



Center for Renaissance Studies

Multidisciplinary Graduate Student Conference

January 29-31, 2026



Apocalypse Woodcut by Lucas Cranach from Martin Luther, trans., *Das neue Testament Deutſch*.
Wittenberg: Melchior Lotter, 1522. VAULT Case folio C 409 .33

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2026 Graduate Conference Schedule

Thursday, January 29

1:30-2:30 **Registration** (Ruggles Hall)
2:30-4:00 **Session 1** (Panels 1-3)
4:00 - 4:30 **Break**
4:30 - 5:30 **Keynote Conversation: Archival Research and Materiality in the Digital Age** (Ruggles Hall)
5:30-6:30 **Reception** (Ruggles Hall)

Friday, January 30

9:00-9:30 **Coffee and Donuts** (Ruggles Hall)
9:30-11:30 **Session 2** (Panels 4-6)
11:30-12:30 **Meet a Newberrian: Sophia Croll (Assistant Director, Teacher Programs)** (Rettinger Hall)
12:30-1:30 **Lunch** (Ruggles Hall)
1:30-2:30 **Collection Presentation** (Baskes Boardroom)
2:30-3:00 **Break**
3:00-4:30 **Session 3** (Panels 7-9)

Saturday, January 31

9:00-9:30 **Coffee and Donuts** (Ruggles Hall)
9:30-11:00 **Session 4** (Panels 10-12)
11:00-11:30 **Break**
11:30-1:30 **Session 5** (Panels 13-15)

SESSION 1

Thursday, 2:30 - 4:00pm

Panel 1 – Rettinger

Defying Definition: Portrayals of Resistance and Subversion

Chair: **Julia Salkind**

Allison Boroff

The Beast and The Sun: Morality and Apocalypticism in a 'Madonna of Humility with the Temptation of Eve' Altarpiece

Bella Fiorucci

'Sleep hath seized me wholly': The Agency of Purity in Sleep Scenes of *Cymbeline*

Summer Lizer

Difference and Deferral in *The House of Fame* and *The Parlement of Foules*

Panel 2 – Baskes

Her Majesty's Triumph

Chair: **Zixiao Huang**

Keri Blair

Crowning the Queen Regnant: Ritualistic Equestrianism and the Gendered Performance of Monarchy

Abigail Hinrichs

Examining a Racialized Anne Boleyn

Emma Murray

Translating Leonor de Meneses: Recreating Seventeenth-Century Protofeminist Spanish Poetics in Twenty-First-Century English

Panel 3 – B82

Some Pain Only She Knows: Women, Bodies, & Trauma

Chair: **Alexandra Butterfield**

Veronica Arntz

Artwork, Architecture, and Textiles and the Liturgical-Ritual Culture of Nuns: Marienberg bei Helmstedt as Case Study

Fiona O'Brien

In Rerum Natura: Was Abortion Felony at Medieval and Early Modern English Common Law?

Mengze Wei

Bodies of Knowledge: The Visual Representations of Placenta in Tokugawa Japan

4:30-5:30 **Keynote Conversation: Archival Research and Materiality in the Digital Age (Ruggles Hall)**
Featuring Newberry fellows Malachi Bandy, Brian Brege, and Alcira Dueña

5:30-6:30 **Reception (Ruggles Hall)**
Light appetizers and refreshments

SESSION 2

Friday, 9:30 - 11:30am

Panel 4 – Rettinger

Taming Nature

Chair: **Jingyi Dai**

Bunny Hayes

From Chaos to Caritas: Ovid, Hildegard, and Marder on Creation, Responsibility, and the Ethics of the Cosmos

Rebecca Kilroy

Into the Bog: Misconceptions of Meaning in Popular Reception of British and Irish Iron Age Bog Bodies

Laura Lestani

Nature, Ruins, and the Pastoral Vision in Nicoletto da Modena's Engravings

Rong Lin

Root Representation in Pre- and Post-Conquest Central Mexico: Reconsidering Plant Roles in Indigenous Mesoamerica

Panel 5 – Baskes

Animals, Beasts, and the More Than Human

Chair: **Lance Pederson**

Cristian Figueroa

Interpreting Comca'ac Ceramic Figurines as Materialized Non-binary Identities

Eduardo Gorobets Martins

Nahuas and More-than-humans in Sahagún's Sermons (Ms. 1415, Ayer Collection)

Chloe Ponzio

The Beast Inside: Human-Animal Transformations in Medieval French Literature and Art

Panel 6 – B82

Blinded by the Light: Christianity's Far Reach Forms

Chair: **Caleb Allen**

Quentin Clark

Depicting a Theology of Light: The Dolphin in Early Byzantine Christian Culture

Deirdre Klena

Exemplary Encounters: Transference of Sacred Presence in Early Modern Italy and Colonial Latin America

Laura Rybicki

Sanctified Silk: Industry, Nation, and Religion in a Gothic Revival Woven Prayer Book

11:30-12:30 **Meet a Newberrian with Sophia Croll (Assistant Director, Teacher Programs)
(Ruggles Hall)**

Learn more about the Newberry's Teacher Programs and the Digital Collections for the Classroom

12:30-1:30 **Lunch (Ruggles Hall)**

Vegetarian, Vegan, and Gluten-Free options available

1:30-2:30 **Organizer-led Collection Presentation (Baskes Boardroom)**

SESSION 3

Friday, 3:00 – 4:30pm

Panel 7 – Rettinger

“Fashion Fades, Style is Eternal.”: Clothing’s Identities, Perceptions, and Self-Fashionings

Chair: **Julia Salkind**

Emily McKenna

‘Y cladd in mightie armes and silver shielde’: An Examination of Armorial Symbolism in Spenser’s *The Faerie Queene* and *Muiopotmos*

Rachel Salem-Wiseman

The Construction of the Monstrous Body: Making and Wearing Ruffs in Early Modern Europe

Liz Villamizar

Intermedial Dialogues between The Count Lucanor, Charles V and the Fury, and The Emperor’s New Clothes

Panel 8 – Baskes

Conversions in the Far Lands: Christianity in Its Periphery

Chair: **Zixiao Huang**

Amy Bernick

From Pagan Monsters to Christian Men: Language, Gender, and Cultural Transitions in *Beowulf*

Celia-Cruz Arce

Seeing, Tasting, Believing: A Performance of Conversion, Sensoriality, and Kinesic Intelligence in *Cantigas de Santa María*

Siying Li

‘Henkama’ in the *Acta Pekinensis*: Hidden Voices of Manchu Catholics during the Chinese Rites Controversy, 1705–1708

Panel 9 - B82

Read Between the Lines: Knowledge and Book History

Chair: **August Rickard**

Shannyn Bald

The *Domostroi*: Discerning the ‘Who’s’ and the ‘Why’s’ of a Sixteenth-Century Muscovite Guidebook

Darcy Chanin

‘Vaticinium’ Narrative Between Cultures: Prophecy as Translation in *Sefer Ha-Ma’asims*

SESSION 4

Saturday, 9:30 - 11:00am

Panel 10 – Rettinger

Meet Her in the Comments: Women

Writing in Early Modern Social Networks

Chair: **Maneesha Sarda**

Rachel Miller

Kateryn Parr's Network: Women and the English Protestant Reformation, 1543-1553

Chrystina Ochsankehl

Religious Dissent: Cathar Women in 12th-Century Languedoc and Esclarmonde de Foix

Arzoo Thakar

Words as 'Voice' in *Lettres portugaises* and *Lettres d'une Péruvienne*

Panel 11 – Baskes

Disrupting Empire: Alternative Readings on Colonial Resistance in New Spain

Chair: **Camila Micán Rondón**

Juan Rivera

Reimagining the History of Music Theory in Eighteenth-Century Colonial Mexico: Juan Antonio Vargas y Guzmán's *Explicación para tocar la guitarra*

Saul Sanchez Gonzales

Use of Religious Archives to Reconstruct Indigenous Political Connections in Sixteenth-Century New Spain: Case Study of San Salvador Quauhyahualolco

Mariana Sarkis Olson

Love, Violence, and Community: *Amancebamiento* and Legal Negotiation in Seventeenth-Century New Spain.

Panel 12 - B82

Labor, Politics, and the State

Chair: **Maureen McCord**

Zachary Cho

Configuring Coercive Labor Regimes in Spanish Florida

Zach Crutchfield

Ummayyad and Abbasid Power through Adab

Emma Whaley

Prosthetics and Propaganda: A Larum for London's Stump as a Warning to England

SESSION 5

Saturday, 11:30am – 1:30pm

Panel 13 – Rettinger

Stuff Matters: Reading the Material Archive

Chair: Lance Pederson

Ja'Licia Gainer

The Drake Jewel: Art and Race in the
Elizabethan Era, Decoding Messages within Jewelry

Mia Jackson

Bringing an Export Back to Cairo: Khawand Fāṭima’s Royal Patronage of Inlaid Brassware

Oswin Orellana

The Capture of the Armada: Coin, Medal, Medallion, Jeton, and Counter Depictions of the Spanish Armada in the
Late 16th Century

Aysenur Senel

Beyond the Signature: Rethinking Trace and Sovereignty in Ottoman Mosques

Panel 14 – Baskes

Weird Science

Chair: Caleb Allen

Sonia Beltz

A World of Monsters and Virgins: The Feminization of Illness in Donne’s Bodies-as-Worlds

Liberty Huther & Rachel Walker

Monsters in the Garden: Words and Images of the Old English Genesis B

Raigen Sumrall

Animating Geometry: Lorenz Stoer’s *Corpora Regulata et Irrgulata* and Lines that Link with Ink

Panel 15 - B82

Difference and Diversity in the Premodern World

Chair: Alexandra Butterfield

Chloé Glass

Etching Empire: Stefano della Bella’s Equestrian Series and the Politics of Early Modern Europe

Yubidixi Jimenez-Castañeda

Deconstructing ‘Heathens’: Indigenous Refutation of Monolithic Theories on Mexica Human Sacrifice

Chase Smith

Nahuatlizing the Eucharist: Reflecting on Translation and/as Transubstantiation in Colonial Mexico

Zahra Syed

Architectures of Migration in Early Modern Venice: The Jewish Ghetto and the *Fondaco dei Turchi*

ABSTRACTS

Session 1, Thursday 2:30-4:00pm

Panel 1: Defying Definition: Portrayals of Resistance and Subversion

Chair: Julia Salkind

Allison Boroff

The Beast and The Sun: Morality and Apocalypticism in a "Madonna of Humility with the Temptation of Eve" Altarpiece

The Madonna of Humility with the Temptation of Eve altarpiece, now at the Cleveland Museum of Art, was commissioned in 1404 by friar Agostino Rogeroli for the monks in the Chiesa di Sant'Agostino in Fermo. The painting depicts Mary as both the Madonna of Humility and the Woman of the Sun, flanked by St. George, and the Archangels Gabriel and Michael. Eve is pictured at the bottom of the panel, both she and the serpent partially disfigured by an anonymous attacker. Scholars have investigated the expression of sexuality and motherhood in this painting, wherein Eve is posed in a strict moral opposition to Mary. However, I propose that an apocalyptic reading of this painting illuminates a more complex presentation of morality in which Eve and Mary as Second Eve are regarded as necessary terrestrial and divine agents, respectively. More specifically, I suggest that this altarpiece associates Eve with the Beast of the Apocalypse and Mary with the Woman of the Sun to foreground the triumph of spiritual purity over physical corruption, using the female form as a site to express fears of corruption and the desire for heavenly intercession. In this paper I utilize gender and reception theories to argue that this painting emphasizes the duality of humans as sinful yet redeemable beings by inviting the medieval viewer to imagine spiritual absolution through Mary while acknowledging the potential of one's earthly corruption through Eve. By referring to both Genesis and Apocalypse, the altarpiece collapses theological time to reinforce the cyclical nature of birth and rebirth, and the necessity of sin to enable redemption. The apocalyptic context of this painting is key to constructing the late medieval perspective on sin and virtue through a complex understanding of human fragility.

Bella Fiorucci

"Sleep hath seized me wholly": The Agency of Purity in Sleep Scenes of *Cymbeline*

Within the space of a playworld, scenes of sleep allow for a moment of liminal creation both within and outside of the action onstage. In Shakespeare's *Cymbeline*, scenes of sleep both propel and resolve the plot. There are three moments of sleep performed on-stage, with the last scene including the theatrical performance of dreams. In looking at these scenes of sleep, the worlds they create, and the characters sleeping within them, we can better understand the function of sleep in the maintenance of purity. My work emerges out of conversation with Evelyn Gajowski and Karen Cunningham, looking beyond the rhetorical functions of sight and into the physical power of sleep performed on the stage. The visibility of the sleeper's body changes in accordance with the performance onstage of their dreams. I look not only at sleep in *Cymbeline*, but use the alluded to *Rape of Lucrece* as another medium through which we understand how sleep transforms the body onstage. Reading Shakespeare's *The Rape of Lucrece* alongside Innogen's first moment of sleep gives us a better idea of how sleep, genre, and knowledge function in the violation of Lucrece and Innogen. Innogen's instances of sleep reveal how her purity is maintained by a lack of epistemology, while Posthumus's lack of ontology is remedied by a creation of his own epistemology of purity. The entrance an audience is granted into the body of a character within the space of sleep, and the position of their body

on-stage, informs our understanding of the sleeper's knowledge production and agency over sleep as it works in service of their purity.

Summer Lizer

Difference and Deferral in *The House of Fame* and *The Parlement of Foules*

What do we do with a piece of information, an object, or idea that doesn't fit? Famously, the European encounter with the platypus at the end of the 18th century challenged the existing taxonomic order, as platypuses did not fit into any established category. When such a challenge occurs, there are three possible responses: accommodation, exception, and rejection. We can alter the existing schema to accommodate the new information (as in the case of the platypus); we can sideline the new information as an exception, assigning it to a category of "miscellany;" or we can reject the classificatory schema all together, deciding that it is inadequate to describe our world. In this paper, I investigate Chaucer's lists as sites of taxonomic resistance that navigate the competing claims of the particular and the universal. I argue that Chaucer's work in *House of Fame*, *Parlement*, and elsewhere remains open to ambiguity and contradiction, and manages moments of taxonomic resistance through deferral, suspending categorization in favor of the idiosyncratic and the exceptional. His unwillingness to "resolve" moments of taxonomic resistance reflects an ethical commitment to the priority of individual created beings and a poetics that is relentlessly particular and present in the world.

