

MEMS | PROGRAM IN MEDIEVAL AND EARLY MODERN STUDIES

September 2017 Newsletter

The start of a new academic year brings another new director to the Medieval and Early Modern Studies program at UNC. Professor Tania String (History of Art) has graciously agreed to serve as director for the 2017-18 academic year while Jessica Wolfe spends the year as a long-term fellow at the Folger Shakespeare Library.

Jessica thoroughly enjoyed her first year as MEMS director, and looks forward to returning to the position next autumn. She is very grateful to the numerous colleagues, students, and staff who assisted and participated in the many events sponsored by MEMS last year.

Special thanks are due to Beth Hasseler, a Ph.D. candidate in the Department of History who served as MEMS's graduate administrative assistant for the past several years, and who has resigned in order to take up a year-long dissertation completion fellowship. Thanks are likewise due to Peter Raleigh, another doctoral candidate in medieval history who has taken up Beth's position and has already proven an invaluable assistant in planning and promoting our slate of fall events.

Much gratitude is due to the faculty who served last year on our fellowships and grants committee (Taylor Cowdery, Emma Flatt, Tania String, and Ellen Welch). Thanks and appreciation are due to Morgan Souza and Katie Landers, two doctoral students in English who organized the 2016-17 North Carolina Colloquium in February 2017, which focused on "Transformations: Tracing Forces of Change in the Medieval and Early Modern Periods." And thanks to all who showed up in force for last year's roster of speakers and

events, which included Pamela Patton (History of Art, Princeton), Riyaz Latif (History of Art, Vanderbilt), Stephen Hindle (W.M. Keck Foundation Director of Research at the Henry E. Huntington Library), and Alison Cornish (Romance Studies, University of Michigan).



About our incoming director: Tania String earned her Ph.D. in Art History from the University of Texas at Austin; she specializes in early modern art with particular interest in sixteenth-century England. She taught for many years in the U.K. at the University of Bristol before coming to UNC in 2010. There she was involved with a number of collaborative projects with the National Portrait Gallery and the Holborne Museum in Bath. Tania is a Fellow of the Society of Antiquaries and was on the advisory board of Historic Royal Palaces. She is the author of *Art and Communication in the Reign of Henry VIII* (Ashgate: 2008) and numerous articles and book chapters on the arts in the sixteenth century. She co-edited (with Marcus Bull) the proceedings of a British Academy symposium, *Tudorism: Historical Imagination and the Appropriation of the Sixteenth Century* (Oxford University Press, 2012).

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Since coming to UNC, Tania has been actively involved with MEMS and with the Ackland Art Museum. She currently serves as the Chair of the Ackland's Academic Advisory Committee. Tania is committed to teaching with primary materials and has made sustained use of the Ackland's collections; this semester she is teaching with drawings in the recently donated Peck collection, an outstanding group of seventeenth-century Dutch and Flemish drawings which includes works by Rembrandt, Rubens, and Ruisdael. Her longstanding research into a collection of Tudor and Jacobean portraits at the North Carolina Museum of Art recently resulted in the exhibition *History and Mystery: Discoveries in the NCMA's British Collection* and the 2016 MEMS Dorothy Ford Wiley Compact Seminar "Interrogating the English Portrait: Tudor and Jacobean Portraits in the North Carolina Museum of Art." (See below for further details.)

Tania is married to Professor Marcus Bull, a former director of MEMS and the Andrew W. Mellon Professor of Medieval and Early Modern Studies. They have one daughter, Sasha, who is a senior at East Chapel Hill High School.

DOROTHY FORD WILEY COMPACT SEMINARS

The highlight of our scholarly programming each year is the Dorothy Ford Wiley Compact Seminar; and last year we can thank our incoming director, Professor Tania String, for an absolutely marvelous seminar that showcased artworks from the North Carolina Museum of Art in Raleigh.

The 2016 MEMS Dorothy Ford Wiley Compact Seminar "Interrogating the English Portrait: Tudor and Jacobean Portraits in the North Carolina Museum of Art" was organized by Tania String of the Department of Art and Art History at UNC and took place on September 11-13, 2016 at the North Carolina Museum of Art. The seminar brought together specialists from the National Portrait Gallery in London, the Yale Center for British Art, the University of Sussex, the University of Southampton, UNC Chapel Hill, and the NCMA for a period of three days to converse, study, and share their observations on an important collection of late sixteenth- and early seventeenth-century English portraits that has only recently come to light.



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The seminar was timed to coordinate with the exhibition *History and Mystery: Tudor and Jacobean Portraits* in the North Carolina Museum of Art, which itself was one output of an ongoing collaboration between UNC and the NCMA. The seminar discussions took place in the gallery where the portraits were being exhibited (for the very first time). This setting allowed the group to make comparisons between works, to look closely at minute details, and to use the collective expertise of the assembled specialists.

Professor Maria Hayward (University of Southampton), a leading expert on early modern dress, kicked off the event on Sunday afternoon with a public lecture entitled 'the apparel oft proclaims the man': The significance of clothing in Elizabethan and Jacobean portraits. This was well attended by NCMA museum staff, docents, and the wider Triangle community.

On the first full day of the seminar, Perry Hurt (Associate Conservator, NCMA) and Sally Marriott (Associate Conservator, NPG London) provided thorough explanations of the unusual characteristics of the NCMA's portraits by projecting and commenting upon microphotographs of minute details of the paintings. The use of infrared reflectography, x-radiography, and paint analysis allowed the seminar to see beneath the surface of the portraits to make sense of features such as the ghostly green cast of one of the examples.

