

Short Notices

Biggs, Frederick M., *Chaucer's Decameron and the Origin of the Canterbury Tales* (Chaucer Studies, 44), Cambridge, D. S. Brewer, 2017; cloth; pp. xii, 275; R.R.P. £60.00; ISBN 9781843844754.

The vexed question of Chaucer's knowledge and use of Boccaccio's *Decameron* is revisited in this study. Frederick M. Biggs argues that three *novelle* from the eighth day of the *Decameron*—8.1, 8.2, and 8.10—formed Chaucer's source for the *Shipman's Tale*, originally intended for the Wife of Bath, and that Chaucer's reading of these *novelle* crucially reshaped the way he conceived of how to create tales from diverse sources. Furthermore, Chaucer's idea of the *Canterbury Tales*, thematically and structurally, owes much to the influence of Boccaccio's account of Licensca's outburst in the Introduction to the sixth day of the *Decameron*, where she reveals her contempt for the attitudes of men regarding women, marriage, power, and class inequality. From this passage and its effects on stories told in the days following, Chaucer learned how to construct frames for his narratives that would create dramatic roles in the debates that they developed.

Biggs's analysis hinges on these passages from the *Decameron*, and is further developed by the working out of a chronology for the early Tales as Chaucer developed and revised his ideas. Biggs focuses upon the apparent quarrel between Chaucer and Gower, involving Gower's retelling, in his *Tale of Florent*, of the *Wife of Bath's Tale*, given to her to replace the tale she was originally intended to deliver, but which Chaucer transferred to the Shipman. This Tale was intended originally to have been set against the already written *Melibee*, originally assigned to the Man of Law. Biggs claims that the *Miller's Tale* was the third to be written as Chaucer's radical new approach was developing. Within a wide-ranging examination of the tale and its narrative elements, he advances Dom Felice's speech in *Decameron* 3.4 as one of Chaucer's sources.

Biggs may not convince all Chaucerians with his elaborate theory, but this book deserves to be read and recognized for its deep learning and astute critical analysis of Chaucer's tales, the historical and cultural contextualization of them, and beyond that, the nature of source study itself.

GREG WAITE, *University of Otago*

Bowden, Sarah, and Annette **Volfing**, eds, *Punishment and Penitential Practices in Medieval German Writing* (King's College London Medieval Studies, 26), London, King's College London Medieval Studies, 2018; hardback; pp. 208; R.R.P. £60.00; ISBN 9781897747346.

The book contains nine essays and a brief introduction, organized as ten chapters. The essays relate to the themes of punishment and penance, and each is based on late medieval German writings. Otherwise, they cover very different aspects. Four essays are written in German, and there are two- to three-page English abstracts of these near the end of the book.

Of the nine essays, five (Chapters 2, 3, 5, 6, and 7) deal essentially with secular aspects of punishment, and four with religious aspects. Three chapters (2, 3, and 10) take an early legend, for example that of Parsifal in Chapter 3, and show how the legend was treated by a medieval German writer or writers. Two of them (Chapters 2 and 3) consider the relationship between punishment and revenge in an era where justice was often a more private matter than it is today. Chapters 4 and 5 discuss different works of the poet Oswald von Wolkenstein (1376–1445). Chapters 8 and 9 focus on biographies of women whose piety drove them to extremes of asceticism and bodily mortification, and Chapter 10 deals with martyrdom. In Chapter 6 it emerges that issues of defamation and reputation loomed large in Zurich court cases. My favourite essay (Chapter 7) recounts instances from sixteenth century *Schwankbücher* of black humour in the legal process.

No two essays are very similar. For example, while at first sight the two biographies of near-contemporary ascetic women, Christina of Hane (Chapter 8) and Elsbeth of Oye (Chapter 9), appear similar in their dedication to gruesome self-torture, the women were differently motivated. Christina apparently wanted to subjugate her desires, Elsbeth to seek unity with Christ by mirroring His suffering.

The introduction does not attempt to integrate all the different aspects. Nor does the book cover every medieval approach to penance and punishment. For example, no essay deals with indulgences, which often served as a form of medieval social reparation with the added aim of encouraging better behaviour in the future. However, the essays in this volume cover a wide range and are often thought-provoking.

