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Speakers, Bios, & Abstracts

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B L O O M S B U R Y
D I G I T A L R E S O U R C E S



Adair, Anya – University of Hong Kong

Evidence, Reasoning and Legal Logic in Early English Legal Culture

Scholarship on early English legal history has typically emphasised ordeal and oath as the principal modes of proof in pre-Conquest law, and has argued that the establishment of ‘facts’ (in the modern legal sense) via processes of probabilistic reasoning played little part in pre-Conquest legal culture. This paper challenges this perception, arguing that early English law codes and related para-legal texts disclose processes of deductive reasoning and the application of evidentiary logic. Writers of pre-Conquest English law, I argue, anticipated legal subjects and actors who perceived and interpreted physical evidence, reasoned by inference, and based conclusions about guilt on the known facts of their physical and social world. Tracing these interpretive strategies reveals a legal culture and court process that utilised more than a ritual economy of proof: one that was alive to the possibilities of logic, deduction, and textual reasoning as tools for establishing truth.

Dr. Adair is Assistant Professor in Law and Humanities with the Faculties of Law and Arts at the University of Hong Kong. She holds a Bachelor of Arts and Bachelor of Laws from the University of Melbourne and graduate degrees in English from Melbourne, Oxford and Yale. Her present research seeks to unite more closely the fields of medieval law and literature, and to provide insight into the intellectual, emotional and social dimensions of legal and literary production across the period.

Albiston, Rose – University of Melbourne

‘For a man may die with “Lord haue mercy” in his mouth, & perish eternally’: The limits of hope in late-medieval and early modern *ars moriendi*

The *ars moriendi* genre, comprised of religious texts written for lay use instructing those on their deathbed on how to attain a good death, was immensely popular in early modern England. These texts emphasise the ability of the dying person to attain salvation through the performance of particular speech acts and behaviours, stressing the urgency of proper deathbed preparation.

This presentation will examine the *ars moriendi* genre in the context of its fraught relationship with hope, as texts strive to both generate and restrict it. They balance an aspiration to inspire hope in God’s ability to help penitent sinners with a moderation of hope in the efficacy of deathbed repentance. These contradictions will be considered through an analysis of William Perkins’s *A Salve for a Sick Man* (1595) and Christopher Sutton’s *Disce Mori* (1600).

Rose Albiston is an English and Theatre Studies PhD candidate at the University of Melbourne. Her work focuses on depictions of death in different genres across late-medieval

and early modern England. Rose's research is supported by the Shakespeare 400 PhD Scholarship.

Albury, Randall – University of New South Wales / University of New England

Managing Possible Censorship: Battista Fregoso's *Anteros* (1496) between Church and State

Battista Fregoso, an exiled former Doge of Genoa, published his book *Anteros* while engaged in political and military campaigning to return to power. Why would someone in this situation publish a dialogue on the dangers of obsessive love? Allied with the French king, Charles VIII, who invaded Italy in 1494, Fregoso ill-fit the Ciceronian topos of the man of action who turns to literature as a consolation during enforced retirement. *Anteros* is an erudite work, reflecting Fregoso's humanist education, but it is also a political intervention to reestablish his credentials as a member of the courtly-military elite. In doing this, *Anteros* raises sensitive issues of sexual morality, religious orthodoxy and political expediency, all of which had the potential to attract censorship from church and/or state authorities. How Fregoso managed this threat of censorship by a judicious use of ambiguity, omission and appeals to authority is the subject of this talk.

Emeritus Professor UNSW, Adjunct Professor UNE, research interests in early modern European intellectual history. Author of Castiglione's Allegory: Veiled Policy in The Book of the Courtier (1528), 2014, and 'The Contra-Amorem Tradition in the Renaissance', in Platonic Love from Antiquity to the Renaissance, ed. C. S. O'Brien and J. Dillon, 2022.

