MEDIEVALS AND EARLY MODERN STUDIES

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Theater of the Word
Selfhood in the English Morality Play
Julie Paulson

Summary
In Theater of the Word: Selfhood in the English Morality Play, Julie Paulson sheds new light on medieval constructions of the self as they emerge from within a deeply sacramental culture. The book examines the medieval morality play, a genre that explicitly addresses the question of what it means to be human and takes up the ritual traditions of confession and penance, long associated with medieval interiority, as its primary subjects.

The morality play is allegorical drama, a "theater of the word," that follows a penitential progression in which an everyman figure falls into sin and is eventually redeemed through penitential ritual. Written during an era of reform when the ritual life of the medieval Church was under scrutiny, the morality plays as a whole insist upon a self that is first and foremost performed—constructed, articulated, and known through ritual and other communal performances that were interwoven into the fabric of medieval life.

This fascinating look at the genre of the morality play will be of keen interest to scholars of medieval drama and to those interested in late medieval culture, sacramentalism, penance and confession, the history of the self, and theater and performance.

Contributor Bio
Julie Paulson is professor of English at San Francisco State University.
Chaucer and Religious Controversies in the Medieval and Early Modern Eras
Nancy Bradley Warren

Summary
Chaucer and Religious Controversies in the Medieval and Early Modern Eras adopts a comparative, boundary-crossing approach to consider one of the most canonical of literary figures, Geoffrey Chaucer. The idea that Chaucer is an international writer raises no eyebrows. Similarly, a claim that Chaucer’s writings participate in English confessional controversies in his own day and afterward provokes no surprise. This book breaks new ground by considering Chaucer’s Continental interests as they inform his participation in religious debates concerning such subjects as female spirituality and Lollardy. Similarly, this project explores the little-studied ways in which those who took religious vows, especially nuns, engaged with works by Chaucer and in the Chaucerian tradition. Furthermore, while the early modern “Protestant Chaucer” is a familiar figure, this book explores the creation and circulation of an early modern “Catholic Chaucer” that has not received much attention. This study seeks to fill gaps in Chaucer scholarship by situating Chaucer and the Chaucerian tradition in an international textual environment of religious controversy spanning four centuries and crossing both the English Channel and the Atlantic Ocean. This book presents a nuanced analysis of the high stakes religiopolitical struggle inherent in the creation of the canon of English literature, a struggle that participates in the complex processes of national identity formation in Europe and the New World alike.

Contributor Bio
Nancy Bradley Warren is professor of English at Texas A&M University. She is the author of a number of books, including The Embodied Word: Female Spiritualities, Contested Orthodoxies, and English Religious Cultures, 1350-1700 (University of Notre Dame Press, 2010).
Performance and Religion in Early Modern England
Stage, Cathedral, Wagon, Street
Matthew J. Smith

Summary
In *Performance and Religion in Early Modern England*, Matthew J. Smith seeks to expand our view of "the theatrical." By revealing the creative and phenomenal ways that performances reshaped religious material in early modern England, he offers a more inclusive and integrative view of performance culture.

Smith argues that early modern theatrical and religious practices are better understood through a comparative study of multiple performance types: not only commercial plays but also ballads, jigs, sermons, pageants, ceremonies, and festivals. Our definition of performance culture is augmented by the ways these events looked, sounded, felt, and even tasted to their audiences. This expanded view illustrates how the post-Reformation period utilized new capabilities brought about by religious change and continuity alike. Smith posits that theatrical practice at this time was acutely aware of its power not just to imitate but to work performatively, and to create spaces where audiences could both imaginatively comprehend and immediately enact their social, festive, ethical, and religious overtures.

Each chapter in the book builds on the previous ones to form a cumulative overview of early modern performance culture. This book is unique in bringing this variety of performance types, their archives, venues, and audiences together at the crossroads of religion and theater in early modern England. Scholars, graduate and undergraduate students, and those generally interested in the Renaissance will enjoy this book.

Contributor Bio
Matthew J. Smith is assistant professor of English at Azusa Pacific University.
Queen of Heaven
The Assumption and Coronation of the Virgin in Early Modern English Writing
Lilla Grindlay

Summary
The belief that the Virgin Mary was bodily assumed to be crowned as heaven’s Queen has been celebrated in the liturgy and literature of England since the fifth century. The upheaval of the Reformation brought radical changes in the beliefs surrounding the assumption and coronation, both of which were eliminated from state-approved liturgy.

Queen of Heaven examines canonical as well as obscure images of the Blessed Mother that present fresh evidence of the incompleteness of the English Reformation. Through an analysis of works by writers such as Edmund Spenser, Henry Constable, Sir John Harington, and the writers of the early modern rosary books, which were contraband during the Reformation, Grindlay finds that these images did not simply disappear during this time as lost “Catholic” symbols, but instead became sources of resistance and controversy, reflecting the anxieties triggered by the religious changes of the era.