SIMON KEMP, *University of Canterbury*

Carlin, Martha, and David **Crouch**, eds and trans, *Lost Letters of Medieval Life: English Society, 1200–1250* (Middle Ages Series), Philadelphia, University of Pennsylvania Press, 2017; paperback; pp. 360; 19 b/w illustrations; R.R.P. US\$29.95, £24.99; ISBN 9780812223361.

Drawing on material preserved in two early thirteenth-century formularies, this volume of one hundred letters offers a rich contribution to the study of medieval England. As the editors explain, it is 'a book about everyday life' (p. 1) as revealed

by a ‘casual, ephemeral kind of correspondence’ (p. 1) that provides a fascinating window into the medieval world. Transcribed in Latin and translated into English, these letters are made usefully accessible. The editors’ commentary and explication aid in their contextualization and interpretation, but also stitch the whole volume into a structured account of medieval English society, economy, and culture.

Arranged into sections broadly covering finance and trade, warfare and politics, processes of governance, families and communities, and knightly matters, these letters have been selected with care to be representative and insightful. The ordering of wine in preparation for medicinal bloodletting (p. 73), for instance, highlights a unique element of the medieval wine trade. Other nuances of life abound. The sheriff of Cambridge carefully explains to the king of England that the king of Scots owns a forest concerned with some requested venison (pp. 189–90). Priests warn each other of an approaching bishop (pp. 82–83). Students beg for money from their parents (p. 247). Promises are made and broken.

An earl’s summons to his knights, the editors note, ‘gives us an unparalleled glimpse into the military organization of medieval England’ (p. 99). Many of the letters deliver similarly extraordinary views into the attitudes and workings of medieval life, a running theme of the volume. While theoretically formulaic letters, designed to be copied, the editors alert us to the complexities that underpin them. Some are obviously from specific historical moments, others quite generic, some merely playful. Such manuscript and textual matters are at the fore in this book. Through students potentially playing with poor Latin for amusement (p. 256), to the detailed explication about formularies general and particular in the introduction, this is a book about texts. Parallel source material is usefully and often quoted at length for elucidation and comparison.

Overall, this is a highly-recommended volume, which would be especially well-suited for use as an advanced teaching resource, or even as a refresher for those who think they know medieval England. It is well that these lost letters have found new life, and hopefully plentiful readers for them.

NICHOLAS DEAN BRODIE, *Hobart, Tasmania*

Connolly, Margaret, and Raluca Radulescu, *Editing and Interpretation of Middle English Texts: Essays in Honour of William Marx* (Texts & Transitions, 12), Turnhout, Brepols, 2018; hardback; pp. xx, 351; 30 b/w, 2 colour illustrations; R.R.P. €95.00; ISBN 9782503568478.

For nearly twenty years, William Marx has been a general editor of ‘Middle English Texts’ (Universitätsverlag Winter), a series for which several of the contributors to this Festschrift, whose title is self-explanatory, have edited volumes. The first section appropriately concentrates on the minutiae of editing. A. S. G. Edwards queries the treatment of manuscript capitalization and text division in the Athlone *Piers Plowman* editions; Ronald Waldron examines the extent of scribal attention to punctuation in English and Latin copies of the *Polychronicon*; Janet Cowen scrutinizes the function, if any, of virgules in an English verse translation of

Boccaccio's *De mulieribus claris*; and Hans Sauer taxonomizes 'binomials' (i.e. doublets and similar phrases) in the same Boccaccio text.

Section 2 focuses on chronicles. Erik Kooper exhaustively analyses the work of a copyist and/or adaptor who drastically abridged one version of Robert of Gloucester's *Chronicle*; Andrew Prescott and Raluca Radulescu both write on the *Middle English Prose Brut*, the former on its influential treatment of the Peasants' Revolt and the latter on the manuscript tradition; Julia Boffey speculates on the possible different audiences for Robert Fabian's two chronicles.

Section 3 contains seven contributions on religious texts. Oliver Pickering claims one of the many hybrid versions of *Nine Points Best Pleasing to God* as prose heightened with rhyme and assonance; Susan Powell supplements her edition of Mirk's *Festial* with additional historical and textual notes and Margaret Connolly, too, revisits earlier work, discussing Chapter AB from *Contemplations of the Dread and Love of God*, which circulated independently of and possibly existed before the main text. Veronica O'Mara studies the problems of defining the term 'prayer' in relation to those found in the Chester Processional; Mayumi Taguchi examines the use of multiple biblical and extra-biblical sources in *The Patriarchs* and Caxton's *Golden Legend*; Martha Driver revisits the *Gospel of Nicodemus* to discuss the recycling of French woodcuts in Julian Notary's and de Worde's editions. John J. Thompson traces the fortunes among lay readers of Nicholas Love's *Mirror* in manuscript and print during the fifteenth and sixteenth centuries. The volume concludes with a list of the honorand's publications.

