would appear in manuscripts for the next 500 years, and which still appear in book and web design to this day. She will conduct research at the Bibliothèque Nationale in Paris, which houses two important and heavily illuminated Ada School manuscripts as well as unpublished research materials about these manuscripts, including research conducted in the eighteenth century on manuscripts that were lost or heavily damaged in later years.



Gregory Mole (History, early modern) Mole studies the commercial and institutional history of the Compagnie des Indes, France’s privileged trading corporation in India, from 1719 to 1769. In particular, he focuses on how debates within the company over how to conduct trade on the subcontinent mushroomed into a broader set of arguments concerning the compatibility of public and private interest, profit seeking and patriotism, and tradition and innovation within the French state. Not only shedding light on the overlooked history of French India, his work shows how anxieties over France’s commercial activities there actually crystallized many of the Old Regime’s most pressing moral, political,

and social concerns. He plans to spend the next year in France, working in archives in Paris and Aix-en-Provence. The MEMS research award will support an extra month of work in Aix, as well as four weeks in the

municipal archives in Saint-Malo and departmental archives in Rennes—sites that contain valuable, untapped, and otherwise unavailable records on the Compagnie and the controversies that it generated.

MEMS GRADUATE RECRUITMENT AWARDS

These annual awards help MEMS departments to recruit some of the most promising graduate students who apply to the University of North Carolina at Chapel Hill. Thanks to generous funding from the Andrew W. Mellon Foundation, we will welcome three students in August 2013.

Samuel Brock (English, medieval) combines traditional and innovative interpretive methods: he astutely notes that the ancient allegorical journeys he studies take place in landscapes that are rich in spiritual significance and depictions of actual spaces and places. This focus on the earthly environment allows him to connect medieval literature to pressing contemporary concerns about the human transformation of—and damage to—the natural world. As Samuel wrote in his statement of purpose, “During a class on elegy I began working with the formal methods of ecocriticism that have given me the means to fully reconcile my two interests. In that class I was able to ask, what happens when the environment, nature used as an emblem of cyclic and eternal time, is threatened?” Fluent in Italian and proficient in German and Latin, he is a graduate of Miami University.

Mary Learner (English, early modern) earned her M.A. at the University of South Carolina-Columbia. A student of early modern literature and culture, she has trained with distinguished scholars and has spent time at the Folger Shakespeare Library in Washington, D.C. At Carolina she plans to study early modern drama and to explore “the early modern domestic sphere and the impact of print technology and print markets on representations of domesticity, service, and female sexuality.” Her scholarly interests are a particularly good fit with the faculty in UNC’s Department of English and Comparative Literature, but they also see much potential in her interaction with MEMS faculty in other departments including Classics, Art History, and Women’s and Gender Studies. She will be supervised by **Mary Floyd-Wilson** and **Megan Matchinske**.

Daniel Morgan (History, medieval) is fascinated by how human beings defined themselves in relation to their landscape, and the ways in which pre-modern people’s interactions with the natural world has shaped human identity. He plans an interdisciplinary study of the descriptive language of “place” and the endurance of certain modes of medieval thought in pre-modern Mediterranean societies, and the implications these understandings had for the relationship between humanity and nature in the medieval and early modern periods. At UNC, he will assess the nature of identity and its relationship to landscapes, both artificial and natural, by examining verbal and pictorial representations of the Holy Land, Istanbul, and Rome during the crusades, the “Renaissance of the Twelfth Century,” and the “mapping revolution” of the sixteenth century. A graduate of Trinity College, he will work with **Brett Whalen** and **Marcus Bull**.

MEMS AWARD COMPETITIONS FOR 2013–2014

In order to accommodate departmental planning, MEMS award competitions this year will occur, as they did in 2012, in October. The submission deadline for all categories of grants will be Tuesday, October 1, 2013. Announcements will appear on the web site and on the MEMS listservs.

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With the interdisciplinary MEMS minor, students can explore over 1000 years of history and span the diverse cultures of the globe. Learn more about the new minor in Medieval and Early Modern Studies at:

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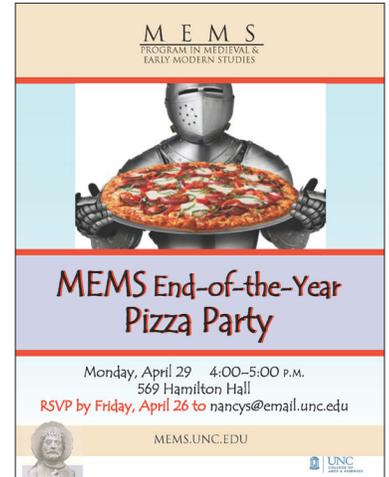
Or contact Professor Brett Whalen at: bwhalen@email.unc.edu

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MEMS UNDERGRADUATE MINOR

The Program in Medieval and Early Modern Studies hosted a pizza reception on Monday, April 29 to celebrate its most recent round of graduating seniors who completed the MEMS minor. Congratulations to **Claire Burridge, Holly Harper, Bowen Kelley, John Muhs, Alexander Myers, Rebekah Rust, and Clark Sanford.**



The MEMS minor is going strong after its first four years. In that time, 38 students have graduated with a minor in Medieval and Early Modern Studies.

SUPPORT MEMS!

We are deeply indebted to the Andrew W. Mellon Foundation and the College of Arts and Sciences for providing a very generous grant to establish the Program in Medieval and Early Modern Studies. The continued success of the program, however, will depend on the support of the University's alumni and friends.

We and our successors in medieval and early modern studies at Carolina will be grateful for gifts of any amount. Please consider supporting the Program's continued successes. For information on ways to do that, please contact **Margaret Costley** at the UNC Arts and Sciences Foundation. Margaret will be happy to talk with you about the many opportunities to share in the success of this program.

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This newsletter is a collaborative effort of MEMS faculty, graduate students, and staff. Thank you to all who contributed.