Plenary Papers

Comic Medievalism: Why and How the Middle Ages make us Laugh
Louise D’Arcens
The University of Wollongong

This paper will take its audience through an examination of comic representations of the Middle Ages. Medievalism—the creative interpretation or recreation of the European Middle Ages—has had a major presence in the cultural memory of the modern West. The medieval period has long provided a reservoir of images and ideas that have been crucial to defining what it is to be ‘modern’. Moreover, from the earliest parodies of medieval chivalry through to the scatological humour of contemporary children’s ‘historical’ TV, it is clear that as long as there has been medievalism, people have been encouraged to laugh at, and with, the Middle Ages. Through an examination of literary, cinematic, theatrical, and popular texts and practices, the paper will investigate some of the many ways the postmedieval world has produced comic medievalism as a way of understanding a range of modern issues and anxieties.

“Beauty Transformed”
David Konstan
Brown University; UWA IAS Professor-at-Large

In this paper I will discuss how the ancient Greek conception of beauty was received and transformed over the course of two millennia, from classical Rome to late antique Christian thought and the revival of classical canons of art in the Renaissance.

Receptions Abroad and at Home: Cultural Encounters and Identity making in Early Modern Europe and her Colonies
Jacqueline Van Gent
The University of Western Australia

As the story of Pocahontas reminds us, early modern encounters between Europeans and indigenous people took place both “abroad” and “at home” in a double sense: Europeans were strangers in the country of Pocahontas and her people, but also indigenous people and African slaves were brought to a distant place called Europe where entirely different cultural encounters took place. In the Walt Disney version, the two films (Pocahontas I and II) situate Pocahontas’ encounters in America and in Europe, trying to present us with an alternative view to the traditional male narrator’s perspective of Englishman John Rolfe. In part II, Pocahontas travels to the New World, which is Europe, where she has to use all her wit, experience and the help of her racoon Meeko to negotiate her way through the perils of London, the intrigues of the English court and the challenge of looking and behaving like an English lady.

Like Pocahontas, very few indigenous people or African slaves travelled independently to Europe. Most of them were brought by Europeans and intended to be household servants in aristocratic families or to perform cultural spectacles at aristocratic courts. Some had been converted by Christian missions and came as members of religious institutions. All of these different social contexts involved cultural appropriations and the remaking of social and gendered identities. In this paper I will compare European encounters with indigenous people in the
colonies with the receptions they received when they were brought to Europe. How did the different social contexts in the colonies and in Europe shape the images, stories and meanings of early modern colonial encounters?

**Papers**

**Medievalism in Philippine Hispanic Cultural Practices**  
Aurelio Solver Agcaoili  
University of Hawaii at Manoa

The paper interrogates the appropriation of medieval thought and practices in the Philippines during the more than 300 years of Spanish occupation that began in 1521 and ended in 1896. Of particular import in this interrogation is a critique of a variety of cultural practices related to education, religion, science, penology, and literature. The medieval practices are tested against the indigenous practices of the pre-colonial peoples of the Philippines and are tested anew in light of the contemporary ideological positions now deployed by the Philippines in its postcolonial state in order to account the sites of hegemony and in/coherence, ir/rationalities and il/logicalities, and resistance and struggle.

**Latin and Native Elements in Early Irish Grammatical Thought**  
Anders Ahlqvist  
The University of Sydney

As is very well-known, the early Irish were among the first Europeans outside the Classical world of Greece and Rome to develop a body of material devoted to thinking about language. The paper will give an introduction to what is known about this, starting with a brief inventory of what is available. The earliest manifestation of Irish linguistic thought has to be the invention of the Ogam alphabet, dating, possibly, from as early as the second or third century AD. In spite of various attempts to suggest otherwise, modern scholarship now agrees that Latin prototypes played an essential role when it was created. The paper will demonstrate why this is so. The core part of the text *Auraicept na nÉces* (‘The Scholars’ Primer’) may date from as early as the second part of the seventh century; it contains an interesting mixture of Latin- and native-origin ideas about language. Modern scholarship has shown almost peculiarly varied levels of appreciation of this work; an attempt will be made to give an account of how this has come about. Also, attention will be paid to its prominent position in the manuscript tradition of early Irish learned texts. The ninth-century St Gall Old-Irish and Latin glosses on the sixth-century Latin grammarian Priscian represent another significant milestone in the history of Irish linguistic thought. Remarks about modern scholarship into this will follow. Finally, there will be a mention of the Early or Classical Modern (1200–1600) *Irish Grammatical Tracts*. They have attracted much attention by virtue of their frequently vaunted strong independence from the Latin tradition, thereby contrasting with some of the first printed grammars (e.g. O’Molloy 1677); however, some evidence of continuity will be discussed.

**“Dost thou know thy tongue’s true tune?”: Discovering the Seventeenth-Century Mezzo-Soprano Vocal Classification**  
Patricia Alessi  
The University of Western Australia

“The bird that can sing and will not sing must be made to sing” (John Ray, 1678). Such is the harsh truth for today’s mezzo-soprano singing – or, more accurately, not singing– seventeenth-century operatic repertoire, the operatic genre’s first efforts. It is not that she does not want to sing the repertoire of her preceding premiering mezzo-soprano prima donne analogues. Indeed, the desire to sing the repertoire exists. She is, instead, prevented from singing it due to a current lack of knowledge. Yet, in a contemporary operatic world which only encourages finer and more detailed fach specialisation and, hence, thorough vocal and repertoire comprehension, how does today’s mezzo-soprano lack the essential knowledge to sing seventeenth-century operatic roles? Quite simply, this is because today’s specialisation of and approach to the mezzo-soprano voice type (and female voices, in general) are actually contradictory to that of her seventeenth-century predecessors.
As a result, the purpose of this paper is to provide the first steps in reconnecting this trans-centurial vocal contradiction. It will explore and re-contextualise seventeenth-century operatic traditional treatments of voices and vocal classifications, which were regionalised and even personalised, via those of the current operatic tradition, which are grounded worldwide in large-scale, de-personalised standardisation. This will bridge the conceptual gap for today’s mezzo-soprano, providing the original mezzos-soprano operatic understanding and traditions necessary in order to approach singing this repertoire. Only then will the contemporary mezzo-soprano operatic singer begin to reconnect herself to her preceding seventeenth-century premiering prime donne analogues. The desire to sing seventeenth-century mezzo-soprano operatic roles can then be fulfilled, restoring this repertoire to the mezzo-soprano’s active contemporary operatic canon. Finally, the seventeenth-century mezzo-soprano operatic bird can now be “made to sing” again.

Art in Australian Art: Pathways back to Piero from 20th Century Australian Modernism
Joanne Baitz
The University of Western Australia

The revival of interest in Piero della Francesca that occurred in Europe in the early 20th Century was due in part ot the Modernism interest in the use of geometric order, rationalised space, colour and light. Australian artists inherited this interest through their interpretation and interrogation of European Modernism. This paper explores the different ways 20th century Australian artists chose to engage with his work.

New Legends of the North: J.R.R. Tolkien’s Lesser-known Medievalist Works
Alana Bennett
The University of Western Australia

Professor J.R.R. Tolkien remarked in a lecture at Oxford that his “typical response upon reading a medieval work” was to “write a modern work in the same tradition.” This paper will address two of Tolkien’s works that have received very little critical attention, despite the fact that they so perfectly exemplify Tolkien’s ideal of academic medievalist reinterpretation – “The Homecoming of Beorhtnoth Beorhthelm’s Son” and The Legend of Sigurd and Gudrún. I propose that these two works demonstrate and address two primary concerns of medievalist literature: the tension between medieval and post-medieval material and the separation of scholarly and creative treatments of the medieval. “Homecoming” and Sigurd and Gudrún borrow stylistically from their Old Norse and Old English sources yet feature content that suggests the influence of the author’s concerns. The alliterative verse of “Homecoming” re-contextualises the fragmentary “The Battle of Maldon” by presenting the aftermath of Beorhtnoth’s “ofermode”, yet its treatment of the horror of war attests more to Tolkien’s own experiences than to Germanic heroic ideals. The medievalism of form over content in the two texts reveals their purpose as creative reinterpretations used as exercises for comprehension, rather than medievalist diversions only for enjoyment. However, the pressure to justify medievalist creativity with sufficient analysis is evident in the substantial critical material provided alongside Sigurd and Gudrún and “Homecoming”. Yet rather than the creative/scholarly dichotomy, I argue that these works of Tolkien demonstrate the possibility for the studiousness of creative medievalist texts and in doing so align more closely with medieval ideas of textuality than to modern. Tolkien engages with the medieval concept of textuality as a continuously constructive process that favours creative reworking as a serious scholarly technique.