ALEXANDRA BARRATT, *University of Waikato*

Cropp, Glynnis M., ed., *La Voie de Povreté et de Richesse* (Critical Texts, 51), Cambridge, Modern Humanities Research Association, 2016; paperback; pp. vii, 138; R.R.P. £10.99, US\$17.50, €13.99; ISBN 9781781882146.

This slim but attractively produced volume is part of the enormously useful MHRA Critical Texts series, which aims to provide affordable critical editions of lesser-known literary texts that are out of copyright and are not currently in print (or are difficult to obtain). All the texts are edited by leading academics, among whom Glynnis Cropp, a long-standing member of ANZAMEMS who has published frequently in *Parergon*, must be one of the most eminent. *La Voie de Povreté et de Richesse* is one of those lesser-known texts that this series does so well.

The volume contains a useful introduction followed by the edited text based on MS Paris, BnF, fr. 1563, fols 203^r–221^r. Variants on the text and illuminating notes follow, then an appendix which takes a critical view of Pierre Gringore's *Le Chateau de Labour*, a fifteenth-century rewriting of the work. An index of proper names, a glossary, and a thorough bibliography are compiled with that meticulous attention to detail we are accustomed to find in Cropp's work.

Cropp's introduction collates all known scholarship on the poem—little though that be. It gives contextual information for the poem, particularly as to

its authorship, historical background, literary genre, linguistic features, and its place within medieval manuscript miscellanies. Cropp describes the cultural and economic milieu in which the poem was created, situating it in the reign of Philippe VI (1328–50), a turbulent time when France was suffering the economic effects of disastrous wars against the English, and of plague. As to genre, Cropp places the poem in the tradition of ‘*voie*’ allegories—the genre used as a didactic tool to assist people in finding their ‘*voie*’ (path) through life. Cropp’s succinct description of manuscripts and their contents points to the poem’s reception as worth a place among other significant literary creations, not least the *Roman de la Rose*, whose influence on the poem Cropp, in line with Långfors before her, asserts to be strong. Finally, for those unaccustomed to reading Old French, the introductory synopsis of the poem, and the comprehensive glossary are immensely useful.

To have all this information in one place—hitherto scattered in very old editions and journal articles from the early twentieth century—makes this an invaluable edition.

ANNE M. SCOTT, *The University of Western Australia*

Fugelso, Karl, ed., with Joshua **Davies** and Sarah **Salih**, *Studies in Medievalism XXV: Medievalism and Modernity* (Studies in Medievalism), Cambridge, D. S. Brewer, 2016; hardback; pp. 240; 6 b/w illustrations; R.R.P. £60.00; ISBN 9781843844372.

The thirteen essays which make up this volume set out to address the question of ‘whether medievalism could exist without modernity but also whether modernity could exist without medievalism’ (p. xi). This is an ambitious aim. Each essay is strong individually but as a collection their huge variation in range, topic, and scope means that they are perhaps too diverse to hang together entirely cohesively. But then, this is the nature of medievalism, a beast of many heads. In the conclusion to his editorial note Karl Fugelso recognizes this, acknowledging that ‘this one volume can hardly resolve the deeply contested definitions of medievalism and modernity, much less their possible interrelationship’ (p. xv).

The essays dance around the dichotomy of medievalism/modernity but rarely seem to address it directly. This is both the volume’s weakness and its strength. The slippery nature of medievalism and its relation to modernity, for this reviewer at least, leads to a sense of ‘anything goes’; the boundaries are fluid and porous. Yet this can also be a strength, opening up an extraordinary richness of links, networks, and discussion.

The volume is in two parts: ‘Medievalism and Modernity: Some Perspective(s)’ and ‘Medievalist Visions’. It is weighted towards the latter, which arose from a King’s College London exhibition exploring ‘ideas of historical authenticity, cultural translation, and appropriations in works of creative medievalism’ (p. xiv). The split is slightly awkward, not helped by the fact that the main introduction appears at the beginning of Part 2 and addresses only this section of the volume. Within these two parts most of the essays fall into two

broad categories: the medieval in modern, or recently modern, culture; and the interaction of medieval space with modern.