Anlezark, Daniel – University of Sydney

Friendship in Later Anglo-Saxon Chronicle

The Anglo-Saxon Chronicle was first created sometime in the last decades of the ninth century, before the 'common stock' of the annals entered into circulation c.892. The making of this earliest block of the annals is associated with the reforms instituted by King Alfred the Great and is closely aligned with Alfred's political project and preserving the power of his own branch of the West Saxon royal family. After the circulation of the 'common stock' the annals were copied and continued across the following two and a half centuries in various locations. Despite a high degree of sharing across versions of the annals, their differences remain significant. Especially in the eleventh century, three versions of the Chronicle (C, D, and E) present notable differences according to their factional affiliations in English politics. In these annals networks of friendship and patronage often emerge as significant not just within the entries themselves, but in considerations about the annals' authorship and provenance. After the Norman Conquest in 1066, the authors also begin to make explicit references to royal friendship and the formal alliances that this generally implies. This paper

will place the Chronicle's presentation of friendship within the historical context of contemporary theories of friendship and the formal practice of amicitia.

Daniel Anlezark is McCaughey Professor of Early English Literature and Language in the Faculty of Arts and Social Sciences at the University of Sydney. He has researched and published extensively on Old English literature, with a particular interest in the intersection between literature and history. He is currently co-Chief Investigator with Associate Professor Erin Sebo (Flinders University) on the ARC Discovery Project 'Early Medieval Friendship'. His most recent book is Constructing the Anglo-Saxon Chronicles (Boydell and Brewer).

Arnot, Brooklyn Frances – University of Oxford

King, Demon or God? Christian Interpretations of Odin in the Fornaldarsögur Norðurlanda

The Old Norse god, Odin, reappears as a powerful agent throughout many of the medieval Icelandic fornaldarsögur (legendary sagas). While these stories were based on pre-Christian oral beliefs, the Christian writers of these sagas considered Odin a dangerous relic of their heathen past. This raises the question, how did medieval Icelanders rationalise the presence of Odin in their stories?

This paper intends to speculate on a number of possible answers to this question, using the case study, Hervarar saga ok Heiðreks. It will consider the frameworks of Euhemerism (gods descended from human kings), demonology (demons taking over human bodies) and analogy (drawing intentional parallels between Odin and the Christian God). As analogy has not been previously used as a method of interpreting Odin in the fornaldarsögur, this paper offers new possibilities for interpretation in Old Norse scholarship.

Brooklyn Arnot is a DPhil Student in English at the University of Oxford, specialising in Old Norse literature. Her dissertation, "Undercover Christians: How Religious Worldviews Shape the Fornaldarsögur Norðurlanda" provides new frameworks for understanding the reception of the pre-Christian past in post-Conversion Iceland. Outside of her scholastic work, Brooklyn is a visual artist, creating watercolour and linocut pieces inspired by her interest in the Middle Ages

Bailey, Jen – Macquarie University

Encountering Kay, or "Ahi! Ahi! How angry you made me today!" Possibilities for the development of character in reacting to others.

Sir Kay sparks strong emotions in other characters. His manners make him an outlier even in the degenerate court of King Arthur. Others sometimes fail to live up to the ideals of courtly behaviour, but Kay fails the test repeatedly, and publicly.

It has long been acknowledged that Kay's rudeness creates possibilities for other characters: he upsets people, and as a result, they go on to have adventures. However, his rudeness, ambition and enviousness have a wider effect: on the equilibrium of the court, and on the development of other characters.

What is it like to encounter Kay: to witness, or to be on the receiving end of Kay's outbursts? How does one react, and what are the implications for one's own emotional experience and development of selfhood? This paper explores reactions to Kay's outbursts in order to consider their effects on the court, the characters and the narrative.

Jen Bailey is a masters student in medieval literature at Macquarie University with interests in emotions, Arthurian literature, and literature in various European languages from the early to late Middle Ages. An arts graduate of UWA, she has also studied music and musicology in Australia and abroad.

