

Centre for Early Modern Studies, ANU – Work in Progress Morning

Wednesday June 2, 2021. 9.15 – 1pm.

First floor, RSSS Building, Lectorial Room 1.

9.15 Acknowledgment of Country and Welcome to Day – Rosalind Smith

9.20–9.25, Launch of CEMS website – Ros Smith and Tabassum Mohamed Fakier

9.25–30, Announcement of Semester 2 CEMS Seminar Series – Julie Hotchins

Each session will conclude with 15 minutes questions and discussion.

9.30–10.30, Session 1: Literature and Drama, Chair – Kate Flaherty

Katrina Grant, ‘Virtual books and the Emmerson collection.’

Lucy Matthews, ‘What’s mine is yours and what is yours is mine: Queer women adapting queer women,

a Practice as Research study of William Shakespeare's *Measure for Measure* and John Lyly's *Galatea*.’

Ros Smith, ‘Public action and private doodling: visual and textual marking in early modern women’s printed books.’

10.30–11.30, Session 2: Historical Linguistics and Sociolinguistics, Chair – Ros Smith

Josh Brown, ‘On the existence of a Mediterranean lingua franca and the persistence of language myths.’

Charbel El-Khaissi, ‘Sociolinguistics of Script: Cues into Intergenerational Language Attrition.’

Jennifer Hendriks, ‘The malleability of sociolinguistic identity: Intra-writer variation in the De Baccher/Thijs Family correspondence, 1590-1622.’

Morning tea – 11.30–11.50 - Foyer Level 1 RSSS building.

11.55–12.55, Session 3: History and Material Culture, Chair Josh Brown.

Tania Colwell, ‘Reshaping Mélusine; or, learning to be a slightly bolder writer (and some of its rewards).

Sarah Hodge, ‘A Composite Order of Dress: Understanding the Development of Women’s Historic Styles in Britain, 1757-1830.’

Robert Wellington, ‘An overview of current book project ‘To Build Like Louis XIV’ aimed at the trade press market.’

12.55 Final remarks – Ros Smith

CEMS Semester 1 WIP Morning Abstracts:

Katrina Grant – Lecturer, Digital Humanities, Centre for Digital Humanities Research.

Virtual books and the Emerson collection.

Abstract: This talk will give an overview of a recent project to explore the viability of creating 3D models of some of the richly decorated and three-dimensional bindings of books from the State Library of Victoria's Emerson collection. These books are the subject of an ongoing ARC Linkage project and one of the planned outcomes is an exhibition. The hope is to be able to display these books as three-dimensional models, which viewers can view from all sides. The process we have trialled so far is 'photogrammetry' where many photographs are used to stitch together a 3D shape and to add a rich texture. While the process has been around for a while, it is trickier to use on objects with fine details such as embroidery and delicate thin fabrics. This talk will outline the process we trialled and the initial results, as well as considering the potential for 3D models to create an intimacy with objects that cannot be handled for conservation reasons.

Lucy Matthews, Doctoral Candidate in English and Drama.

What's mine is yours and what is yours is mine: Queer women adapting queer women, a Practice as Research study of William Shakespeare's Measure for Measure and John Lyly's Galatea.

Abstract: By developing and staging two works, William Shakespeare's *Measure for Measure* and John Lyly's *Galatea*, my thesis will theorise processes by which artists "queer" early modern texts for contemporary performance. It conceptualises queerness as a divergence from heterosexuality that subverts patriarchal power hierarchies (but not necessarily a convergence with homosexuality.) It examines the complex network of associations that shape the final performance including the historical conditions in which the plays were originally produced, their continuous reproduction and subsequent elevation to canonical literature, the creative processes of artists, and current political and social structures. There has been significant scholarly attention paid to the insights that practical performance yields over more conventional academic methodologies in early modern drama studies. However, this project hopes to demonstrate how practice as research (PaR) and conventional academic methodologies can dovetail utilising Melissa Tringham's "hermeneutic-interpretative" spiral model, thus framing the research process as circular rather than linear.

Ros Smith, Chair of English, Director of Centre for Early Modern Studies.

'Public action and private doodling: visual and textual marking in early modern women's printed books.'

Abstract: This paper examines visual marks made by early modern women in the margins of their books, a category that includes copying, colouring, doodles, manicules, illustrated letters and drawing. Critical interest in early modern women's marginalia has focused upon its textual forms, unearthing a rich corpus that provides new evidence of women's writing, reading and book use. More recently, however, attention to new kinds of marginalia (smudges, tears and stains, objects left within the pages of the book, and pasted material) has expanded our understanding of the forms and functions of annotation and the ways in which scribal, print, material and performative cultures intersect within the covers of a book. This paper adds the category of the visual to these overlapping heuristic frames, suggesting that visual marks are an overlooked and important part of early modern women's marginal practice. Part of the early stages of a wider project mapping, analysing and digitally visualising early modern women's marginalia, this paper discusses three examples of visual marking linked to women: the imitation of typography, a collection of visual marks including drawings, signature and micrographica found on a blank opening of a 1605 copy of Samuel Daniel's *Certain Small Poems*, and an elaborate illustration of an armillary sphere in a psalter belonging to Elizabeth I as princess. These examples give a sense of the interdependence of visual and textual cultures for early modern subjects and the ways in which their combination form complex interventions, with the power to convert books into new forms.