Many of the essays are highly engaging accounts of personal research, peppered with anecdotes and/or photographs. The contributions of Sarah Salih, Catherine A. M. Clark, Michelle M. Sauer and Paddy Molloy are particularly notable in this regard. The common thread linking them is an exploration of how medieval space can be mapped onto the modern and how the self—both the academic and personal—can be inserted into this space and react with it. Such intimately approachable presentation is unusual in academic journals (although, pleasingly, becoming less so). But it works well, and is to be highly commended.

Ultimately, taken as a whole, the volume raises many more questions than it answers. This, however, is by no means necessarily a drawback. While its lack of tangible conclusions is slightly frustrating—and the wide scope of the individual essays somewhat overwhelming—it does stimulate excitingly wide boundaries for future thought, discussion, and exploration.

ELEANOR BLOOMFIELD, *University of Auckland*

Moore, Deborah L., *Medieval Anglo-Irish Troubles: A Cultural Study of BL MS Harley 913* (Texts and Transitions, 8), Turnhout, Brepols, 2016; hardback; pp. xii, 337; 6 b/w illustrations, 2 b/w tables; R.R.P. €90.00; ISBN 9782503554785.

Compiled roughly a century before the advent of the ‘Pale’, then transcribed, described, read, and rebound over the centuries that followed, the trilingual British Library MS Harley 913 is no straightforward entry into medieval Ireland. Seeking to bring clarity to the manuscript volume’s originating context and purpose, Moore argues convincingly that ‘a medieval Anglo-Irish Franciscan friar (or someone with very strong Franciscan sensibilities) compiled Harley 913’ (p. 12). She concludes that the volume goes beyond conventional Franciscan spirituality, to speak of ‘a deep yearning for social and political reform’ (p. 303). Moore also points to delightful irony, where the manuscript may have survived Reformation-era destruction because Protestant owners did not recognize the text’s orthodoxy and no longer necessarily appreciated its humour.

Overall, this is an impressive work of scholarship, achieved in three parts. In the first, Moore offers some analytical essays introducing the manuscript’s general significance, highlighting issues around language and form, exploring its originating historical context, and surveying the diverse genres and themes contained within its collected works. In the second part, Moore describes and analyses each of Harley 913’s fifty-three distinct contents. The third part is a continuation of the second, bringing in five additional works that survive in transcription via the early seventeenth-century British Library MS Lansdowne 418. Moore’s approach is thus to embrace a whole-of-manuscript gaze, reading each element in relation to the others, and using all to unpick the context in which

the manuscript was compiled, while also seeing where it may have spoken back against context.

One of Moore's main goals within the descriptive and analytical sections has been to correct misunderstandings, whether they be strange acts of cataloguing or outright misreading. Attuned to the Franciscan drive of the work, for instance, Moore points out that crude jokes at cenobitic expense 'are not simply about the sinful behaviour of monks. They are about sin, period' (p. 70). Similarly, she notes, a lullaby was a bit exegetically complicated for ordinary nursery usage. 'The voice in this poem speaks for Mother Church' (p. 157), Moore points out. Drawing the reader's attention to Harley 913's many messages of repentance, its calls to charity, its critique of contemporary politics, and its threads of humour, Moore's cultural study of this manuscript will be a valuable resource for scholars for many years to come.

NICHOLAS DEAN BRODIE, *Hobart, Tasmania*

Moulton, Ian Frederick, ed., *Eroticism in the Middle Ages and the Renaissance: Magic, Marriage, and Midwifery* (Arizona Studies in the Middle Ages and the Renaissance, 39), Turnhout, Brepols, 2016; hardback; pp. xv, 171; 17 b/w illustrations; R.R.P. €70.00; ISBN 9782503567884.

This collection of seven studies plus the editor's introduction makes up an interesting but relatively slender volume devoted to aspects of the erotic in medieval and Renaissance European culture. As the book's subtitle indicates, the term 'eroticism' is not intended in the narrow sense applicable, for example, to works like Pietro Aretino's *Ragionamenti* or *I Modi*. Rather, it is used in a broad sense meaning anything having to do with love, sex, or libidinous attraction, ranging from the mystic's ecstatic experience of divine love to the gentleman's use of magical sex aids—literally from the sublime to the (in modern eyes, at least) ridiculous.