Edward Town (Assistant Curator, Yale Center for British Art) and Jessica David (Associate Conservator, Yale Center for British Art) proposed attributions for two of the paintings. The artists of these portraits had not been known, but the argument for Robert Peake as the artist of two of the portraits was compelling.

UNC faculty members and graduate students from Art History and English were a crucial part of the discussions on Monday and Tuesday. Presentations from three graduate students in Art History, Leah Thomas, Davenne Essif, and Beth Fischer, who have all worked on individual portraits from the NCMA collection in seminars at UNC, contributed precise provenance information as well as careful descriptions of jewelry, costume, and other accoutrements depicted in the paintings.

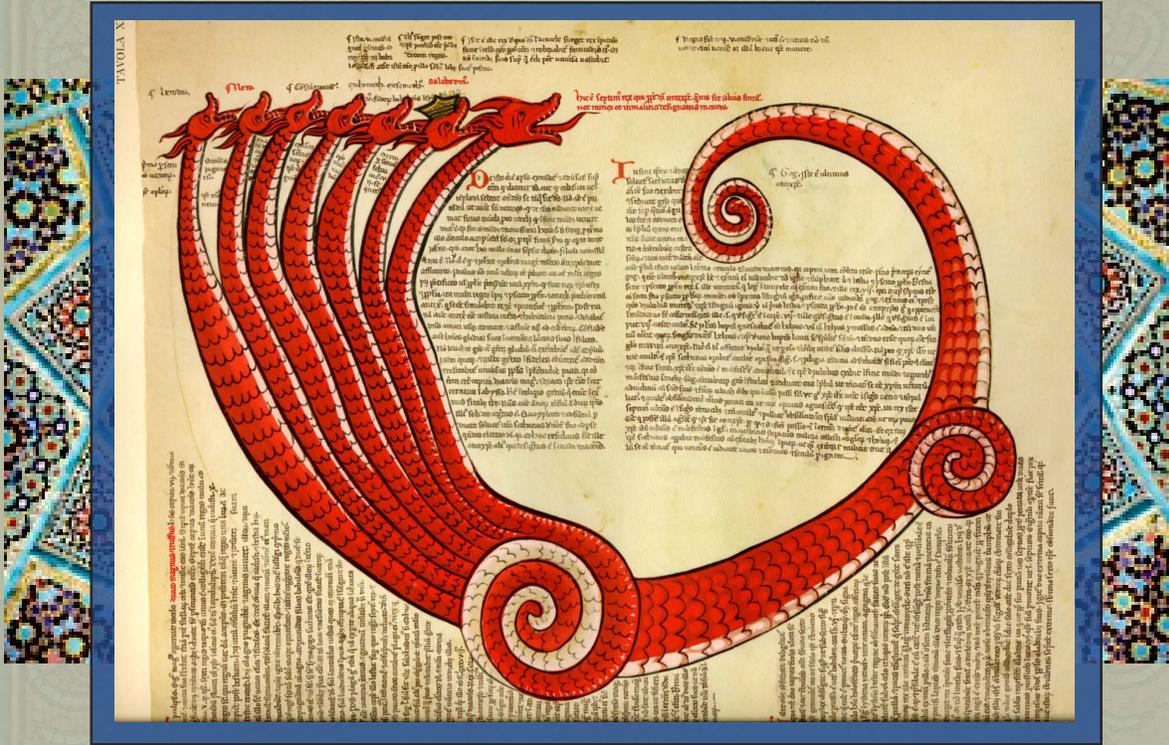


Other participants included Charlotte Bolland (Curator of Sixteenth-Century Collections, NPG London), Professor Maurice Howard (University of Sussex/Society of Antiquaries), David Steel (Curator of European Art, NCMA), and Professor Jessica Wolfe (English, UNC/Director of MEMS).

To have these scholars, curators, and conservators turn their attention to this group of paintings places our research in an international context and will see the North Carolina paintings given much greater prominence and visibility, thereby leading to fuller understanding of this important, newly discovered collection.

This coming year, our Dorothy Ford Wiley Compact Seminar will be organized by Brett Whalen, Associate Professor of History and former MEMS director. Entitled “Imag(in)ing the End-Times: Premodern Apocalypticism and the Digital Humanities,” the seminar will take place on February 15-17 2018.

an eye toward the material culture and production of apocalyptic texts and images. Who create apocalyptic media and why? How did medieval and early modern contemporaries deploy end-times texts and images in their immediate historical moment? How have such literary and visual products been transmitted, remembered, and repurposed down to the present?



From biblical times to the present, the Christian apocalyptic imagination has offered compelling, disturbing, politically charged ideas and images about the meaning and purpose of history. Speculation about the “end of days” has contributed to amazing creativity in historical thinking and sometimes violent calls to action, ranging from the crusades to popular peasant uprisings, from learned circles of erudite theologians to preachers in the streets.

This year’s MEMS Compact Seminar will focus on problems related to apocalypticism in the pre-modern European tradition (ca. 500-1700), with