Relics of the Tasmanian Gothic
Nick Brodie
The University of Tasmania

Tasmania is almost as far as one can get from medieval Europe. Yet there is a rich medieval presence in twenty-first century Tasmania, which can be articulated into overlapping categories. In the first place there are numerous examples of gothic revival architecture, including Pugin-designed churches. Secondly, connected with this nineteenth-century fascination with the medieval past, there are actual medieval artefacts brought to Tasmania in the nineteenth-century. Both of Hobart’s cathedrals possess medieval-era artefacts, for instance, thereby incorporating a tangible link between ‘gothic’ and ‘new gothic’. Then, less tangibly, are stories of medieval artefacts: a stained glass window which supposedly survived a few centuries of burial near Battle Abbey; and a...
significant monstrance, probably flogged, and now possibly on EBay somewhere. This paper draws together these threads of with particular reference to the building and furnishing of St. Mary’s Cathedral in Hobart, and situates these gothic threads with reference to contemporary constructions of Tasmania’s ‘gothic’ past.

“Early evidence for Tuscanisation in the letters of Milanese merchants in the Datini Archive, Prato, 1396-1402”
Josh Brown
The University of Western Australia

The process of Tuscanisation, understood here as the adoption of Tuscan linguistic forms in non-Tuscan regions, affected different areas of medieval Italy at different times. In the linguistic history of Lombardy, this is generally considered to have become discernible in literary texts during the late Trecento. In non-literary texts, the earliest time that has been suggested is during the late Quattrocento. This paper examines a corpus of letters sent from Milan by merchants between 1396-1402 to show that a process of Tuscanisation was occurring even earlier. These letters, written to the ‘merchant of Prato’ Francesco Datini and his associates around the Mediterranean, seem to show a strong presence of Tuscan or Tuscanised forms. These letters are subjected to a linguistic analysis for the first time here. I define a corpus of Milanese writers based on biographical information taken from economic histories of medieval Milan and Italy, studies of medieval anthroponomy as well as family histories, and highlight evidence of Tuscanisation in the language of the letters from these five merchants.

“Orðstirr déyr aldrigi: Marvel’s Adaptation of Old Norse Drengri/Hvatr Masculinities in The Mighty Thor”
Oliver Chadwick
The University of Queensland

Marvel’s Thor represents the most sustained adaptation of a medieval literary figure in contemporary popular culture. Like his Old Norse source-image, he’s the son of Óðinn and Jǫrð, member of the Æsir, wielder of Mjǫllnir, and is immensely powerful and quick-tempered. Moreover, like his Old Norse source-image, martial violence remains his primary mode of conflict resolution. However, the context framing his martial violence reveals a clear appropriation of the Old Norse paradigm of heroic masculinity. The aim of this paper is to examine the martial performance of Marvel’s Thor, with particular emphasis on Marvel’s appropriation of the heroic values embodied by his source-image in Old Norse literature and culture.

In Eddic and skaldic texts, Þórr is the divinity who most clearly embodies the Old Norse cultural paradigm of heroic masculinity. This paradigm can be understood as a performative continuum upon which the courage and martial agency connoted by drengri and hvatr are constructed as the sole means through which bodies may achieve heroic status and “orðstirr / déyr aldrigi,” ‘glory that never dies’ (Hávamál 76). I would argue that the martial performance of Marvel’s re-imagined Þórr is contextualised within a similar, if not identical, performative paradigm. By conceptualising martial violence as the primary means through which heroic status is inscribed upon the body, Marvel’s Thor demonstrates the continued functionality of the medieval in contemporary culture as an accepted paradigm of heroic masculinity. In essence, the martial performance of Marvel’s Thor demonstrates that a space still exists in the contemporary cultural imagination for medieval ideas of heroic masculinity and, by extension, that the medieval continues to inscribe its ideas and values upon contemporary bodies.

Devotions upon Emergent Contagions: Appropriating Paracelsan Thinking in the Early Modern English Plague Pamphlet
Darryl Chalk
The University of Southern Queensland

It has been a long established critical commonplace that English plague pamphlets in the late sixteenth and early seventeenth centuries were almost entirely ignorant of emerging Continental thinking about plague’s aetiology and remained devoted to classical models. Instead of the increasingly influential theory that plague was a contagion made of tiny ‘seeds’ passed from body to body, as propounded by Fracastoro and Paracelsus, medical writers in England, or so it is usually explained, subscribed almost exclusively to the Galenic conceptions of miasma and humoral imbalance. In his 2004 study Sick Economies, for example, Jonathan Gil Harris argued that English plague commentators simply “failed to understand plague as a determinate, pathological ‘thing in
motion” (111). This paper will suggest that the influence of the new Continental theories in English medical literature at this time has in fact been significantly underestimated. Through an examination of the definitions of plague causation in several such texts it will demonstrate that some of the key works that have been used as primary evidence to the contrary, such as Thomas Lodge’s *A Treatise of the Plague* (1603), actually exhibit the ways in which the ‘contagionist’ model was gradually incorporated into English thinking about this disease and that both Paracelsus and Fracastoro are directly cited in this regard. Crucially the Galenic model is not displaced by these ideas; the notion of contagion is integrated into the still prevalent understandings of plague from classical antiquity.

**Classical Virtues Reconsidered in the Schools and Monasteries of Gaza**

Michael Champion  
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Gaza in the sixth century boasted flourishing rhetorical schools where teachers transmitted classical *paideia* to their students and composed works of theology, philosophy, literary criticism, poetry, science and rhetoric. The teachers were greatly indebted to classical authors even as they developed new ideas and genres. Alongside the schools, a large number of monasteries developed and expanded their influence. There was a degree of overlap between members of the schools and monks in the monasteries. The resulting mix of cultures and ideas provided fertile ground for the reappraisal and adaptation of the classical tradition. In this paper I focus on ways in which classical virtues were presented and re-imagined by thinkers in the Gazan schools and monasteries and examine the extent to which new, non-classical virtues were valued. The paper forms part of a broader investigation of how connections between the monasteries and the schools transformed classical ideas and practices in sixth-century Gaza.

**“Thorow dygnyte of his hondys”: Arthur’s Kingship and Cultural Appropriations in Sir Thomas Malory’s *Le Morte Darthur***

Jenny Yun-zhen Chang  
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Veiled by the color of magic power, the conception of King Arthur is crucially significant when it comes to his identity as a king, or to be specific, his royal blood. In Geoffrey of Monmouth’s chronicle *Historia Regum Britannie*, Arthur is predicted to be, metaphorically, a boar of Cornwall, begotten under a difficult circumstance, the prow hero will not only repel foreign invasion but also expand his imperial territory. Following and further amplifying the Galfridian historiography, Sir Thomas Malory masterfully appropriates Arthur’s conception in his prose romance, *Le Morte Darthur*. Merlin’s prophecy about Arthur is simplified and his request for Arthur is re-arranged, which afterward hinder Arthur from being crowned smoothly but further affirm Arthur’s exceptional and kingly competence that is recognized by God and expected by his people. Malory’s appropriations of Arthur’s conception so well-liked in the legendary history of Britain indicate that he is more concerned about the common good of his society than the myth of Arthur. In *Le Morte Darthur*, the ruled pay more attention to the ruler’s leadership and political power than his pedigree. This paper examines the engagement of the English writer Sir Thomas Malory with the legendary history of Britain by looking at Malory’s appropriations of the conception and kingship of Arthur in *Le Morte Darthur*. I would argue that by cultural appropriations of the myth of King Arthur, Malory implies that in a chaotic world of civil wars and political turmoil, the ruled desire an able king who shall possess not merely the noble blood but also remarkable leadership and effective management.

**Appropriating Pagan Rituals in Chaucer’s *Knight’s Tale***

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Although in 1270s the Bishop of Paris, Stephen Tempier, commanded that pagan beliefs be excluded from Christian territory, both the clergy and lay people in the thirteenth and fourteenth centuries were still attracted by pagan cultures. In Chaucer’s *Knight’s Tale* the Knight tells a story that takes place in Duke Theseus’s time; that is, a Christian knight gives a non-Christian story, in which major characters are pagans yet with Christian mentality. For instance, Chaucer makes his Knight tell how pagan fatalism has blinded Arcite and Palamon while
they are alone and suffer the pain of love in the prison house after they fall in love for Emily at the first sight by aventure. Another notable example is the way Arcite, Palamon and Emily worship their god and goddesses—Mars, Venus, and Diana, respectively. Following the pagan rituals, each of them prepares offerings, goes to the temples at the most powerful time of their deities and says their prayers with ful devote corage. This paper examines the engagement of the English poet Geoffrey Chaucer with Christianity by looking at his appropriation of pagan cultures in the Knight’s Tale. I would argue that Chaucer made changes upon which he drew for the tale and that the collective impact of such changes is to distance the story from its pagan models.

Blows, Books and Loving Looks: Diplomatic Exchanges between England and France around 1500
Stephanie Downes
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This paper interrogates moments of diplomatic encounter between England and France in the late fifteenth and early sixteenth centuries. Books and literature often featured in such moments as gifts that emblematised the common cultural tastes, vocabularies, and emotions that could underpin a bond between nations. In 1506 Claude de Seys, French Ambassador to England, presented Henry VII with a copy of his own French translation of Xenophon’s Anabasis (now British Library Royal 19 C VI) as a personal thank-you for the English king’s hospitality. In his prologue, Seys praises the new library at Richmond and the king’s own pleasure in refined reading. He writes also of Louis XI’s collection at Blois, and the pains he took to amass it. Courts and libraries — both French and English — feature as spaces where various experiences of pleasure can be shared, whether in reading, welcoming a guest, or receiving a gift.

