The annual newsletter, edited by Michael Cornett, is designed to inform the Medieval & Renaissance Studies faculty, students, and other affiliates about the activities of the Center and our colleagues. Any comments or suggestions about the newsletter are very welcome.

Changes in directorship of CMRS
by Meg Greer

I’m sure many of you felt the same distress I did when I learned that Laurie Shannon was leaving us for a position at Northwestern University. Therefore, the first thing I want to do as the incoming director of the Center for Medieval & Renaissance Studies is to thank Laurie for her excellent leadership of the Center and persuasive advocacy for its importance.

The intellectual leadership and direction Laurie brought to the program was probably most evident in the lecture series, “Before the Disciplines: Formations of Knowledge before Modernity,” which brought a number of speakers in various fields to Duke to lecture on the history of knowledge and its institutions. This was particularly relevant here at Duke, with its investment in interdisciplinarity; we often need to remind scholars of recent periods that the compartmentalization that can limit our vision today is a modern, not a premodern phenomenon.

Another signal event was the splendid one-day conference, “Editing the Renaissance,” held here at Duke in February 2007. That conference brought to Duke experts from English, French, Spanish and Italian literatures, and put junior scholars in conversation with the most experienced emeriti for productive exchanges of perspective and knowledge. I myself benefited a great deal from the opportunity to present my own project on early modern Spanish theatrical manuscripts, to get feedback from scholars in other
fields, and to draw inspiration from their enthusiasm.

Laurie also served CMRS by organizing and doing much of the writing of our input to the Duke Strategic Plan and for the recent review of our program’s unit. These “bureaucratic” requirements are time-consuming but important in making sure our voice is heard and taken into account in future planning at the higher university level. Equally important and more tangible, she negotiated a much healthier annual budget for CMRS activities, and she established the practice of compensating our Director of Undergraduate Studies and Director of Graduate Studies with research funds.

I am sure I am overlooking some of Laurie’s accomplishments in this brief review; and I know that many of you played a part in helping them to take place. Feel free to remind me of them, and to lend me the same assistance in keeping the program a valuable asset for Duke University and for your own work.

At this particular time, there is a synergy between the activities and expertise of CMRS and all the events scheduled this fall in tandem with the magnificent exhibit at the Nasher Museum curated by Sarah Schroth, “El Greco to Velázquez: Art during the Reign of Philip III,” with which I am much involved, since I concentrate on the early modern period of Spanish literature, particularly theater and women writers. Yet however full this fall may seem, I invite and welcome your suggestions of activities for the near future in your many fields of interest.

Executive committee

Some changes have also come to the CMRS executive committee. Many thanks go to Marc Schachter for his term serving as DGS and as liaison to the Folger Shakespeare Institute; Fiona Somerset has taken up the role of DGS, while Maureen Quilligan has become the liaison to the Folger Institute. Clare Woods continues as our DUS. Thanks also go to executive committee members who have completed their three-year terms: Sarah Beckwith, Kalman Bland, David Steinmetz, and Hans Van Miegroet. We welcome new members David Aers, Andrew Janiak, John Martin, Kerry McCarthy, and renewing members Ann Marie Rasmussen and Annabel Wharton. Continuing members include Michael Cornett, Martin Eisner, Valeria Finucci, Kristen Neu-schel, and Irene Silverblatt.

New faculty

John Martin has joined the History Dept. at Duke after twenty-five years of teaching at Trinity University in San Antonio, Texas. He grew up on St. Simons Island, Georgia, and received both his undergraduate and graduate degrees from Harvard. Professor Martin’s primary area of study lies in the history of identities—
religious, social, and personal—and how social and cultural factors contribute to the way that we live in the world. He has explored this topic in his book *Venice’s Hidden Enemies* and, more recently, in *Myths of Renaissance Individualism*. He is currently writing a book on the history of sincerity. Part history of the human heart, part history of how we express ourselves to others, this current study aims, above all, to illustrate how some of our most basic assumptions about who we are and how we interact with others are conditioned by larger historical forces from, for instance, the printing press and emerging nationalisms to cyberspace and globalization.

This fall Professor Martin is teaching a course on early modern Europe and a freshman seminar “From Soul to Self: A History.” In the spring, he is offering a course on the Renaissance and team-teaching a course with Valeria Finucci on Venice. He is also currently developing a course on early modern Inquisitions in both Europe and the New World.