Josh Brown, Senior Lecturer, Italian Studies.

On the existence of a Mediterranean lingua franca and the persistence of language myths.

Abstract: The paper returns to the question of the Mediterranean lingua franca and the persistence of language myths. Using a corpus of merchant writing, religious reports, missionary texts, and travelogues from the fifteenth and sixteenth centuries, as well as the available studies of lexicon and morphosyntax, I show how linguistic phenomena previously categorized as belonging to the Mediterranean lingua franca can more adequately be described using traditional methods of historical linguistics. The paper suggests that the previous typologies adopted for interpreting the existence of the lingua franca adopt circular reasoning, and lend themselves to a sorites paradox. I argue that the term 'lingua franca' may be typologically convenient, but is ultimately unhelpful. The paper concludes by considering what implications these typologies have for how multilingual networks around the Mediterranean can be seen as forms of intercultural and interpersonal trade, as well as the persistence of language myths in linguistic historiography.

Charbel El-Khaissi, Doctoral Candidate, Linguistics.

Sociolinguistics of Script: Cues into Intergenerational Language Attrition.

Abstract: The present work relates to a 19th c. manuscript recently relocated from Mount Lebanon to Australia. The manuscript in question is a prayer book written in the Aramaic script to represent Modern Standard Arabic. If this hybrid writing system ("digraphia") is accepted to be a signature trait of multilingualism, then its publication in 1886 suggests that speakers of Mount Lebanon mastered some level of Aramaic during this period. This fact questions whether the extinction of Aramaic in Mount Lebanon actually took place in the 16-17th centuries. In this brief talk, I intend to discuss current efforts for manuscript digitisation and conservation, language digraphia research and implications for sociolinguistic and ethnographic studies on Australian Lebanese communities.

Jennifer Hendriks, Lecturer, School of Literature, Languages and Linguistics.

The malleability of sociolinguistic identity: Intra-writer variation in the De Baccher/Thijs Family correspondence, 1590-1622.

Abstract: In the *Bibliotheca Thysiana* (Western manuscripts collection, Leiden University) thirty letters and a memorandum book are preserved from Antwerp-born Magdalena Thijs spanning three decades of her life (1592-1622). An analysis of these manuscripts shows that in 1599, after having lived for a decade in Halberstadt (Germany) with her Flemish-born husband, Andreas de Baccher, Magdalena dramatically changes her style of writing. In this presentation of work in progress, I focus on Magdalena's stylistic choices against the backdrop of those of her family members and consider the question of adult idiolectal malleability. Given that "[s]peakers have an intrinsic capacity to use language variation as a resource to define their role in the situation and to construct particular social identities" (Hernández-Campoy 2016:92), the stylistic choices Magdalena and her family members make are not unexpected. Their use of variation attests to their experiences as adults moving around a dialect continuum, offering rich options for identity construction through language.

Tania Colwell, Lecturer, History.

Reshaping Mélusine; or, Learning to be a slightly bolder writer (and some of its rewards).

Abstract: Fairies, dragons, giants and crusades: the medieval French Mélusine romances about a shape-shifting fairy have it all! The colourful and fascinating content of these tales is one reason why my interest in them has endured for more years than I care to remember. However, rather than talking about the metamorphic Mélusine and her over-achieving family themselves, in this brief talk I reflect on recent experiences grappling with my book exploring the reception of the Mélusine romance manuscripts and their audiences c. 1380–1530. In effect, in recent months, the shape, aims, and projected contributions of my book *Reading Mélusine* have been reconceptualised. In some ways this was a scarily bold move

which was not without its existential challenges (!), but, coming out on the other side, it has been a process which has also potentially – hopefully – brought some new intellectual rewards.

Sarah Hodge, PhD Candidate, History.

A Composite Order of Dress: Understanding the Development of Women's Historic Styles in Britain, 1757-1830.

Abstract: The early decades of the nineteenth century witnessed a surge in trends for British women's fashionable and fancy dress inspired by early modern history. They were expressive and decorative styles of dress, sometimes referred to as a "composite" order of dress as they combined historic styles, from the fifteenth to seventeenth centuries, and contemporary conventions. This paper will examine the impact of eighteenth-century art and early dress history publications on historic modes in women's dress. Early nineteenth-century fashion commentators may have loathed the fashions of the eighteenth century, but many of their favoured historic styles were a product of the foundations provided by that period.

Robert Wellington, Senior Lecturer and ARC DECRA Fellow, Centre for Art History and Art Theory.

An overview of my current book project 'To Build Like Louis XIV' aimed at the trade press market.

Abstract: Louis XIV's chateau at Versailles was built to impress, and the Versailles style has been a go-to style for the newly rich and powerful from the seventeenth century to now. The story of those who have built like Louis XIV is one of glitz and glamour; of the newly rich showing off their wealth with outrageously luxurious proofs of social ascendance.