Grindlay’s study of the Queen of Heaven affords an insight into England’s religious pluralism, revealing a porosity between medieval and early modern perspectives toward the Virgin and dispelling the notion that Catholic and Protestant attitudes on the subject were completely different. Grindlay reveals the extent to which the potent and treasured image of the Queen of Heaven was impossible to extinguish and remained of widespread cultural significance. Queen of Heaven will appeal to an academic audience, but its fresh, uncomplicated style will also engage intelligent, well-informed readers who have an interest in the Virgin Mary and in English Reformation history.

Contributor Bio
Lilla Grindlay is the head of the English department at Sutton Valence School in Kent, England.
Shadow and Substance
Eucharistic Controversy and English Drama across the Reformation Divide
Jay Zysk

Summary
Shadow and Substance is the first book to present a sustained examination of the relationship between Eucharistic controversy and English drama across the Reformation divide. In this compelling interdisciplinary study, Jay Zysk contends that the Eucharist is not just a devotional object or doctrinal crux, it also shapes a way of thinking about physical embodiment and textual interpretation in theological and dramatic contexts.

Regardless of one’s specific religious identity, to speak of the Eucharist during that time was to speak of dynamic interactions between body and sign. In crossing periodic boundaries and revising familiar historical narratives, Shadow and Substance challenges the idea that the Protestant Reformation brings about a decisive shift from the flesh to the word, the theological to the poetic, and the sacred to the secular. The book also adds to studies of English drama and Reformation history by providing an account of how Eucharistic discourse informs understandings of semiotic representation in broader cultural domains.

This bold study offers fresh, imaginative readings of theology, sermons, devotional books, and dramatic texts from a range of historical, literary, and religious perspectives. Each of the book’s chapters creates a dialogue between different strands of Eucharistic theology and different varieties of English drama. Spanning England’s long reformation, these plays—some religious in subject matter, others far more secular—reimagine semiotic struggles that stem from the controversies over Christ’s body at a time when these very concepts were undergoing significant rethinking in both religious and literary contexts.

Shadow and Substance will have a wide appeal, especially to those interested in medieval and early modern drama and performance, literary theory, Reformation history, and literature and religion.

Contributor Bio
Jay Zysk is assistant professor of English at the University of Massachusetts Dartmouth.
Volition's Face
Personification and the Will in Renaissance Literature
Andrew Escobedo

Summary
Modern readers and writers find it natural to contrast the agency of realistic fictional characters to the constrained range of action typical of literary personifications. Yet no commentator before the eighteenth century suggests that prosopopoeia signals a form of reduced agency. Andrew Escobedo argues that premodern writers, including Spenser, Marlowe, and Milton, understood personification as a literary expression of will, an essentially energetic figure that depicted passion or concept transforming into action. As the will emerged as an isolatable faculty in the Christian Middle Ages, it was seen not only as the instrument of human agency but also as perversely independent of other human capacities, for example, intellect and moral character. Renaissance accounts of the will conceived of volition both as the means to self-creation and the faculty by which we lose control of ourselves. After offering a brief history of the will that isolates the distinctive features of the faculty in medieval and Renaissance thought, Escobedo makes his case through an examination of several personified figures in Renaissance literature: Conscience in the Tudor interludes, Despair in Doctor Faustus and book I of The Faerie Queen, Love in books III and IV of The Faerie Queen, and Sin in Paradise Lost. These examples demonstrate that literary personification did not amount to a dim reflection of "realistic" fictional character, but rather that it provided a literary means to explore the numerous conundrums posed by the premodern notion of the human will. This book will be of great interest to faculty and graduate students interested in medieval studies and Renaissance literature.

Contributor Bio
Andrew Escobedo is associate professor of English at Ohio State University and co-editor of Spenser Studies.
Tropologies
Ethics and Invention in England, c.1350-1600
Ryan McDermott

Summary
Tropologies is the first book-length study to elaborate the medieval and early modern theory of the tropological, or moral, sense of scripture. Ryan McDermott argues that tropology is not only a way to interpret the Bible but also a theory of literary and ethical invention. The “tropological imperative” demands that words be turned into works—books as well as deeds. Beginning with Augustine, Jerome, and Gregory the Great, then treating monuments of exegesis such as the Glossa ordinaria and Nicholas of Lyra, as well as theorists including Thomas Aquinas, Erasmus, Martin Luther, and others, Tropologies reveals the unwritten history of a major hermeneutical theory and inventive practice. Late medieval and early Reformation writers adapted tropological theory to invent new biblical poetry and drama that would invite readers to participate in salvation history by inventing their own new works. Tropologies reinterprets a wide range of medieval and early modern texts and performances—including the Patience-Poet, Piers Plowman, Chaucer, the York and Coventry cycle plays, and the literary circles of the reformist King Edward VI—to argue that “tropological invention” provided a robust alternative to rhetorical theories of literary production. In this groundbreaking revision of literary history, the Bible and biblical hermeneutics, commonly understood as sources of tumultuous discord, turn out to provide principles of continuity and mutuality across the Reformation’s temporal and confessional rifts. Each chapter pursues an argument about poetic and dramatic form, linking questions of style and aesthetics to exegetical theory and theology. Because Tropologies attends to the flux of exegetical theory and practice across a watershed period of intellectual history, it is able to register subtle shifts in literary production, fine-tuning our sense of how literature and religion mutually and dynamically informed and reformed each other.