Literary gifts and descriptions of diplomatic encounter such as Seys’s help to bring Anglo-French ‘exchange’ itself into sharp relief in the later medieval period and at the cusp of the Early Modern age. The present paper reads several such instances of book exchange and presentation in both text and image, and with a particular focus on descriptions of mutual joy and pleasure. So many books moved physically from France to England during and after the Middle Ages, and fewer back the other way: close attention to the lexicons, attitudes, and emotions that might be shared and exchanged, along with and inside the books themselves, reveals a more nuanced picture of reciprocity, response, and negotiation in an often fraught familial bond.

Gilles Deleuze and the Complexe Significabile
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Notre Dame University

“Medieval and Renaissance philosophy of language is characterised by two central doctrines, which can only be understood in conjunction: the doctrine that spoken language is purely conventional and the doctrine that spoken language corresponds to a written language, which has natural signification”. In detailing this characterisation of logic between 1350 and 1600, EJ Ashworth singles out the figure of Gregory of Rimini and the notion of the complexe significabile as worthy of special attention.

This paper considers the sense in which Deleuze appropriates this peculiar notion for his own work on the relationship between thought and language. In so doing, the paper examines how Deleuze’s reading of this key theme demonstrates the ongoing philosophical importance of Medieval and Renaissance scholarship.

Whereas historically (and certainly in terms of the tradition of commentary on hupokeimenon and kategoroumenon in Aristotle) theories of the proposition have affirmed a scheme of essence and accident, what interests Deleuze is the way in which notions such as the complexe significabile invite theses that escape the forms imposed by this model. Indeed there is to be found in the complexe significabile, according to Deleuze, something (aliquid) which is neither the same thing as the discursive term of a proposition nor the actual object or state of affairs to which it refers.

An important element in Deleuze’s unique reappraisal of the complexe significabile is that his interest as much ‘takes from’ as it ‘gives back to’ Medieval and Renaissance logic. For while his interest in Rimini allows for an appreciation of how the problem of predication has been thought previously, Deleuze’s consideration of the
complex significabile is to be read in the context of his broader research into the Stoic lekton and the Baroque concetto – research which reveals a metaphysical understanding of logical problems, concepts and terminology.

Authorship and the Reception of Early Modern Drama: The Case of Fair Em
Brett Hirsch
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Since its performance and publication in the early 1590s, the authorship of Fair Em remains hotly contested. Variously ascribed to William Shakespeare, Robert Greene, Robert Wilson, Thomas Lodge, and Anthony Munday, Fair Em offers an interesting case study in the ways that authorship attribution affects the editorial and critical reception of literary works over time. This paper offers a brief historical survey of Fair Em’s ascribed authorship and critical reception, with a particular focus on Brian Vickers’ recent and controversial attribution of the play to Thomas Kyd.

The Book of Margery Kempe and the Lived Experience of Post Natal Psychosis
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The account of Margery Kempe’s life (1373-1439) found in her autobiography, The Book of Margery Kempe, opens with a description of an episode of Post Natal Psychosis she suffered after the birth of her first child. Today Post Natal Psychosis is considered to be a psychiatric emergency that affects one to two women per 1000 following childbirth and it significantly increases the risk of maternal suicide and infanticide. One of the most interesting aspects of Margery’s description of her illness is how it reflects the modern medical discourses of Post Natal Psychosis, as her experience can be easily mapped onto a chart of signs and symptoms that are characteristic of modern perceptions of the illness.

Although Margery’s illness is well documented in medical histories, these generally take a reductionist view as diagnosis is the critical issue. However, the description’s value as a source of investigation into the lived experience of illness has not been fully evaluated. Written at a time when there was no treatment, Margery’s description demonstrates the natural history of Post Natal Psychosis enabling healthcare researchers to generate new understandings about the illness experience that can have a considerable impact on current assessment and treatment. This impact is possible because Margery is providing a voice to sufferers of Post Natal Psychosis and other mental illnesses that speaks across the centuries and provides a detailed insight of its effects on the thoughts and feelings of a person with family and other responsibilities.

This paper will, therefore, investigate what Margery Kempe’s view of Post Natal Psychosis and the treatment she received in late medieval England. And, in doing so, will suggest that if this description of mental illness has not been appropriated in later medical discourses related to Post Natal Psychosis and mental illness, then it should be. As such, it will demonstrate the relevance of The Book of Margery Kempe to the modern Healthcare professional.

Appropriating Amloði: From Icelandic Legend to Shakespeare’s Universal Tragedy
Laurie Johnson
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Studies of appropriation and Shakespeare tend for the most part to posit Shakespeare as the cultural source appropriated within a more recent cultural context. Perhaps because of the stigma that has been attached to “source studies,” Shakespeare is not often studied from the perspective of Elizabethan appropriations of earlier cultural sources. Using the example of Hamlet and the long history of source stories that inform Shakespeare’s play, this paper will examine how the ancient Icelandic legend of Amloði was transformed into the Danish prince Amlethi around 1200 AD by Saxo Grammaticus, refigured as a melancholic by Belleforest in 1582, and then reworked through a series of revisions by Shakespeare into the tragic figure of Hamlet. Each of these appropriations of the ancient legend will be shown to refigure a source story on the basis of more immediate social, political, and even personal concerns. My goal is not to privilege one form of source over another, nor is it
to value cultural formations over the motivations of individuals or vice versa; rather, I argue that in a textually-evidenced cultural history of the transformations of the Amloði story, we may gain a more nuanced picture of the capacity for appropriation to recapitulate the past in the service of multiple, perhaps even contradictory, ends at the same time. Importantly, we also excise Hamlet from the narratives of Shakespeare’s individual originating genius, and refigure him as a product of Elizabethan textual practice in which gregarious cultural appropriation was the norm.

Appropriations of a Genre: The Life and Adventures of Dante’s Love Narrative in Renaissance Italy and England
Danijela Kambaskovic-Sawers
The University of Western Australia

Menippean satire, invented by Menippus of Gadara in third century B.C., was a form characterised by the union of a narrative and short poems. Petronius’ Satyricon also uses the form. Dante appropriated it for his La Vita Nuova (c.1280), but changed the voice to the first person, and the topic to the experience and philosophy of love.

Dante’s La Vita Nuova contributes uniquely to the development of first-person narrative techniques in Western Europe as a work which has invited appropriation into two crucial streams of generic influence: sonnet sequences and narratives with poems. Although they seem different today, early modern writers perceived them as having a high degree of overlap and correspondence.

Petrarch appropriates La Vita Nuova by transferring the functions of Dante’s prose to a sequence of poems, Il Canzoniere (c.1330-1374), highly influential in Europe over the following three centuries. But other Italian writers followed Dante’s model more closely, although less famously: Jacopo Sanazzaro’s Arcadia (1504) and Pietro Bembo’s Gli Asolani (1501), for instance, are both first-person love narratives with poems. (Interestingly, as late as 1560, and despite its two-thirds prose content, Gabriel Giolito, its printer, and Lodovico Dolce, its editor, call Bembo’s work “Rime.”) Hybrid forms also appear: Amore the Hieroni by Benveni Fironentino (1524) and Philena by Nicolo Franco (1547) are both first-person love narratives which read exactly like sonnet sequences—except that one is written in ottava rima, like a romance, while the other is pure prose.

Petrarch’s variation of Dante’s model—the sonnet sequence—finds its reception in many English works written between 1550s and 1620s. It is less known that Dante’s model is also appropriated, often with original variations. Thomas Whythorne’s A Book of Songs and Sonnets… (1580s, MS until 1961), for instance, is a first-person narrative framing many sonnets and poems. Robert Greene adds moralising elements to Dante’s model in In Perimedes the Blacksmith (1588), and epistolary elements in Greenes Never Too Late and Francesco’s Fortunes (both 1590). Thomas Nashe’s Pierce the Penniless (1592) follows Dante’s form exactly, yet discards love as a focus. George Gascoigne’s A Hundred Sundrie Flowres (1575) combines prose, sonnets and epistles in a complex narrative with three distinct first-person narrative voices—yet contains enough poems to be traditionally considered a sonnet sequence.

Its interwoven strands of influence allow Dante’s La Vita Nuova to contribute crucially to the development of first-person writing in Europe.