The chronological span is from the twelfth to the seventeenth century and the cultural-religious environment is mainly Christian, with one chapter on Jewish folklore. Appropriately for the theme of this collection, most chapters give prominence to gender issues, typically in the form of masculine constructions of feminine attributes and vice versa, but also including some queer perspectives. It is useful to remember that each of these characterizations is a construction, since often it is only the heterosexual male view that is identified this way. All the studies are text-based, most of them drawing on works of literature and the rest addressing a variety of treatises on theology, popular medicine, and magical artefacts.

An advantage of thematic collections like this one, in addition to the intrinsic interest of the research reported, is that they give an overview of a discursive community at a particular stage of its development. In the present case one can see some previously vibrant terms of art now reaching the point of senescence, a phenomenon not so evident in any single chapter but apparent when considering

the book as a whole. 'Interrogate', for example, has attained cliché status, with enough interrogations proposed here to evoke a Secret Police dossier rather than a work of cultural history. Another casualty of overuse is 'anxiety', a term now emptied of specific meaning by its application to anything on the affective spectrum from passing interest to incapacitating dread.

My complaint about this terminological decay is intended as a criticism not of the individual authors concerned but of the intellectual laziness of disciplinary networks that continue to grind the same axe when it no longer has any blade left to sharpen. The studies collected here would lose none of their substantial value by being presented in less threadbare trappings.

RANDALL ALBURY, *University of New England*

Munns, John, *Cross and Culture in Anglo-Norman England: Theology, Imagery, Devotion* (Bristol Studies in Medieval Cultures), Woodbridge, The Boydell Press, 2016; hardback; pp. xvii, 333; 61 b/w illustrations, 12 colour plates; R.R.P. £60.00; ISBN 9781783271269.

This is a curious book in that it is so hard to see what the author's focus is on. Right at the start he associates the 'affective turn' in devotional practice that began in the late eleventh century with 'the story of the transformation of the image of Christ on the cross from *rex triumphans* to *Christus patiens*' (p. 1). And yet he never explains what the association consists of. In fact the book is all about the imagery of the Cross and Crucified as it can be discerned throughout twelfth-century England.

The author has chosen to restrict his choice of evidence to England, and (in the main) to images rather than the written word. He may be right to do so, but this choice incurs two methodological difficulties. Firstly, as all know, the Henrician Reformation entailed the almost entire destruction of illuminated liturgical books and artefacts incorporating precious metals and stones. Secondly, as a consequence of this, the evidence that survives, other than the books, does so in small parish churches, not great cathedral and abbey buildings. The author copes with the first problem by interpreting 'English' as widely as possible, drawing into discussion objects from continental churches but in English style. Some of their connections with England are dubious, some inadmissible. The most notable example of the latter is the so-called Cloisters Cross, formerly known as the 'Bury Cross'. The author is right to say that the case for its having been made at and for Bury St Edmunds Abbey was best advanced in the only monograph on it (Elizabeth C. Parker and Charles T. Little, *The Cloisters Cross: Its Art and Meaning*, Metropolitan Museum of Art, 1994). But research since has demurred, and current opinion locates its origin within the region where it first reappeared in modern times: central Europe, probably within the territory of the Empire. The second problem merely raises the question of whether objects from small churches mirror those which once adorned the larger, or whether they are quite different; there is no way of knowing. All in all, the author is more comfortable in discussing

scholarship on the individual origins than in fitting them into his large theme. I am unsure what light his discussion of them sheds on the larger issue, but they at least introduce the reader to a fascinating group of sometimes obscurely known networks and their immediate contexts.

RODNEY THOMSON, *University of Tasmania*

Saccenti, Riccardo, *Debating Medieval Natural Law: A Survey*, Notre Dame, University of Notre Dame Press, 2016; cloth; pp. xiii, 155; R.R.P. US\$45.00; ISBN 9780268100407.