Emily Rebekah Huber joins the English Dept. as a visiting assistant professor for the 2008–9 year. This fall she is teaching courses on Chaucer and Medieval Women’s Religious Writing, and in the spring will teach Medieval Romance and a Survey of Medieval Literature. Dr. Huber defended her dissertation at the University of Rochester this past summer after teaching for one year at Adrian College in Michigan. Her current research interests focus on matters of selfhood and subjection in medieval texts, especially as they pertain to representations of mourning, despairing, or melancholic figures (this was the focus of her dissertation). Additionally, she is currently finishing work on an edition and translation of Early Middle English texts from the Bodleian Library manuscript Bodley 34 (co-edited with Beth Robertson, Univ. of Colorado at Boulder), as well as an edition of the 15th-century *Prose Life of Alexander*.

**Golden Age Spain Series**

The Center’s major plans for the year center on the Golden Age Spain Series that Meg Greer has been very involved with organizing. By now most everyone will know of the exciting Nasher Museum exhibition “El Greco to Velázquez: Art during the Reign of Philip III,” organized in partnership with the Boston Museum of Fine Arts, which is on view from August 21 through November 9, 2008. The museum describes this old master exhibition as “perhaps the most important of its kind ever shown in the Southeast, if not the entire United States.” The Nasher has the following to say [with slight modifications to their text]:

“The show positions the works of two of the world’s greatest painters—El Greco and Velázquez—within the context of the art of their time, the dawn of the Golden Age in
Spain. The American public will encounter for the first time exceptional works by lesser known but accomplished artists who knew them and worked alongside them, including Juan Bautista Maino, Juan Sánchez Cotán, Luis Tristán, and Gregorio Fernández. More than 100 paintings, sculptures, and decorative arts are on view, including seven works by El Greco, three by Velázquez, two by Jusepe de Ribera, and one large work by Flemish artist Peter Paul Rubens, painted during his 1603 diplomatic mission to Spain. Important loans come from museums in Spain and five other countries; some works are traveling for the first time.

"'El Greco to Velázquez' gathers the best examples of art made during the 23-year reign of King Philip III of Spain (1598–1621). The exhibition is the culmination of 20 years of research by Sarah Schroth, the Nasher Museum’s senior curator, and will bring about a complete reevaluation of this chapter in art history. The show highlights the splendid masterpieces by Spanish artists who created a new visual language that addressed and expressed the political, social, and religious demands of their time and echoed the innovations of their literary counterparts, Miguel Cervantes, Luis de Góngora y Argote, and others.

"Under the young King Philip III, this was the era of the birth of naturalism in Spanish art. The earliest still lives were created, polychrome sculpture became more realistic and new, more naturalistic light effects were used. In sharp contrast to the austere style of art favored by his father, Philip II, portraiture during the reign of Philip III became more ostentatious. Concurrently, representations of sacred figures were humanized and brought down to earth. The exhibition is accompanied by a fully illustrated 250-page catalogue published and distributed by MFA Publications, a division of the Museum of Fine Arts, Boston, and available at the Nasher Museum Store."

In conjunction with this extraordinary exhibition, several Duke classes will incorporate visits to the exhibition, and Meg Greer is teaching “The Arts of Early Modern Empire: Spain, France, England, Religion and Race,” which will set the economic and cultural benefits of this period of globe-encircling empire and artistic production against the enduring costs of early modern imperialism.

Several other events are running alongside the exhibition. Two guest lectures will explore historical, religious, and artistic aspects of the period: Elizabeth Rhodes, Boston College, “Inquisitions: Spain in the Premodern Age” (Oct. 1); and Michael Noone, Boston College, “Newly Discovered Musical Masterpieces from El Greco’s Toledo: From 16th-Century Illuminated Manuscripts to 21st-Century CDs” (Oct. 6). The Duke Performances España Clásica Series includes three performances: a Robert Parkins organ recital, “Cabezón to Cabanilles” (Sept. 11); The
Tallis Scholars, “Dream Visions from the Spanish High Renaissance” (Oct. 17); and Compañía Flamenco José Porcel, “Más Allá de Flamenco” (Nov. 7). Duke students will put on a special performance of the famous play, La vida es sueño (Life is a Dream), by Pedro Calderón de la Barca, in a modernized version by a twentieth-century Spanish playwright, José Ruibal (Nov. 6). The play is directed by Duke graduate student Alejandra Juno, an experienced playwright, director, and actress; and it will be introduced by Luciano García Lorenzo of the Consejo Superior de Investigaciones Científicas de España.