The Sliding Screen: Robert Burton’s “Metaphor of the Stage” in The Anatomy of Melancholy and its relation to Terentian-Plautine Theatre
Yvonne Kiddle
The University of Western Australia

Robert Burton’s The Anatomy of Melancholy (1621) is a work which has traditionally been received as a medico-psychological text. Burton, who was a polymath, a humanist and an Oxford educated divine, wrote the Anatomy under the assumed ‘persona’ of Democritus Junior, a ‘mask’ which served to strategically align the Oxford scholar with Democritus of Abdera, the “laughing philosopher” who once proclaimed “the world is a stage, life is our entrance”. Prior to writing the Anatomy, Burton published nineteen poems written in Latin, as well as contributing to a stage play entitled Alba, performed before King James in 1605. No manuscripts for Alba are extant, but what the Burton scholar does have access to, are the one holograph and two manuscript copies of
Burton’s only other published and performed work, a comedy written in Latin, entitled *Philosophaster*. In this paper, I will outline my research on what is proving to be a most compelling case for the re-assessment of Burton’s *magnum opus* in the light of his appropriation and integration of the traditions of Greek and Roman theatre (New Comedy in particular) into the structure and vision of the *Anatomy*. “He who does not know how to dissemble does not know how to live” was one of Burton’s most quoted maxims and when one considers the *Anatomy* in the light of its relation to the earlier *Philosophaster* and the traditions of Terentian-Plautine theatre, certain strategic intersections may be observed. The mirroring of integral textual divisions, including (speculatively) for example, the *canticum* and covert acrostic, as well as specific instances of dialogic appropriation are evidentially supported through comparison with the plays of the Terentian-Plautine oeuvre. A close reading of the text of the *Anatomy* offers a considerable body of evidence on “the metaphor of the stage” which both informs and sustains Burton’s major work, thus affirming his appropriation of an earlier classical culture, and re-defining the *Anatomy* as a work significantly informed by the legacy of the stage as a site of privileged pedagogical practice.

**Re-Appropriation of Petrarchan Style in Renaissance Croatia**

Claudia Lewin
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Despite changing the face of Croatian lyric, the re-appropriation of the Petrarchan style to the Early Modern Ragusan Republic is a topic that has received little attention in English-language scholarship. The Miscellany compiled by Ragusan nobleman Nikša Ranjina was begun in 1507, and stands as the oldest collection of Croatian lyrical poetry. Comparisons between the works of Petrarch and those of the Miscellany’s two most-featured poets, Šiško Menčetić (1457-1527) and Džore Držić (1461-1501), provide a compelling insight into the influence of the Italian master on those across the Adriatic, and open the door to a realm of literature often forgotten in lieu of modern-day political turmoil. Locating a focused point of comparison between the Italian and Croatian works is integral, preventing a sweeping but shallow analysis. For this reason, I have chosen to address the use of the sense of hearing in the sonnets of Petrarch, Menčetić and Držić.

In his book *The Worlds of Petrarch*, Giuseppe Mazzotta claims that Petrarch’s *Canzoniere* sees him locked in a world of his own creation, where the ‘only thing left for the poet is to call and make his voice resonate.’(p 79.) Such an interpretation means that the poems themselves are desperate attempts at communication, whether with the beloved, with the reader, or with God. All three poets use hearing to express the pain and loneliness of an unrequited love, where sound becomes associated with contact and approval. Consequently, silence denotes rejection. The comparison between the well-known *Canzoniere* and the major poets of the Ranjina Miscellany prove that even with today’s extensive pool of scholarship, there are still unexamined cultural ties. These poets bring a new depth to Petrarchism, and suggest that there are even more layers to this cultural phenomenon than originally thought.

**Animated Conversations in Nottingham: Disney’s *Robin Hood* (1973)**

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Standard critiques of the Walt Disney animated *Robin Hood* (1973) suggest that it is impaired by lack of originality, organic unity and tight artistic control. I argue instead that both as a work in the tradition of Robin Hood medievalism, and as a Disney animation, the film’s song-based structure and loose story are appropriate, informed and productive. Robin Hood is a diverse, temporally layered and episodic legend without a stable set of characters or story-line. It has no central canonical version to be “retold”, only a set of disparate utterances: “historical” and literary allusions, place-names, ballads, chap-books and plays. Every “new” version of Robin Hood is necessarily related to successive earlier treatments, whether in reverence or parody, yet also required to make up its own narrative rationale through selective variation of the existing repertoire. I offer here a reading of the film mainly in terms of its own aesthetic, thematic, and episodic choices, along with their cultural and ideological reflexes, in the hope that detailed attention will shed light on its medievalist subtlety and reveal it as a thoughtful comic achievement in its own terms.
Decline and Redemption in T. H. White’s *The Once and Future King*
Brittany Mann
The University of Western Australia

Writing in the context of later nineteenth- and twentieth-century debates on the causes of war, T. H. White makes his Arthuriad an allegory of violence in civilisation and its possible remedies, comparable to Tennyson’s *Idylls of the King*. White was writing during a period of flux in society, in the face of oncoming war, amidst violence and inhumanity, all which contributed to his nostalgic recreation of an idealised world. I construct White’s Arthurian civilisation as a representation of the relationship between war, society and human violence. White makes an admirable attempt to alter the mindset of contemporary humanity using the voices of animals, Nature, and a fatalistic magician; he looks to the future and lights a spark of hope amidst a fallen civilisation. White’s novels engage with contemporary intellectual disillusionment with human society and his muted belief in its possibilities for change. White’s approach is the most significant modern interpretation of the Arthurian legend, as he transcends the depression and anxiety of the Second World War society to provide an all-encompassing outlook on the potential of humanity. Education is the theme providing structure for the text, and through the character of Merlyn it is implied that education itself could make the idealistic pursuit of Arthur’s perfect civilisation possible.

Medievalism in the Principality of Hutt River
Joanne McEwan & Shane McLeod
The University of Western Australia

Following a dispute with the Western Australian government over the introduction of a new Wheat Quota in 1969, the Casley family of Northampton in Western Australia initiated proceedings to secede from Australia in 1970. They declared their 18,500 acre property a Principality and appointed Leonard George Casley as its ruler. Most Western Australians at least have heard of Prince Leonard and Hutt River, and regard it variously as a bit of a joke, a ploy to avoid paying tax or as an example of an Aussie battler standing up to the Australian government. What interests us, however, as researchers for an ARC project on Medievalism in Australian Cultural Memory (see [http://ausmed.arts.uwa.edu.au/](http://ausmed.arts.uwa.edu.au/)) is that the Casleys drew upon a series of medieval laws and principles to mount their legal argument, and even transformed their structure of government from an administration board to a principality in order to draw on more. In the forty odd years since 1970, they have continued to incorporate a number of other medieval motifs and symbols into the running and promotion of the PHR, especially through the self-styling of Prince Leonard’s authority and the establishment of a College of Heraldry. This paper will explore these appropriations of the medieval in the Principality of Hutt River, and argue that they play a vital role in legitimising and reinforcing its claim for independence.

The Prophetic Tradition of Geoffrey of Monmouth’s *Prophetiae Merlini*
Sarah McKenna
The University of Western Australia

I propose to present a twenty minute paper on Geoffrey of Monmouth’s *Prophetiae Merlini* and how this twelfth century historian used the prophetic traditions in the Bible to transmit the Welsh legend and prophecy to the Latin reading world.

In the twelfth century Geoffrey of Monmouth wrote the *Historia Regum Britanniae*, a history of the kings of Britain and included a set of prophecies attributed to the Welsh prophet Merlin. These prophecies related to political events in England occurring during the fifth century up until the twelfth century. To establish the authority for these prophecies Geoffrey of Monmouth copied the literary structures of several classical sources, such as Vergil’s *Aeneid* and from the Book of Daniel.

Geoffrey of Monmouth follows the narrative and prophetic structure of the Book of Daniel quite closely. Both works establish the life story of the prophet, introducing the audience to their wit, intelligence and visionary ability before shifting tone and relating a series of visions that have revealed themselves to the prophet. These prophecies relate to events that have occurred before the author’s own time line, and so relate visions of events...
which have already occurred and would be recognisable to the audience, helping to add authority to the author and to the prophecies. Both sets of prophecies address the immediate concerns of their individual contemporary societies, and convey a political message to the reader. The story of Merlin also echoes that of Daniel thematically. Both are examples of “the successful exile,” a man who moves to another land and finds favour with the ruler due to their intelligence and humility. In a final parallel Daniel and Merlin both foretell the future to rulers whose rule is ultimately doomed. By copying the narrative traditions of the Book of Daniel Geoffrey of Monmouth is able to add authority to his own prophet and his own writings.

**Legal Borrowings in Medieval Irish Law**  
Neil McLeod  
Murdoch University

The Irish legal system was founded on a unique body of law, peculiar to Ireland (and its colonies, especially in Scotland). This law was developed by professional jurists to a level of sophistication that suggests a long period of development. It was first written down in the seventh century, most likely under the auspices of the Church. While Irish law remained robustly insular into the 16th century, it nevertheless shows specific borrowings from other legal systems, even in the earliest texts. This paper will trace examples of references to Roman law, borrowings from the Lombards and Anglo-Saxons in the 7th century, through to borrowings from the Anglo-Normans in the later medieval period. Borrowings of this kind are one of the tools that can be used to help date individual Irish texts. The question of whether Irish secular law borrowed from Irish Canon law, or vice versa, will be addressed, as well as the distinction between ecclesiastical authorship of some laws, on the one hand, and the general sponsorship of the bulk of the laws on the other.