Contributor Bio
Ryan McDermott is assistant professor of English at the University of Pittsburgh.
Mysticism and Reform, 1400–1750
Sara S. Poor, Nigel Smith

Summary
The apparent disappearance of mysticism in the Protestant world after the Reformation used to be taken as an example of the arrival of modernity. However, as recent studies in history and literary history reveal, the “Reformation” was not experienced in such a drastically transformative manner, not least because the later Middle Ages itself was marked by a series of reform movements within the Catholic Church in which mysticism played a central role.

In *Mysticism and Reform, 1400-1750*, contributors show that it is more accurate to characterize the history of early modern mysticism as one in which relationships of continuity within transformations occurred. Rather than focus on the departures of the sixteenth-century Reformation from medieval traditions, the essays in this volume explore one of the most remarkable yet still under-studied chapters in its history: the survival and transformation of mysticism between the late Middle Ages and the early modern period.

With a focus on central and northern Europe, the essays engage such subjects as the relationship of Luther to mystical writing, the visual representation of mystical experience in fifteenth- and sixteenth-century art, mystical sermons by religious women of the Low Countries, Valentin Weigel’s recasting of Eckhartian *gelassenheit* for a Lutheran audience, and the mysticism of English figures such as Gertrude More, Jane Lead, Elizabeth Hooten, and John Austin, the German Catharina Regina von Greiffenberg, and the German American Marie Christine Sauer.

Contributor Bio
Sara S. Poor is associate professor of German and director of the Program in Medieval Studies at Princeton University.
Nigel Smith is the William and Annie S. Paton Foundation Professor of Ancient and Modern Literature at Princeton University.
Civic Cycles
Artisan Drama and Identity in Premodern England
Nicole R. Rice, Margaret Aziza Pappano

Summary
The civic religious drama of late medieval England—financed, produced, and performed by craftspeople—offers one of the earliest forms of written literature by a non-elite group in Europe. In this innovative study, Nicole R. Rice and Margaret Aziza Pappano trace an artisanal perspective on medieval and early modern civic relations, analyzing selected plays from the cities of York and Chester individually and from a comparative perspective, in dialogue with civic records. Positing a complex view of relations among merchants, established artisans, wage laborers, and women, the two authors show how artisans used the cycle plays to not only represent but also perform their interests, suggesting that the plays were the major means by which the artisans participated in civic polity. In addition to examining selected plays in the context of artisanal social and economic practices, Rice and Pappano also address relations between performance and historical transformation, considering how these plays, staged for nearly two centuries, responded to changes in historical conditions. In particular, they pay attention to how the pressures of Reformist governments influenced the meaning and performance of the civic religious drama in both towns. Ultimately, the authors provide a new perspective on how artisans can be viewed as social actors and agents in England in the fifteenth and sixteenth centuries.

"The Civic Cycles is an outstanding take on the urban dramas of medieval York and Chester, complementing previous historicist scholarship on these plays while expanding the political frame of reference. This volume is poised to become a major book in early English drama studies, a text that coordinates and assimilates all of the revisionary historicist work on the cycles from the previous two decades even as it takes that historicism to the next level of complexity." —Robert Barrett, Jr., University of Illinois at Urbana-Champaign

"Nicole R. Rice and Margaret Aziza Pappano present the most powerful argument to date about the ways that cycle plays allowed artisans to perform their changing socioeconomic identities in English towns over several centuries. Their impressive and detailed knowledge of the craft cultures of both towns supports a fascinating new comparison between York's and Chester's versions of biblical history." —Kathleen Ashley, University of Southern Maine

"Suitable for undergraduates and advanced scholars alike, this lucidly written and solidly documented analysis of the Chester and York cycles offers a welcome return to questions of urban commerce and social identity in civic religious drama. It convincingly shows the central place of artisanal aspirations and concerns and the complex and, at times, combative relationship of the artisan companies with their mercantile superiors, on the one hand, and the underclass of unskilled laborers and urban poor, on the other. Rice and Pappano offer a fresh reappraisal of the decline and cessation of the cycles, taking an original approach to economic factors (e.g., new poor laws) intersecting with political and religious opposition. The book is an important contribution to early English drama studies." —Paul Whitfield White, Purdue University

Contributor Bio
Nicole R. Rice is associate professor of English at St. John's University. She is the author of *Lay Piety and Religious Discipline in Middle English Literature*. Margaret Aziza Pappano is associate professor of English at Queen's University.
Varieties of Monastic Experience in Byzantium, 800–1453
Alice-Mary Talbot

Summary
In this unprecedented introduction to Byzantine monasticism, based on the Conway Lectures she delivered at the University of Notre Dame in 2014, Alice-Mary Talbot surveys the various forms of monastic life in the Byzantine Empire between the ninth and fifteenth centuries. It includes chapters on male monastic communities (mostly cenobitic, but some idiorrhythmic in late Byzantium), nuns and nunneries, hermits and holy mountains, and a final chapter on alternative forms of monasticism, including recluses, stylites, wandering monks, holy fools, nuns disguised as monks, and unaffiliated monks and nuns.