In addition to these lectures and performances, a conference will provide a wide understanding of the Golden Age period in Spain—“Image and Illusion in Early Modern Spain” (Oct. 2–3), which will feature over twenty speakers, including three keynote talks: William Egginton, Johns Hopkins Univ., “The Theater of Truth”; Frederick de Armas, Univ. of Chicago, “Framing Francisco Ribalta: From Lope’s La viuda valenciana to the Rimas of Tomé Burgillos”; and Margaret Greer, Duke Univ., “‘Honra es aquélla que consiste en otro’: The Reflected Subject in Lope’s Los comendadores de Cordoba.” One of the fall Medieval & Renaissance Studies Graduate Colloquium meetings will be held in tandem with this conference, led by Frederick de Armas (Oct. 4).

For complete details on all these events, see the Medieval & Renaissance Studies events calendar at: http://medren.aas.duke.edu/cmrs. And see the Nasher events calendar for several other events to be held at the museum that complement the “El Greco to Velázquez” exhibit: http://www.nasher.duke.edu.

CMRS panel at RSA

CMRS will again be sponsoring a panel at the Renaissance Society of America meeting, to be held March 19–21 in Los Angeles. The session, “‘Manimals’: Beastly Transformations in Early Modern Culture,” is chaired by Valeria Finucci (Duke) and includes papers by Elizabeth Harvey (Toronto, “Beastly Physic”), Laurie Shannon (Northwestern, “The Law’s First Subjects: Animals and Genesis in Early Modern Mode”), and Susan Zimmerman (Queen’s College, CUNY, “Sacralizing the Pig”). The session explores the permeable boundary between the animal and human in early modern culture. Whereas interpretations of Genesis foreground the natural sovereignty of the human over the animal, and humanist discourses typically celebrate bipedality and rationality as marks that distinguish the human from the animal, these papers examine the transgressions of the species divide in medicine and religion. They argue that hybridity and analogy complicate the species distinction that is foundational to definitions of the human.
Milton’s “Comus” at the Nasher
by Maureen Quilligan

On March 22, 2008, the students of English 129/MedRen 139/Theatre Studies 129 performed Milton’s Comus to a standing-room-only crowd at the Nasher Auditorium. Thirteen students played all the parts and undertook all the production tasks, from playing the harpsichord to building the sets and designing the costumes; they gave Milton’s masque a rousing and humorous modern interpretation, all the while remaining true to the fundamental spirit of the piece with its emphasis on virtue and a steady sense of self in the face of temptation to all sorts of excesses. Laughter abounded as the older brother lectured the younger brother about the humanist background of virtue’s strength, especially because the younger brother proved to be the more courageous of the two and the older brother something of a coward. Comus’s animal-headed crew danced to a dynamic techno rock-and-roll version of “On the Rushed Fringed Banks” (written by one of the students), and wowed the audience with their expert execution of witty choreography. The Lady made virtue not only beautiful but comic in its ultimate conquest over evil.

I was the professor for this course, but, as I confessed to my students, I never really understood the masque before this performance. I knew Milton meant his audience to laugh at the older brother’s claim that a “thousand livered angels” will help the Lady when only one angel is actually on stage, but I had no idea that there was so much more humor and wit lurking in the lines!

I chose the Nasher Auditorium as the performance space because I didn’t want people to have expectations that the masque was a play. We were all surprised at how playable the piece was. The students admitted that at first they thought they understood their lines, only to realize that they truly didn’t know what to do with their hands, feet, and heads when they spoke the words and had to go back to the text to figure speeches out all over again. Saying a line is one thing; acting a line is another; saying it to someone else adds yet another level; and responding when another actor says a line back requires ever deeper levels of understanding. By the time they performed it, they knew Comus quite well indeed. I was absolutely amazed at how perfectly polished the final performance was; how everyone threw themselves utterly, bodily, whole-heartedly into their parts and worked to make a coherent, artistic whole. The students had read many other seventeenth-century masques and plays that included masques, and so understood the oddity of the theatrical form as it functioned in Tudor and Stuart culture; they did not understand its power as theatrical spectacle, however, until they actually performed the masque. An
amateur video exists of the performance and is available at the MedRen office.