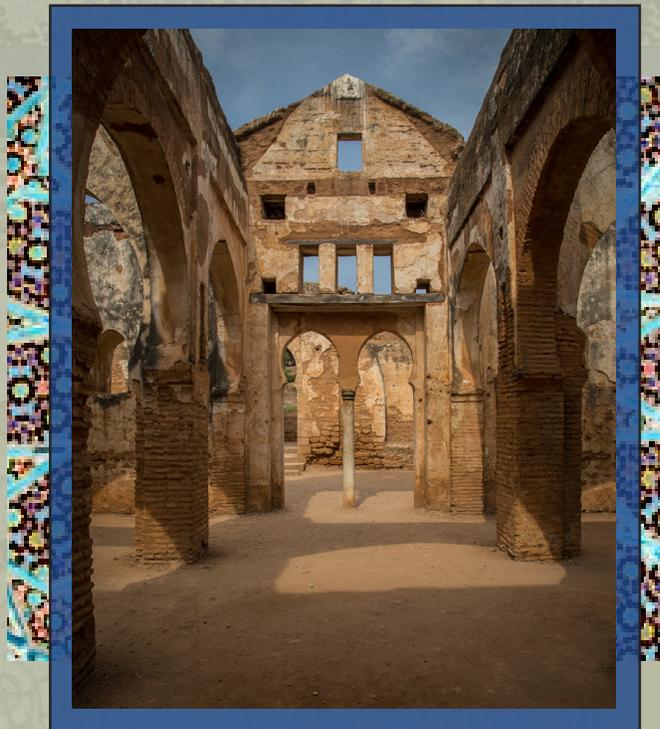
The seminar will also engage with the potential of digital humanities to revolutionize how scholars study and teach apocalypticism in premodern and modern traditions. Particular attention will be devoted to a collaborative digital humanities project between faculty at UNC-Chapel Hill and UT-Knoxville, involving a digital-interactive version of the Book of Figures (*Liber figurarum*), a collection of apocalyptic imagery produced by the famous medieval apocalyptic impresario Joachim of Fiore (1132-1202) and his later medieval followers.

2016-2017 Highlights

On November 4, 2016, Professor Riyaz Latif delivered a Dorothy Ford Wiley lecture at UNC entitled “Archiving Knowledge in Sacred Earth: Madrasa in the Marinid Chella.” On a late Friday afternoon right before the presidential election, Professor Latif treated his audience to a fascinating talk that focused on the somewhat anomalous incidence of a madrasa in the fourteenth-century Marinid dynastic necropolis in the ancient Chella complex in Rabat, Morocco. His talk interpreted the site in terms of the framework of *baraka* (holy grace) and the sacred undertones of the site, but also in terms of the emergent “institutional” sensibilities of the Marinids, a probable outcome of their relationship with the Mamluks of Cairo with their disposition for creating composite social complexes or *kulliyes*. Latif’s talk examined the construction of Marinid authority as it was realized in an appropriation of the Chella’s supposed sacred aura, and articulated in the enduring Marinid architectural presence on the site.

Trained as an architect in India, Professor Latif teaches and researches on Islamic art and architecture. His book manuscript in preparation, *Ornate Visions of Knowledge and Power: Formation of Marinid Madrasas in Maghrib al-Aqsa*, stems from his work focused on the art and architectural production in premodern Islamic Maghrib and its cultural moorings in the premodern western Mediterranean world.

On January 19 2017, in Wilson Library, we enjoyed a talk by Steve Hindle, Interim President and W.M. Keck Foundation Director of Research at the Henry E. Huntington Library, and a leading social and economic historian of early modern



England. Based on a book-in-progress that studies the extensive probate records of one Warwickshire parish, Chilvers Coton, during the seventeenth and eighteenth centuries, Dr. Hindle’s lecture, “The Social Topography of the Rural Community in Early Modern England,” offered a close-up “peep show” of life in one early modern English village, through records that make it possible not only to identify who did what for a living but also who lived next door to whom, and who sat next to each other in the parish church. Hindle’s paper took its audience on a tour of Chilvers Coton that closely resembles the ones conducted by the town’s early modern surveyor, Thomas Hewitt, as he went door to door through each of the 176 households in the village, whose richly detailed inventories give us a glimpse of the furniture and other goods -- working tools, cooking utensils, silk ribbons, dairy goods, feather pillows

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-- that filled the kitchens and bedchambers of the villagers and now help scholars better understand distinctions of social rank and the distribution of labor in early modern England.

The next day, Dr. Hindle generously shared his wisdom and experience as director of research at the Huntington, one of the world's leading archives for the study of medieval and Renaissance culture, with a group of graduate students and faculty, focusing his presentation on effective strategies for writing applications to archive-specific fellowships.

New MEMS Faculty

Two new faculty members, Professor Maggie Fritz-Morkin (Italian) and Professor Taylor Cowdery (English) arrived at UNC in autumn 2016 and are already valued and active members of MEMS.

Professor Cowdery received his Ph.D. from Harvard (2016), and he comes to UNC as a scholar with a wide range of interests across medieval and early modern poetry, the history of the book and literary theory, gender and queer theory, and the history of science. His book project investigates how shifting conceptions of materiality, and of the relationship between matter and form, shape how poets thought about the “matter” and “form” of their books -- what they thought poems were made of, and how they understood the relationship between the content of poetry and the material and formal containers in which that poetry is housed. His article, “Hoccleve’s Poetics of Matter” appeared in *Studies in the Age of Chaucer* (2016), and he has also written articles on reading practic-

es in the prologues and epilogues of William Caxton, and on translation theory in fifteenth-century vernacular literary culture. A forthcoming article, on the poetry of John Lydgate, will appear in *English Literary History*.

Professor Fritz-Morkin comes to us from the University of Chicago, where she received her Ph.D., via the University of the South (Sewanee), where she taught for several years before joining the faculty of Romance Studies last fall. A specialist in Dante and Petrarch, Professor Fritz-Morkin is completing her first book, entitled *Obscenity and Censorship in Petrarch’s Protohumanist Rhetoric*, and she has published articles and essays on Dante’s *Paradiso* and on sanitation infrastructure and civic values in Boccaccio’s *Decamerone*.



Professor Fritz-Morkin



Professor Cowdery

Recent and Upcoming Events

This coming year, MEMS is, as always, sponsoring a rich array of speakers and events. Here is a preview of upcoming events as well as more information on events that took place in September.