This original monograph does not attempt to be a history of Byzantine monasticism but rather emphasizes the multiplicity of ways in which Byzantine men and women could devote their lives to service to God, with an emphasis on the tension between the two basic modes of monastic life, cenobitic and eremitic. It stresses the individual character of each Byzantine monastic community in contrast to the monastic orders of the Western medieval world, and yet at the same time demonstrates that there were more connections between certain groups of monasteries than previously realized. The most original sections include an in-depth analysis of the challenges facing hermits in the wilderness, and special attention to enclosed monks (recluses) and urban monks and nuns who lived independently outside of monastic complexes.

Throughout, Talbot highlights some of the distinctions between the monastic life of men and women, and makes comparisons of Byzantine monasticism with its Western medieval counterpart.

Contributor Bio
Alice-Mary Talbot is the editor of the Byzantine Greek series of the Dumbarton Oaks Medieval Library and director emeritas of Byzantine Studies at Dumbarton Oaks. She is the author and editor of a number of books, including service as the executive editor of the three-volume Oxford Dictionary of Byzantium.
Rituals for the Dead
Religion and Community in the Medieval University of Paris
William J. Courtenay

Summary
In his fascinating new book, based on the Conway Lectures he delivered at Notre Dame in 2016, William Courtenay examines aspects of the religious life of one medieval institution, the University of Paris, in the thirteenth and fourteenth centuries. In place of the traditional account of teaching programs and curriculum, however, the focus here is on religious observances and the important role that prayers for the dead played in the daily life of masters and students.

Courtenay examines the university as a consortium of sub-units in which the academic and religious life of its members took place, and in which prayers for the dead were a major element. Throughout the book, Courtenay highlights reverence for the dead, which preserved their memory and was believed to reduce the time in purgatory for deceased colleagues and for founders of and donors to colleges. The book also explores the advantages for poor scholars of belonging to a confraternal institution that provided benefits to all members regardless of social background, the areas in which women contributed to the university community, including the founding of colleges, and the growth of Marian piety, seeking her blessing as patron of scholarship and as protector of scholars. Courtenay looks at attempts to offset the inequality between the status of masters and students, rich and poor, and college founders and fellows, in observances concerned with death as well as rewards and punishments in the afterlife.

_Rituals for the Dead_ is the first book-length study of religious life and remembrances for the dead at the medieval University of Paris. Scholars of medieval history will be an eager audience for this title.

Contributor Bio
William J. Courtenay is emeritus professor of history at the University of Wisconsin-Madison.
Rivalrous Masculinities
New Directions in Medieval Gender Studies
Ann Marie Rasmussen

Summary
Bringing together the work of both leading and emerging scholars in the field of medieval gender studies, the essays in *Rivalrous Masculinities* advance our understanding of medieval masculinity as a pluralized category and as an intersectional category of gender. The essays in this volume are distinguished by a conceptual focus that goes beyond heteronormativity and by their attention to constructions of medieval masculinity in the context of femininity, class, religion, and place. Some widen the field of medieval gender studies inquiry to include explorations of medieval friendship as a framework or culture of arousal and deep emotionality that produced multiple, complex ways of living intensely with respect to gender and sexuality, without reducing all forms of intimacy to implicit sexuality. Some examine intersections of identity, explicating change and difference in conventional modes of gender with regards to regional culture, religion, race, or class. In order to ground this intersectional and interdisciplinary approach with the appropriate disciplinary expertise, the essays in this volume represent a broad cross-section of disciplines: art history, religious studies, history, and French, Italian, German, Yiddish, Middle English, and Old English literature. Together, they open up new intellectual vistas for future research in the field of medieval gender studies.


Contributor Bio
Ann Marie Rasmussen is the Right Honourable John G. Diefenbaker Memorial Chair of German Literary Studies at the University of Waterloo. She is the author and editor of a number of books, including *Visuality and Materiality in the Story of Tristan and Isolde*, co-edited with Jutta Eming and Kathryn Starkey (University of Notre Dame Press, 2012).
Portrait of Beatrice
Dante, D. G. Rossetti, and the Imaginary Lady
Fabio Camilletti