Panel 2: Her Majesty's Triumph

Chair: Zixiao Huang

Keri Blair

Crowning the Queen Regnant: Ritualistic Equestrianism and the Gendered Performance of Monarchy

This paper explores how Tudor Queens Regnant Mary I (r. 1553-1558) and Elizabeth I (r. 1558-1603) utilized ritualistic equestrianism – ceremonial horse and horse-related objects - in their coronation ceremonies to navigate and challenge the rigid gender expectations of their patriarchal era. While coronation ceremonies in England were historically rooted in masculine symbolism and chivalric display, the accession of a female monarch in 1553 challenged these norms. Through a close examination of processional components such as the Horse of Honor, the Master of the Horse, and the ceremonial Gold Spurs, this study reveals how both queens negotiated and manipulated gendered expectations embedded within royal ritual. Drawing from English Coronation Records, the *Liber Regalis*, records from the College of Arms, Calendar of State Papers, art, literature, and visual material sources, the paper demonstrates that Mary and Elizabeth strategically blended masculine and feminine traditions to construct a visual and ceremonial language of legitimacy, continuity, and power. By riding in litters typically reserved for queen consorts, parading feminine palfreys as Horses of Honor, and symbolically touching rather than wearing the ceremonial Gold Spurs, Tudor Queens Regnant transformed traditional masculine rituals into performative acts of female sovereignty. In doing so, they redefined the gendered boundaries of monarchy in early modern England.

Abigail Hinrichs

Examining a Racialized Anne Boleyn

Doyne C. Bell's 1877 "Notices of the historic persons buried in the chapel of St. Peter ad Vincula in the Tower of London" details the Victorian restoration of one of England's most

historic burial sites, housing the graves of famously executed court figures from England's Tudor period. Bell's precise account of the exhumation of Anne Boleyn's bones reveals, however, an impulse to preserve, speculate about, and story-tell with remnants of England's late-medieval history. "The Unfortunate Queen: Anne Boleyn in the Victorian Imagination" seeks to understand the Victorian afterlife of Anne Boleyn through explorations of English historical narratives, gothic-esque novels, theatrical stagings, and artwork. The project critically investigates the methods through which Anne Boleyn's contentious, sexualized figure came to possess culturally iconic status in the hands of Victorian England's authors and artists. Questioning the role of women's writing, religious division, and imperialism in defining a Victorian Anne Boleyn, the project examines the Victorian late-medievalist impulse to employ the figures of the past to suit the needs of the present. Finally, in delineating these inventions of Anne Boleyn in literature and artwork, modern-day afterlives of this Tudor queen can be traced back to Victorian-era religious anxieties, gendered constructions, and political engagements with the tendentious "Ladye Greene Sleves."

Emma Murray

Translating Leonor de Meneses: Recreating Seventeenth-Century Protofeminist Spanish Poetics in Twenty-First Century English

When Leonor de Meneses (c.1620s-1660s) published *El desdeñado más firme* in 1655, Spanish literature received its first "independent" female character, a woman whose story ends neither in marriage nor in a convent. For my MFA thesis (University of Iowa), I am producing the novel's first English translation, and my goal is to deliver a text that honors its canonical position while being accessible to today's general readers. This requires translation strategies that support tactics like literary compensation, the manipulation of pacing, and syntactical freedom. My paper will explore how one translates not only between languages, but also across times—emphasizing the importance of forging and maintaining access to stories from past eras, particularly those by marginalized voices. Born in Lisbon to a minor noble family, Meneses died from childbirth in her 30s. Nothing is known about her intellectual development, though most of her family was educated; we can assume she received some schooling and engaged with popular, genre-expanding texts of the time, such as Cervantes' (1547-1616) *Don Quijote* and Lope de Vega's (1562-1635) political comedias. Meneses wrote alongside other Spanish protofeminists like María de Zayas (1590-1661), but her narratorial tactics set her apart: Meneses's intimate, first-person female narrator never enters the story's action; its extended plot arc and overtly emotional male characters helped push the Iberian Peninsula's beloved genre of *novelas cortas*. The complexities of Baroque Spanish and its early modern storytelling mechanisms present numerous translation challenges. I will use specific passages in my translation to demonstrate how I solved particular challenges—e.g. multiclausal sentences, pointed moral aphorisms, and metaphors made from obscure Greek myths—all given my mission to produce an accessible yet appropriately literary text. Meneses herself designed this *novela corta* for widespread entertainment; my commitment to general readers honors her desire for an audience as wide as possible.

Panel 3: Some Pain Only She Knows: Women, Bodies, and Trauma

Chair: Alexandra Butterfield

Veronica Arntz

Artwork, Architecture, and Textiles and the Liturgical-Ritual Culture of Nuns Marienberg bei Helmstedt as Case Study

Marienberg bei Helmstedt, a community of Augustinian canonesses founded around 1176 and located in the Diocese of Halberstadt, Germany, was home to a rich collection of artwork and textiles, as well as interesting architectural features. Following the Protestant Reformation, these textiles were hidden away in the attic, and the wall paintings were covered by up whitewashing. Domina Charlotte von Veltheim, who served Marienberg from 1862 until her death in 1911, revitalized the community and discovered many of these hidden treasures. This paper will demonstrate how the artwork and textiles formed the liturgical-ritual life of the canonesses during the thirteenth through fifteenth centuries. The wall paintings of the Holy Cross and Mary Magdalene tower chapels, the unique crucifix with Jesus's folded arms, and the stained-glass windows will all be considered in the perspective of Marienberg's liturgical traditions, which have been preserved in a large collection of manuscripts. Moreover, Marienberg, like other female communities of the time, engaged in textile production. The nuns even made at least one design of their own, which was uncommon for the time, and had their own unique weaving style. These textiles, such as the wall hangings of St. Margaret and St. Anna, were also part of Marienberg's liturgical culture, and would have been encountered in their daily lives. These aspects of Marienberg's material culture were intimately connected to their ritual culture: the liturgical rituals performed by Marienberg included these artistic works. Thus, Marienberg's liturgical traditions and art must be considered in relationship to each other, to appreciate the fullness of the community's ritual life.

Fiona O'Brien

In *Rerum Natura: Was Abortion Felony at Medieval and Early Modern English Common Law?*

Roe v. Wade's 1973 decision relied upon the historical reconstructions undertaken by lawyers, which determined that abortion was never a crime at English common law. In 2022, *Dobbs v. Jackson*'s decision used this same 'history,' but found that abortion was a crime at English common law from its genesis in the medieval period until 1776, at which point it provided the normative setting for the United States Constitution. However, I argue that from 1348 to 1776, abortion was not considered a felony at English common law. The evidence—that which I have utilized is primarily cases from the yearbooks, *Vade mecum*, *Liber Assisarum*, and other legal texts—demonstrates that abortion was likely considered a felony at common law from roughly the 1100s and the genesis of common law until at least 1348, after which it was not considered felony. The lack of evidence for felony abortion at common law continues from 1358 through 1557 to roughly 1800, when more recognizably stringent abortion felony laws emerged. But though the evidence exists, secondary historiography remains significantly unrevised until now. Solely approaching the topic from the point of view of a lawyer serves to ultimately isolate legal evidence and retroactively apply modern concepts onto a society grappling with population growth, urban poverty, and newly emerging concerns for the privacy and hegemony of the family unit. Despite the presence of historical debate within these cases, lawyers advising the Supreme Court did not interact with nor meaningfully consult historians. Rather, they formed and continue to form their own discursive and occasionally insular communities that generate their own historical facts. To supplement the legal sources I used in this paper, I have engaged with transcriptions of records I accessed thanks to my fellowship at the Folger Shakespeare Library to reconstruct a general medieval/early modern ethos surrounding pre and early natal life and death. In conclusion, I find that the world which was imagined by Dobbs' decision in 2022 is one that is not rooted in history.

Mengze Wei

Bodies of Knowledge: The Visual Representations of Placenta in Tokugawa Japan

This paper project takes on the visual representations of placenta during Tokugawa Japan (1603-1868) as one crucial perspective to evaluate the convergence of different knowledge. The back-then flourishing print culture produced a growing amount of books that addressed women's experience. The rise of obstetrics, alongside prohibitions against infanticide and the popularity of childrearing manuals, brought women's reproductive roles into academic discourse. Despite this ideological emphasis, pregnancy in Tokugawa Japan remained fraught with danger and anxiety. The placenta (ch. *baoyi*, jp. *ena*), perceived as the vital link between mother and child, holds deep protective and symbolic significance. However, with the advent of Rangaku (Dutch Learning) and the landmark publication of *Kaitai Shinsho* (*New Text on Anatomy*) in 1774, anatomical understandings began to reshape these long-held beliefs. Medical illustrations in different sources start to reflect a merging of traditions: while rooted in local customs, they increasingly adopted and learned the internal specificity introduced through Western science. Through analyzing illustrations and textual records of placenta in Tokugawa sources, particularly late 18th-century obstetrical manuals, this paper probes how Japanese intellectuals progressed their medical practice with visualizations of the female body. Among the printed medical handbooks, *Sanka Hatsumō* "An Introduction to Obstetrics" deserves special attention since it includes detailed pictorial renderings on obstetrical learning. With access to European and Chinese sources, the author approaches the placenta in various visual forms, from stylized lotus leaf patterns, a Buddhist motif, to an anatomical view of a body organ. These visual arrangements embodied both Rangaku-inspired biomedical ideals and long-standing observations from daily practices. The evolving imagery reveals how Edo-period scholars negotiated divergent epistemologies to reimagine the female body, not only as an object of medical observation but also as a site of cultural meaning and intellectual engagement.

Session 2, Friday 9:30-11:30am

Panel 4: Taming Nature

Chair: Jingyi Dai

Bunny Hayes

From Chaos to Caritas: Ovid, Hildegard, and Marder on Creation, Responsibility, and the Ethics of the Cosmos

This essay argues that Ovid's *Metamorphoses*, Hildegard of Bingen's visionary cosmologies, and Michael Marder's vegetal philosophy converge on a shared insight: creation is not a static order but a fragile, interdependent process that demands ethical responsibility. While Ovid portrays the universe as a movement from chaos to form, Hildegard envisions a cosmos sustained by divine love (Caritas), and Marder insists on the radical vulnerability of vegetal life. Placed in dialogue, these perspectives expose the precarious balance between order and disorder and reveal humanity's embeddedness in the natural world. The article contends that this triangulation matters urgently today. In the face of climate crisis, these texts invite us to reconceive cosmology itself as ecological ethics: Ovid demonstrates the consequences of human action upon nature, Hildegard frames creation as a living network sustained by love, and Marder underscores the ongoing instability of life as its defining condition. The study concludes by suggesting that these frameworks not only reshape contemporary environmental ethics but also offer powerful pedagogical tools for cultivating ecological responsibility in the humanities classroom.

Rebecca Kilroy

Into the Bog: Misconceptions of Meaning in Popular Reception of British and Irish Iron Age Bog Bodies

Since the discovery of the Lindow Moss bog bodies in the early 1980s, bog bodies have been a source of both public and scholarly fascination and have significantly shaped imaginings of Iron and Roman Age Britain and

Ireland. This paper explores how museums, artists, and the eco-cultural tourism industry craft and present narratives of bog bodies, the meanings they ascribe to them, and how these meanings inspire a remythologization of the bodies. I'll examine various readings of bog bodies as art objects, as sacred objects to the Neo-Pagan/Neo-Druid community, and as fetish objects providing a semi-mystical connection to the prehistoric past. Ritual interpretations of bog bodies which tie them to Druid or pagan ceremonies have inspired backlash from groups who claim a spiritual heritage with the bog bodies and the societies who made them. I'll also look at how artistic and literary depictions of bog bodies write disability and queerness onto them, offering additional opportunities for modern day people to falsely claim spiritual kinship. Finally, drawing on Christina Fredengren's notion of bog re-enchantment, I'll look at how public interest in bog bodies has been used to encourage bog conservation and place-based tourism. In this way, the bodies become tools by which the bogs themselves come to hold more meaning for modern day people, the opposite of the process by which bodies originally entered the bog to become imbued with meaning.

Laura Lestani

Nature, Ruins, and the Pastoral Vision in Nicoletto da Modena's Engravings

This paper investigates how Nicoletto da Modena (active c. 1497–1522) visualized the relationship between nature, antiquity, and temporality in two of his engravings *Orpheus* and *the Nativity*, held at the Art Institute in Chicago. Through close visual and contextual analysis, I argue that Nicoletto reworks Virgilian motifs and classical imagery to explore ideas of transformation, renewal, and the delicate boundaries between human and non-human worlds. In *Orpheus*, the musician sits beneath a broken arch that appears at once as a ruin and a natural grotto, merging architecture with landscape. Around him gather a variety of animals, drawn by the mournful melody he plays for his lost beloved Eurydice. The music unites human sorrow with the empathetic response of the natural world. For Nicoletto, the scene becomes a quiet meditation on coexistence, where nature reclaims human space and music restores harmony across species. Similarly, in *The Nativity*, the Holy Family is depicted within monumental ruins overtaken by vegetation, evoking the transition from pagan antiquity to Christian rebirth. The motto *Virtus ascendit*, meaning “Virtue rises,” reinforces this spiritual renewal, while trees and vines reclaiming the ruins recall Virgil’s *Georgics* and its reflection on cyclical natural growth. Together, these engravings show how early sixteenth-century printmaking could unite classical heritage and Christian thought, imagining a world where decay and renewal, past and present, human and non-human coexist in dialogue.

Rong Lin

Root Representation in Pre- and Post-conquest Central Mexico: Reconsidering Plant Roles in Indigenous Mesoamerica

This presentation traces the changes made to the representations of plant root before and after conquest in postclassic Central Mexico, especially focusing on how the plant-human relationship transformed with the representational changes of the root. Prior to the conquest, roots, despite being subterranean, were frequently depicted explicitly in both codices and sculptures. For example, the roots of maize and maguey are visibly rendered in several prehispanic manuscripts, and in the case of stone cactus sculptures, roots appear along the exposed sides rather than being hidden underground. This presentation starts by examining which plants were shown with exposed roots in prehispanic Central Mexico, and, through analysis of relevant Nahuatl passages, what this iconographic choice could reveal about the Indigenous conception of plants. I argue that these visual conventions not only functioned in parallel with the system of pictorial writing but also served to render the generativity of roots

visible and symbolically potent. Such conventions of exposing roots reached a climax in the Codex Fejérvary-Mayer, where human bodies themselves become root-bearing: a set of four images in the codex illustrate the significance of its generativity, ultimately suggesting a relational ontology in which humans and maize share the same generative logic. In contrast, post-conquest representations of roots were complicated with the introduction of European botanical frameworks. The second part of this presentation focuses on changes in post-conquest root representations by examining a variety of post-conquest visual materials. For example, plants in the 16th century Codex Cruz-Badiano and Códice de tributos de Santa Cruz Tlalapa were given “double mistaken identity”, as they are rendered using European techniques yet still retain visibly exposed roots, while maps from the 17th century, through the gradual erasure of roots, reveal an epistemic violence against the generativity and visibility of roots that had been inherent in ancient Mexican art.