Thursday 2 November (evening)

Professor Rachel Koopmans (History, York University, Toronto) will give the fall Dorothy Ford Wiley Crossroads lecture, entitled: "New Eyes, New Genitals, New Miracles: Eilward of Westoning and the Early Expansion of Thomas Becket's Cult."

Professor Koopmans' talk is occurring in conjunction with the Thirty-sixth Annual Haskins Society Conference, to be held at UNC Chapel Hill on 3-5 November 2017 at the Institute of the Arts and Humanities. Featured speakers will include William Purkis, Sarah Hamilton, and Constance Bouchard. The program and information on registration for the conference is available [here](#). Please note that registration fees are waived for all UNC students and faculty.

Thursday-Friday 16-17 November

Professor Martin Foys (Associate Professor of English, University of Wisconsin) will visit UNC as a Dorothy Ford Wiley visiting professor. An expert in Anglo-Saxon literature and culture, and current executive director of the International Society of Anglo-Saxons (ISAS), Professor Foys is also a leading digital humanist who has produced a fascinating online edition of the [Bayeux Tapestry](#). He will give a lecture on the afternoon of 16 November and lead a workshop on digital humanities and medieval culture the following day.

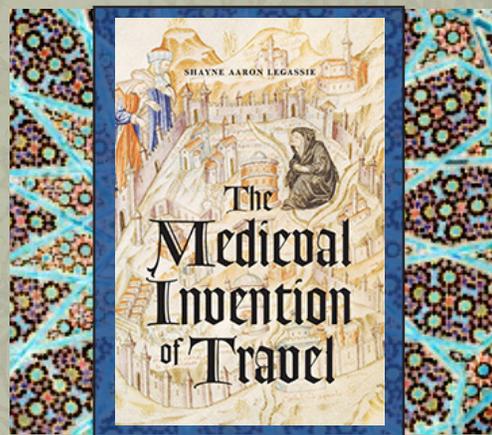
January 2018

Professor Ahmed Ragab (History of Science and Divinity School, Harvard University), an expert in medieval Islamic medicine and religion, will be giving the spring 2018 Dorothy Ford Wiley Crossroads lecture.

Thursday-Friday 8-9 February (2018)

Zachary Lesser (Professor of English, University of Pennsylvania), an acclaimed scholar of Shakespeare and general editor, with Tiffany Stern and Peter Holland, of the Arden Shakespeare (fourth edition). Most recently, Professor Lesser has published [Hamlet after Q1: An Uncanny History of the Shakespearean Text](#) (University of Pennsylvania Press, 2015); his first book was [Renaissance Drama and the Politics of Publication: Readings in the English Book Trade](#) (Cambridge University Press, 2004). As Dorothy Ford Wiley Visiting Professor, Professor Lesser will offer a lecture on the evening of Thursday February 8, to be held in the Pleasants Family Assembly room (Wilson Library) and will lead a workshop in our rare book room the following day.

By the time you receive this newsletter, the first four events sponsored by MEMS will already have taken place. We kicked off the academic year with our annual reception on 20 September. On 21 and 22 September, Karla Mallette (Professor of Italian, University of Michigan) visited UNC to give a lecture, entitled "Fortune, Hazard, Risk: Accounting for Contingency in the Pre-Modern Mediterranean," and led the Dorothy Ford Wiley New Book Colloquium, which this year featured readings from, and related to, Shayne Legassie's *The Medieval Invention of Travel* (University of Chicago Press, 2017), about which you can read more [here](#).



On 27 September, Patrick D'Silva, a doctoral student in Religious Studies, had his research analyzed and productively critiqued in the Dorothy Ford Wiley Dissertation Seminar, which brought Professor Azfar Moin (Religious Studies, University of Texas at Austin) to UNC, where he brought his expertise on medieval Islamic spirituality to bear on Patrick's dissertation-in-progress. And, on 29 September, Marisa Bass (Assistant Professor, Art History, Yale University) gave a Dorothy Ford Wiley lecture entitled "Dürer's Shadow: Beyond 'Art and Science' in the Northern Renaissance," and had the chance to chat with a number of talented doctoral students from our own departments of Art History and English.

Grants and Fellowships

The Program in Medieval and Early Modern Studies is very grateful to our generous donors, including the Dorothy Ford Wiley fund, Sara Malone, John Headley (Professor Emeritus, History, UNC Chapel Hill), and Donald Gilman, Professor Emeritus of French literature at Ball State University who earned his Ph.D. in French and Comparative Literature from UNC. We are also grateful to have the continued support of the office of the Dean in the UNC College of Arts and Sciences, which helps us support the research of an extremely talented and intellectually variegated cohort of doctoral students and faculty.

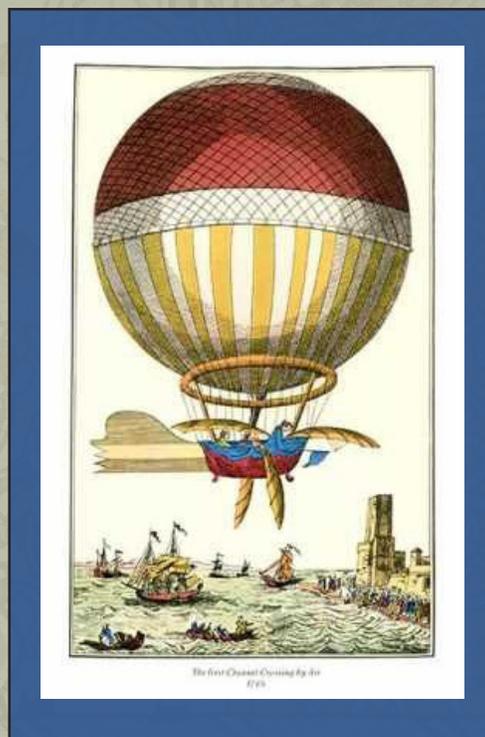
We are pleased to feature some of our fellowship winners from the 2016-17 year.