Bailey, Natasha – University of Sydney

Moderata Fonte (1555-1592) thinks that women are better at friendship than men: A re-evaluation of *Il merito delle donne*

Moderata Fonte's *The Worth of Women (Il merito delle donne)*, published posthumously in 1600, dares to imagine nothing short of a complete reordering of the natural and social worlds with women at its rightful head. The dialogue sees an all-female cast – a provocative choice in itself – discuss, among other things, the nature of ideal friendship (*amicitia*). Traditional humanist musings on this subject define it as a privileged relationship between two like-minded (male) peers. Here, Moderata boldly asserts that not only could women participate in *amicitia*, but they were more naturally suited to it than men. By exploring Moderata's feminist reconstruction of *amicitia* and contextualising it within other women writer's contributions, this paper will be one of the first to investigate the influence of the feminine in the (pre)dominantly masculine discourse on *amicitia*. I will be arguing that Moderata dreamed of new possibilities for the world around her, including a radical re-imagining of how *amicitia* ought to be conceptualised, all in service of the deliverance of women from the 'tyranny' of men.

Natasha Bailey is a PhD candidate in History at the University of Sydney working under the supervision of Associate Professor John Gagné. Her thesis seeks to answer how elite women in early modern Italy practiced their friendships, and to uncover the emotionality of those practices. She also serves as the Fundraising Officer for Cerae, an Australasian Medieval and Early Modern Journal.

Baradel, Valentina – University of Padua

Dressing Devotion: Clothing, Identity, and the Bianchi Procession of 1399

Like today, clothing in the Middle Ages fostered a sense of connection, reciprocity, and belonging, offering somatic experiences that both grounded individual and corporate identities. This was particularly evident in religious contexts, as seen, for instance, in the habits adopted by the new mendicant orders in the early 13th century, but it also extended to broader social and devotional practices. A striking example is the Procession of the Bianchi (1399), whose participants – referred to as *gli albatì* (the robed in white) – adopted a distinctive white robe. Easy to make, inexpensive, ungendered, and widely accessible, it challenged all social distinctions. Through visual and textual sources, this paper examines the transformative, material, and spiritual significance of the Bianchi's attire, demonstrating how clothing functioned not just as an identifier but as an active force in shaping communal devotion and embodying shared ideals.

Valentina Baradel is Postdoctoral Research Fellow within the ERC-StG project SenSArt (<https://sensartproject.eu/>). Her research topics include art and liturgy, pilgrimage and the cult of relics, the dressed body and the perception of textiles, private devotion, and, more generally, the sensory engagement of the faithful with artworks.

Barbezat, Michael – Australian Catholic University

Liturgical Commemoration and the Speech of the Dead

This paper explores how medieval liturgical ritual made it possible for the dead to speak. Tales of ghosts and apparitions fascinate modern readers looking for communications between the living and the dead. Such a focus, however, can miss the ways in which every day liturgical commemoration, such as the Office of the Dead, made the dead present and allowed them to speak through the mouths of the living. The dead spoke most often through passages from the Book of Job, transforming Job's voice into that of the dead suffering purgation in the afterlife. Greater attention to how the Office of the Dead allowed the departed to speak allows us to appreciate better how accounts of spectacular ghosts and apparitions disrupted the expected patterns of life. What exceeded the expected bounds of the possible was when the dead broke from the liturgical script, choosing new words to make unexpected demands.

Michael Barbezat is a Research Fellow in the Institute for Religion and Critical Inquiry at the Australian Catholic University. He specialises in medieval religious, intellectual, and cultural history. Michael has published on histories of persecution, gender and sexuality, the afterlife, and reinterpretations of the Middle Ages today.