***NC Colloquium at UNC***

The Ninth Annual North Carolina Colloquium in Medieval and Early Modern Studies was held at UNC-Chapel Hill on February 15–16, 2008. This graduate student conference, jointly sponsored by UNC and Duke, engaged medieval and early modern notions of “Passions, Affect, and Zeal” as they apply broadly to the natural sciences, religion, politics, rhetoric, and poetry. **Michael Schoenfeldt**, Professor of English and Assistant Dean of Humanities at the Univ. of Michigan delivered the keynote address: “Eloquent Blood and Body Thoughts: John Donne and Corporeality.” The conference drew participants not only from Duke and UNC but also from Harvard, Princeton, Rutgers, Wake Forest, Clemson, NC State, UNC-Charlotte, the Univ. of Toronto, and the Univ. of Florida. Duke students who presented their work at the colloquium included **George Vahamikos** (English), “Binding the Dragon: Sir Francis Drake and Lope de Vega’s La Dragontea”; **Rachael Deagman** (English), “Learning to Love: Redirecting the Wille in Piers Plowman”; **Hillary Eklund** (English), “The Ruminant Acrasia: Temperance, Passion, and Husbandry in Spenser’s Bower of Bliss”; and **Shannon Ciapciak** (English), “‘All My Other Passions’: Lipsius’ De Constantia, Žižek, and The Changeling.”

The tenth colloquium will be held at Duke in the spring of 2009.

***Duke grad colloquium***

In 2007–8, the CMRS graduate colloquium met five times for conversations with Duke professors and visiting scholars. In September, **Barbara Newman** (Northwestern) began the series with a discussion of her article, “Love’s Arrows: Christ as Cupid in Late Medieval Art and Devotion.” In December, **Margreta de Grazia** (Univ. of Pennsylvania) spoke with grad students about “The Role of Job Placement in Ph.D. Education.” **Martin Eisner** (Duke, Romance Studies) in February discussed “The Complexity of the Tree: The History and Function of a Philological and Literary Historical Device.” A grad student workshop at the FNI conference in March, “Eduring Loss in Early Modern Germany,” was led by **Tom Robisheaux** and **Ann Marie Rasmussen**. The series concluded in April with a sampling of medieval manuscripts and early printed books in the Rare Book, Manuscript, & Special Collections Library, “Into the Vault: A Rare Book Room Visit,” led by rare materials cataloguer **Sam Hammond**.

***Sponsored events and activities***

In addition to the activities already noted, the Center also directly sponsored or co-sponsored the following in the 2007–8 year:
CMRS lecture, **Barbara Newman** (Northwestern Univ.), “Ennobling Love and Saintly Romance: Twelfth-Century Spiritual Couples”; organized by Fiona Somerset (Sept.).

CMRS “Before the Disciplines” series, **Alison Cornish** (Univ. of Michigan), “What Should the Illiterate Read? Vernacular Translation in Italy before Humanism”; organized by Martin Eisner (Oct.).

CMRS Undergraduate Lunch Series with Faculty, **Caroline Bruzelius** (Art, Art History and Visual Studies); organized by Ron Witt (Nov.).

Annual Medieval & Renaissance Studies Fall Reception for faculty and students at Duke, UNC, and NCSU, along with other colleagues and friends in the area; organized by Michael Cornett (Nov.).

CMRS “Before the Disciplines” series, **Margreta de Grazia** (Univ. of Pennsylvania), “Anachronism before Diachrony”; organized by Maureen Quilligan (Dec.).

CMRS “Before the Disciplines” series, **Daniel Heller-Roazen** (Princeton), “Along Liquid Paths: A Genealogy of Piracy”; organized by Helen Solterer (Feb.).

CMRS “Before the Disciplines” series, **Theresa Coletti** (Univ. of Maryland) and **Gail Gibson** (Davidson College), “The Tudor Origins of Medieval Drama”; organized by Sarah Beckwith and Michael Cornett (Mar.).