Summary
The Portrait of Beatrice examines both Dante's and D. G. Rossetti's intellectual experiences in the light of a common concern about visuality. Both render, in different times and contexts, something that resists clear representation, be it the divine beauty of the angel-women or the depiction of the painter's own interiority in a secularized age. By analyzing Dante's Vita Nova alongside Rossetti's Hand and Soul and St. Agnes of Intercession, which inaugurates the Victorian genre of 'imaginary portrait' tales, this book examines how Dante and Rossetti explore the tension between word and image by creating 'imaginary portraits.' The imaginary portrait—Dante's sketched angel appearing in the Vita Nova or the paintings evoked in Rossetti's narratives—is not (only) a non-existent artwork: it is an artwork whose existence lies elsewhere, in the words alluding to its inexpressible quality. At the same time, thinking of Beatrice as an 'imaginary Lady' enables us to move beyond the debate about her actual existence. Rather, it allows us to focus on her reality as a miracle made into flesh, which language seeks incessantly to grasp. Thus, the intergenerational dialogue between Dante and Rossetti—and between thirteenth and nineteenth centuries, literature and painting, Italy and England—takes place between different media, oscillating between representation and denial, mimesis and difference, concealment and performance. From medieval Florence to Victorian London, Beatrice's 'imaginary portrait' touches upon the intertwinement of desire, poetry, and art-making in Western culture.

Contributor Bio
Fabio Camilletti is reader at the School of Modern Languages and Cultures at the University of Warwick. He is the author of a number of books, including Leopardi's Nymphs: Grace, Melancholy, and the Uncanny.
A Boccaccian Renaissance
Essays on the Early Modern Impact of Giovanni Boccaccio and His Works
Martin Eisner, David Lummus

Summary

A Boccaccian Renaissance brings together essays written by internationally recognized scholars in diverse national traditions to respond to the largely unaddressed question of Boccaccio’s impact on early modern literature and culture in Italy and Europe. Martin Eisner and David Lummus co-edit the first comprehensive examination in English of Boccaccio’s impact on the Renaissance.

The essays investigate what it means to follow a Boccaccian model, in tandem with or in place of ancient authors such as Vergil or Cicero, or modern poets such as Dante or Petrarch. The book probes how deeply the Latin and vernacular works of Boccaccio spoke to the Renaissance humanists of the fifteenth century. It treats not only the literary legacy of Boccaccio’s works but also their paradoxical importance for the history of the Italian language and reception in theater and books of conduct.

While the geographical focus of many of the essays is on Italy, the volume concludes with three studies that open new inroads to understanding his influence on Spanish, French, and English writers across the sixteenth century. The book will appeal strongly to scholars and students of Boccaccio, the Italian and European Renaissance, and Italian literature.

Contributors: Jonathan Combs-Schilling, Rhiannon Daniels, Martin Eisner, Simon Gilson, James Hankins, Timothy Kircher, Victoria Kirkham, David Lummus, Ronald L. Martinez, Ignacio Navarrete, Brian Richardson, Marc Schachter, Michael Sherberg, and Janet Levarie Smarr

Contributor Bio

Martin Eisner is associate professor of Italian studies at Duke University. He is the author of Boccaccio and the Invention of Italian Literature: Dante, Petrarch, Cavalcanti, and the Authority of the Vernacular.

David Lummus is assistant director of the Center for Italian Studies at the University of Notre Dame and editor of the American Boccaccio Association’s Lectura Boccaccii for Day 6 of the Decameron. His publications on Boccaccio and Petrarch have appeared in Speculum and Renaissance Quarterly.
**Summary**

In *Boccaccio’s Corpus*, James C. Kriesel explores how medieval ideas about the body and gender inspired Boccaccio’s vernacular and Latin writings. Scholars have observed that Boccaccio distinguished himself from Dante and Petrarch by writing about women, erotic acts, and the sexualized body. On account of these facets of his texts, Boccaccio has often been heralded as a protorealist author who invented new literatures by eschewing medieval modes of writing. This study revises modern scholarship by showing that Boccaccio’s texts were informed by contemporary ideas about allegory, gender, and theology. Kriesel proposes that Boccaccio wrote about women to engage with debates concerning the dignity of what was coded as female in the Middle Ages. This encompassed varieties of mundane experiences, somatic spiritual expressions, and vernacular texts. Boccaccio championed the feminine to counter the diverse writers who thought that men, ascetic experiences, and Latin works had more dignity than women and female cultures. Emboldened by literary and religious ideas about the body, Boccaccio asserted that his “feminine” texts could signify as efficaciously as Dante’s *Divine Comedy* and Petrarch’s classicizing writings. Indeed, he claimed that they could even be more effective in moving an audience because of their affective nature—namely, their capacity to attract, entertain, and stimulate readers. Kriesel argues that Boccaccio drew on medieval traditions to highlight the symbolic utility of erotic literatures and to promote cultures associated with women.

**Contributor Bio**

James C. Kriesel is assistant professor of Italian at Villanova University.
Meditations on the Life of Christ
The Short Italian Text
Sarah McNamer

Summary
The Meditations on the Life of Christ was the most popular and influential devotional work of the later Middle Ages. With its lively dialogue and narrative realism, its poignant and moving depictions of the Nativity and Passion, and its direct appeals to the reader to feel love and compassion, the Meditations had a major impact on devotional practices, religious art, meditative literature, vernacular drama, and the cultivation of affective experience.