**Norse Appropriation of ‘Celtic’ Christian Iconography: Ring-Headed Crosses in Late Anglo-Saxon England**  
Shane McLeod  
The University of Western Australia

There is a general scholarly consensus that ring-headed standing crosses were introduced to northern England by Norse-speaking migrants from Ireland in the early tenth century. Indeed, the inclusion of scenes derived from Norse mythology on some of the ring-headed crosses makes it difficult to dispute direct Norse involvement in this sculptural form. Recent scholarship has also posited that the Norse arriving from Ireland were pagan and they converted to Christianity as part of their fairly rapid assimilation to Anglo-Saxon cultural norms. Yet why would pagans wanting to adapt to the prevailing Christian culture not erect standing crosses in the Anglo-Saxon style, that is, without a ring? This paper will re-examine the evidence and suggest firstly that the migrants may not have all been pagan, and secondly that the ring-headed crosses may be an indication that they did not necessarily assimilate to Anglo-Saxon culture rapidly.

**Appropriated Emotions? Medieval Suicide in Art and Life**  
Rebecca McNamara  
The University of Sydney

Suicide in the Middle Ages is traditionally thought of as prompted by the devil or due to the damnable sin of despair. Examples of suicide in medieval art—literature, drama, and manuscript illuminations—show love-lorn characters driven to selfmurder, victims who are accompanied by devils, and suicides due to the emotions of shame, pride, and despair. Suicides in these medieval artistic forms are often based on medieval appropriations of religious or classical stories, such as those of Judas or Dido. But how do these artistic depictions compare with the methods and emotions of actual reported cases of suicide in the Middle Ages, such as those found in legal records?

This paper will consider a selection of ‘artistic’ suicides and ‘real’ suicides, probing in particular the emotions depicted across these deaths. Examples will include the suicide of Judas in medieval mystery plays, the suicidal thoughts of Arcite in Chaucer’s *Knight’s Tale*, and French, Italian, and English medieval manuscript depictions of Lucretia’s and Dido’s suicides. Reports of actual suicide will be taken from England’s calendar of close rolls and coroners’ reports, and from French letters of remission.
What attitudes towards suicide inform the methods and emotions related to the suicidal impulse in artistic mediums and the methods and emotions of actual reported suicides and suicide attempts in legal records? Are emotional appropriations evident from contemporary medieval life to art, and vice versa? What do the differences in suicide depiction in medieval life and art tell us about the use of emotions to express the meaning of self-inflicted death in the Middle Ages?

The Appropriation of Shakespeare: or, How the Restoration’s Playwrights Knew Better
Melissa Merchant
Murdoch University

The Restoration, as a theatrical period, has been much maligned by historians, dramatists and critics. Yet the writers of that time were equally critical of the work that had come before theirs, in particular the plays of William Shakespeare. In the adaptation of Troilus and Cressida in 1679, Dryden states that “the tongue in general is so much refined since Shakespeare’s time, that many of his words, and more of his phrases, are scarce intelligible.” Edward Ravenscroft, in his 1686 alteration of Titus Andronicus, calls the original “rather a heap of rubbish then a structure.” We live in an age, to a large extent, of unabashed bardolatry and whilst Shakespeare’s works today may be appropriated and utilised to represent particular ideologies, the notion of the wholesale rewriting of his plays seems almost sacrilegious. Indeed, this idea of Shakespeare’s genius is not new, the Restoration writers themselves would often take pains to praise “the richness of Shakespeare’s soils” (Tate, 1682), calling him the “happiest poet of his time and best” (Otway, 1680) in the prologues to the adaptations themselves. Even John Dryden, the poet laureate who described Shakespeare’s Troilus and Cressida as “scarce intelligible” as well as “affected and obscure” (1679) was admiring of Shakespeare, stating that he “was the man, who of all modern, and perhaps ancient poets, had the largest and most comprehensive soul”. What, therefore, could have been the motivations behind these adaptations? This paper will argue that a number of factors were responsible, including the presence of women on the stage in a professional capacity for the first time in London, the introduction of new technologies to the theatre, changes in the political climate and finally individual actors who wished to create more effective roles for themselves.

The Paston Women and the ars dictaminis Tradition
Jo Merrey
The University of Western Australia

Although largely defunct as a rhetorical force in England by the fifteenth century, the ars dictaminis had an impact in academic, political and ecclesiastical contexts in earlier times. As a set of ‘rules for letter writing’ which had provided an indicator of education and literacy, the influence of the ars dictaminis persisted in the general structuring of business and personal correspondence long after it had fallen out of intellectual favour. The letters of the Paston women provide a body of work which can be analysed for evidence of remnant features of the ars dictaminis.

This paper explores modes and representations of women’s literacy in late medieval England through a consideration of the ‘reception’ of the ars dictaminis tradition in the letters of the Paston women. The structural features of the letters, in terms of their compliance with and deviation from the patterns suggested by the ars dictaminis, may be used as measures by which to approximate an author’s education and literacy as well as markers of their participation in a broader social discourse. Moreover, comparing the structural features and language use at play in the Paston women’s letters with those of the Paston men’s provides an opportunity to consider the potential of a gendered dimension in the influence of the ars dictaminis in the Paston correspondence. Such an evaluation can then be further informed by consideration of the comments of other women writing at the time about their own correspondence, education and literacy levels, and the broader evidence of women’s participation in textual production.

Cîteaux and Jerusalem
Joseph Millan-Cole
The University of Sydney
Following the capture of Jerusalem in 1099 by the pilgrim-milites of the First Crusade, the geopolitical nature of Latin Christendom was thought to comprise not only Western Europe but Palestine as well (as the Latin East). This belief had profound implications on the twelfth-century conception of Europe’s place in the history of civilization. My paper will argue that the Cistercians – who founded their New Monastery in Burgundy in 1098 – played a central role in supporting and maintaining the notion that this unity was not just geopolitical, but reflected and enshrined a temporal continuity as well, insofar as the medieval Latin Kingdom of Jerusalem was conceived to be a revival of Solomon’s Jerusalem in Biblical antiquity.

Attention to the foundational textual activities of the earliest Cistercians under Stephen Harding, as well as to the Crusader spirit in eleventh- and twelfth-century Burgundy, suggests this to be a profitable area of inquiry for an integrative study of medieval religious culture and political thought. The Cistercians’ consistent appeal to the Books of Kings, Chronicles, Prophets, and the Song of Songs demonstrates how their literary activities informed their concern to maintain an ecclesiastical and cultural unity throughout Latin Christendom. The involvement of Bernard of Clairvaux in the support of such unity – against ‘outsiders,’ namely schismatics and heretics, including Muslims, and in his involvement in the Second Crusade – can be appreciated as a constitutive feature of the Cistercian cultural and political engagement with the wider arena of Latin Christianitas. The literary, political, and historical consciousness of the early Cistercians suggests that they played a critical role in supporting the belief that Latin Christendom should include the Middle East in order to constitute a geopolitical, religious, and temporal whole. The Jerusalem of twelfth-century European thought was conceived to be a revival of the Biblical Jerusalem, and the Cistercians believed themselves to be its prophets.

**Re-translating Rome to Rome: Plutarch’s *Roman Questions* in the Fifteenth Century**

Frances Muecke  
The University of Sydney

Plutarch’s *Roman Questions*, a work of the late first century AD, is a curious antiquarian treatment of mainly religious questions written to explain Roman culture to a Greek audience. It was translated into Latin in 1454 by Giam Pietro d’Avanza (first printed Venice c. 1477), and this translation was used by Flavio Biondo in his mammoth ‘encyclopedia’ of Roman civilisation, *Roma triumphans* (1459). In the later early modern period it became a popular source through other translations. In this paper I will explore the early reception of Plutarch’s *Roman Questions*, that is, in the antiquarianism and literary commentaries (e.g. Poliziano) of the second half of the fifteenth century. I will be particularly interested in the Italian humanists’ reactions to the view of Roman culture that the work transmitted.

**'Like the temple of some Indian god': Elizabeth Montagu’s Chinese Room.**

Katrina O’Loughlin  
The University of Western Australia

Elizabeth Montagu (1718-1800), the ‘queen of the blues’ was at the centre of the mid-eighteenth century circle of elite women who became known as the Bluestockings. One of the most famous apartments of her London salon was the ‘Chinese Room’, decorated with porcelain, painting and pagodas.

The fashion for chinoiserie was widespread in this period, however Montagu’s collection and space seemed to have more specific intellectual and enlightenment resonances. John McPherson (later governor-general of India), recalled fondly the ‘cheerful and Classic Assemblies of your Chinese Room’ (1772). The ‘Chinese Room’ was a literal and symbolic site of (what Emma Major describes as) ‘the patriotic and public sociability of Montagu and her circle’.