Panel 5: Animals, Beasts, and the More Than Human

Chair: Lance Pederson

Cristian Figueroa

Interpreting Comca'ac Ceramic Figurines as Materialized Non-binary Identities

Over time, material culture's significance has changed from its initial conception, through its subsequent use by descending communities. This same material culture has come to have different understandings, from the earliest known interpretations made in historical and ethnohistorical accounts to the interpretations made by recent scholars examining the same material artifacts in question through different theoretical and methodological frameworks. Ethnohistorical accounts of the Comca'ac Indigenous community – a community currently living across the central coastal region of the contemporary northern state of Sonora, México – can be traced back to as early as 1692 when Adamo Gilg, a Jesuit priest, wrote one of the earliest detailed accounts of the Comca'ac community. In this presentation, I trace ethnohistorical and historical accounts and pull from the collections-based research conducted as part of my master's thesis to unravel how the meanings of Comca'ac ceramic figurines have changed from their earliest historical recordings to the present day. I explore how these figurines have been viewed by the descendants of the people who created them prior to the European contact period, and how they have been referred to in publications by recent academics and scholars. I will argue that the Comca'ac ceramic figurines should be analyzed and approached through a queer theoretical framework so as to provide a more holistic interpretation of these material objects. More specifically, I argue that these figurines can be interpreted as a materialized non-binary identity, an identity I will argue is neither only human or animal, rather, these figurines embrace multiple human and non-human features along with various environmental factors that compose these highly stylized and unique ceramic figurines.

Eduardo Gorobets Martins

Nahuas and More-than-humans in Sahagún's Sermons (Ms. 1415, Ayer Collection)

This presentation will analyze the relationship between Nahuas and more-than-humans through sermons of Franciscan Friar Bernardino de Sahagún, known as Ms. 1415 of the Ayer Collection, held at the Newberry Library. One of the first phases of evangelization in what became known as New Spain included adaptations and translations of sermons into Nahuatl to approximate the new religion and its dogmas to Nahuas more effectively. However, sermons such as those written in Spanish and translated into Nahuatl by Sahagún expresses concerns with Nahua religious foundations, such as the intimate relationship with more-than-human entities — that is,

deities, animals, plants, and other beings. In the preinvasion period, Nahuas engaged with more-than-human entities in various ways, recognizing them as capable of features that 16th-century Catholic Europeans would associate solely with humans, such as speaking or working. In some cases, some animals, plants, or specific beings were even conceived of as an *ixipla*, or localized embodiment of a deity (Bassett, 2015). I argue that, while Spanish missionaries wanted to introduce intangible religious foundations, such as the exclusive Christian God, the sin, and the soul, Nahuas' worldviews included other beings that were tangible, part of their reality. Sahagún sermons will be analyzed in dialogue with recent works by Indigenous scholars, especially Nahuas, who are reflecting on the intrinsic connections between humans and more-than-humans (Cruz, 2017; Montejo, 2021; Harjo, 2019). I will demonstrate that these connections were dynamic, allowing for changes, adaptations, and the coexistence of diverse ideas and practices — many of which were often unacceptable to Spanish missionaries and secular priests.

Chloe Ponzio

The Beast Inside: Human-Animal Transformations in Medieval French Literature and Art

This research focuses on the significance of human-animal and animal-human transformations in Medieval French literature, particularly on the cause of these transformations, and the literary meanings behind them. The high Middle Ages were a significant time in the growth of French literature, and the symbolism within the texts. Exploring human-animal transformations and relationships within the literature may give scholars better insight into historic views of the rapidly evolving French society. By exploring and analyzing several French Medieval texts that touch upon the topic of human-animal transformations and relationships, such as an unwilling werewolf in "Bisclavret" from *Lais de Marie de France*, and comparing them with analyses of human-animal artistic depictions from the same time, such as the many different animals in the tapestry series *La Dame à la Licorne*, this research hopes to shed light on the literary and visual impact that human-animal transformations and relationships had on people from the Middle Ages. This research hopes to show the significance of the animal side as a metaphor for humans' primal instincts in juxtaposition against their "civilized" human nature, with particular care toward the kinds of animals mentioned or depicted. Overall, this research has the goal to show the awareness these authors and artists had for both the light and dark sides of human nature, which will in turn shed light on the multifaceted understanding of the human being that people already had by the end of the medieval period.

Panel 6: Blinded by the Light: Christianity's Far-Reaching Forms

Chair: Caleb Allen

Quentin Clark

Depicting a Theology of Light: The Dolphin in Early Byzantine Christian Culture

Dominant scholarship concerning Late Antique visual representations of dolphins typically positions such images as apotropaic devices, often derived from Greco-Roman mythological deities and their narratives. While this animal's protective role is well-established, minimal attention has been given to the dolphin's depiction in Christian, rather than pagan or secular, contexts. In this paper, I examine the dolphin's image on a mid-sixth-century Byzantine polycandelon, emphasizing the ways in which its portrayal—as pairs flanking a central disk—emerged as a novel Christian symbol of the period. Through ecocritical and iconographical analyses, I underscore the dolphin's sixth-century liturgical function. I first examine primary texts, ceramics, and mosaics of the Greco-Roman period, highlighting the dolphin's pagan origins as a literary and visual symbol of protection. I then analyze various sixth-century marble and mosaic dolphin-disk configurations, emphasizing this motif's popularity in Christian churches of

the period—an original observation thus far unnoted within the art historical record. I conclude by examining our polycandelon's imagery and inscription in conjunction with scripture, exegeses, and dolphin oil as each relates to the theological notion of God as light. This evidence suggests that the dolphin's image operated as more than a mere protective symbol within sixth-century Christian Byzantium; I argue that it additionally functioned as a visual expression of the triumph of light over dark—or holy, Christian forces over evil, non-Christian forces—in the context of the liturgy. This new reading of the dolphin-disk motif prompts a reconsideration of the ways in which certain pagan Greco-Roman animal iconographies were reappropriated under Christian guises and deemed suitable for symbolic evocation in liturgical ceremonials.

Deirdre Klena

Exemplary Encounters: Transference of Sacred Presence in Early Modern Italy and Colonial Latin America

This paper examines the processes of fabrication, reproduction, and amplification of exemplary images emerging from interactions between religious figures and sacred artworks. Comparing case studies from early modern Rome, Florence, and colonial Latin America, it explores how specific spatial and social contexts shaped representational practices involving an initial encounter with a sacred image—an encounter capable of instituting a sacred *traditio* and generating an effect of exemplarity. The exemplarity of the representation is central to this initial interaction, as the act of veneration presupposes that the viewer is guided by what they see. The process continues through transference, which produces specific afterlives for the images: in certain cases, viewers who experience the images' spiritual potency become, in turn, examples of devotion and piety. Thus, the perceived primordial exemplary qualities of images are transformed through changing spatial and social contexts. The paper asks how these processes unfolded at both local and global scales, connecting the image's forms—directly or indirectly—with past and present audiences across time and space.

Laura Rybicki

Sanctified Silk: Industry, Nation, and Religion in a Gothic Revival Woven Prayer Book

While we tend to think of medieval manuscripts as existing primarily in their time and place of origin, these objects have often had long and consequential afterlives. In the late nineteenth century, when the Gothic Revival was at its peak, bookmakers sought to capitalize on the taste for all things medieval, taking inspiration from extant medieval manuscripts to produce fashionable pastiches for an enthusiastic market. One such Gothic Revival work, a copy of which is housed at the Newberry Library, is the so-called “Woven Prayer Book,” produced in Lyon in 1886. This astonishing book is filled with sacred texts and adorned with images after medieval French illuminated manuscripts, such as the *Grandes Heures* of Jean, Duke of Berry. Remarkably, the images and texts are neither hand-drawn nor printed; instead, they were entirely woven with black and white silk on the recently invented Jacquard loom, a predecessor to modern computers. This curious book prompts several questions, which my paper aims to answer: what inspired the creation of such a unique Gothic Revival pastiche? And why make a book out of silk? I argue that the Woven Prayer Book is a reaction to historical circumstances, including the decline of Lyon's textile enterprises in the face of rapid industrialization, political and social instability in France following its difficult loss in the Franco-Prussian War, and the deteriorating public support for the Catholic Church. By invoking the Middle Ages, the book's makers sought to connect late nineteenth-century Lyon to its previous glory days, when its textiles were among the most sought after in the world and before the Catholic Church's preeminence was threatened by the Protestant Reformation. This paper attempts to demonstrate that medieval images remained powerful signifiers long after the period itself came to a close.

Session 3, Friday 2:30-4:00pm

Panel 7: “Fashion Fades, Style is Eternal.”: Clothing’s Identities, Perceptions, and Self-Fashionings

Chair: Julia Salkind

Emily McKenna

“Y cladd in mightie armes and silver shielde”: An Examination of Armorial Symbolism in Spenser’s *The Faerie Queene* and *Muiopotmos*

Critics have long noted the thematic elements between *The Faerie Queene* and Elizabeth I's reign; however, said elements remain underdeveloped when examining the connection between knightly dress and character. I expand on Lawrence J. Lippert's and Edward Cain's scholarship by advancing armor as an extension of performance. By analyzing pageantry culture in the sixteenth century alongside the aureate nature of armor in Book I of *The Faerie Queene* and *Muiopotmos*, this essay examines Spenser's concern with style versus substance. As battle mimicry rises through a surge in tournaments, so too does the performativity of armorial decor. I argue that there is a correlation between the symbolism of ornamental armor and performance of Spenserian knights. I first approach this argument by contextualizing Elizabeth I's impact on the mock entertainment space and symbolism. The Elizabethan tournament, in effect, transitioned knighthood from war to pageantry; this change altered both knightly dress and equipment. With the uptake in personalization of armor, the gap between identity and dress closed. Through studying characters as the product of their armor's ornamental features, I find that any disconnect between the symbolism of their dress and identity results in the armor's ineffectiveness. The analysis progresses by identifying moments of alignment, or a disconnect, between appearance and identity. The highly aureate visual moments reflect the nature of Spenser's elaborate writing; the raiment mesh with Spenser's craft through maintaining a wholly decorative poem.

Rachel Salem-Wiseman

The Construction of the Monstrous Body: Making and Wearing Ruffs in Early Modern Europe

In the late 16th and early 17th centuries approximately 100,000 religious refugees, many of which were women, fled from the Low Countries to central Europe, with half of them settling in England. The arrival of these religious refugees in central Europe has been linked to the introduction and dissemination of specific skills and technologies in laundering, starching, and pleating. The development of the ruff, a pleated and starched linen collar, often associated with the sumptuous courts of early modern Europe, was a result of these new skills and technologies. Ruffs were restrictive garments, sometimes consisting of up to ten yards of bleached white linen. These accessories enforced sophisticated movement, hindering one's ability to perform labor and furthering their association with elite European society. Although the ruff is an iconic piece of early modern European fashion, the lives of the laundresses who designed them and crafted them have been obscured. The women responsible for making ruffs were often represented as monstrous in print media. These devilish representations of laundresses and starch-women stemmed from Puritan anxieties surrounding the vanity and pride associated with the alteration of one's God-given body through the construction of an inhuman silhouette. This association with the monstrous extended to the wearers of ruffs as well, as they were similarly portrayed in these visual sources. While these prints perpetuate a harmful image of both makers and wearers of ruffs, they simultaneously educate the viewer on how these accessories were made. This paper will consider a variety of prints created during the seventeenth century that

portray women making and wearing ruffs, exploring the ways in which they reveal and conceal the realities of this garment and the labor required in its construction.

Liz Villamizar

Intermedial Dialogues between *The Count Lucanor*, *Charles V and the Fury*, and *The Emperor's New Clothes*

Through the lens of intermediality, understood as a space of translation and dialogue between different media, this paper traces a genealogy of imperial power that moves from words to bronze and bronze to words, from tale to sculpture and from sculpture to tale. It explores three intermedial transformations: the medieval didactic tradition of Don Juan Manuel's *The Count Lucanor* (1335), Leone Leoni's Renaissance bronze sculpture *Charles V and the Fury* (1551–1555), and their symbolic reconfiguration three centuries later in Hans Christian Andersen's tale *The Emperor's New Clothes* (1837). Leoni's bronze, conceived as an allegory of imperial reason subduing fury, embodies the humanist ideal of controlled sovereignty. Yet the sculpture also contains a revealing paradox: Charles V appears both armored, recalling a Roman god, and nude in his physical exposure, combining the permanence of the political body with the vulnerability of the human one. This duality, the emperor as both immortal and mortal, divine and fleshly, captures the Renaissance vision of power as both spectacle and restraint. Nonetheless, in Andersen's retelling, this image is inverted: the imperial body, once immortalized in metal, becomes naked in a different register, subject to public scrutiny and to the destabilizing force of language, especially the child's voice that unmasks illusion and deceit. Filtered through the moral framework of *The Count Lucanor*, Andersen's narrative transforms the sculptural allegory into a modern critique of authority: where bronze proclaims, language undermines; where art consecrates, irony dissolves. From an intermedial perspective, power is no longer forged in metal but constructed and deconstructed through discourse, perception, and collective imagination. Ultimately, this paper argues that intermediality operates as a dynamic of cultural translation, revealing the metamorphosis of power across image and narrative, exposing how imperial authority consolidates into art only to dissolve again into story.

Panel 8: Conversions in the Far Lands: Christianity in Its Periphery

Chair: Zixiao Huang

Amy Bernick

From Pagan Monsters to Christian Men: Language, Gender, and Cultural Transitions in *Beowulf*

The literature of a culture reveals so much about that culture: its values, its beliefs, its history, even the evolution of its language. Using the Old English epic *Beowulf* as a lens, this paper will focus on the myriad ways that language and literature are connected. It argues that the epic poem is not only a seminal text in the history of the English language, but it is also a reflection of changing cultural values of the Anglo-Saxon settlers of England, specifically those surrounding religion and gender. Both the plot itself and the language used throughout *Beowulf* demonstrate the considerable influence the Christian church had on the unknown author/poet. Specifically, Grendel's mother in *Beowulf* symbolizes pre-Christian paganism and witchcraft, reflecting the Anglo-Saxon shift from paganism to Christianity and highlighting the influence of this transition on the evolution of the English language and cultural views of women and power. Ultimately, the poem is presented as both a literary masterpiece and a cultural artifact that documents the dynamic relationship between language, belief systems, and gender roles within a society.