This volume is a critical edition, with English translation and commentary, of a hitherto-unpublished Italian text that McNamer argues is likely to be the original version of this influential masterpiece. Livelier and far more compact than the Latin text, the Italian "short text" possesses a stylistic and textual integrity that appears to testify to its primacy among early versions of the Meditations. The evidence also suggests that it was composed by a woman, a Poor Clare from Pisa—an author whose work McNamer contends was obscured by the anonymous Franciscan friar who subsequently altered and expanded the text. In bringing to light this unique Italian version and building a case for its origins and importance, this book will encourage a fresh look at the Meditations and serve as a foundation for further scholarship and debate concerning some of the most compelling subjects in Italian and European literary and cultural history, including the role of women in the invention of new genres and spiritual practices, the early development of Italian prose narrative, the rise of vernacular theology, and the history of emotion.

McNamer’s volume will be of significant interest to medievalists, especially those who study medieval women, devotional literature, manuscript studies, and textual criticism. The linguistic analysis expands that audience to include those of a philological bent.

Contributor Bio
Sarah McNamer is professor of English and medieval studies at Georgetown University. She is the author of Affective Meditation and the Invention of Medieval Compassion (2010).
Culture of Enlightening
Abbé Claude Yvon and the Entangled Emergence of the Enlightenment
Jeffrey D. Burson

Summary
Recent scholarly and popular attempts to define the Enlightenment, account for its diversity, and evaluate its historical significance suffer from a surprising lack of consensus at a time when the social and political challenges of today cry out for a more comprehensive and serviceable understanding of its importance. This book argues that regnant notions of the Enlightenment, the Radical Enlightenment, and the multitude of regional and religious enlightenments proposed by scholars all share an entangled intellectual genealogy rooted in a broader revolutionary "culture of enlightening" that took shape over the long-arc of intellectual history from the waning of the sixteenth-century Reformations to the dawn of the Atlantic Revolutionary era. Generated in competition for a changing readership and forged in dialog and conflict, dynamic and diverse notions of what it meant to be enlightened constituted a broader culture of enlightening from which the more familiar strains of the Enlightenment emerged, often ironically and accidentally, from originally religious impulses and theological questioning.

By adapting, for the first time, methodological insights from the scholarship of historical entanglement (l'histoire croisée) to the study of the Enlightenment, this book provides a new interpretation of the European republic of letters from the late 1600s through the 1700s by focusing on the lived experience of the long-neglected Catholic theologian, historian, and contributor to Diderot's Encyclopédie, Abbé Claude Yvon. The ambivalent historical memory of Yvon, as well as the eclectic and global array of his sources and endeavors, Burson argues, can serve as a gauge for evaluating historical transformations in the surprisingly diverse ways in which eighteenth-century individuals spoke about enlightening human reason, religion, and society. Ultimately, Burson provocatively claims that even the most radical fruits of the Enlightenment can be understood as the unintended offspring of a revolution in theology and the cultural history of religious experience.

Contributor Bio
Jeffrey D. Burson is associate professor of French history at Georgia Southern University. He is the author and editor of a number of books, including The Rise and Fall of Theological Enlightenment: Jean-Martin de Prades and Ideological Polarization in Eighteenth-Century France (2010), and Enlightenment and Catholicism in Europe: A Transnational History, co-edited with Ulrich L. Lehner (2014), both published by the University of Notre Dame Press.
The Other Pascals
The Philosophy of Jacqueline Pascal, Gilberte Pascal Périer, and Marguerite Périer
John J. Conley, S.J.

Summary
There have been many studies analyzing the philosophy of Blaise Pascal, but this book is the first full-length study of the philosophies of his sisters, Jacqueline Pascal and Gilberte Pascal Périer, and his niece, Marguerite Périer. While these women have long been presented as the disciples, secretaries, correspondents, and nurses of their brother and uncle, each woman developed a distinctive philosophy that is more than auxiliary to the thought of Blaise Pascal. The unique philosophical voice of each Pascal woman is studied in The Other Pascals.

As the headmistress of the Port-Royal convent school, Jacqueline Pascal made important contributions to the philosophy of education. Gilberte Pascal Périer wrote the first philosophical biographies of Blaise and Jacqueline. Marguerite Périer defended freedom of conscience against coercion by political and religious superiors.

Each of these women authors speaks in a gendered voice, emphasizing the right of women to develop a philosophical and theological culture and to resist commands to blind obedience by paternal, political, or ecclesiastical authorities. The Other Pascals will be of keen interest to readers interested in early modern philosophy, history, literature, and religion. The book will also appeal to those with an interest in women’s studies and French studies.