Despite these positive associations between exotic objects and polite culture, Oliver Goldsmith roundly ridiculed the aesthetic, cultural and intellectual pretensions of a ‘lady of distinction’ visited by the Chinese traveler Lien Chi Altangi in his *Citizen of the World* (published from 1760). While, for her more flattered and flattering contemporaries, the ‘Chinese Room’ marked the cosmopolitan achievement of Montagu’s salon, for Goldsmith these decorations constituted a ‘perversion of taste’: ‘empty’ and useless vessels, misappropriated from their
functional lives (as tea caddies and storage jars). These exotic objects are literally empty misplaced signifiers, serving no laudable purpose, and rendered ugly as a result.

Montagu’s ‘Chinese Room’ thus seems to imbricate a range of contemporary associations: between women and luxury; between travel, taste and intellectual culture; philosophy and the consumption of foreign goods; between the status of women and the state of civility of a culture.

This paper seeks to explore the ‘Chinese Room’ as not one but several significant ‘appropriations’: of foreign objects as emblems of both nationhood and Enlightenment cosmopolitanism; Eastern culture as a sign of intellectual sociability and civil sophistication; and of the classical allegorical tradition of Britannia to produce the salon as a site of privileged Anglican culture and Enlightenment.

**From Perfection: Victorian Appropriations of Sixteenth-Century English Swordsmanship**

Michael Ovens
The University of Western Australia

Egerton Castle’s *Schools and Masters of Fencing* (1885) has been the definitive work on the history of European swordsmanship for over a century. Castle’s premise that the “rough untutored fighting of the Middle Ages represented faithfully the reign of brute force in social life as well as in politics” continues to underpin modern depictions of the medieval warrior in films, literature, and scholarship, despite a movement away from the perception of the Middle Ages as a time of “brute force”. Accompanying this premise is Castle’s assertion that the art of fencing had reached “all but absolute perfection” in his day, when it had become “practically useless” as a martial art.

Modern reconstructions of historical European martial arts (HEMA) over the last forty years have definitively refuted Castle’s thesis within the specialist community, demonstrating dexterity, systemisation, and lethality within the HEMA tradition. Yet the question of how Castle managed to so severely misrepresent the martial arts of medieval and early modern Europe has yet to be raised, especially considering the large amount of surviving weapons, armour, and instructional that have survived to the present day and which were known in Castle’s time.

My proposition is that Castle represents a broader Victorian belief in the evolution of swordsmanship from the ‘crude’ medieval sword to the ‘perfect’ modern foil, and that this belief was appropriated from the sixteenth-century English clash between the medieval sword and the renaissance rapier. This paper will demonstrate that the early-modern conflict postulated only the superiority of one kind of sword over another within a limited context and that it was Victorian writers who extrapolated this conflict into a broader theory of the evolution of swords from crude medieval cleavers to perfected modern foils, a theory which has shaped Western depictions of the sword to the present day.

**Old Testament Motifs in Early Irish Law**

Pamela O’Neill
The University of Sydney

Attention has from time to time been drawn to ostensible similarities between certain provisions in early Irish laws and provisions in Old Testament law. This paper will review some of the instances of legal motifs which appear in both the Old Testament and the early Irish legal materials. It will consider the likelihood of the Irish having derived these motifs directly or indirectly from Old Testament sources, and whether their presence may be of use in dating early Irish legal texts. If the motifs derive directly from Old Testament sources, then their appearance in the Irish legal materials must be linked to the presence of Christian scholarship in Ireland, and may provide useful dating evidence. If they derive indirectly from Old Testament sources, then the routes by which they reached Ireland are likely to assist in dating the Irish texts. If, however, the similarities do not point to a derivative relationship, then these motifs must be dismissed as a potential dating tool.

**Chaucer’s Reworking of the Ovidian *Locus Amoenus***

Brid Phillips,
The University of Western Australia
The *locus amoenus* or pleasant place is a literary construct which can be traced back to the writings of Homer. It is an area of repose and relaxation in a natural setting consisting of shady trees, soft grass, cool water and occasionally flowers. Following its development by such writers as Theocritus and Vergil, Ovid appropriated the *locus amoenus* to his own ends. By means of contrasting the expected ease with unexpected violence and disruption, Ovid first disarmed his audience before enacting a corruption that produced metamorphosis, either physically or psychologically. In this way, Ovid’s *locus amoenus* became a space to provoke consideration of emotional or moral dilemmas, frequently those related to an excess of desire.

Later writers expanded on the Ovidian distinction effected upon this space and exploited it to their own advantage, Geoffrey Chaucer among them. This paper will examine how, in *The Book of the Duchess*, Chaucer used the Ovidian *locus amoenus* as a microscope for examining the impact of strong human emotions.

Among the points I will discuss are: Chaucer’s employment of the dream vision genre to underline the constructed nature of the *locus amoenus*; his use of intertextuality to align interpretation with that of Ovid; an elaboration on the idea of hunting – a theme often central to the Ovidian model – as an approach for further analysis; and finally, Chaucer’s avoidance of the anti-Christian device of physical metamorphosis coupled with his adoption of Ovid’s device of the unheard voice as manifestation of psychological transformation. These considerations serve to highlight the emulation of the Ovidian *locus amoenus* within the Chaucerian corpus.

In sum, I argue that Chaucer deftly appropriates the Ovidian *locus amoenus* as a framework that permits the exploration of more specifically Chaucerian concerns of human emotionality and desire.

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**The Origins of the Modern Studio Painting**

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The University of Western Australia

Images within images proliferate within paintings of the interior spaces of artist's studios. They are redolent with implications of the individual artist's dependency upon and independence from the community he or she works for or against in making art. This lecture examines the nineteenth and twentieth century heritage of the Renaissance idea of the studio as a conduit between individual perception and the wider world.

The paper explores four impulses that images within paintings of studios articulate towards communities outside the studio and spectators who look in from the viewing space. One impulse is for inner images to turn the studio into a theatre of the outside world, drawing in its contents as if it were the subject of a laboratory experiment. Another is to convert the studio into a sanctuary from those pressures and banalities of the outside world that would impede the serenity required for the contemplative perfection of the painting process.

These contrary impulses to encapsulate or repudiate the world find two further variations in images that stake out the studio space as preparatory arenas for revolutionary assaults upon the public sphere, or as prisons of isolation, poverty and death arising from the world's neglect. The lecture also touches on the twentieth-century demise of the studio in favour of industrial models of artistic production that imply that the world outside is a studio in its own right. Paradoxically, this idea also has Renaissance origins in the source of the studio idea in the practice of scholarly withdrawal into the distant places of wilderness. Discussion will include works by Odoardo Fialetti, Rembrandt van Rijn, Johan P. Hasenclever, Horace Vernet, Gustave Courbet, Jacek Malczewski, Andy Warhol and Robert Smithson.

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**Translating Cultures: The Various Worlds of the Exemplum as used in Robert Mannyng’s *Handlyng Synne***

Anne M. Scott

The University of Western Australia

*Handlyng Synne* is a middle English translation of an Anglo-Norman work, the *Manuel des Pechiez*, which appears to address itself to a clerical audience, offering its services as a manual to aid pastors in giving the fundamental instruction in faith and morals required by the fourth Lateran Council. *Handlyng Synne* shifts the emphasis of the
original by addressing itself to a lay audience in a didactic text studded with exempla ostensibly designed to illustrate, in context, particular points of instruction. This paper will explore the cultural worlds of the exempla which include those of the early desert fathers, the early Irish church, and fourteenth-century Lincolnshire. It asks two questions; first, what is the exemplum teaching, both overtly and implicitly, and second, what expectations does the didactic treatise writer have of the people who receive his work? Is the audience expected to process the exemplum only in conjunction with the teaching, or do the exempla perform a teaching role independently of their context?

Appropriating Orpheus: Classical Resonance in the Middle English Romance Sir Orfeo
Deborah Seiler
The University of Western Australia

The middle English Romance Sir Orfeo will resonate with anyone familiar with the Classical myth of Orpheus and Eurydice. That Sir Orfeo (c.14th century) is beholden to the ancient myth is in no doubt – the similarities between the two stories are revealing. Like Orpheus, the eponymous hero of the middle English romance loses his wife to another world through no fault of his own and wins her from her captors through his musical talent. Yet the differences between the two tales are just as striking: Orpheus makes a conscious decision to rescue Eurydice from the Underworld, while Orfeo has no clear intention of finding his wife after losing her: he escapes into the wild forest in dazed grief, only happening upon her by accident. And, unlike the original couple, Orfeo and his wife live happily ever after. The strong resonances with the Classical myth do not detract from the various political, religious and literary themes that come to light in Sir Orfeo. Instead, the myth serves as a loose framework upon which relevant contemporary themes are played out in such a way as to give a glimpse into the social, political and religious sentiments of the time. Thus, Sir Orfeo simultaneously links to a distant past through a well-known myth, as well as placing itself clearly within a contemporary fourteenth century Anglo-Saxon society.