Natural law is an ancient and abiding way of thinking about the relationship between morality and law. Extremely simple in its premise, that knowledge of the difference between right and wrong is innate and ‘written on the heart’ as a way of preserving existence, the doctrine has led to vast amounts of commentary on its endless complexities and its very existence or otherwise. As Aquinas put it, ‘Good is to be done and pursued, and evil is to be avoided’. However, natural law was also argued for in pre-Christian times, by Plato, Cicero, and others, using not Christian notions of God’s divine purposes nor conscience, but reason alone to deduce its existence. Within the later Christian cosmology, conscience was considered central as the innate, God-given faculty, but some Christian thinkers did not draw the conclusion that natural law itself is also innate, insisting instead that God’s emissaries on earth are needed to pass down divine law. Meanwhile, after its heyday in medieval and early modern times there have been revivals of natural law and its more civic equivalent, natural rights, which in turn underpinned human rights. Throughout history political applications have been based on the justification offered by natural law for resistance to unjust positive (man-made) laws and for issues like conscientious objection, since the argument runs that positive law must be consistent with natural law or it is no law at all, and can—indeed in some cases must—be broken.

However, it needs to be said that Riccardo Saccenti’s book is probably not the best place for beginners. Despite its inviting subtitle (*A Survey*) and its brevity (eighty pages of text, and almost the same of notes), the account presupposes some acquaintance with the mountain of scholarship on the subject. In particular, its intended audience is most likely those in the Natural Law Forum at Notre Dame, which has its own important journal. The subtitle could really be limited to ‘A survey of twentieth-century literature’ on medieval natural law theories, rather than implying a history of natural law. Furthermore, given the medieval lens, generally speaking the primary concentration is on theological approaches rather than historical, secular, or philosophical ones. Even more specialized, there is a focus on a particular medieval debate on distinctions between *lex naturalis* (natural law) and *ius naturale* (natural rights). Within its chosen parameters, *Debating Medieval Natural Law* is a challenging and important analysis.

R. S. WHITE, *The University of Western Australia*

Salzer, Kathryn E., *Vaucelles Abbey: Social, Political, and Ecclesiastical Relationships in the Borderland Region of the Cambrésis, 1131–1300* (Medieval Monastic Studies, 2), Turnhout, Brepols, 2017; hardback; pp. xxxviii, 366; 5 b/w illustrations, 3 maps, 7 b/w tables; R.R.P. €100.00; ISBN 9782503555249.

In this monograph, Kathryn E. Salzer presents an in-depth study of the Cistercian abbey of Vaucelles, from 1131–1300. A male foundation and daughter house of Clairvaux, Vaucelles was located thirteen kilometres south of Cambrai on the Escaut River, in the politically complex and contested borderland region of the Cambrésis. Vaucelles achieved significant economic and political success developing an extensive monastic complex and patrimony including ‘lands and rights in five dioceses, several counties, two royal realms, numerous parishes and towns, and a variety of agricultural areas’ (p. 313). It is this success, and the factors behind it, that are the primary concern of this study.

The book is divided into seven chapters. Chapter 1 provides the historiographical context for the study, including a discussion on the theme of the borderland region. Chapter 2 explores the geopolitical context and its impact on Vaucelles. Chapter 3 focuses on the economic and agricultural practices of Vaucelles, particularly its use of lay brothers and the development of its seventeen granges. Chapters 4 and 5 address the relationships between Vaucelles and its diverse range of gift and authorial patrons, including lay nobles, bishops, and the kings of France and Germany. Chapter 6 focuses on Vaucelles’s relationship with the Cistercian general chapter, and other Cistercian houses, within and beyond its regional sphere of influence.

In the final chapter, Salzer asserts that the success of Vaucelles was due to three factors. Firstly, Vaucelles maintained strong relationships with its patrons and neighbours ensuring the development and protection of its agricultural patrimony. Secondly, its location in the contested borderland region of the Cambrésis provided it the opportunity to benefit from competing political and ecclesiastical interests. Thirdly, its Cistercian character and relationship with the Cistercian order more generally allowed Vaucelles to further extend and strengthen its influence beyond the Cambrésis.

Salzer’s compelling study of the abbey of Vaucelles sheds light on a lesser known Cistercian foundation, and adds to our understanding of the Cambrésis and the borderland region. It is a valuable contribution to both monastic and medieval studies.

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Notes on Contributors

Jeroen De Gussem is a PhD student in computational stylistics, medieval history and Latin literature in the Department of History, Ghent University and the Department of Literature at the University of Antwerp. His main interests explore questions of authorship in twelfth-century Latin literature, with a specific interest in Latin-writing authors in the current-day French-German region, such as Hildegard of Bingen, Elisabeth of Schönau, Bernard of Clairvaux, Peter Abelard, and Suger of Saint-Denis. He is a member of the research group RELICS, which is devoted to promoting the study of Latin literature as a cosmopolitan influence in the broad field of European literatures, and an editor of its open access journal *The Journal of Latin Cosmopolitanism and European Literatures* (JOLCEL).