The Ryan-Headley dissertation fellowship, given out in alternate years, was awarded last year to Hyelin Lee, a native of Seoul, South Korea and currently a doctoral candidate in the Department of Art History at UNC.



Ms. Lee completed her B.A. at Vanderbilt University and is currently writing her Ph.D. dissertation, titled “‘Tout en l’air’: Visual and Material Representations of Air in Eighteenth-Century France.” This ambitiously interdisciplinary project explores “visible and palpable manifestations of air as producers of artistic, scientific, medical, and social meanings in eighteenth-century France.” The dissertation argues that it was primarily through images and artifacts that shifting understandings of invisible entities such as air were negotiated into practical terms of quotidian life.

The dissertation grapples with problems of representability and techniques of visualizing that are of concern to artists and scientists alike, since as an invisible element, air can be represented only by things that measure, control, or manipulate it, such as the hot air balloons and barometers that feature prominently in Ms. Lee’s research.



Another doctoral student in History of Art, Qi Lu, was awarded the Donald Gilman Research Support fund, a \$2500 grant for research-related travel that Ms. Lu used this past summer for travel to Uzbekistan, where she visited and studied 11th and 12th century caravanserais and other “nomadic” or temporary cities. Ms. Lu is a Carolyn & Thomas Royster fellow and Ph.D. candidate whose research focuses on the art and architecture of

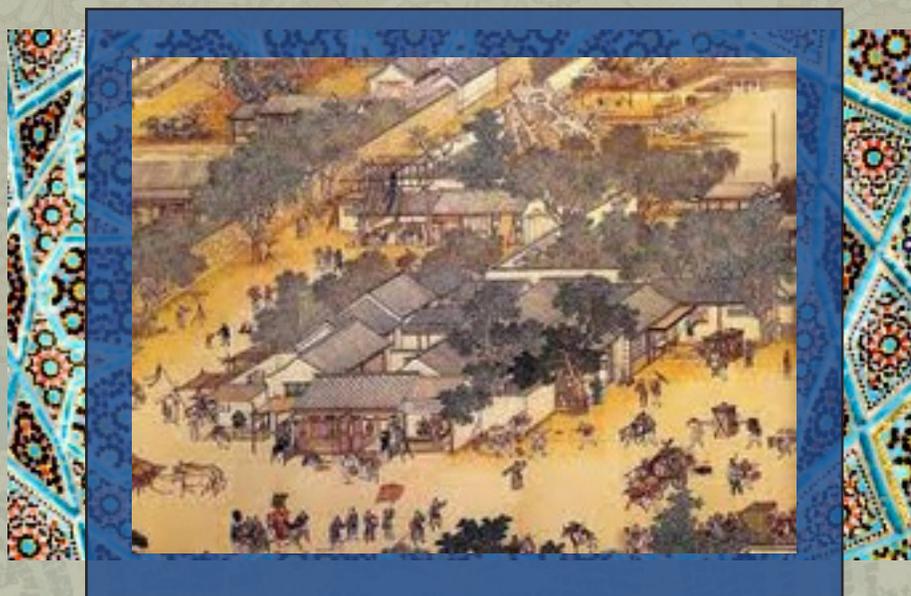
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China's Middle Period (1000-1400), with a particular focus on the cities and monuments of the Liao Empire (907-1125). Her dissertation, titled "The Temporality of a City: Qingzhou in the Liao Empire," examines the formation of "temporary cities" both in China and in central Asia. It is a geographically and cultural comparative project that combines urban studies and the history of architecture with a focus on medieval notions of temporality outside of Europe. In 2017, the Gilman fund will be awarded to a faculty member.

The Dorothy Ford Wiley dissertation workshop fellowship was awarded to Patrick D'Silva, a doctoral student in Religious Studies who is writing a

dissertation under the direction of Professor Carl Ernst. Mr. D'Silva's dissertation analyzes a group of Persian manuscripts from India and Iran that contain instructions for using knowledge of the breath for divination purposes. "As translations and adaptations from Sanskrit texts," he explains, the manuscripts are testimony to the high degree of exchange between practitioners of Yoga and Sufism in South Asia prior to the era of British colonialism." MEMS was pleased to be able to bring Professor Azfar Moin (UT Austin) to UNC this autumn to participate in a workshop that features Mr. D'Silva's work in progress.



Two additional doctoral students were the recipients of research grants that helped to fund international research last year. Amanda Moehlenpah, a doctoral candidate in Romance Studies (French) working under the direction of Ellen Welch, received a research grant in order to study 18th-century French *contredanses* at the Bibliothèque Nationale in Paris. Her dissertation, entitled “Le Corps politique qui danse et la danse du corps politique: Understanding the Dancing Body as Political Discourse in 18th-century France,” examines socio-political changes in France through the lens of dance history. Daniel Morgan, a doctoral student in History working under the direction of Marcus Bull, was awarded a research grant for travel to Genoa, Pisa, and Salerno, to examine manuscripts central to his Ph.D. dissertation, entitled “Crusade, Community, and Memory in the Long Twelfth Century: Communal Italy and the Kingdom of Sicily, c. 1050-c. 1250.” Mr. Morgan’s dissertation examines how the memorialization of the Crusades affected the cultural histories of communal Italy and the Norman South in the long twelfth century.