Celia Cruz-Arce

Seeing, Tasting, Believing: A Performance of Conversion, Sensoriality, and Kinesic Intelligence in *Cantigas de Santa María*

This paper explores the intersection of sensory experience, kinesic intelligence, and ideological persuasion in Cantiga 4 of the *Cantigas de Santa María*. I argue that the miracle of the Jewish child's salvation dramatizes conversion not as a theological argument but as a bodily and sensory performance. The narrative and its accompanying miniatures construct a grammar of movement—seeing, advancing, extending the hand, receiving the Host, surviving the fire—through which faith is enacted and made visible. Drawing on kinesic theory (Birdwhistell) and medieval theology of the senses, I propose that the Host functions as the central sensorial and performative object that mediates between body, vision, and belief. Its sweetness, luminosity, and tactile immediacy turn devotion into a form of embodied persuasion. The Cantiga thus uses the language of the senses and the body to produce a double transubstantiation: one sacramental (the bread into the Body of Christ) and one ideological (the Jewish body into the Christian body). Through Marian mediation, the text and image work together to affirm that to feel is to believe—and to believe is to convert.

Siying Li

“Henkama” in the *Acta Pekinensis*: Hidden Voices of Manchu Catholics during the Chinese Rites Controversy, 1705–1708

The introduction of Catholicism to the Manchus in the mid-seventeenth century fostered the emergence of Manchu Catholic elites—a distinctive product of the complex interplay between Jesuit interpretations of Catholicism and Manchu cultural traditions. Among them, Hesihen (1645/1646–1708, nicknamed “Henkama”) served as a crucial intermediary linking the Kangxi Emperor, the Jesuits at the Qing court, and Papal Legate Maillard de Tournon, particularly during the Chinese Rites Controversy of the early eighteenth century. While Han Chinese Catholics have received extensive scholarly attention, Manchu Catholics remain largely neglected, and their unique interactions with missionaries are still poorly understood. Drawing on the Jesuit Kilian Stumpf's *Acta Pekinensis* and newly-discovered Manchu-Chinese Qing official archives, this paper takes Hesihen, a senior official of the Imperial Household Department (Neiwufu), as a case study. It explores how Manchu Catholic elites functioned as information brokers, financial administrators, and diplomatic negotiators, and analyzes how they conceived of themselves as both loyal Manchus and devout Catholics within the imperial framework. This paper argues that Manchu Catholic mandarins overseeing de Tournon's legation effectively dominated the diplomatic negotiations surrounding the Rites Controversy. By drafting and translating key documents for the Kangxi Emperor, they positioned themselves as representatives of “China” and supported the Jesuits' defense of Chinese rites. In doing so, they not only upheld Confucian ritual traditions but also infused their own Manchu shamanic sensibilities into the debate. Moreover, Hesihen's pivotal yet overlooked role during de Tournon's Beijing mission demonstrates that the Chinese Rites Controversy was not merely a clash of religious ideas, but also a contest over court protocol, institutional mediation, and personal credibility. Examining his activities thus provides fresh insight into how early Qing Manchus negotiated faith, diplomacy, and identity in a multi-cultural imperial world.

Panel 9: Read Between the Lines: Knowledge and Book History

Chair: August Rickard

Shannyn Bald

The *Domostroi*: Discerning the “Who’s” and the “Why’s” of a Sixteenth Century Muscovite Guidebook

In this paper, I examine the authorship of the sixteenth century Muscovite household manual, the *Domostroi* and ask why Ivan IV has been attributed to the writing process and why the monk Sil’vestr has been given perhaps more credit than he ought to be. I explore the possibility that if Ivan IV is attached as a kind of commissioner of this document and the literary event around it, it would cement him in a similar tradition to that of Vladimir I, “the Baptiser of the Rus” as a ruler trying to influence the whole of the Rus’ rather than just a singular principality as a way of trying to create uniformity amongst the various principalities that he had just consolidated. On the other hand, the only name found attached to this book that has been given any significance in scholarship is that of the monk Sil’vestr, and I wonder if it is possible that Sil’vestr has been given the credit simply to avoid the classic “anonymous” ascribed to many medieval works. Regardless of who wrote this, however, there is also the question of why this was written in the first place. It is likely that this book was considered more literary than practical, which leads me to ask, why was any of this written down? Surely some topics that were included in the manuscript are considered common knowledge. Inquiring about both the who and the why of this document is important because each question can support the other.

Darcy Chanin

“Vaticinium” Narrative Between Cultures: Prophecy as Translation in *Sefer Ha-Ma’asim*

The literary record of thirteenth-century Western Europe charts the explosive rise of prophecy. From centers of Scholastic learning to upstart monastic orders, from Latin historiography to the vernacular roman, authors claimed and contested revealed foreknowledge with newfound zeal. But how did this epochal literary-historical movement reach other traditions, endowed with long-standing discourses of prophecy of their own? The Jewish reception of Old French prophetic narrative sheds light on these very dynamics of collision and exchange, illustrating the cross-cultural scope of the so-called “prophetic century.” *Sefer Ha-Ma’asim*, an anonymous collection of Hebrew tales traced to Northern France, contains a creative retelling of “Vaticinium,” a story culled from the Western branch of the Roman des Sept Sages de Rome cycle. Both variants of the short narrative center on a titular prophecy (*nernah*, in the Hebrew), which a young boy issues to an inquiring king; existing scholarship halts at observation of the parallel. Yet the Hebrew version, distinctly, frames the speech of the prophet as continuous with narration and translation — activities that characterize the craft of the narrative itself. Through strategic diegetic changes to the plot and syntactic changes to the prophet’s voice, the Hebrew translator works to create a new model for prophetic knowledge from within, against or beyond his source material: namely, prophecy as translation. The cross-cultural transit of prophetic narrative between communities of readers, as such, reveals prophecy to be an intercultural phenomenon in its own right, possible only at the juncture of languages and worlds.

Session 4, Saturday 9:30-11:00am

Panel 10: Meet Her in the Comments: Women Writing in Early Modern Social Networks

Chair: Maneesha Sarda

Rachel Miller

Kateryn Parr’s Network: Women and the English Protestant Reformation, 1543-1553

Kateryn Parr and her network of reforming women established and maintained the infrastructure of connections that supported and advanced the English Protestant Reformation at court, decisively shaping England's religious and political landscape during the Protestant Reformation. Parr was an essential node in the social network of the English Protestant Reformation, whose significance is evident in her role in linking people to one another and to religious and political reforms. As a node, Parr united women and men, religious and political figures, writers, publishers, and patrons into a network of religious Reformers. This paper utilizes digital visualization tools to reveal Parr's centrality to the English Protestant Reformation at court. The analysis begins with the religious and literary network centered at her court. Next, this paper considers Kateryn Parr's work as a patron, translator, and writer, contextualizing and expanding on the network analysis. Through her support of Protestant writers, educators, and preachers, as well as her translation and writing of religious texts in English, Parr played an essential role in the spread of Protestantism in England. Parr's network continued to advance Protestantism and encourage women's education and literary advancements through the work of other women in her network, such as Katherine Willoughby Brandon and Anne Stanhope Seymour. By foregrounding women and their work in advancing and supporting the English Protestant Reformation, we add depth to our understanding of how religious and political changes were accomplished, and we recover and amplify their achievements. This paper argues that without Parr and her network, the English Protestant Reformation, centered at the Tudor court, would have progressed more slowly, been more fragmented, and likely would have stalled altogether when Catholics and conservatives at court resisted the religious and political changes instituted during Henry and Edward's reigns.

Chrystina Ochsankehl

Religious Dissent: Cathar Women in 12th Century Languedoc and *Esclarmonde de Foix*

Modern research on Catharism often addresses the lives of Cathar women, however few studies compare the lives of these religious women to those within the Catholic Church directly. This paper is a comparative study of religious women – both Cathar and Catholic – and considers both theological and lived experiences. This paper explores what difference Catharism might have made for medieval women. As a case study, I will analyze the role of women according to Cathar theology within twelfth-century Cathar communities in Languedoc. In particular, I will compare Esclarmonde de Foix and Hildegard von Bingen, arguably the most notable women of each respective faith at this time. The purpose of this comparative case study is to provide a framework for evaluating similarities and differences between religious women of the Cathar and Catholic Church during the late twelfth and early thirteenth centuries. I reveal a number of correlations between the lives of Hildegard and Esclarmonde in their religious position as a Catholic abbess and Cathar perfecta while emphasizing that each woman does not represent the average experience of religious women in twelfth and thirteenth century Europe. Indeed, both Esclarmonde and Hildegard were able to use their unusual relationship to the Holy Spirit in order overcome religious gender restrictions, the average religious woman was unable to do so.

Arzoo Thakar

"Words as 'Voice' in *Lettres portugaises* and *Lettres d'une Péruvienne*"

This paper explores the epistolary form as a site of female agency and emotional power in two French texts: *Lettres persanes* (1721) and Françoise de Graffigny's *Lettres d'une Péruvienne* (1747). Both works feature isolated, foreign, and articulate female narrators who write letters to absent men. Though fictional, these women express complex inner lives and challenge the boundaries of gendered authorship, autonomy, and identity. By examining how these letters construct power through voice, absence, and longing, I argue that the epistolary form allows

women to inhabit a paradoxical space—both constrained by gendered expectations and yet subversively expressive. This paper considers how the genre itself functions as a tool for negotiating public and private identities, particularly for women in early modern France. Through a close reading supported by gender theory, I suggest that these texts reflect a shifting discourse on female emotion, authorship, and cultural authority in the early modern period.

Panel 11: Disrupting Empire: Alternative Readings on Colonial Resistance in New Spain

Chair: Camila Micán Rondón

Juan Rivera

Reimagining the History of Music Theory in Eighteenth-Century Colonial Mexico: Juan Antonio Vargas y Guzmán's *Explicación para tocar la guitarra*

This paper examines Juan Antonio Vargas y Guzmán's *Explicación para tocar la guitarra de punteado por música o cifra* (1776), a 303-page unpublished manuscript from Veracruz and preserved at the Newberry Library, as a critical yet understudied document in the intellectual history of music theory in colonial Mexico. Ostensibly a pedagogical manual for the baroque guitar, the *Explicación* in fact reveals a sophisticated theoretical treatise that synthesizes speculative, practical, and pedagogical dimensions of European music theory while articulating a distinctly New Spanish intellectual position. A learned musician conversant with Cicero, Boethius, Guido d'Arezzo, Pablo Minguet y Yrol, and Santiago de Murcia, Vargas y Guzmán engaged deeply with European traditions yet simultaneously sought to construct what he termed a *nuevo modo*—a “new way” of theorizing grounded in local contexts of knowledge production. Through a close reading of the *Explicación*'s definitions of music, its reformulation of the medieval divisions of *musica mundana*, *humana*, and *instrumentalis*, and its discussions of notation, harmony, and accompaniment, this study demonstrates how Vargas y Guzmán negotiates between inherited European models and emergent New Spanish musical epistemologies. His treatise reveals an effort not merely to transmit European theory but to transform it, situating Colonial Mexico as an active site of theoretical innovation rather than passive reception. More broadly, this paper situates Vargas y Guzmán's work within a transatlantic history of music theory, tracing how theoretical discourse circulated across imperial networks and acquired new meanings within colonial settings. By recovering this overlooked text, I argue for a reconceptualization of eighteenth-century music theory as a global enterprise, shaped as much by colonial exchange as by metropolitan tradition.

Saul Sanchez Gonzales

Use of Religious Archives to Reconstruct Indigenous Political Connections in Sixteenth-Century New Spain: Case Study of San Salvador Quauhyahualolco

This research examines how religious archives can be used to reconstruct Indigenous political networks in the central region of the Viceroyalty of New Spain during the sixteenth century, focusing on the case study of San Salvador Quauhyahualolco, today the municipality of San Salvador el Seco, Puebla, Mexico. Through the analysis of ecclesiastical documents—mainly marriage records—the study explores the possibility of reconstructing the arenas of negotiation, legitimization, and continuity of local Indigenous hierarchies after the conquest. The methodology combines historical analysis with a database built from the tracing of Indigenous names, kinship ties, and offices found in transcribed and translated parish documents originally written in Nahuatl. These records make it possible to reconstruct networks of power and alliance among lineages, as well as their adaptation to the new colonial order. The case of Quauhyahualolco reveals the persistence of pre-Hispanic political structures that were reconfigured

through the use of Christian and governmental institutions, showing that the Spanish conquest did not entail a total rupture with previous systems but rather a strategic transformation within the colonial legal framework. The study also reflects on the value of religious archives as complementary sources to civil records, since they preserve traces of everyday life and social relationships that shaped local Indigenous governance. In sum, this research highlights the usefulness of ecclesiastical records for understanding Indigenous political and social continuities in the sixteenth century.

Mariana Sarkis Olson

Love, Violence, and Community: *Amancebamiento* and Legal Negotiation in Seventeenth-Century New Spain

This paper explores the social, cultural, and legal importance of *amancebamiento*—unmarried cohabitation—in seventeenth- and eighteenth-century New Spain. Using ecclesiastical lawsuits from the Archdiocese of Mexico, this study looks at how people in informal unions navigated honor, violence, and community within overlapping secular and religious authorities. Unmarried households were not unusual but a crucial part of colonial society, yet their everyday realities are still not well studied in family history research. Through examples like Nicolás de Herrera, a priest whose secret relationship with Lucía Rodrigues shocked neighbors, and the powerful testimony of Isabel Gomes, who suffered domestic abuse from her husband Juan Maldonado, this study shows how issues of intimacy, scandal, and violence became matters of both community concern and legal action. Testimonies from neighbors and family reveal how public attention turned private matters into court cases, where honor and social order were negotiated. By placing these trials within the context of mixed jurisdiction, this paper emphasizes the blurry line between sin and crime in colonial law, as well as the role of women and families in seeking justice. Far from being passive victims of repression, litigants used ecclesiastical courts to assert their dignity, reclaim honor, and protect their social status. The connection between violence and cohabitation cases shows how ecclesiastical courts were not only tools of discipline but also spaces where people challenged ideas of family and respectability. Ultimately, these lawsuits reveal how unmarried couples reshaped kinship, navigated racial and gender hierarchies, and redefined community norms. By examining both emotional expressions and experiences of violence, the paper provides a new perspective on how early modern legal culture, communal morality, and intimate lives intersected in New Spain.