“For the good of the community”: Stranger Settlement in Norwich in the Sixteenth Century
Lesley Silvester
The University of Western Australia

Norwich’s textile industry was suffering in the mid-sixteenth century, which contributed to an increase of poverty in the city at that time. This industry had been flourishing in Norwich from the fourteenth century but had suffered a severe downturn by the 1550s due to competition from the Continent. By 1565, Thomas Sotherton the mayor of Norwich, along with the Duke of Norfolk, applied to the Privy Council of Elizabeth I to allow some Dutch and Walloon families to remove to Norwich, in order to stimulate the textile economy. The immigrants were referred to as “Strangers” or “Aliens”, terms that illustrate their segregation from the indigenous population as a separate social, cultural and economic group. The numbers of immigrants were meant to be limited to 300, but this number increased markedly due to the large numbers of Protestant refugees arriving in England from the Low Countries fleeing from persecution. The number of immigrants in Norwich in 1570 has been estimated as 3000, out of a total population of 11000, which made the stranger population of that time 26.3 percent, a significant proportion of the population of the city. There appears to have been some concern at the numbers of immigrants arriving, not only in Norwich but elsewhere in the country at this time. This paper explores three aspects of the effect of this influx of strangers on the social fabric of the city. The incomers brought with them new textile technologies. What was the extent to which these technologies were embraced by the English? How were the strangers received by the authorities and the population of the city? Was there a clash of cultures or did the incomers adopt the prevailing English culture?

Medieval Antecedents and Early Modern Afterlives: The Reception and Alteration of Europe as Moral Entity in the Juan de la Cosa Mappamundi
James Smith
The University of Western Australia

Following the 1492 voyage of Christopher Columbus and the 1497 expedition of the Italian John Cabot, the New World of the Americas entered the cartographic and moral consciousness of Europe. In the 1500 mappamundi of Juan de la Cosa, pilot of the Santa Maria, we see Europe as a hybrid moral entity, part of the medieval and the
early modern in equal measure. Generally considered to be the first map to depict the Americas, the de la Cosa map sits at the crossroads between moral paradigms within the mapping of Europe. Through the map, I propose, we can read both the last truly medieval and first truly modern representation of Europe. Through this interesting moment in the history of maps and of thought, we see the reception of the old Europe slowly morph into something new.

In the 1990 monograph Topophilia, Yi-Fu Tuan described a process of 'axial transformation', the shift in environmental consciousness from a vertical (transcendental and 'mystical sacred') axis to a horizontal (geometric and social-profane) axis. The de la Cosa map contains both axes: held horizontally, the map is set to a ptolemaic grid with Europe straddling the prime meridian, and yet when held vertically it still presents a medieval moral continuum in which the Americas occupy an ascendant position, a verdant new Eden in contrast to the Babylon of the old world. This paper presents an imagining of Europe within the map itself, the genre of mappaemundi to which it belongs and its ideological descendants as a reception and hybdisation of medieval to early modern.

**Spenser's Acrasia: From Ancient Vice to Early Modern Temptress**

Judy Stove
The University of New South Wales

In 1590, Edmund Spenser, “not onely perfect in the Greek tongue, but also very well read in philosophie both morall and naturall”, published the first three books of *The Faerie Queene*, his epic poem which was dedicated to Sir Walter Raleigh, and formed an embarrassingly fulsome compliment to Queen Elizabeth.

One of the characters of *The Faerie Queene* is Acrasia, which means “lack of self-control.” Spenser’s main aim was to depict in allegory the “twelve private morall vertues, as Aristotle hath devised” (*Faerie Queene* 15). Acrasia, an evil enchantress, represents the ultimate challenge to Sir Guyon, the knight who embodies the virtue of temperance.

Spenser was familiar with Aristotle’s treatment of the ancient problem of *akrasia*. Of course, Aristotle had developed the concept of *akrasia* from Plato’s dialogue *Protagoras*. It is ironic that a character of Acrasia eventually grew out of a dialogue in which, in fact, the existence, or indeed the possibility, of *akrasia* was denied by Socrates.

In subsequent history, *akrasia*, as a concept, played an important role. One of the best ancient statements remains Paul’s, at Romans 7:15-19. In Pauline and Augustinian ethics, *akrasia* was not only recognized to exist, it was radically overdetermined. As well as drawing from classical inspiration (and that of Tasso), Spenser’s vision of Acrasia was informed by this Christian account. My paper will explore the perhaps surprising ways in which an ancient Greek problem came to be personified, indeed feminised, by one of the most influential English writers of early modern times.

**Glocality and the Music of Conversion: Intercultural Exchange on the Jesuit Mission to Japan**

Makoto Harris Takao
University of Western Australia

A rejection of musical practice pervaded the developmental years of the Society of Jesus, a religious order of the Roman Catholic Church established in 1540, with constitutional orders enforcing a restriction on its activity. Yet ironically, it was the very exploitation of liturgical music that came to form the bedrock of the Society’s global missions, in addition to establishing itself as a leading cultural force in early modern Europe. As part of this rich cultural history, this paper focuses on Japan’s ‘Christian Century’ (1549-1650), utilising music as a means of synthesising historical and ethnomusicalogical theoretical approaches. At the centre of this paper’s argument is a contentious renegotiation of globalisation’s origins, definitions, and applications, seeking to draw attention to the need for further cross-disciplinary investigation. This paper explores new ideas and re-assesses older ones through the analysis of music and performative drama as processes of intercultural familiarisation, syncretism, and indigenisation. In so doing, it briefly overviews the history of the Jesuits’ relationship with music in Europe and abroad; explores the dramatic form *misuteriyo-geki* (‘mystery plays’) as a site of glocal intercultural exchange;
and uniquely approaches music as ‘technology’ as part and parcel of globalising forces. This paper will go beyond an archival-based exercise, applying contemporary theoretical perspectives to shed new light on the intercultural nature of this period of Japanese history.

**Appropriating the Classical Underworld: The World of the Dead in Sir Orfeo**

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In the works of Homer, Ovid and Virgil, the Underworld, *Dis*, is a gloomy realm barred from human territory and governed by Pluto and his wife, Proserpina. For instance, Ovid’s *Metamorphoses* and Virgil’s *Georgics* both depict the dismal world of the dead and inquire the meaning of life by illustrating Orpheus visiting the Underworld to rescue his beloved wife, Eurydice, back to the world of the living, yet in vain. The Middle English Breton lay, *Sir Orfeo* (c. 1340), similar to its Greco-Roman analogue, explores the world of “the dead” by retelling Orfeo’s rescue of his wife from the Fairy kingdom. In the lay, the world of the dead transforms from its prototype of an ominous realm of lingering shadows into an ambiguous Otherworld much influenced by the Celtic tradition where the supernatural beings may intervene and intrude the human society. In this paper, I examine the marvelous and grotesque inhabitants of the Otherworld in *Sir Orfeo* with a focus on its cultural appropriation of the Greco-Roman tradition of the Underworld so as to explicate the late medieval concept of the world of the dead. Through his careful illustration of human emotions and bodily gestures of the haunted and of the “half dead” folks, the Orfeo Poet highlights the medieval imagination of an unknown realm where the commonplace and the grotesque coexist and human wishes come true. I would conclude that the Otherworld in the lay is far from being a world of woeful shadows and eternal loss; instead, it is a world of light as well as darkness where mortals encounter adventures, undergo trials and return to the corporeal world in bliss and good faith.

**Robin Hood’s Gifts: Capitalism Then and Now**

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This paper looks at three distinct moments in the history of the reception of the medieval Robin Hood legend. The first, *A Gest of Robyn Hode* (c. 1450), offers a glimpse of the future when Robin’s friend, Sir Richard atte Lee, acts like a modern police-chief, employing force to put down a group of yeoman who want to kill the winner of the local wrestling-match. In the second, a tax-hating freedom fighter (Russell Crowe of 2010’s *Robin Hood*) works to ensure the passage of a Tea Party Bill of Rights (previously known to history as the Magna Carta). In the short promotional film “The Banker,” by seeming contrast, a respectably attired supporter of the “Robin Hood Tax” amicably discusses a proposed levy on financial transactions with a flustered-looking (and equally well-attired) supporter of untrammeled deregulation. For all their differences, each of these scenes gives us a Robin any capitalist could approve of—a rebel in name only whose demands chiefly concern subtle adjustments to an essentially *laissez-faire* model of economic and social competition, whether that model is emergent (as in the *Gest*) or fully developed. This paper proposes the *Gest* in particular as an important source for later acts of reception in terms of both individual plot points (Robin as a knightly impersonator) and its precocious embrace of capitalist ideology. Perhaps surprisingly, I find that the notion of the gift is central to this ideology in the *Gest*, so that “The Banker” is in a sense no less a descendant of the late-medieval poem than the Hollywood love-letter to the contemporary Right that takes the ballad as its more or less explicit “historical” source. Robin, I argue, has always-already been a capitalist, and this is precisely why we love him.