Thanks to the continued support of the College of Arts and Sciences, we were also able to help fund twelve doctoral students attending major conferences in 2016-17, including the Renaissance Society of America, the International Medieval Congress (Leeds), the International Congress on Medieval Studies (Kalamazoo), the New Chaucer Society Conference, and the Shakespeare Society of America. And, through the generosity of Sara Malone, three very fine doctoral students attended the International Medieval Congress at Leeds (Peter Raleigh, History), the Shakespeare Association of America conference (Katie Walker, English and Comparative Literature), and Kalamazoo (Dylan Thompson, English and Comparative Literature).

Dylan got the opportunity to enjoy his first academic conference, while Katie got a rather different opportunity when storms grounded all flights to Atlanta for the SAA and she heroically drove two of her dissertation committee members (Mary Floyd-Wilson and Jessica Wolfe) as well as fellow doctoral candidate Ani Govjian to the conference.



Faculty News

Jessica Boon (Associate Professor of Religious Studies) will be participating in the 2017-18 faculty seminar on “Gender and Race in Early Modern Studies” at the Folger Shakespeare Library in D.C. Some of the material and insights from the seminar will perhaps find their way into her new course, Race, Sexuality, and Disability in the History of Western Christianity (RELI 368), that she will offer in the spring for the first time. Professor Boon received a Williamson grant from UNC’s Sexuality Studies program to develop this mid-level undergraduate class, which focuses on the intersection of religion, race, sexuality, and disability first in medieval Europe and then in contemporary America.

Reid Barbour (Roy C. Moose Professor of English and Comparative Literature) continues to work on his edition of Thomas Browne's *Religio Medici* and to edit *Studies in Philology*, a journal devoted to English literary history from the early middle ages through the eighteenth century. Last year, he published an article, "The Power of the Broken: Sir Thomas Browne's *Religio Medici* and Aphoristic Writing," in *Huntington Library Quarterly* 79:4 (2016) and an essay on how to write introductions to scholarly editions, in *The Handbook of Editing Early Modern Texts*, ed. Claire Loffman and Harriet Phillips (Routledge, 2017). In spring 2018 he will lead a faculty and doctoral student seminar at the Folger Shakespeare Library entitled "After the Great Instauration," which examines the intersections among natural philosophy, political philosophy, religion, and literature in seventeenth-century England.

Flora Cassen (Assistant Professor, History and JMA and Sonja Van der Horst Fellow in Jewish History and Culture) will see her first book in print very soon: *Marking the Jews in Renaissance Italy: Politics, Religion, and the Power of Symbols* is due out from Cambridge University Press by the end of September.

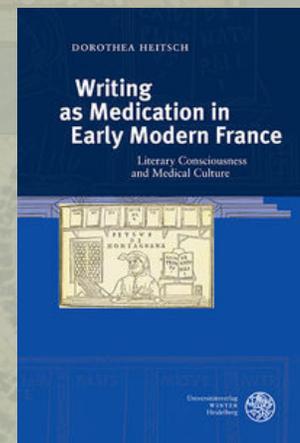
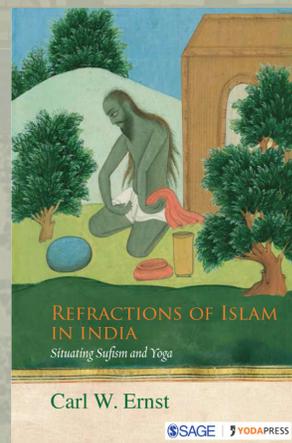
Taylor Cowdery (Assistant Professor, English and Comparative Literature) was awarded the Mellon Fellowship in Medieval Studies at the Medieval Institute at Notre Dame in 2017-18.

Emma Flatt (Assistant Professor, History) published three articles this last year: "Friendship in Indian History: Introduction" and "Practicing Friendship: Epistolary Studies of Social Intimacy in the Bahmani Sultanate," both in *Studies in His-*

tory 33:1 (2017), and "Spices, Smells and Spells: The Use of Olfactory Substances in the Conjuring of Spirits," in *South Asian Studies*, 32:1 (2016). She continues work on her book manuscript, which currently has the working title *Courtly Pursuits: Living Well in the Deccan Sultanates*.

Carl Ernst (William R. Kenan, Jr., Distinguished Professor of Religious Studies) published *Refractions of Islam in India: Situating Sufism and Yoga* (New Delhi: Yoda Press/Sage, 2016). Professor Ernst was also [awarded the Global Humanities Translation Prize from the Buffett Institute at Northwestern University](#), for a work in progress: translations of 117 Arabic poems by the Sufi martyr Hallaj (d. 922). He got his start on this difficult project several years ago, assisted by a senior research grant from MEMS. Professor Ernst's first comprehensive translation of the poems of Hallaj is to be published next year by Northwestern University Press.

Dorothea Heitsch (Teaching Associate Professor of French, Romance Studies) published a book this past summer: *Writing as Medication in Early Modern France. Literary Consciousness and Medical Culture* (Heidelberg: Winter Verlag, 2017).



Edward Donald Kennedy (Professor Emeritus, English and Comparative Literature) was presented the Norris J. Lacy Award for 2017 by the North American branch of the International Arthurian Society at the International Arthurian Society's Congress in Würzburg, Germany in July. The award, presented to a scholar in North America once every two or three years, was in recognition of his "contributions to Arthurian studies and editing". Don also read two papers at the Congress, which will be published within the next year. His essay "The Chronicle Tradition" appeared in *The Encyclopedia of Medieval Literature in Britain*, ed. S. Echard & R. Rouse (Oxford: Wiley-Blackwell, 2017), and he recently published "Thomas Hearne and English Chronicles" in *The Prose Brut and Late Medieval Chronicles*, ed. J. Rajsic, E. Kooper, & D. Hoche (The York Medieval Press, Boydell & Brewer, 2016).