Panel 12: Labor, Politics, and the State

Chair: Maureen McCord

Zachary Cho

Configuring Coercive Labor Regimes in Spanish Florida

My prospective dissertation concerns structures and patterns of coercive labor regimes affecting black and indigenous populations during the first Spanish colonial period in Florida, from 1565 to 1763. I specifically aim to chart how the evolving sociopolitical conditions of Florida shaped the intellectual justifications undergirding the local institutions of forced labor (e.g., slavery, peonage, indigenous tributary labor arrangements such as the *repartimiento*) and how such justifications either translated into or were contradicted by ground-level practices (e.g., labor in the mission complexes, cattle ranches, construction projects, and conscription into militias). After examining Spanish imperial aspirations on coercive labor regimes at the onset of their presence in Florida, I will scrutinize the impact of collective and individual actions from the targeted populations, as well as key political developments between rival European forces in the circum-Caribbean, in the structuring of those regimes.

Following the lead of scholarly contributions on colonial-era Florida which have been published in recent decades, I contend that the convergence of several European empires and indigenous polities in Florida makes the region an ideal case study to analyze the complexities of the early modern Atlantic World, despite Florida's reputation as a fringe and often neglected Spanish imperial outpost. Existing historiography demonstrates that colonial-era Florida's milieu duly reflected the dynamic interplay between European, indigenous American, and African/Afro-descended actors, and I intend to examine if the evolving nature of coercive labor systems also stood testament to that dynamism.

Zach Crutchfield

Umayyad and Abbasid Power through *Adab*

The study of Umayyad (661-750) literary history in particular is challenging, as nearly all extant sources on the period were written and recorded by historians of the Abbasid and Fatimid periods. The turbulent political events that led to the collapse of the Umayyad caliphate, therefore, can provide useful backdrop from which to draw out the facts. This project will focus on three famous literary figures from the 8th century: Abd al Hamid al Katib (d. 750), Ibn al-Muqaffa (d. 760), and Bashshar ibn Burd (d. 783). Abd al Hamid is the only one of the three to survive into the Abbasid period (750-1258) to not be executed. It is on this last fact that the matter of this project will hinge, as both ibn al-Muqaffa and Bashshar ibn Burd ran afoul of the new Abbasid leadership and were executed under the pretense of heresy. This paper seeks to investigate how a crackdown on heretics in the first few decades of the Abbasid period were a tool of political control - and how the sphere of *adab* was where political control was consolidated and narrativized by 8th and 9th century Arab Muslims. All three figures central to this study worked as courtiers or court writers in some capacity, and all were purported to have Persian ancestry. This essay seeks to demonstrate that the formation of Arabic *adab* was a part of a state-making process, and that writers in the Abbasid era, in reconstructing the history of their literary tradition and establishing political legitimacy, attributed innovations in the genre to Abd al-Hamid that historical analysis cannot verify. While this leaves a continued hole in our understanding of Umayyad literature and chancery, it does give us a better understanding of how the Umayyads' successors saw the value of establishing a narrative of tradition - and how that "retroactive" literary narrative-making is an intrinsic part of medieval Arab power projection.

Emma Whaley

Prosthetics and Propaganda: *A Larum for London*'s Stump as a Warning to England

In this essay, I argue that the character Stump in the 1602 play *A Larum for London* is framed as an atypically able and moral disabled soldier who does the brunt of rhetorical labor in the play. He acts as a bodily mirror for London, showing that the English city could fall just as Antwerp does in the play if the Anglo-Spanish War doesn't come to a quick end. This mirroring heavily relies on the similarities between 1585 Netherlands and 1602 England as two nations fighting the military superpower that was Spain. Stump is a visual transmission of the battlefield and a warning of the injury to body and soul that could come to countless English soldiers if war with Spain is allowed to go on. Stump's injured body turns the play from a historical account of the Fall of Antwerp to a piece of contemporary wartime propaganda.

Session 5, Saturday 11:30am-1:30pm

Panel 13: Stuff Matters: Reading the Material Archive

Chair: Lance Pederson

Ja'Licia Gainer

The Drake Jewel: Art and Race in the Elizabethan Era, Decoding Messages within Jewelry

This paper examines the complex and contradictory relationship between race, power, and art in Elizabethan England, using Queen Elizabeth I's open letters from 1596-1601 calling for the expulsion of ""blackmoors"" as a starting point. While these decrees were framed as a response to social issues like poverty and vagrancy, they functioned to scapegoat England's Black population and signaled a shift toward racialized policy. The central focus is the analysis of The Drake Jewel, a locket gifted by the Queen to Sir Francis Drake, a prominent naval officer and slave trader. Gainer argues that the jewel is a complex cultural artifact that encodes messages of imperial ambition, racial hierarchy, and visual hypocrisy. The analysis decodes the jewel's dual imagery as the main focus. The paper posits that the African male figure on the cameo, shown wearing a *paludamentum* reserved for Roman emperors, is not a generic caricature but a depiction of the North African Roman Emperor Septimius Severus. This interpretation is supported by iconographic precedents, such as the depiction of Black kings as Roman emperors in sixteenth-century art. Simultaneously, the miniature of Elizabeth inside the jewel is examined alongside her other state portraits, like the Armada Portrait, to show how Elizabeth weaponized cosmetics and symbolism to project an ideal of ""English whiteness"" and imperial dominance. By contextualizing the jewel as a gift to Drake, Gainer explores its function in negotiating power between the monarch and her subject, linking Drake's prowess to the Queen's authority and England's colonial ambitions. Ultimately, the paper concludes that Elizabethan art, as exemplified by the Drake Jewel, contributed to a shift from ethnic differentiation to racialized dehumanization, supporting England's colonial agenda by simultaneously featuring and ""othering"" Black figures in ways that reinforced a powerful and exclusionary vision of the English nation.

Mia Jackson

Bringing an Export Back to Cairo: Khawand Fāṭima's Royal Patronage of Inlaid Brassware

In his 1953 survey of Islamic metalwork, David S. Rice described a brass vessel made for the wife of Sultan Qāytbāy (r. 873–903/1468–1495) as "rather uninspired." His brief yet decisive assessment betrays an apathetic attitude toward Khawand Fāṭima's ewer, now in the Victoria & Albert Museum, that lives on in modern-day scholarship. Despite the vessel's precious inlay and the elite status of its patron, only a handful of articles and museum catalogs mention the ewer to date. My paper affords this late 15th-century ewer with a new interpretation, that places the vessel in conversation with other Mamluk metalwork produced for export to the Venetian market. Qāytbāy is often credited with reviving the production of inlaid brassware in Mamluk Cairo, after it fell out of use in the early 14th-century. However, recent evidence suggests that craftsmen continued to produce inlaid brassware in large quantities, just with a European audience in mind. My paper therefore views Khawand Fāṭima's ewer as an object that borrows many of its visual qualities from export wares, rather than earlier 13th-century models. I suggest that the inlaid metalwork commissioned by Khawand Fāṭima therefore reveals her efforts to reinforce the political and economic authority of the ruling military elite by promoting their influential role in Mediterranean and Indian Ocean trade. I also interrogate scholarly ideas of female patronage, and consider how Khawand Fāṭima reassured the power of the Mamluk aristocracy, particularly as they faced financial and social crisis.

Oswin Orellana

The Capture of the Armada: Coin, Medal, Medallion, Jeton, and Counter Depictions of the Spanish Armada in the late 16th Century

This paper examines approximately two dozen coins, medallions, and pendants produced in England and the Low Countries during the 1580s and 1590s – in the wake of the failure of the Spanish Armada – elucidating the ways these pieces of material culture were employed to convey a litany of anti-Spanish and anti-Catholic messages. A close analysis of the legends on these artifacts reveals that specific events from the disastrous campaign are depicted through messages that impugn the Spanish on both religious and military grounds. While some images depict particular military moments from the failed campaign, the accompanying inscriptions convey a more religious tone—derisive messages deliberately conceived to carry multiple meanings and designed to paint the Spanish in a negative light. The messages conveyed in the pieces I analyze here constitute an overlooked example of *La Leyenda Negra* (the “black legend”—a body of anti-Spanish and anti-Catholic narratives propagated by Protestant northern European powers—principally English and Dutch—during the early modern era. While artistic depictions of anti-Spanish and anti-Catholic propaganda have garnered much scholarly attention, numismatic representations have been largely marginalized. Compared with other elements of cultural production—such as paintings, literature, and drama—coins and medallions tended to travel greater geographic distances across Europe, effectively crossing political and religious boundaries. I argue that incorporating the study of numismatics into the broader field of scholarship treating *La Leyenda Negra* deepens our understanding of various elements of early modern construction of identity, especially those aimed at delegitimizing political rivals. The spread of *La Leyenda Negra* by critics of the Spanish empire was so pervasive that it shaped how people in Protestant Northern Europe and North America viewed Spain from the sixteenth century onward, informing perceptions of Spain and its imperial legacy for centuries.

Aysenur Senel

Beyond the Signature: Rethinking Trace and Sovereignty in Ottoman Mosques

This paper examines traces carved into bronze column rings in Ottoman mosque courtyards, where devotional phrases, poetic couplets, dates, and personal names quietly inhabit the spaces traversed daily by worshippers. These inscriptions that are neither monumental foundation texts nor ornamental calligraphy, occupy a liminal, ambulatory zone. I argue that these modest, often anonymous inscriptions constitute a subaltern form of authorship that complicates conventional narratives of Ottoman architectural production centered on elite patronage and visual spectacle. The paper combines close visual analysis of the bronze surfaces in the Sultanahmet and Bayezid mosque courtyards with theoretical frameworks of concept of the trace, material semiotics, and spatial theory. This approach allows for the interpretation of these marks as devotional, emotional, and symbolic interventions into sacred space. By shifting attention from the monumental to the marginal, this study reveals how ordinary individuals inscribed themselves into architectural memory not through commissions or construction, but through tactile, affective, and ephemeral gestures. It proposes a new typology of inscriptive practice in Ottoman architecture that foregrounds anonymous devotional inhabitation and challenges assumptions about who could leave a mark on the built environment and what the messages can be.

Panel 14: Weird Science

Chair: Caleb Allen

Sonia Beltz

A World of Monsters and Virgins: The Feminization of Illness in Donne's Bodies-as-Worlds

John Donne's preoccupation with the body and soul reaches its zenith in his writing on illness. In his early poems the *Anniversaries* and his late *Devotions Upon Emergent Occasions*, Donne grapples with the ramifications of sickness upon the body-as-world trope of macrocosm / microcosm. Relying upon the framework of early modern disability studies pioneered by scholars like Allison P. Hobgood and Elizabeth Bearden as a lens through which to view Donne's figuration of illness, I observe the relationship between femininity and sickness present in Donne's *Devotions* and *Anniversaries*. Though Donne's subjects are not conceived of as disabled, I argue that in conflating the physical and metaphysical, Donne brings the connotations of early modern disability to bear upon his presentations of illness. I demonstrate connections in Donne's writing between monstrous illness and creation, thus--through Eve--tying illness to the feminine and the fallen. Through such a reading, I call upon established connections between disability, femininity, and monstrosity to posit a new understanding of how Donne's philosophy of body and soul contends with illness and of how this philosophy expands to meet the world which such bodies represent.

Liberty Huther & Rachel Walker

Monsters in the Garden: Words and Images of the Old English Genesis B

Genesis B, from the Junius 11 manuscript, is a unique artifact of Old English poetry. A fragment of a longer text, interpolated into the Genesis A poem, Genesis B has a fascinating textual history, which is still not fully understood. Our paper is the result of an interdisciplinary collaboration which places the intellectual history and didactic pedagogy of the manuscript in conversation with its narrative structure and literary analysis. Our paper argues that Genesis B is the meeting point of multiple literary and theological traditions: it is an Old English transliteration of a Saxon text, one influenced by patristic writings on Adam and Eve, which dramatizes and, in many ways, departs from the canonical Genesis story. There are many monsters in the garden; they appear in the narrative, in the visual imagery, and in the characters' language and behavior. Our paper juxtaposes words with images as a methodology for examining shifting notions of evil and culpability in Genesis B. By working across disciplines, we hope to gain new insights into the language, illustrations and narrative structure of the Old English text—a text that reframed a traditional story, the Fall of Man, for a new audience.

Raigen Sumrall

Animating Geometry: Lorenz Stoer's *Corpora Regulata et Irrgulata and Lines that Link with Ink*

Sixteenth-century Bavarian printmaker Lorenz Stoer (1537-1621) produced over four hundred pen and watercolor drawings throughout his career, which he bound into three manuscripts, titled *Geometria et Perspectiva Corpora Regulata et Irregularia* (1560-1599). These volumes organize Stoer's drawings from simple geometric figures such as the cube, to complex geometric figures of Stoer's own invention, expressively illustrated to suggest their materialization as fine-art objects. Although Stoer is known for his printed works, his pen and watercolor drawings have received little scholarly attention, and the methods through which he designed them have not yet been investigated. Through an extensive visual analysis of Stoer's drawing process and an investigation into the epistemology of Albrecht Dürer's technical manual on geometry, *Underweysung der Messung* (1525), I demonstrate how Stoer employed Dürer's instructions for constructing geometric objects within a circle. Furthermore, I reveal how Stoer then builds upon Dürer's instruction with his own methodology for inventing complex geometric objects, a process which is evidenced in Stoer's use of color. I identify color as an active agent that reveals the artist's procedure of geometric invention, which was developed through Stoer's proximity to various artistic

mediums and spheres of production, including etchings and engravings of ornamental objects and designs for intarsia cabinets.

Panel 15: Difference and Diversity in the Premodern World

Chair: Alexandra Butterfield

Chloé Glass

Etching Empire: Stefano della Bella's Equestrian Series and the Politics of Early Modern Europe (w.t.)

As a court artist for the Medici in seventeenth century Florence, Stefano della Bella traveled extensively across Europe on their behalf, including to Rome in 1633 and to Paris in 1639 where he would settle for over a decade and work in the court of Louis XIV. Across these cities, della Bella observed political events, including court spectacles and diplomatic processions of the Polish embassy. He incorporated elements from both his theater costume sketches and Polish embassy drawings into a set of etchings published in 1651. These eleven etchings present men dressed in luxurious garments holding weapons, each astride a horse with topographical and architectural details and secondary figures in the background. Commonly referred to as the *Horse Riders*, four of the prints present white Hungarians, four Poles, and three Black Ottomans. Previous scholarly analyses of this series have dismissed it as “neutral” or “authentic” which ignore both the complexity of European society in the seventeenth century and the deliberate artistic choices made when constructing these presentations of different ethnicities for European audiences, especially in relation to the shifting political alliances and increasing globalization of the period. The goal of my research is to analyze della Bella's *Horse Riders* as not purely documentary recordings of historical events, but rather as circulating prints that actively constructed ideas of race, and thus national identity and belonging, from the perspective of an artist working in the noble courts of the colonial powers of both France and Florence. I will contextualize della Bella's *Horse Riders* within the contemporary politics of Florence and the growing colonial power of France and within the role of works on paper as tools for fashioning and communicating identity.