**Fifth Frühe Neuzeit Interdisziplinär International Conference**, “Enduring Loss in Early Modern Germany”; organized by Tom Robisheaux (Mar.).

CMRS lecture, **Nancy Bradley Warren** (Florida State Univ.), “Incarnational Legacies: Julian of Norwich, Grace Mildmay, and the English Benedictine Nuns of Cambrai and Paris”; organized by Michael Cornett (Apr.).

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**Undergraduate program news**

Last year we reached our highest number of majors and minors to date: 28 (8 first majors, 6 second majors, and 14 minors). Ten students graduated last spring.

**Sofija Degesys** graduated cum laude with a major in Medieval & Renaissance Studies and a minor in Classical Studies. She is taking a year off before starting medical school next fall, volunteering this year at the Duke Pediatric Blood and Marrow Transplant Center. She is also bringing the Eucharist to Catholic patients throughout Duke Hospital, and she is taking Spanish classes in advance of a medical service trip to Peru. In the spring, Sofija is hoping to live for a few months in Italy where she had studied abroad.
Marguerite Elmore graduated as a Medieval & Renaissance Studies major. She studied abroad in Sterling, Scotland.


Matt Lamb double-majored in Political Science and Public Policy with a minor in Medieval & Renaissance Studies. Last fall he studied abroad in Glasgow, Scotland.

Ryan McCartney graduated magna cum laude with a double major in Political Science and Philosophy and a minor in Medieval & Renaissance Studies.

Caroline Mix graduated cum laude last December with a double-major in Political Science and Spanish along with a minor in Medieval & Renaissance Studies. She studied abroad in Butler University’s Argentine Universities Program in Buenos Aires.

Christina Patsiokas majored in English with a minor in Medieval & Renaissance Studies. She was awarded high distinction for her thesis, “Blood and Lust in American Literature,” directed by Tom Ferraro. She studied abroad at Univ. College London.

Gaston Rausch graduated magna cum laude as a Medieval & Renaissance Studies major with minors in Art History and English. He is leaning toward entering law school at the Univ. of Chicago.

Seth Sheldon majored in Earth and Ocean Sciences with a minor in Medieval & Renaissance Studies. He studied abroad with the Duke in Venice program.

Norman (Snapper) Underwood graduated with majors in Religion and Medieval & Renaissance Studies. Snapper is the first of our students to pursue the double-honors option for his thesis, “Contra Judaeos: Rethinking Isidore of Seville’s Attitude toward Judaism and Contemporary Visigothic Policy,” which was directed by Elizabeth Clark. He was awarded honors distinction in Religion and high distinction in Medieval & Renaissance Studies. Snapper is working this year as an administrative intern for the Dean of Undergraduate Education at Duke. He plans to pursue a graduate degree in history or religious studies.

After these many graduations, we begin this year with 18 students in the program (5 first majors, 4 second majors, 9 minors): Taimoor Aziz, Tommy Barrows, Robert Bewkes, Angela Chang, Ted Holt, Sarah Howell, Ginny Laub, Holly Little, Anne Michelle Llewellyn, Andrew
Luther, Beth Anne Minton, Robyn Schmidt, Preeyankah Shah, Allison Thawley, Camey VanSant, Patricia Wang, Laney Whitt, and Andrew Zonderman. We expect to see this number grow soon as our 29 Focus program students this fall start to decide on their majors and minors.

Snapper Underwood and Sarah Howell were a great help last year as veteran assistants at the Center, and Sarah will provide valuable continuity for this year. Oindri Mitra, an Economics and Computer Science major, maintained the CMRS and JMEMS websites last year.

Omar Khan (2004), a former Medieval & Renaissance Studies major, completed a dual masters degree in divinity and public health at Yale in May 2007, and then worked in Washington, DC for the Pakistani ambassador to the United States as an international health affairs adviser. He now has joined Medicines Australia as a policy officer. This organization, which is based in Canberra, Australia, serves as an adviser to the Australian government on national health care issues.