Hassan Melehy (Professor of French and Francophone Studies) published "Du Bellay and *La Deffence et illustration de la langue françoise*," which appeared in *A History of Modern French Literature: From the Sixteenth Century to the Twentieth Century*, edited by Christopher Prendergast (Princeton University Press, 2017). He

also published a collection of original poems, titled *A Modest Apocalypse* (London: Eyewear, 2017), some of which reflect the pivotal and persistent role of the European Renaissance in subsequent Western verse.

Morgan Pitelka (Director, Carolina Asia Center and Professor, Asian Studies) published two books this past year: *Spectacular Accumulation: Material Culture, Tokugawa Ieyasu, and Samurai Sociability* (University of Hawai'i Press, 2016), which won the 2016 Book Prize from the Southeastern Conference of the Association of Asian Studies. Professor Pitelka also published *Kyoto Visual Culture in the Early Edo and Meiji Periods: The Arts of Reinvention*, Co-edited with Alice Tseng (New York: Routledge, 2016).

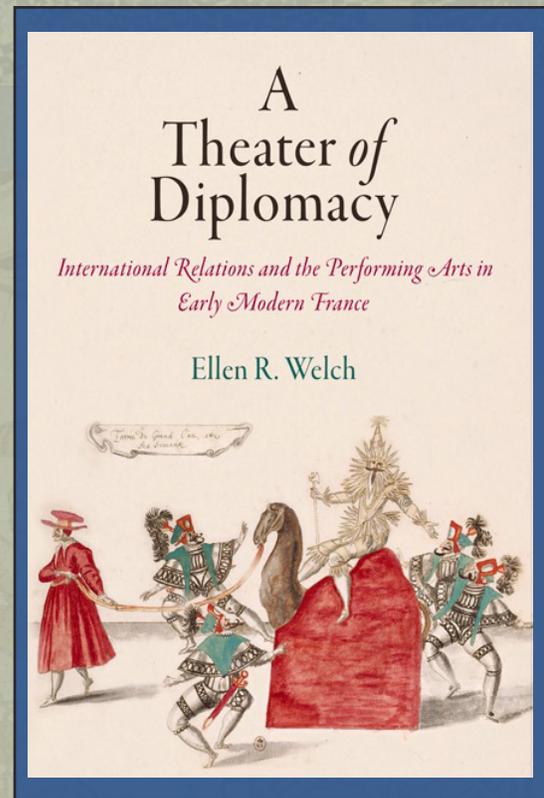
Jessica Wolfe (Professor, English and Comparative Literature) will spend the 2017-18 academic year as the O.B. Hardison, Jr. long-term fellow at the Folger Shakespeare Library in Washington D.C., where she will be conducting research for the first comprehensive biography of the English Renaissance poet, playwright, and translator George Chapman. In January 2018, she will begin serving as articles editor of *Renaissance Quarterly*, an interdisciplinary journal of Renaissance studies. Recent and imminently forthcoming publications include an article, "Thomas Browne and the Silent Text," which will appear in the next issue (40:2) of *Renaissance and Reformation*; an essay entitled "*Circus Minimus*: the Early Modern Theater of Insects," in *Performing Animals: History, Agency, Theater*, ed. Karen Raber and Monica Mattfield (Pennsylvania State University Press, 2017) appeared earlier this summer, and she contributed an essay, "Annotation as Conversation," to *The Handbook of Editing Early Modern Texts*, published by Routledge in 2017.

Publication in Focus: Ellen Welch

Ellen R. Welch (Associate Professor of French and Francophone Studies) published *A Theater of Diplomacy: International Relations and the Performing Arts in Early Modern France* (University of Pennsylvania Press, 2017), which explores the interconnected histories of European diplomatic culture and the theatrical and performing arts. Our newsletter features a more in-depth account of this impressive publication, which has already attracted significant attention and praise from many leading scholars in the fields of French theater history, musicology, and political history.

From the sixteenth through the eighteenth centuries, ambassadors frequently compared themselves to actors. “There is no person more actor-like than the ambassador,” wrote seasoned Dutch diplomat Abraham de Wicquefort in his influential manual, while the French negotiator François de Callières observed that “an ambassador resembles in some way an actor exposed on the stage to the eyes of the public in order to play great roles.” More than an abstract metaphor, these commonplace comparisons reflected the rich culture of spectacular entertainment that was a backdrop to emissaries’ day-to-day lives. Royal courts routinely honored visiting diplomats or celebrated treaty negotiations by staging grandiose performances incorporating dance, music, theater, poetry, and pageantry.

Entertainments such as allegorical ballets, masquerade balls, chivalric tournaments, operas, and comedies also addressed diplomatic themes such as war, peace, and international unity in their subject matter. In both practice and content, these spectacles were fully intertwined with the culture of diplomacy. But exactly what kind of diplomatic work did they perform?