**Teaching Chaucer in Taiwan**

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For centuries, adaptations and revisitings of early English literature, say, *Beowulf* or Chaucer’s *Canterbury Tales*, in media and genres as diverse as the comic, the television series, and the documentary films paved the way for its latest refashionings on the Internet. As a remote community that reads early English literature from the margins of official Culture, Taiwan web-users posit a new frame of reception alien to former nationalistic and academic biases which marked the traditional interpretation of the early English texts; instead, their online readings opt for...
the customization of the early English texts along particular interests. In this paper I shall move beyond discussing
the traditional interpretation of Chaucer’s *Canterbury Tales* to discussing the reception of the work of Chaucer in
my e-learning classes, or more specifically my students’ Asia-centric view of the medieval English literature and
culture in virtual classroom. As a result of this inquiry into an Asian reception of medieval Christian culture, I hope
to enable English teachers and their students new strategies for producing discourse and to add to our
understanding of medieval English literature and culture by discussing and exemplifying such concepts as
adaptation, appropriation, parody, and reception and by contextualizing Chaucer within the broader agenda of
our (post)modern revision of the Middle Ages.

**Rewriting the Artistic Canon in Sixteenth-Century Ferrara**
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Twenty years after Raphael’s death, the Duke of Ferrara commissioned three local painters to create several
works after designs by the master. This was an unusual decision, as Ferrarese culture (though not unresponsive to
foreign trends) tended to be firmly rooted in local traditions – and this trait was normally fostered by the Este
dukes in their efforts to strengthen their power. The princes of Ferrara therefore strongly relied on local painters
for the decoration of their court. The resulting Ferrarese artistic self-awareness is reflected in the painters’
equivocal response to Raphael’s designs, which this paper will outline in relation to Benvenuto Garofalo’s and
Dosso Dossi’s contributions to the project. Garofalo follows Raphael in his imitation of antique models, thereby
reaffirming the master’s status in the Italian canon as a classicist painter. Dosso Dossi, however, appropriates
Raphael’s design and transforms his language so as to draw attention to his own virtuosity and role as author.
Dosso’s painting is a complete reworking, a ‘rifacimento’ of Raphael, which can only be read as a ferocious,
violent attack on the master in order to advertise a Ferrarese or Lombard identity. It will be argued that while
Dosso challenges or even defiles Raphael’s status as a modern painter, his scepticism of Raphael’s authority was
the prerequisite for a vital emancipation from tradition.

**The Appropriation of American Medicine by Early-Modern Europeans**
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The purpose of Columbus’ 1492 expedition was essentially commercial. That he stumbled on the Americas may
not have fulfilled his initial intent, but that voyage and many that were to follow were commercially driven. The
voyages quickly led to the discovery of botanical material perceived to be of medicinal value. Faced with plants
unknown to them, the early explorers were reliant on the indigenous peoples to learn which plants were useful
and they did not hesitate to appropriate them for their own use and profit. The Spaniards, Portuguese, Dutch,
French and English engaged in the search. Records of medicinal usage in the hand of the Indians are practically
non-existent, instead one has to rely on the words of Europeans, most of which are second hand, and inevitably
expressed through a European mindset. The problem for Europeans was to fit these new-found medicines into
their existing medical theories of pathology and therapy - those of Galen and Hippocrates. In consequence, of the
hundreds of species described and brought back to Europe, only a hand-full were adopted. The outbreak of an
epidemic of syphilis in Europe spurred on the search for medicaments, driven by the belief that this ‘new’ and
dreadful disease had come from the Americas and therefore it was there that a cure would most likely be found.
Some detail is provided of how values changed with time as these botanicals moved through the commercial
chain.

**A Popular Change from an Old Man to a Young Girl: The BBC’s “Pardoner’s Tale”**
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Adaptation, as Julie Sanders defines, is an attempt to invite new audiences and readers by representing the
source text in a simpler, easily comprehensible way (19). Chaucer’s *Canterbury Tales* serves as a kaleidoscopic
work of how medieval people lived in an age bombarded with bubonic plague. Since 1944, *the Canterbury Tales*
has been constantly adapted into films, most of which remain faithful to the original narrative structure.
However, what BBC’s “Canterbury Tales” surpasses other versions lies in its re-interpreting medieval tales in modern dress. BBC’s adaptation is both to reflect “life in the new age” (“Tales of the Unexpected”) and to explore various contemporary issues such as “the cult of celebrity, bigotry and the obsession with youth” (“The Scriptwriters’ Tales”). Both Chaucer’s *Pardoner’s Tale* and BBC’s adaptation share the plot of human inevitable downfall in common, and this paper aims to explore how Tony Grounds, the scriptwriter, reshapes adapts the original into a popular cinema. Three drunken, ignorant revelers in Chaucer’s tale are informed by a pallid old man whose past experience evinces the religious homiletics and the warning of sin, while another three rioters in modern Rochester are indirectly murdered by a mysterious young girl who also has been sexually molested by Arty. While Chaucer’s story theoretically focuses on the retribution of human because of greed, Tony Grounds adapts the story into one with sexually-abused scandals. The switch from religion to gender issue, as well as the transformation from an old man to a young girl, shed light on Chaucer’s reception and his modernity in our postmodern time. By juxtaposing the original and the adaptation, I would conclude that the latter implements Julie Sanders’s theory of adaptation.

**What’s in a name? The transferability of “Petrarch” as a Medieval Icon**

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> Though thou, a Laura,  
> hast no Petrarch found,  
> In base attire yet clearly  
> beauty shines.

- Samuel Daniel, *Delia*  
(1592)

> To say—‘Unhappy Petrarch, dry your tears:  
> ‘Ah! why, sad lover! thus before your time,  
> ‘In grief and sadness should your life decay,  
> ‘And like a blighted flower, your manly prime  
> ‘In vain and hopeless sorrow fade away?

- Charlotte Smith, *Elegiac Sonnets* (1784)

An inherited tradition from the late Middle Ages, the Petrarchan poetic system initiated a vogue for the sonnet form that engulfed Europe during the Renaissance. In the subsequent decades following the Renaissance, the sonnet experienced a decline in popularity in subsequent centuries, eventually experiencing a revival of sorts in the wake of Charlotte Smith’s *Elegiac Sonnets* (1784), leading Wordsworth (1827) to pen the following lines in *Scorn Not The Sonnet*:

> Scorn not the Sonnet; Critic, you have frowned,  
> Mindless of its just honours; with this key  
> Shakspeare unlocked his heart; the melody  
> Of this small lute gave ease to Petrarch’s wound;

The name “Petrarch” itself shares a close relationship with the conventions of the sonnet form. Before Wordsworth and Smith, prominent writers of sonnet-sequences have always cited Petrarch’s name in their poetical works. In the Renaissance, Petrarch’s name was a staple reference for sonneteers; Sir Philip Sidney, for example, wrote of Petrarch’s “long deceased woes”, and Samuel Daniel referenced the name of Petrarch in his sonnet-sequence *Delia*.

With these examples in mind, I argue in this paper that Petrarch’s name itself can be read as a medieval icon, one that has constantly been appropriated by poets writing in post-medieval cultures. My interest in this paper is concentrated on the works of poets who were spurred by the revival of the sonnet form in the late eighteenth century. Poets such as John Keats (1817), for example, wrote of “faithful Petrarch gloriously crowned”, and Percy Shelley (1818) wrote of “love from Petrarch’s urn”. Here, I will illuminate various appropriations of Petrarch’s name in poetic verse, with a focus on poets of the Romantic period. I suggest that the co-opting of Petrarch’s name by these poets exemplifies the “transferability” of what has come to be recognized as an icon of the late Middle Ages.

**“What are Medieval Orcs doing in the USA”; Online Fantasy Fans and the Middle Ages**
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One of the most visible forms of medievalism in contemporary popular culture is the fantasy genre; a pseudo-medieval society is a conventional background for a large proportion of books, films, TV shows and video-games. This paper explores ways in which the idea of ‘the Middle Ages’ is appropriated by fantasy fans in their online discussions. The most common instance of fan invocations of a ‘real’ Middle Ages is in defences against charges of excessive whiteness, in either a particular work or the genre more broadly. Fans attempt to justify lack of racial and cultural diversity by asserting that Western Europe in the Middle Ages was exclusively white, and that therefore fantasy worlds must be too in order to be authentic. Rather than engaging with the veracity, or lack thereof, in claims that medieval Europe was mono-racial and mono-cultural, this paper examines the ways in which the idea of ‘the Middle Ages’ is appropriated to explain, and explain away, contemporary concerns about racism. What do fans – not themselves experts in the medieval period – do when faced with such claims? What kinds of evidence is offered and accepted, or rejected, and on what grounds? This paper explores typical examples from a range of online fan forums and blogs, from genre-specific to more general interest sites, and mainstream media pages, including both dedicated white-supremacist forums and those dedicated to combating racism. By doing so it aims to shed light on the ways in which contemporary culture appropriates the idea of ‘the Middle Ages’ in engagements with emotionally and politically charged issues such as race.