Universitas Scholarium

Universitas Scholarium, the undergraduate student organization promoting interest in Medieval & Renaissance Studies, had an eventful second year, organized by president Ted Holt. The group met to watch an episode of the Black Adder, a BBC satirical television series, considering “What if Richard III had won the Battle of Bosworth?” and viewed the 1964 film Becket (1964). They toured the Brummer Collection of Medieval Sculpture in the Nasher Museum, led by Anne Schroeder; sampled some medieval manuscripts and early printed books in Perkins Library’s Rare Book, Manuscript, & Special Collections, led by Sam Hammond; took a group to the North Carolina Renaissance Faire in Raleigh; and sponsored the second annual undergraduate colloquium, featuring talks by Melissa Fernley, Snapper Underwood, and UNC student Mishka Rogers. Outgoing president Holt says, “It has been a joy to be able to serve in this capacity for the past year, and I look forward to what the group will do in the future.” Laney Whitt takes over this year as president.

FOCUS 2008

by Valeria Finucci

This fall we have a fully enrolled Focus cluster, “Memory and Invention: Medieval and Renaissance Worlds.” 29 students are taking interdisciplinary courses ranging from Katie Dubois’s “From Hellmouth to Heaven and Everything in Between: Sinners, Saints, and the Average Joe in the Medieval World” to Kerry McCarthy’s “Music in Renaissance England”; and from Fiona Somerset’s “Medieval Utopias: Dreams and Visions of Alternative Possibili-
"ty” to Valeria Finucci’s “The World of Venice, the ‘Most Serene’ City.” We are taking the students to New York in late September for a visit to the Cloisters and the Pierpont Morgan Library, including a special tour of medieval manuscripts with curator Bill Voelke. The coordinator of the weekly interdisciplinary discussion group is Aurelia D’Antonio, a graduate student working on medieval Italian architecture. Margaret Brill is the consulting reference librarian and Valeria Finucci is directing the cluster.

Graduate program news

Last year 54 graduate students in 10 departments and programs were affiliated with the Center for Medieval & Renaissance Studies. Jim Knowles (English) continued as an invaluable graduate assistant proofreader for the Journal of Medieval and Early Modern Studies, and he served skillfully as summer intern for the journal and CMRS; and Gabi Wurmitzer (German) deftly handled her second year as assistant in charge of course scheduling and continues in that position.

The following three students completed their Ph.D. in 2007–8:

Mina García Soormally (Romance Studies) defended her dissertation last December, “Idolatry and the Construction of the Spanish Empire,” directed by Meg Greer.


Jana Mathews (English) defended her dissertation last December, “Literary Lawmaking: Poetry, Statutes, and the Production of Knowledge in Medieval England,” directed by David Aers.

Incoming or recently matriculated students who are planning to work in Medieval & Renaissance Studies include the following: William Revere (English); Sarah McLaughlin (English); and Alexandra Dodson-Cavanaugh (Art, Art History and Visual Studies).

Karen Cook (Music) presented “Sixteenth-Century Papal Patronage: A Study in Mobility” at the SCGMC conference at Duke, at the Centre for Medieval Studies in Toronto, and at the Medieval Conference in Kalamazoo. She will be teaching a course tentatively titled “Music and the Church: Polyphony, Protestants, and Popes” this spring. She also gave a workshop on the history of the recorder and started a recorder consort here at Duke for both students and community people. Karen has also begun studying the viola da gamba in a student consort under the supervision of Lex Silbiger.

Hillary Eklund (English) was awarded a Medieval & Renaissance
Studies semester dissertation fellowship for fall 2008.

**Jim Knowles** (English) held a Julian Price Fellowship from the Graduate School in 2007–8, allowing him to travel to libraries in England for two weeks in April. This year he will be finishing his dissertation on the language of service in late medieval England, with the support of a CMRS semester fellowship and a Few fellowship from the English Dept. In July he gave a paper at the New Chaucer Society conference in Swansea, Wales, entitled “You Comes Into the Picture: Passionate Speech and the Promise of Felicity in *Troilus and Criseyde.*”

**Meagan Green Labunski** (Art, Art History and Visual Studies) continued her work supported by a fellowship from the Gladys Krieble Delmas Foundation for Venetian and Veneto Studies, a Mellon Summer Institute in Italian Paleography, a Getty Research Institute Aleane Webb Dissertation Fellowship, and a Duke Univ. International Research Fellowship.