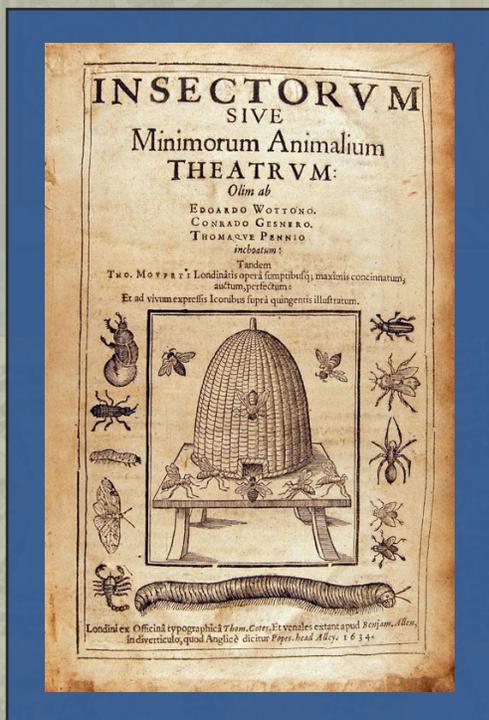
A Theater of Diplomacy contends that the theatrical and performing arts had a profound influence on the development of modern diplomatic practices in early modern Europe, particularly in France, where cultural achievements played a key role in the campaign for international predominance. The book examines several case studies in which French actors employed the performing arts for diplomatic ends: from the 1565 “Bayonne Interview” with Spain where chivalric imagery and poetry imposed a lofty vision of harmony, to seventeenth-century court ballets that used personified “nations” and allegorical plots to comment on peace negotiations, to the theatrical reception of ambassadors from Siam, Persia, and Morocco in the later years of Louis XIV’s reign which recruited foreign envoys as sometimes unruly cast-members in a *mise-en-scène* of France’s global aspirations. Over the course of these varied

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scenes from the history of diplomatic spectacle, the book shows that theater served not merely as a decorative accompaniment to negotiations, but rather underpinned the practices of embodied representation, performance, and spectatorship that constituted the culture of diplomacy in this period.

Bringing together insights and methods from theater studies, performance studies, musicology, and diplomatic history, among other fields, *A Theater of Diplomacy* aims to reach an interdisciplinary readership. The book was recently featured in *H-France Forum* 12:3 (summer 2017), with review essays from a diverse panel of scholars including specialists of 16th-century poetry, early modern European military history, 17th-century letters and philosophy, and 18th-century literature and music. You can find the review essays of Professor Welch's book, as well as a response by her, [here](#).



News From Our Graduate Students & Alumni

Ashley Bruckbauer (Ph.D. candidate, History of Art) was awarded a 2016-17 Georges Lurcy Dissertation Research Fellowship to France and spent the academic year conducting research in museums, libraries, and archives in and around Paris. Her article, “Ambassadors and Missionaries, Converts and Infidels: Visualizing the 1686 Siamese Embassy to Versailles,” was recently published in the *Journal of the Western Society for French History*. This is a revised version of the paper that Ashley presented at the 2016 MEMS compact seminar on pre-modern diplomacy and the arts. The journal is open access and fully available online: <http://hdl.handle.net/2027/spo.0642292.0043.003>

Kyle Driggers (Ph.D. candidate, Department of Philosophy) had [a paper accepted for an international summer school on Spinoza at the University of Groningen](#).

Alexandra Locking (Ph.D. 2017, History) was awarded a 4-year postdoctoral fellowship at the University of Chicago, the Harper Schmidt Postdoctoral Fellowship with the U. Chicago Society of Fellows in the Liberal Arts.

Pablo Maurette (Ph.D., Comparative Literature, 2013), wrapped up his final year as a Harper Schmidt fellow at the University of Chicago and begins this autumn as an assistant professor of English at North Central College, a liberal-arts school in the Chicago area. His book, *The Forgotten Sense: Meditations on Touch*, is due out from the University of Chicago Press next spring.

Jennifer Park (Ph.D., English and Comparative Literature, 2017) also begins a tenure-track position this autumn, in the Department of English at UNC Greensboro, where she will teach early modern literature with a speciality in drama. This semester she is serving as graduate placement co-officer and teaching two new courses on science, symbols, and early Shakespeare.

Rebecca Pomeroy Shores (Ph.D. candidate, English and Comparative Literature) has had an article published in *Studia Neophilologica*. She notes that the article's title, "An Examination of the Fifth 'Nicholas Poem' in Cotton Tiberius B v(i) and its Sources," is not nearly as fun as the research was. The article can be accessed [here](#).

Katie Walker (Ph.D. candidate, English and Comparative Literature) has several pieces of happy news: her "Daring to Pry into the Privy Chamber of Heaven: Early Modern Mock-Almanacs and the Virtues of Ignorance" is forthcoming from *Studies in Philology*, and her *Shakespeare and Science: A Dictionary* was granted a contract from Arden Press. This autumn, Katie will spend two months at the Newberry Library in Chicago as the American Society for Environmental History Fellow.

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The Program in Medieval and Early Modern Studies (MEMS) is grateful for the generosity of alumni and friends who have supported its students, faculty, and interdisciplinary program. Private support enables MEMS to sustain and enhance its approach to fostering research and teaching in medieval and early modern studies across a wide variety of disciplines. Please consider making a gift to the Medieval and Early Modern Studies Fund to support the program's mission of education and outreach.

To make a gift online, please visit giving.unc.edu/gift/asf and search for fund number 107380. Gifts by check may be made payable to the Arts and Sciences Foundation with MEMS – 107380 in the memo line and mailed to:

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MEMS emerged from Chapel Hill's traditional strengths in the study of the European Middle Ages, the Renaissance, the Reformation, and other early modern fields. From its inception, the program also embarked upon an innovative, global approach to medieval and early modern studies within and beyond the traditional borders of the European world, including Byzantine and Islamic lands, peoples and polities from Eastern and Southern Asia, as well as the Caribbean, Latin American, and North American territories of the "New World." The MEMS program thus gives our existing strengths in medieval and early modern studies a new impetus and global reach. Newsletter content is a collaborative effort of MEMS faculty, graduate students, and staff. This year's newsletter design is by doctoral candidate Ani Govjian. Thank you to all who contributed!