Contributor Bio
John J. Conley, S.J., is the Knott Professor of Philosophy and Theology at Loyola University Maryland. He is the author of Adoration and Annihilation: The Convent Philosophy of Port-Royal (University of Notre Dame Press, 2009).
The Miracle of Amsterdam
Biography of a Contested Devotion
Charles Caspers, Peter Jan Margry

Summary
The Miracle of Amsterdam presents a "cultural biography" of a Dutch devotional manifestation. According to tradition, on the night of March 15, 1345, a Eucharistic host thrown into a burning fireplace was found intact hours later. A chapel was erected over the spot, and the citizens of Amsterdam became devoted to their "Holy Stead." From the original Eucharistic processions evolved the custom of individual devotees walking around the chapel while praying in silence, and the growing international pilgrimage site contributed to the rise and prosperity of Amsterdam.

With the arrival of the Reformation, the Amsterdam Miracle became a point of contention between Catholics and Protestants, and the changing fortunes of this devotion provide us a front-row seat to the challenges facing religion in the world today. Caspers and Margry trace these transformations and their significance through the centuries, from the Catholic medieval period through the Reformation to the present day.

Contributor Bio
Charles Caspers is an expert in the field of popular devotions, spirituality, liturgy, and mission history. Together with Peter Jan Margry he published a four-volume study on pilgrimage sites in the Netherlands. He is a senior fellow of the Titus Brandsma Institute in Nijmegen.
Peter Jan Margry is professor of European ethnology at the University of Amsterdam and a senior fellow at the Meertens Institute. He is the author of Shrines and Pilgrimage in the Modern World: New Itineraries into the Sacred.
God’s Patients
Chaucer, Agency, and the Nature of Laws
John Bugbee

Summary
God’s Patients approaches some of Chaucer’s most challenging poems with two philosophical questions in mind: How does action relate to passion, to being-acted-on? And what does it mean to submit one’s will to a law? Building on the work of Jill Mann and Mark Miller, who have pointed out the subtlety of Chaucer’s approach to such fundamentals of ethics, John Bugbee seeks the source of the subtlety and argues that much of it is ready to hand in a tradition of religious (and what we would today call “mystical”) writing that shaped the poet’s thought. Bugbee considers the Clerk’s, Man of Law’s, Knight’s, Franklin’s, Physician’s, and Second Nun’s Tales in juxtaposition with an excellent informant on a major stream of medieval religious culture, Bernard of Clairvaux, whose works lay out ethical ideas closely matching those detectable beneath the surface of the poems. While some of the positions that emerge—most spectacularly the notion that the highest states of human being are ones in which activity and passivity cannot be disentangled—are anathema to much modern ethical thought, God’s Patients provides evidence that they were relatively common in the Middle Ages. The book offers striking new readings of Chaucer’s poems; it proposes a nuanced hermeneutical approach that should prove fruitful in reading a number of other high- and late-medieval works; and, by showing how assumptions about its two fundamental questions have shifted since Chaucer’s time, it provides a powerful new way of thinking about the transition between the Middle Ages and modernity.

Contributor Bio
John Bugbee has taught at the University of Virginia, the University of Texas, and Mount St. Mary’s University (Maryland). He is currently a visiting scholar in English at the University of Virginia.
Visions of Sainthood in Medieval Rome
The Lives of Margherita Colonna by Giovanni Colonna and Stefania
Larry Field, Lezlie S. Knox, Sean L. Field

Summary
Margherita Colonna (1255–1280) was born into one of the great baronial families that dominated Rome politically and culturally in the thirteenth century. After the death of her father and mother, Margherita was raised by her brothers, including Cardinal Giacomo Colonna. The two extant contemporary accounts of her short life offer a daring model of mystical lay piety forged in imitation of St. Francis but worked out in the vibrant world of medieval Rome.

In Visions of Sainthood in Medieval Rome, Larry F. Field, Lezlie S. Knox, and Sean L. Field present the first English translations of Margherita Colonna’s two “lives” and a dossier of associated texts, along with thoroughly researched contextualization and scholarly examination. The first of the two lives was written by a layman, the Roman Senator Giovanni Colonna, one of Margherita Colonna's brothers. The second was written by a woman named Stefania, who had been a close follower of Margherita Colonna and assumed leadership of her Franciscan community after Margherita’s death. These intriguing texts open up new perspectives on numerous historical questions. How did authorial gender and status influence hagiographic perspective? How fluid was the nature of female Franciscan identity during the era in which the papacy was creating the Order of St. Clare? What were the experiences and influences of female visionaries? And what was the process of saint-making at the heart of an aristocratic Roman family? These texts add rich new texture to our overall picture of medieval visionary culture and will interest students and scholars of medieval and renaissance history, literature, religion, and women's studies.