**Jill Sirko** (English) passed her written and oral exams in November. Her preliminary dissertation title is “Models of Confession: Penitential Writing in Late Medieval England,” directed by David Aers and Sarah Beckwith.

**George Vahamikos** (English) passed his written and oral exams last spring. Sarah Beckwith and Meg Greer are co-directing his dissertation. Nancy Bradley Warren (Florida State) will serve as an external member of his committee, and she has invited George to contribute a review essay on Anglo-Spanish relations for a forthcoming issue of the *Journal of Early Modern Cultural Studies.*

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**Faculty and staff news**

**David Aers** (English) continues as co-editor of the *Journal of Medieval and Early Modern Studies,* with Valeria Finucci. He is also editing a new book series with Sarah Beckwith and James Simpson for the Univ. of Notre Dame Press called “ReFormations: Medieval and Early Modern.” This fall, David is teaching a new graduate course, “John Milton: Poetry, Theology, and Politics.”

**Caroline Bruzelius** (Art History) received a grant from the Delmas Foundation for the pilot semester last spring of the International Training program for Graduate Students in Venice. She also has a Chairman’s Special Grant from the NEH for a collaborative book on early medieval Naples, and an American Philosophical Society Franklin Grant for research in Poland. She published “The Dead Come to Town: Preaching, Burying, and Building in the Mendicant Orders,” in *The Year 1300: Essays in Honor of Paul Crossley* (Brepols, 2008); and “A Rose by Any Other Name: The ‘Not Gothic Enough’ Architecture of Italy (Again),” in *Reading Gothic Architec-
Last year she gave lectures at Croatian National Univ., Zagreb; the Univ. CIL Lausanne, Switzerland; Univ. Suor Orsola, Naples; Univ. Politecnico di Torino; the College Art Association, NYC; and at the Robert Branner Forum for Medieval Art, Columbia Univ. In 2008–9, Prof. Bruzelius will teach a new course, “Wired! New Representation Technologies for Historical Materials” with Sheila Dillon, Rachael Brady, Mark Olson, and Raquel Salvatella de Prada.

**Diskin Clay** (Classical Studies) continues to teach in our field, offering “The World of Dante’s *Divine Comedy*” for the MALS program this spring. But as of September 1, Diskin is retired, which leaves infinite time (or perhaps finite time) to work on his two books on Dante: “The Art of Hell” and “Dante’s Parnassus: The Pagan Poetry of Dante’s *Commedia*.” A piece on the Metamorphosis of Apollo (which begins with Dante’s invocation to “Good Apollo” in *Paradiso* 1) should soon appear—perhaps with the Greek calends.

**Michael Cornett** (CMRS, *JMEMS*) spent much time working with Clare Woods on the Medieval & Renaissance Studies program’s reaccreditation with the Southern Association of Colleges and Schools. He served as organizer and chair of “Inside the Editorial Office: A Workshop for New Journal Editors,” a program sponsored by the MLA Ad Hoc Committee on the Structure of the Convention in conjunction with the Council of Editors of Learned Journals. He presented “About Time: Author Strategies for Timely Journal Reviewing” at a session on publishing at the International Congress on Medieval Studies. He was also invited to participate on a panel colloquium on journal publishing for the Franklin Humanities Institute Dissertation Group as part of the FHI-Duke Press Scholarly Publishing Series, co-sponsored by the Office of Graduate Student Affairs.

**Valeria Finucci** (Romance Studies) co-edited a volume with Maurizio Rippa Bonati, *Mores Italiae: Costume and Life in the Renaissance* (*Yale University, Beinecke Library, MS 457*), Biblos, 2007, a bilingual Italian-English edition that showcases an *album amicorum* on Italian (especially Venetian and Paduan) costume and life (ca. 1575). With Rippa Bonati she also organized an international colloquium in Padua last May on costume in 16th-century Venice, “L’occhio del viaggiatore.” While teaching in the Duke in Venice program this past fall, she gave invited talks in Mantua for the international book fair and at the Castle of Cataio. In the spring she was invited to give talks at the Univ. of Pennsylvania, Northwestern, and CUNY Graduate School, and was a keynote speaker at the Univ. of Miami. She also organized two CMRS-sponsored sessions at RSA in Chicago. In the summer, she directed a Duke Study Abroad program for which she recruited a record 21 students to experience life and culture in her favorite city, Ve-
nice. This fall she is directing the Medieval & Renaissance Studies Focus cluster, “Memory and Invention: Medieval and Renaissance Worlds.”