Yubidixi Jimenez-Castañeda

Deconstructing “Heathens”: Indigenous Refutation of Monolithic Theories on Mexica Human Sacrifice

Presently, histories of Mexico and Nahua people (Indigenous people from Central Mexico) rely heavily on the firsthand accounts of Spanish settlers – both lay and ecclesiastical. Some historians have begun to question the flawed and biased firsthand Spanish accounts; more scholarship that accounts for Nahua perspectives on human sacrifice and offerings is needed. This paper is based on a chapter of my master's thesis, and it addresses Mexica human sacrifice, a concept that has been sensationalized, misunderstood, and misrepresented. My thesis proposes to build on scholarship to date and take a close linguistic dive into Nahuatl texts and iconography in manuscripts to tell the Nahua story of human offerings. Mexica human sacrifice has been portrayed as a ‘savagery,’ which further perpetuates the cultivated image of an Indigenous ‘heathen’ created by Spanish settlers. The Mexica viewed their sacrifices as a method to thank their *teteoh* (gods) for life and keep the sun moving in the sky. The Codex Borgia—an illustrated Indigenous central Mexican manuscript—offers the view that life was created from two gods who sacrificed their own blood to birth mankind. I tackle sources from Nahua texts, codices, and Mesoamerican stories of creation to refute the settler perspective and to Indigenize pre-colonial history. Building on the knowledge I gained in the Newberry Library's Nahuatl Language Institute in 2025, I am analyzing Nahuatl texts that show core vocabulary for human offerings and their broader meaning for Nahua people. This paper will address the

importance of human sacrifice before the arrival of the Spanish in Mesoamerica. It will also address what it meant to the Mexica, and how it differed from popular notions of the practice that is understood today. By acknowledging the root of these issues, we can hope to revive and restore Indigenous cultures and honor the past.

Chase Smith

Nahuatlizing the Eucharist: Reflecting on Translation and/as Transubstantiation in Colonial Mexico

The transubstantiation of bread and wine into the divine body and blood of Christ through the priest's holy words of consecration is the ritual high point of the Catholic Mass. When missionaries arrived in central Mexico from the 1520s onward, they faced the challenge of translating this sacrament into Nahuatl, the lingua franca of the region and the imperial language of the Mexica. Of the seven Roman Catholic sacraments, the Eucharist was perhaps the most fraught with difficulty of explanation and danger of misinterpretation, both because of its centrality to the religious tenets of Catholicism, and its rather confusing appearance. Although the bread and wine, as hosts for the body and blood, appear to remain the same, they are believed to be fundamentally transformed through the words of consecration. In this paper, I analyze the translation strategies adopted by mendicant friars and Indigenous intellectuals to "Nahuatlize" the Eucharist and the process of transubstantiation. In the context of the violent transformation of Indigenous spiritualities and religious life, the Eucharist provides a significant window into how translation was both a tool of the "spiritual conquest" and a site of negotiation, localization, and reformulation of the sacred. On the one hand, Eurocentric debates about the ability of Indigenous people to receive the sacrament touched on the most pressing sixteenth-century questions about the degree to which Indigenous peoples could be fully integrated into the religious and political life of the Spanish empire. On the other, Christian Indigenous authors asserted their right to receive the sacrament, ultimately portraying the Eucharist not only as a site of transubstantiation, but as an opportunity for communion of their communities with the Catholic Church. Through their translation of transubstantiation, Nahua authors argued that their souls and communities could be transmuted into full Christian subjects of the Habsburg monarch.

Zahra Syed

Architectures of Migration in Early Modern Venice: The Jewish Ghetto and the Fondaco dei Turchi

While migration is a pervasive feature of the modern and contemporary world, its gravity is not solely characteristic of our age. This paper argues that critical roots of increased migration and its architectural consequences can be found at the onset of modernity: in the earliest stages of globalization in early modern Europe. Focusing on sixteenth century Venice as a key node of Mediterranean trade and diplomacy, this paper begins to examine how architecture resulted from and marked tensions between the Venetian Republic and its migrant populations, particularly Jews and Muslim Ottomans. What can we learn about the tensions between migrants and states from each housing project? How did the architecture of each project impact the identities, actions, and practices of their inhabitants? Building from these case studies, how can we understand architectural responses to migration in the early modern world and today? Through close analysis of the Jewish Ghetto and the Fondaco dei Turchi, this study explores how built environments materialize state responses to migration and how architecture simultaneously confines, negotiates, and records cultural identity. Through reading these structures as active participants in the story of migration, we gain insight into the ways architecture both enforces and unsettles the boundaries of the state. This paper operates at the intersection of architectural and cultural history to re-examine the built structures and contexts of these case studies. Each settlement is examined through its historical and legal contexts, its materials, its design and growth, and its subsequent use to demonstrate that cultural memory and

identity can be traced in every element of their architecture. The housing settlements of the Ghetto and the Fondaco therefore serve as crucial examples and reminders of architecture derived from a necessity in the built environment to respond to migrating bodies, with intent to marginalize them.

BIOGRAPHIES

PRESENTERS

Veronica Arntz is a PhD candidate at Marquette University in Historical Theology. She has a BA in Liberal Arts from Wyoming Catholic College and an MA in Theology from the Augustine Institute. Veronica is interested in the liturgical lives of medieval women religious, particularly Augustinian canonesses in Germany, in relation to their visual and material cultures. She is also interested in how archival research can help understand the daily lives of medieval women religious, so that their unique contribution to the Middle Ages can be recognized in contrast to the standard, hierarchical-focused narrative.

Shannyn L. Bald (she/her) is a PhD Student in the Department of Slavic Languages and Literatures at the University of Illinois at Urbana Champaign. Her master's research was about the relationship between the church/clergy and magicians/magical creatures in the lands of the Rus' and Muscovy. Her current research looks at 21st century Russian historical fiction, particularly novels set in Rus' and Muscovy.

Sonia Beltz is a first-year PhD student in English at Loyola University Chicago. She holds a MFA in Creative Writing from the University of Minnesota - Twin Cities and a BA in English and Creative Writing from the University of Iowa. Sonia's work centers on questions of history and identity, and she is particularly interested in formations of historical fiction in early modern English literature, as well as in presentations of disability and asexuality within those texts.

Amy Bernick is an English PhD student at Northern Illinois University who previously spent sixteen years teaching high school English. Prior to that, she spent six years making even less money than teachers do, by working at an AM radio station the first three years after earning her B.A., from Hastings College, in Nebraska, and then by spending the next three years working at a non-profit agency. She has a Master's Degree from the University of Nebraska at Kearney. A Nebraska native and an Xennial, Amy enjoys reading, music, and mindless television. Her research interests include contemporary literature (fiction and poetry), specifically literature by women and BIPOC writers, and gothic/fantasy literature with female main characters.

Keri Blair is a 4th year, soon-to-be Ph. D. Candidate in the Department of History at Purdue University in West Lafayette, Indiana. As a lifelong equestrian, I have combined my passion for horses and history by pursuing a career in academia. My research examines the intricate relationship between horses and society in early modern England, focusing particularly on the horse's pivotal role in ceremonial settings.

Allison Boroff is a second year M.A. student in Art History and Museum Studies at the Case Western Reserve University and Cleveland Museum of Art joint program. She received her B.A. from Florida State University. Allison primarily studies Apocalypse imagery and the artistic production of manuscripts and paintings in the late medieval period. She is currently a curatorial intern at the Cleveland Museum of Art.

Darcy Chanin is a doctoral candidate in the Department of Comparative Literature at Princeton University. Broadly, her interests include Jewish-Christian interaction, the poetics of romance, and the evolving identity of the book object in the High and Late Middle Ages. She is writing a dissertation on medieval allegory in relation to, and as a product of, physical media and its literary representation.

Zachary Cho is a fourth-year PhD candidate in history at Michigan State. I am an early modernist broadly interested in the social and cultural histories of the early American Southeast and the Spanish circum-Caribbean. My

dissertation project considers coercive labor regimes involving Africans/Afro-descendants and indigenous Americans in Florida during the first Spanish colonial period, from the mid-16th to the onset of the 18th century. Prior to Michigan State, I received my MA in European and Russian Studies from Yale University in 2022, and my BA in History from Haverford College in 2020. My BA and MA theses both covered topics on Iberian history.

Quentin Clark received his BA in Art History from Coastal Carolina University in 2020 and his MA in Art History from Florida State University in 2023. He is currently a third-year doctoral student in the Department of Art History at Florida State University. Quentin's research interests lie in the art and material culture of the Byzantine Empire, with particular focus given to constructions and perceptions of identity between the fourth and ninth centuries. Using ecocritical approaches, his work largely concerns the ways in which certain animals, their materials, and their iconographies were adopted from ancient Greco-Roman pagan traditions and refashioned as symbols of authority (imperial, sacred, and otherwise) in various Late Antique and Byzantine ceremonial contexts.

Zach Crutchfield graduated from Columbia University with a degree in political science, and from Washington University in St. Louis with a MA in Jewish, Islamic, and Middle Eastern Studies. Zach is currently a PhD student at Cornell's Near Eastern Studies department, with a focus on the naturalization of power and information in the premodern Arabic literary sphere.

Celia Cruz-Arce, originally from Nicaragua, earned her B.A. in Education with a specialization in Hispanic Language and Literature from the National Autonomous University of Nicaragua, where she wrote her undergraduate thesis on ekphrasis and the relationship between poetry and painting (2021). She later worked as a researcher at the Rubén Darío National Library (2023–2024). In spring 2024, she began her M.A. in Romance Languages and Literatures (Spanish) at Texas Tech University. Her current research focuses on the *Cantigas de Santa María* manuscript, examining it as a performative space of Marian devotion, music, and ideological violence toward non-Christians. Her thesis explores how sensory experience and kinesic intelligence shape the representation of conversion and the embodied dimensions of medieval devotion.

Cristian Figueroa (he/him/él) is currently pursuing a Ph.D. in Archaeology at the University of Colorado, Boulder. His research investigates questions related to shifting social identities across time as a result of local and interregional interaction, migration and exchange. Cristian holds an Associate of Arts degree in Liberal Arts with a focus on Social and Behavioral Sciences, from College of the Sequoias, and a Bachelor of Arts degree with Distinction in Anthropology from the University of California, Berkeley. Cristian currently holds a position as Curator of the Echoes of Our First People: Pre-colonial Era exhibit at The Corn Islands Virtual Museum in Nicaragua and as Archaeologist Research Associate of the Proyecto Arqueológico del Municipio de Corn Island (PAMCI).

Bella Fiorucci is an English PhD student at Loyola University Chicago. She graduated with a BA in English and a minor in Education Studies from the University of Florida in May 2024. Her research interests center most closely around prison literature, spatial studies, and sensory poetics.

Ja' Licia Gainer received her Bachelor of Arts in Art History at the University of Missouri-Columbia. Gainer is in her second year of master's program in Visual Studies. Gainer's research focuses on African and African American subjects in art, particularly portraiture of an elevated representation in art historical labeled fine art.

Chloé Glass is a classically trained French-American art historian and early career curator of works on paper, having received her BA with Distinction from Yale University in 2022 and MA with Distinction from the Courtauld Institute of Art in 2023 specializing in modernism and critical race art history. She is currently a Research Associate in the Prints & Drawings department at the Art Institute of Chicago, with a focus in Old Master works on paper.

She plans to soon pursue an art history PhD specializing in early modern critical race studies focusing on seventeenth century Italian and French prints.

Eduardo Gorobets Martins is a Ph.D. candidate in the Department of Spanish and Portuguese at The University of Texas at Austin. His dissertation examines the relational dynamics between humans and more-than-humans in early colonial Nahua society, as well as the influence of Christianity on these worldviews. Eduardo holds an M.A. in Social History (2018) and a bachelor's degree in history (2014) from the University of São Paulo, Brazil. His primary research interests include the history and culture of Indigenous peoples in colonial Mexico, the Nahuatl language, and digital humanities. He has published peer-reviewed articles and book chapters in English, Spanish, and Portuguese, worked in digital humanities projects, and presented at international conferences in Latin American Studies, Indigenous Studies, Nahua Studies, and Ethnohistory.

Bunny M. Hayes is a current student at the University of Louisville pursuing her PhD in Humanities. She works as a graduate teaching assistant, part-time public speaking lecturer, and social scientist working to help solve social, ecological, and environmental justice issues in her surrounding communities. While versed in Humanities, she also holds a master's degree in both Sustainability and Communication, as well as being homeschooled in natural medicine for thirty-plus years. Her current research will build on the idea of Nature's Apothecary: Hildegard of Bingen's Medicinal Worldview and Its Resonance with Plant Intelligence, Medieval Religious Thought, and Mysticism. Bunny's creative approach to writing uses the culmination of her life experiences and academic studies to present unique worldbuilding scenarios that are captivating, sometimes terrifying, and above all, thought provoking.

Abigail Hinrichs is a second year English PhD student at the University of Minnesota. She studies medieval and Renaissance women's writing, with a particular emphasis on the Tudor wives of Henry VIII and the documents that have survived their queenships. In addition, Abigail works on Shakespeare and gender, feminist studies, and queer studies.

Liberty Huther and **Rachel Walker** are Ph.D. students at the University of Missouri, Columbia. Rachel studies English and Creative Writing; her research focuses on the history of religious literature and its echoes in contemporary poetry. She holds an MFA from the University of Nevada, Las Vegas. Liberty studies medieval to early modern European intellectual and cultural history. Her research interests include the history of interactions between science and religion and the history of learning. Their co-authorship results from the discovery of shared interests, highlighting the interconnectedness of history and English departments and the importance of early career collaboration.

Mia Jackson is a second-year doctoral student at Northwestern University studying medieval art, with a focus on the material culture of the North Atlantic. She is interested in exploring the production and circulation of whalebone carvings and walrus ivories across Northern Europe, and their relationship to broader networks of medieval trade and exchange. Prior to her studies at Northwestern, she received BA degrees in Art History and English at Florida State University.

Yubidixi Jimenez-Castañeda is a graduate of the University of Washington with a Bachelor of Arts. A current first-year master's student in History at Virginia Tech with a focus on Mesoamerican Indigenous history. Her interests lie in the misrepresentation of the Nahua people, specifically as it pertains to Mexica human sacrifice. She is currently building on her Nahuatl skills, started at the Newberry, to help position Indigenous history away from the firsthand accounts of Spanish settlers.