Contributor Bio
Larry F. Field is professor emeritus of sociology and criminal justice at Western New England University. He is the translator of The Sanctity of Louis IX: Early Lives of Saint Louis by Geoffrey of Beaulieu and William of Chartres.
Lezlie S. Knox is associate professor of history at Marquette University. She is the author of Creating Clare of Assisi: Female Franciscan Identities in Later Medieval Italy.
Sean L. Field is professor of history at the University of Vermont. He is the author of a number of books, including The Beguine, the Angel, and the Inquisitor: The Trials of Marguerite Porete and Guiard of Cressonessart (University of Notre Dame Press, 2012).
Creating Conversos
The Carvajal–Santa María Family in Early Modern Spain
Roger Louis Martínez-Dávila

Summary
In Creating Conversos, Roger Louis Martínez-Dávila skillfully unravels the complex story of Jews who converted to Catholicism in Spain between the fourteenth and sixteenth centuries, migrated to colonial Mexico and Bolivia during the conquest of the Americas, and assumed prominent church and government positions. Rather than acting as alienated and marginalized subjects, the conversos were able to craft new identities and strategies not just for survival but for prospering in the most adverse circumstances. Martínez-Dávila provides an extensive, elaborately detailed case study of the Carvajal–Santa María clan from its beginnings in late fourteenth-century Castile. By tracing the family ties and intermarriages of the Jewish rabbinic ha-Levi lineage of Burgos, Spain (which became the converso Santa María clan) with the Old Christian Carvajal line of Plasencia, Spain, Martínez-Dávila demonstrates the family’s changing identity, and how the monolithic notions of ethnic and religious disposition were broken down by the group and negotiated anew as they transformed themselves from marginal into mainstream characters at the center of the economies of power in the world they inhabited. They succeeded in rising to the pinnacles of power within the church hierarchy in Spain, even to the point of contesting the succession to the papacy and overseeing the Inquisitorial investigation and execution of extended family members, including Luis de Carvajal "The Younger" and most of his immediate family during the 1590s in Mexico City. Martínez-Dávila offers a rich panorama of the many forces that shaped the emergence of modern Spain, including tax policies, rivalries among the nobility, and ecclesiastical politics. The extensive genealogical research enriches the historical reconstruction, filling in gaps and illuminating contradictions in standard contemporary narratives. His text is strengthened by many family trees that assist the reader as the threads of political and social relationships are carefully disentangled.

Contributor Bio
Roger Louis Martínez-Dávila is associate professor of history at the University of Colorado, Colorado Springs, and UC3M CONEX-Marie Curie Fellow at the Universidad Carlos III de Madrid.
A Descriptive Catalogue of the Medieval and Renaissance Manuscripts of the University of Notre Dame and Saint Mary's College

David T. Gura

Summary

David T. Gura's innovative catalogue describes the 288 medieval and Renaissance manuscripts held by the University of Notre Dame (Hesburgh Library and Snite Museum of Art) and Saint Mary's College. Bound manuscripts, leaves, and fragments, which span the late eleventh through the sixteenth century and include bibles, books of hours, calendars, liturgical texts, and much more, are given thorough critical treatment and scholarly description. Organized by repository, each manuscript description is based on Gura's intensive paleographical and codicological analyses, which address features such as material and support, collation, illumination, layout, script types, ownership history, book bindings, and bibliographical references. Scaled diagrams of distinct and variant ruling patterns and border arrangements are included with each catalogue entry to facilitate comparison with each other and with manuscripts outside the collection. Gura’s flexible schematic for analytical manuscript description presents the important aspects of particular genres of the manuscripts, distinguishes their uncommon features, and interprets them. In his introduction to the catalogue, Gura provides a history of the formation of the manuscript collections, a scholarly overview organized by genre, and a detailed explanation of his analytical schematic. Paratextual materials allow readers to browse all manuscripts in the collections by repository, date, country or region of origin, language, and textual contents. Academic librarians, manuscript dealers and collectors, and the community of scholars, curators, and librarians who work with medieval and Renaissance manuscripts will find this an accessible and valuable resource.

Contributor Bio

David T. Gura is Curator of Ancient and Medieval Manuscripts in the Hesburgh Library and concurrent associate professor in the Medieval Institute at the University of Notre Dame.
Debating Medieval Natural Law
A Survey
Riccardo Saccenti

Summary
In Debating Medieval Natural Law: A Survey, Riccardo Saccenti examines and evaluates the major lines of interpretation of the medieval concepts of natural rights and natural law within the twentieth and early twenty-first centuries and explains how the major historiographical interpretations of ius naturale and lex naturalis have changed. His bibliographical survey analyzes not only the chronological evolution of various interpretations of natural law but also how they differ, in an effort to shed light on the historical debate and on the medieval roots of modern human rights theories. Saccenti critically examines the historical analyses of the major historians of medieval political and legal thought while addressing how to further research on the subject. His perspective interlaces different disciplinary points of view: history of philosophy, as well as history of canon and civil law and history of theology. By focusing on a variety of disciplines, Saccenti creates an opportunity to evaluate each interpretation of medieval lex naturalis in terms of the area it enlightens and within specific cultural contexts. His survey is a basis for future studies concerning this topic and will be of interest to scholars of the history of law and, more generally, of the history of ideas in the twentieth century.

Contributor Bio
Riccardo Saccenti is a scholar at the Fondazione per le Scienze Religiose Giovanni XXIII in Bologna and teaches history of medieval philosophy at the University of Bologna.
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