Rickie Lette is currently in the final stage of his PhD candidature in History at the University of Tasmania. His research is principally focused on the personal and wider cultural and social effects of encounter and exchange between Europeans and non-Europeans from the late medieval to early modern periods, with a particular emphasis on Christian–Muslim relations. His work has been published in *Magistra* and *Medieval Encounters*. His doctoral thesis is a reappraisal of the engagement of Britons with Moroccans between 1625 and 1684, examining not only the influence that their personal experiences had on their attitudes and self-identity, but also on Anglo-Moroccan relations more generally during this formative period of English imperial development.

Jennifer Lodine-Chaffey teaches literature, composition, and technical writing at Washington State University Tri-Cities. She obtained her PhD in Early Modern Literature from Washington State University in 2017. Her dissertation, ‘Shaping the Deathly Self: Engagements with Mortality in Early Modern English Literature’, explores the ways that Renaissance authors, rather than viewing death with a profound fear of annihilation, more often understood it as a vital and positive generator of selfhood. Her recent publications include “‘Another Bloody Spectacle’: Excessive Violence in Christopher Marlowe’s Tamburlaine Plays’, *Marlowe Studies: An Annual*, 6 (2016) and “‘What is he whose grief bears such an emphasis?’: Hamlet’s Development of a Mourning Persona’, *Quidditas: Journal of the Rocky Mountain Medieval and Renaissance Association*, 39 (2018). Her next research project focuses on execution rituals in early modern England in relation to the female experience of public punishment.

Elizabeth Mazzola is Professor of English at The City College of New York, where she teaches classes on medieval and early modern literature. She has written several essays and books, the most recent of which is titled *Women and Mobility on Shakespeare's Stage: Migrant Mothers and Broken Homes* (Routledge, 2017). Her current project on *Macbeth* explores the radical pressure Shakespeare puts on early modern ideas about belonging and intimacy, about where life begins and ends, and about how communities come together and fall apart.

Hwanhee Park's research focuses on women, religion, and authority in late medieval English texts. Her works have been published in *Journal of Medieval Religious Cultures*, *Comitatus: A Medieval and Renaissance Studies*, *Arthuriana*, as well as the *Journal for Medieval and Early Modern English Studies* in South Korea. Her research interests include medieval didactic literature, animals, monsters, and other non-human beings in medieval literature, and medievalism in post-medieval literature and culture. She is currently an assistant professor in the Department of English Language and Literature at Kyung Hee University, Seoul, South Korea.

Georgina Pitt is a PhD candidate in History at The University of Western Australia. Her doctoral thesis examines the absence of political resistance to King Alfred's reform programme, focusing upon Alfred's creation of an imagined or emotional community of a literate lay aristocracy. Georgina's research is centred on the Anglo-Saxon period, across history, literature, and archaeology.

Marijan Premović completed his PhD in the Faculty of Philosophy, University of Belgrade, in 2013, studying 'Middle and Lower Polimlje and Upper Podrinje in the Middle Ages'. He is currently an Assistant Professor in the Faculty of Philosophy, University of Montenegro. He is the author of studies on Budimlja parish in the Middle Ages and animal husbandry in the middle and lower Polimlje in the Middle Ages. He is a member of the editorial boards for a range of journals, including *Acta Histriae*, *Sosyal Bilimler Dergisi* (ASOBİD), *Amasya Üniversitesi Sosyal Bilimler Dergisi*, and *Studies of the Ottoman Domain* (SOTOD).

Dinah Wouters is currently finishing her PhD dissertation at Ghent University. Her doctoral project, funded by the Research Foundation Flanders, studies the allegorical form and method that are central to the vision books of Hildegard of Bingen. Here, allegorical form is read in interaction with the method of allegoresis, and both are situated within the contested cultural domain of twelfth-century allegory and exegesis. She is also a founding member of the research group RELICS, which is devoted to promoting the study of Latin literature as a cosmopolitan influence in the broad field of European literatures, and an editor of its open access journal, *The Journal of Latin Cosmopolitanism and European Literatures* (JOLCEL).