Rebecca Kilroy is a second-year MFA Candidate in Fiction at the University of Minnesota. She holds a BA in English and Spanish from Mount Holyoke College where she completed a thesis on speculative literary readings of the Irish Famine. She studies Irish literature, queerness, folklore, and the uncanny. Her creative work has been published in *pioneerstown*, *The Forge*, *trampset*, and others, and received '24-25 Gesell Award for Fiction.

Deirdre Klena is a second-year PhD student in History working under Dr. Fabien Montcher at Saint Louis University. She is pursuing a concentration in early modern Europe with a sub-concentration in medieval Europe. She received her B.A. from UCLA in 2021, an M.A. in History and Literature from Columbia University in 2022, and a Masters in History from the EHESS in Paris in 2024. Her research interests include 16th- and 17th-century Italian visual and material culture, with a special focus on interactions between religion, space, healing, and art. She is also interested in connections between Italy and the Iberian world.

Laura Lestani is a Ph.D. student in the Italian Department at the University of Illinois Urbana-Champaign, specializing in Medieval and Early Modern Studies. Her research focuses on Venetian print culture, early modern cartography, and the relationship between image, text, and environment. She holds M.A. degrees in Art History from the Technische Universität Dresden and in Economics and Management of Arts and Cultural Activities from Ca' Foscari University of Venice. Laura has worked as a cataloguer at Schmidt Fine Art Auctions and as a guide at the Gemäldegalerie Alte Meister in Dresden. She currently teaches Italian language courses at the University of Illinois and volunteers at the Art Institute of Chicago.

Siying Li is a Ph.D. candidate in the Department of History at Indiana University-Bloomington, specializing in Early Modern Chinese History with a minor in Central Eurasian Studies. She received her M.A. in Chinese History from Northeast Normal University, China, in 2019. Her research interests include using multilingual archives—especially Manchu, Chinese, and European texts—to investigate early Qing politics, the foreign relations of the Qing Empire, and the global history of Catholicism. Her dissertation, tentatively titled “*Making Christ’s Baturu (Warrior): Manchu Catholics and Jesuit Mission in the Qing Eight Banners, 1644–1912*,” focuses on the faith experiences and religious networks of a five-generation Manchu Catholic family, analyzing their connections across social strata from the Manchu nobility to Han Chinese civilians.

Rong Lin is a PhD student of Pre-Columbian Art History at University of Illinois at Chicago. She holds a BA in Art History from Peking University, China, and a MA in Archaeology from University College London. Her research interests lie in the entanglement of materiality, sensorial and embodied experiences in Mesoamerican art making and reception. Her dissertation examines the visual, material, and performative practices through which vegetal bodies were imagined, made, and enacted in Postclassic Central Mexico. Drawing on sixteenth-century Nahuatl textual and visual materials, she investigates how plants shaped epistemic, ontological, and social life in indigenous Americas. She is also interested in the transpacific artistic interactions between Asia and Americas in the colonial period.

Summer Lizer is a PhD candidate in the English department at Claremont Graduate University. Her work focuses on the intersections of literature, philosophy, and the natural sciences in late medieval English literature. She is writing a dissertation on list-making, taxonomy, and categorization in the works of Jean de Meun, Geoffrey Chaucer, and William Langland.

Emily McKenna is from Kansas City, Missouri, and is currently pursuing her MA in Renaissance Literature at the University of Alabama. She received her BS degrees in English and Philosophy from Missouri State University. Her current research explores beast fables, love, and pedagogy from the twelfth and fourteenth centuries. She currently reads non-fiction and poetry for the *Black Warrior Review*, poetry and fiction for *Alternating Current Press*, and poetry for *dogyard magazine*.

Rachel Green Miller is a PhD student in the History Department of Texas A&M University, where she also received her BA and MA in History. Her area of study is early modern England. Rachel's research focuses on Kateryn Parr and the network of women connected to her, as well as their contributions to the English Protestant Reformation. She is also interested in the use of digital visualization tools in the humanities.

Emma Athena Murray is an M.F.A. candidate at the University of Iowa's Literary Translation Workshop (degree expected 2026), where she researches feminist translation practices and the impacts of Spanish literature on feminism. She is the co-editor-in-chief of *Exchanges: Journal of Literary Translation*, and before relocating to Iowa City, she spent seven years as a journalist in Colorado reporting political, environmental, and cultural news. With a double-B.A. in Philosophy and English from Brown University, she has long interrogated the world through written words. Her academic work includes research on both contemporary and early modern female voices in Spanish; how feminine rage manifests in literature; the alchemic powers of translation; and autotheory as literary craft.

Fiona O'Brien is a second year PhD student in early modern history at Fordham University, where she is a Loyola Distinguished Fellow and work as a Graduate Assistant. She completed her funded Scholarly Programs Fellowship at the Folger Shakespeare Library, during which she presented work on early modern abortion. She presented papers focused on early modern reproductive history at several conferences over the course of her first year, and was a panel presenter at the 75th annual New York State Association of European Historians' Conference. She completed her BA and MA at the University of Toronto, during which she was supervised by Dr. Nicholas Terpstra and worked as a graduate promotions fellow at the Centre for Renaissance and Reformation Studies. She has been reissued by Loyola Fellowship, and will continue to work on her research with rigor. She will begin a teaching fellowship and train in pedagogy, allowing her to create her own course early in her career, and anticipate several forthcoming publications on the topic of medical and legal histories in collaboration with Nursing Clio and The Recipes Project.

Chrystina Ochsankehl is a graduate student at Western Michigan University in Kalamazoo, Michigan, pursuing a Master of Arts degree in History. She focused on the role of French women in Catharism for her undergraduate thesis at Grand Valley State University, where she earned a Bachelor of Arts degree in History and Political Science. She presented at the Great Lakes History Conference in 2021. Her current research concentrates on the history of Spanish women during the Second World War. She is excited to share her analysis of Languedocian Cathar women and is looking forward to engaging with fellow scholars at the 2026 Multidisciplinary Graduate Student Conference in Premodern Studies at the Newberry Library.

Oswin Orellana is a Ph.D. Candidate in History attending the University of California, San Diego. My research revolves around the early modern European period, with a specific focus on the Spanish empire during the “long” 16th century. I am interested in the construction of an early modern Spanish identity during this period, whether self-imposed or imposed by their geopolitical rivals. So far, my projects have attempted to highlight how the geopolitical adversaries the Spanish continuously used different media – such as chronicles and artworks (oil on canvas, engravings, and woodcuts) – to express their interpretation of a Spanish identity while subsequently being in constant interaction with the Spanish’s interpretation of their own identity.

Chloe Ponzio is a Master's student in French at DePaul University exploring connections between Medieval French literature and historic artifacts. Before entering her Master's program, Chloe worked at the Denver Art Museum as a Curatorial Researcher where she helped the curatorial department prepare for notable temporary exhibitions like *Wild Things: The Art of Maurice Sendak* and *The Honest Eye: Camille Pissarro's Impressionism*. Chloe graduated from Northwestern University in 2022 with a Bachelor of Arts in French and in Anthropology with a concentration in Archaeology, also earning departmental honors and an induction into the Phi Beta Kappa Society.

During her senior year at Northwestern, Chloe was awarded for a thesis exploring dog domestication, and for an essay written on French literature.

Juan Rivera is a third-year Ph.D. student in music history/theory at the University of Chicago. Originally from Watsonville, CA, he holds undergraduate and graduate degrees in music education and classical guitar performance from UCLA. His broad research interests explore Latinx/Chicanx musical practices, protest music, music and the internet, and music law. Before pursuing his PhD, Juan worked for over six years as an arts administrator, K-12 educator, and arts consultant in California. During this time, he also completed his master's in education from the Harvard Graduate School of Education, focusing on emancipatory pedagogies, educational entrepreneurship, and financial management for nonprofit organizations.

Laura Rybicki is a second year doctoral student in the Art History department at Northwestern University studying late medieval French and Flemish art. Before attending Northwestern, she earned a BA in History from the University of Texas at Austin and an MA in Art History and Museum Studies from Case Western Reserve University. Her work focuses on the role of art in devotional practice, especially the use of illuminated manuscripts for prayer. While her research is primarily concerned with the later centuries of the Middle Ages, occasionally she pursues forays into nineteenth-century medievalism.

Rachel Salem-Wiseman is currently in the second year of her PhD at the University of Pennsylvania in the History of Art department. She is primarily interested in fashion in Early Modern Europe and the predominantly female labour responsible for these luxury garments. Her current work focuses on visual and material representations of the linen industry in the Netherlands during the seventeenth century, such as paintings of bleaching fields, prints of laundresses starching ruffs, and extant linen garments.

Saul Sanchez Gonzalez received his Bachelor's degree in History from the Benemérita Universidad Autónoma de Puebla (BUAP), Mexico. He holds a specialization in Ethnohistory from the same institution. His research focuses on the historical analysis of Indigenous political activity in New Spain through documents written in Nahuatl (an Indigenous Mexican language). He is a member of the "Luis Reyes García" Nahuatl Document Translation Seminar, serves as assistant chronicler for the City of Puebla, and is the chronicler of San Salvador el Seco, Puebla, Mexico. He is currently a doctoral student in the Iberian and Latin American Languages and Cultures program at The University of Texas at Austin.

Mariana Sarkis Olson is a PhD student in History at the University of Wisconsin–Madison. Her research focuses on colonial Latin America, with particular attention to the intersections of law, family, and community in early modern Mexico. She examines ecclesiastical and secular court records to understand how concepts of honor, intimacy, and violence shaped social relationships across lines of race, class, and gender. Her dissertation project investigates *amanceamiento* (unmarried cohabitation) as a central category for studying kinship, social regulation, and individual agency in New Spain. Mariana is broadly interested in legal history, histories of the family, and the lived experiences of marginalized groups in colonial societies.

Aysenur Senel is a PhD candidate in Architecture at UIUC with a concentration in History and Theory. She is also pursuing a graduate minor in Gender Relations in International Development. She received her Master of Science in Architecture degree and Bachelor of Architecture degree with a Minor in Graphic Design from Bilkent University, Turkey. Her current research examines the architectural patronage of Ottoman princesses in collaboration with their husbands and fathers through a dispersed network of smaller foundations that shaped the everyday urban fabric of various Ottoman cities. To support this work, she has studied Arabic and Ottoman Turkish, completed an internship in the restoration of the Blue Mosque, conducted fieldwork in Cairo and Istanbul, and received various awards.

Chase Caldwell Smith is a PhD candidate in history at UCLA, studying religious conversion and translation in early colonial Mexico. He is the current Lynn and Maude White Fellow of the UCLA CMRS Center for Early Global Studies, and previously an Academic Year FLAS Fellow in Nahuatl of the UCLA Latin American Institute. His research and professional development have been supported by the American Historical Association, the American Society for Ethnohistory, the Renaissance Society of America, the John Carter Brown Library, the Bancroft Library of UC Berkeley, Princeton University Library, the Conference on Latin American History, the UCLA Center for 17th- and 18th-Century Studies, and the California Rare Book School.

Raigen Sumrall is a PhD student studying Art History at Florida State University. Her research interests include drawings and prints produced in early modern Germany, with a focus on images that merge the arts and sciences. She also completed her MA in Art History at Florida State University, where she wrote a thesis addressing Johannes Kepler's geometric model of the planetary system, titled *Paper Rings Carry Weighty Things: How Kepler's Printed Spheres Function as Mathematical Instruments*.

Zahra Syed is a PhD student in the art history department at the University of Chicago. Her work investigates the intersections of architectural history and cultural theory, focusing on early modern Italy and its global connections. With a background in architecture, she is incredibly interested in the close relationships that are formed between identity, experience, and the built environment. She holds an MA with distinction in art history from the Warburg Institute and a BA with honours and distinction in architectural design and visual studies from the University of Toronto.

Arzoo Thakar is a graduate student in the French Department at UC Davis, where she focuses on French literature and gender studies. She hold a B.A. in French Studies from Mumbai University, where she developed a strong interest in early modern European literature and feminist theory. My current research interest includes exploring the intersection of gender, authorship, and emotion in 17th- and 18th-century French texts, particularly within the epistolary genre. Arzoo is also interested in how different genres mediate questions of identity, agency, and cultural authority for women writers and characters. Her work draws on gender theory, narrative theory, and historical context to analyze how early modern texts complicate traditional narratives of power and voice.

Liz Villamizar is a Ph.D. candidate in the Comparative Literature program at University of Arkansas. Her research focuses on the intersections of literature and visual culture in early modern Spanish drama, with particular attention to ekphrasis, intermediality, and representations of power in the figures of conquistadors and indigenous leaders. Her current project examines how imperial imagery circulates between art and literature from medieval times through Renaissance and Romanticism, tracing the transformations of authority across media and historical contexts.

Bella (Mengze) Wei is a second-year master student at the Department of East Asian Languages and Civilizations, University of Pennsylvania. Before joining the current department, she received her BA in History and Art History at Smith College. She is interested in the intellectual history of early modern and modern Japan with a particular focus on women and gender. Her research centers around the printing and visual culture and their roles in the growing transcultural communication during that time.

Emma Whaley is a second-year master's student at the University of Nebraska-Lincoln studying literary and cultural studies. She primarily writes about early modern literature, drama, and disability studies. She also has interests in medieval literature, gender and sexuality studies, and digital humanities. Originally from Omaha, NE, she received her Bachelor of Arts from the University of Nebraska-Lincoln in 2024.

ORGANIZERS

Caleb Allen is a fourth year PhD student in Art History at the University of Minnesota, supervised by Professor Michael Gaudio. He is a scholar of print, concerned primarily with the emergence of the body as an abstract, mappable thing in the 16th Century. His work intersects with the history of anatomy, medicine, theatre, and sexuality. Caleb hopes to begin his dissertation in late spring, though it is unclear if he will throw caution to the wind and incorporate the cinematic work of David Cronenberg into this project. He is also working with Dr. Anne Good, assistant curator of the James Ford Bell Library, on an exhibition celebrating the 500th birth year of Abraham Ortelius. Other interests include tennis, perfume, and culinary history.

Alexandra Butterfield is a PhD candidate in Art History at Emory University, where she is also serving as the Corinth Colloquium graduate assistant. Alexandra's dissertation is an analysis of fifteenth- and sixteenth-century representations of choir screens across paintings, tapestries, and sculpture. Beyond her interest in religious art and architecture, she is interested in questions of mediality, gender, and medicine and has published more broadly in the fields of sociology and religious studies.