**Meg Greer** (Romance Studies) won a grant from the Provost’s Common Fund for her project with Carlo Tomasi (Computer Science), “Manos Teatrales: An Experiment in Cyber-paleography.” She also received grants from the Trent Foundation and Comité Conjunto de Coopera-ción entre Universidades Norte-americanas y Españoles for the conference “Image and Illusion in Early Modern Spain” to be held at Duke this Oct. She was also appointed as incoming director of CMRS. The collection *Rereading the Black Legend: The Discourses of Religious and Racial Difference in the Renaissance Empires*, co-edited with Walter Mignolo and Maureen Quilligan, was released by Univ. of Chicago Press in 2007. “La mano del copista: Diego Martínez de Mora interpreta a Calderón” appeared in *Anuario Calderoniano* 1 (2008): 201–21; along with “El proyecto ‘Manos teatrales’” written with Allejandra Ulla Lorenzo, in the same volume. She gave lectures in Santiago de Compostela, Madrid, Alcalá de Henares, and Valencia, Spain, as well as Sheffield, England, and at the Univ. of Chicago. This year she is teaching a new course, “The Arts of Early Modern Empire: Spain, France, England, Religion and Race.”

**Hans Hillerbrand** (Religion) received the Bundesverdienstkreuz of the Federal Republic of Germany, to be formally conveyed on campus at the end of Sept. He recently published *The Division of Christendom: Christianity in the Sixteenth Century* (Westminster John Knox, 2007) and *The Illustrated History of Christianity* (Duncan Baird, 2008), and gave lectures at the Univ. of Fribourg and the Univ. of Potsdam.

**Francis Newton** (emeritus, Classical Studies) has been elected as a Fellow of the Medieval Academy of America. He taught Latin and classical and medieval studies at Duke for more than forty years. He also served as the first chair of the original Committee on Medieval & Renaissance Studies, which created our undergraduate and graduate programs at Duke, and which oversaw the establishment of the *Journal of Medieval and Renaissance Studies*, now the *Journal of Medieval and Early Modern Studies*. The Academy recognized Newton for publications that included *The Scriptorium and Library at Monte Cassino, 1058–1105* (Cambridge UP, 1999) and (with Charles Radding) *Theology, Rhetoric, and Politics in the Eucharistic Controversy of 1078–1079* (Columbia UP, 2003). Newton’s edition of the works of Lawrence of Amalfi, *Laurentius, Monachus Casinensis, Archiepiscopus Amalfitanus: Opera* (Böhlaus, 1973), was the first edition of medieval texts published in the Monumenta Germaniae Historica series by an American scholar. Newton’s induction into the Society of Fellows took place in Vancouver on April 5, 2008. The fellows are elected when a va-
cancy occurs and are limited to 125 scholars.

**Joseph A. Porter** (English) presented “Race and Othello’s Slavery: A Passage in Genre Fugue” to the seminar “Figure, Form, and Color: Race and Genre in Early Modern Literature” at the 2008 Shakespeare Association of America meeting in Dallas.

**Maureen Quilligan** (English) is teaching in the Duke in New York program this fall and will be on leave in the spring to work on “When Women Ruled the World: The Glorious Sixteenth Century.” She also served as reader for the ACLS Fellowship competitions and saw the publication of *Rereading the Black Legend*, co-edited with Meg Greer and Walter Mignolo.

**Anne Marie Rasmussen** (German) gave invited lectures “Wandering Genitalia: Sexuality and the Body in German Culture between the Late Middle Ages and Early Modernity,” at the Centre for Late Antique and Medieval Studies, King’s College London; and “Were the Damsels in Distress and Why Does it Matter?” for the German Dept., King’s College London. She is on leave for spring 2009, though she will teach during the spring term at UC-Irvine as a Visiting Distinguished Professor.


**Faculty on leave or away**

Sarah Beckwith (academic year 2008–9); Maureen Quilligan (Duke in New York in the fall, on leave spring 2009); Ann Marie Rasmussen (spring 2009).
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