Jingyi Dai is a third-year PhD student in Art History supervised by Dr. Christina Normore at Northwestern University. Her dissertation explores public imagery, urbanscape, and community identity in late medieval Toulouse as well as the Languedoc region. She also hopes to engage with the materiality of art, the circulation of artworks across geographical borders, and the trend of "Global Middle Ages."

Zixiao Huang is a PhD student in the Department of History of Art and Architecture at the University of Pittsburgh. His research examines artistic exchange between Renaissance Italy and China, with a particular focus on how "China" was visually imagined and represented in Venice and across Europe. Before beginning his doctoral studies, Zixiao worked and interned at museums and nonprofit organizations in Philadelphia and Chengdu, China. In 2020, he contributed to the curatorial team for *Floating Lights and Shadows: 500 Years of European Paintings*, a collaborative exhibition between the Chengdu Museum and the Indianapolis Museum of Art, and assisted with the exhibition catalogue. He earned his degree in Art History and Film and Media Arts from Temple University, where he specialized in early modern Italian art and European missionary activity in China. Zixiao has participated in professional workshops and seminars at the Sangalli Institute in Rome, the Middlebury Language School for Italian, Ca' Foscari University of Venice, and the Newberry Library. His work has been presented at SECAC 2023 and the Multidisciplinary Graduate Student Conference in Premodern Studies at the Newberry Library last year.

Maureen McCord (she/her) is a seventh-year PhD Candidate in History at the University of Chicago and graduate of Wellesley College. She is a scholar of the global early modern British empire, early modern Europe, and comparative empires and imperialisms. Her dissertation, "The Imperial State and the Transformation of Bombay, c.1665-1765," asks why the commercial, developmental British imperial state apparatus which transformed early modern Bombay persisted even as the rest of the British empire in South Asia grew increasingly extractive, militarized, and authoritarian over the course of the 18th century. Maureen is also a Graduate Fellow with the Chicago Center for Teaching and Learning, where she supports graduate students across the disciplines in the development of their pedagogical skills and teaching philosophies. Outside of her professional work, Maureen is a passionate knitter, spinner, and general fiber enthusiast—you may see her working with a spindle or needles while in the audience of this weekend's panels!

Lance Pederson (he/him) is a PhD student in the Department of History at the University of Illinois - Urbana Champaign. Lance grew up in the suburbs of St. Paul, Minnesota, and obtained his B.A. from Hamline University.

Lance's dissertation focuses on homoerotic desire and gender transgression in France and its colonial empire from 1660-1815. Specifically, his research analyzes how French writers and artists constructed discursive relationships between the concepts of "sodomy" and "effeminacy" during the early modern period. His broader research interests include material culture, social network analysis, and public-facing history.

August Rickard (they/them) is a first-year Ph.D student in the English Department at Saint Louis University, studying early modern British literature. They previously received an M.A. in English from Saint Louis University and a B.A. in English with an emphasis in Literature, Society, and Politics from Webster University. Their research interests include book history; paratexts and authorial presence; feminist and queer theory; and early modern trans studies. Their current work seeks to apply contemporary critical conversations in trans studies to early modern texts, and to create scholarship with an impact that matters to real trans people. August also currently works as the Assistant Coordinator of Academic Support for Saint Louis University's Writing Services, and has a passion for helping other students with their writing projects.

Camila A. Micán Rondón is the Academic and Publications Coordinator for the Romance Languages and Literatures Department at Washington University in St. Louis. Parallel to her work with WashU, Camila works as an independent researcher studying the cultural and political encounters and nonencounters between Asia and Latin America. Particularly, she explores the transcolonial theorization and experience of "power" and the often-silenced resistance movements defiant of asymmetrical systems of governance. Prior to her current roles, Camila completed her graduate studies in Spanish & Portuguese and Global & International Studies at the University of Kansas. She holds a triple B.A in Political Science, History, and Global & International Studies from the same university. Her research has been featured in multiple publications and panel presentations at Yale University, University of California-Berkeley, University of Wisconsin-Madison, The Newberry Library, and more.

Julia Salkind is a third-year PhD English student at Marquette University. Her primary research revolves around sexual violence in Chaucerian works, and its intersections with material culture as well as gender and sexuality. Her secondary research focuses on disability studies, mad studies, and monstrosity. She is also passionate about making knowledge accessible to the public as she believes the joy she derives from the Middle Ages and beyond should be something everyone can experience.

Maneesha Sarda is pursuing a PhD in English Literature from Claremont Graduate University, California. She loves to engage with philosophical literature, which, for her exemplifies the discourse on life. Her research interests include the intersection of literary studies and philosophy, particularly in Victorian and modernist literature. She is interested in how Literature operates as a form of philosophical discourse, and how Philosophy, in turn, operates as a form of literary discourse; thereby complicating pre-established epistemological frameworks of meaning-making. Her book reviews, academic and personal essays have appeared in *Women's Studies: An Inter-Disciplinary Journal*, *Pacific Coast Philology* (forthcoming), *Gothic Nature Journal*, *Em-Dash*, *The Book Review* (India), *TeacherPlus* and *The Progressive Teacher*.

STAFF

Lia Markey (Ph.D., University of Chicago) is the Director of the Center for Renaissance Studies where she is responsible for conferences, symposia, workshops, seminars, digital humanities projects and at times exhibitions devoted to medieval and early modern studies. Her publications include a monograph, *Imagining the Americas in Medici Florence* (2016), and several edited volumes, *The New World in Early Modern Italy, 1492-1750* (2017) with Liz Horodowich, *Renaissance Invention: Stradanus's 'Nova Reperta'* (2020) and *Seeing Race Before Race* with Noémie Ndiaye. Lia teaches at the University of Chicago and she has held fellowships at the Folger Library, the Warburg Institute,

the Villa I Tatti, the Metropolitan Museum of Art, the Herzog August Bibliothek, the European University Institute, and the Getty Museum.

Christopher D. Fletcher is the Assistant Director of the Center for Renaissance Studies. He earned his PhD in Medieval History from the University of Chicago in 2015. His research and teaching focus primarily on religion and public engagement before 1800. He has written articles and book chapters and co-edited volumes on various forms of public outreach in medieval and early modern Europe and the digital humanities, and his current book project, *Public Engagement in the European Middle Ages: Medieval Solutions to for a Modern Crisis* (2025), uses medieval practices of public engagement to prepare medievalists to more effectively reach diverse audiences today. He was a co-curator of the “Seeing Race Before Race” exhibition (Fall 2023), and often shares the Newberry’s pre-1800 collections with the public through in-person collection presentations, exhibitions, social media, and digital resources.

Dylan Bingham is the Program Manager for the Center for Renaissance Studies. She is currently pursuing a Master’s in History from DePaul University, with a concentration on the early Twentieth Century. She received a Bachelor’s degree in Art History, with a concentration in Italian Renaissance Art, from Hollins University in 2017. Her work there centered on women in portraiture, specifically on depictions of mortality and motherhood.

Sophia Croll is the Assistant Director of Teacher Programs at the Newberry. She runs the Digital Collections for the Classroom, assists with the Newberry's professional development seminars for K-12 teachers, and is the department's liaison with Chicago Public School's curricular development teams. She holds a MA in public history from Loyola University Chicago and a BA in history and German from Knox College.

KEYNOTE PRESENTERS

Multi-Instrumentalist **Malachai Komanoff Bandy** is Assistant Professor of Music at Pomona College in Los Angeles and holds a Ph.D. in historical musicology from the University of Southern California. As a performer, Malachai has appeared with Ars Lyrica Houston, Bach Collegium San Diego, Voices of Music, The Gesualdo Six, and as a soloist with the LA Opera and the LA Master Chorale, with whom he opened the Salzburg Festival in 2023. As a studio musician, Malachai's solos are featured in titles such as *Outlander*, *Joker 2*, *Lord of the Rings: Rings of Power*, *The Witcher*, *Foundation*, *Percy Jackson*, and many more. As in his performing pursuits, Malachai specializes in Christian mysticism and occult philosophy in the German Baroque in his written work, which has received the Society for Seventeenth-Century Music's Irene Alm Memorial Prize and the AMS Pacific Southwest Chapter's Ingolf Dahl Award in Musicology. As current Evelyn Dunbar and Ruth Dunbar Davee fellow at the Newberry, he is working on his first book project, which handles symbolism and musical theology in the 17th-c. Passion cycle *Membra Jesu nostri*.

Brian Brege is Associate Professor of History and O’Hanley Faculty Scholar at Syracuse University. His first book, *Tuscany in the Age of Empire* (Harvard University Press, 2021) was awarded the 2021 American Association for Italian Studies Book Prize. He co-edited *Trading at the Edge of Empires: Francesco Carletti’s World c. 1600* (I Tatti Research Series, 2026) with Paula Findlen, Giorgio Riello, and Luca Molà and is co-organizing, with Paula Findlen and Giorgio Riello, the exhibit *Global Florence: Francesco Carletti’s World, 1573-1636*, which is due to open at the Biblioteca Medicea Laurenziana in Florence in October. He has been a Fulbright and an I Tatti fellow and received his Ph.D. in History from Stanford University. Presently, he is the Stanley Pargellis Fellow at the Newberry Library where he is at work on his second monograph *Staying Rich: Florentine Patricians, Intergenerational Wealth, and Global Trade*. This spring, he will head to Venice as a Delmas Foundation Venetian Research Program Fellow.

Alcira Dueñas is a scholar working on indigenous intellectual history in the colonial Andes and teaching Latin American History at the Ohio State University, Newark. She is the author of the award-winning book *Indians and Mestizos in the Lettered City* (University Press of Colorado, 2010). She published numerous peer-reviewed articles in the United States, Latin America, and Germany. Alcira is currently a long-term fellow at the Newberry Library where she is preparing her second monograph on the legal translation of Spanish law by indigenous agents in late colonial Peru's *República de indios*.

ABOUT THE CENTER FOR RENAISSANCE STUDIES

The Center for Renaissance Studies promotes the use of the Newberry collection by graduate students and postgraduate scholars in the fields of late medieval, Renaissance, and early modern studies (c. 100 - c. 1750), making available programs that may not be feasible for individual institutions to mount alone. Founded in 1979, the Center works with an international consortium of universities in North America, Europe, and the United Kingdom. It offers a wide range of scholarly programs and digital and print publications based in the Newberry collection, and it provides a locus for a community of scholars who come from all over the world to use the library's early manuscripts, printed books, and other materials.

Collection areas of special strength in medieval, Renaissance, and early modern studies comprise of early modern colonialism; history of the book and of printing; humanism, education, and rhetoric; maps, travel, and exploration; music; and religion. Other strong subjects and genres include French political pamphlets; British local history and heraldry; British political pamphlets, broadsides, and prints; eighteenth-century periodicals (especially British and French); historiography; neo-Latin literature; language studies; biographies; women writers in all genres; and archival materials for Italy, Portugal, and the Spanish Empire.

Director: Lia Markey

Assistant Director: Christopher Fletcher

Program Manager: Dylan Bingham

Phone: 312-255-3541

E-mail: renaissance@newberry.org

Newberry Renaissance Consortium Travel Funds

Students enrolled at Center for Renaissance Studies consortium member institutions may be eligible to apply for travel stipends or reimbursements. Each member sets its own policies, requirements, deadlines, and amounts for granting funds; some may limit eligibility to specific departments, colleges, or other units within the university. Contact your consortium faculty representative in advance for details and authorization. This website includes a link to a list of consortium schools and faculty representatives, as well as the stipend request form:

<https://www.newberry.org/research/research-centers/renaissance-studies/consortium>.

Recipients of these funds may include the award on their curriculum vitae as a "Newberry Renaissance Consortium Grant."

ABOUT THE NEWBERRY LIBRARY

Founded in 1887, the Newberry is one of Chicago's most historic cultural institutions. Our collections, programs, and exhibitions are a portal to more than six centuries of human history, from the 15th century to the present. The Newberry welcomes anyone who is eager to learn about who we are, where we came from, and where we are going. Our community of learning includes historians, genealogists, visual and performing artists, writers, graphic designers, teachers, students, and many, many others.

Walter L. Newberry, a businessman and civic leader in Chicago who died in 1868, left a provision in his will calling for the creation of a “free public library.” Newberry was light on details. He couldn’t predict how the library might best serve Chicago by the time it opened. As a result, Newberry staff shaped the institution around the needs of the city.

To complement the Chicago Public Library, which had been established in 1872, the trustees decided to found a non-circulating reference library that would be free and open to the public.

Before the Newberry opened in 1887, it had no collection to offer visitors. Walter Newberry’s own book collection, which might have served as a foundation for the library, had been destroyed in the Great Chicago Fire of 1871. And so the Newberry’s first librarians grew the library’s collection from the ground up.

Today, the Newberry collection extends across 27.5 miles of shelving in the library stacks. And it's still growing. We acquire and preserve materials that represent a range of perspectives and experiences—including those that historically have been marginalized, misrepresented, or silenced.

Obtaining a Readers Card

It all starts with a reader's card. If you're 14 or older and have a research interest related to our collection, you can sign up for one at the welcome center located on the first floor. Your reader's card is linked to your online reader's account (<https://requests.newberry.org/>), which you can use to request items from the Newberry collection. You're welcome to submit requests ahead of time or upon your arrival at the Newberry.

Using the Newberry Collection

The Newberry is a non-circulating library, which means all items in the Newberry collection are available for you to use in our reading rooms. Because many items require special care and handling, and are irreplaceable if lost or damaged, they cannot be checked out and taken home.

EATING NEAR THE NEWBERRY

Coffee & Snacks

Big Shoulders Coffee

Foxtrot

Philz Coffee

Meals

Friends Ramen - Japanese Izakaya style dining with mini ramen bowls

Gotham Bagels - authentic, hand-rolled New York bagels with a variety of cream cheeses

Hendrickx Bakery - authentic Belgian bakery serving sandwiches, soups, and salads

The Original Pancake House - signature pancakes and other American breakfast classics

Penelope's Vegan Taqueria - 100% plant-based taqueria

Pizano's Pizza and Pasta - Chicago deep-dish pizza and authentic Italian cuisine

Seoul Taco - Korean-Mexican fusion fast-casual

Sweetgreen - fast-casual chain serving salads and grain bowls

Tempo Cafe - cafe serving all-day breakfast, sandwiches, and entrees

Velvet Taco - fast-casual tacos with global flavors

VinTea Food & Drink - tea shop offering bubble tea and Vietnamese fare

Third Coast Café – great for all meals and/or drinks

Bars

Clark Street Ale House

Luxbar

Sparrow