Barclay, Katie – Macquarie University

Roundtable: Imagining the Future: From Past to Now. Roundtable

Early historians of time argued that the capacity to imagine the future was a product of the modern. Past peoples accepted their place in the world and were less interested in changing it. Today a rich history of early science fiction, utopias, fantasies, as well as social and cultural histories of imagination from the medieval period onwards, have put such claims to bed. Imagining the future has been central to many past societies, and the futures they imagined have played important roles in directing what people wanted and expected of what was to come. Today, the need to imagine the future anew seems especially pressing. This roundtable explores how medieval and early modern people have thought about the future, what difference such imagining made, and what we might learn from the practice.

*Katie Barclay is an ARC Future Fellow and Professor in History, Macquarie University. Her research interests lie in the history of emotions, gender and family life. Her latest book *The Kiss: A History of Passion and Power* is out next year.*

Barnes, Diana – University of New England

Roundtable: Imagining the Future: From Past to Now. Roundtable

Early historians of time argued that the capacity to imagine the future was a product of the modern. Past peoples accepted their place in the world and were less interested in changing it. Today a rich history of early science fiction, utopias, fantasies, as well as social and cultural histories of imagination from the medieval period onwards, have put such claims to bed. Imagining the future has been central to many past societies, and the futures they imagined have played important roles in directing what people wanted and expected of what was to come. Today, the need to imagine the future anew seems especially pressing. This roundtable explores how medieval and early modern people have thought about the future, what difference such imagining made, and what we might learn from the practice.

Bio

Barnett, Jenny Davis – University of Queensland

Possibilities of flight in the origins of the witches' sabbath (1430s western Alps)

The possibility of flight to the witches' sabbath was a serious topic of discussion in European demonological texts from the fifteenth through the early eighteenth-century. One major distinction preoccupied authors: was witches' flight an embodied, real event or was it a journey of the spirit experienced only in dreams? Recently, scholars have questioned why it was important for authors to have an opinion about witch-flight in early modern sources from Italy, Germany, or the Netherlands. Some suggest that flight allowed authors to overcome the

problems of space and time when the witches' sabbath was located far away, while others remark that flight gave authors a place to examine arguments about interactions between spirits and bodies (Williams, Ostling). Nonetheless, we still do not have an analysis of flight in the oldest surviving texts describing the witches' sabbath from the 1430s western Alps. Without this, we risk eclipsing the fundamental formation of the dream-reality debate surrounding flight in relation to the emerging concept of the sabbath gathering. This paper focuses on the intersection of literary debate, judicial and historical reports, Christian morality, and Dominican anti-witchcraft treatises. I argue these sources collectively reveal a multifaceted construct of numerous rhetorical styles drawn from anti-heresy polemic and the emerging stereotype of harmful magic (*maleficium*). Analysing the emergence of a stereotype in the earliest documents reveals how textual traditions shaped the possibilities of the witches' sabbath—bringing together different discourses on witches' flight that had not yet been standardised—demonstrating how knowledge was constructed and used to justify persecution.

Jenny Davis Barnett is a PhD candidate in the School of Historical and Philosophical Inquiry at the University of Queensland. Her thesis examines the intellectual history of the origins of the witches' sabbath from the 1430s western Alps. She also currently serves as the ANZAMEMS Postgraduate Representative (Australia).

Beaumont, Daniel – University of Auckland

Encounters with Gertrude Savile's melancholy of 1727

In 1727 Gertrude Savile, a young, moderately wealthy, and unmarried English woman, kept a meticulous record of her activities, reflections, and feelings. On all but six days between 1 October and 31 December 1727 she recorded herself as being “unhappy”, “not happy,” or “miserable,” while never going into any depth into what may have been causing such unhappiness. Her diaries were published in 1997 in an abridged form, the editors choosing to obfuscate many of her more affectively charged entries. And yet, this period of emotional tumult provides an important opportunity to explore how eighteenth-century women could conceptualize, present, and negotiate their experiences of misery and sorrow.

Building on recent work in early modern selfhood and emotions by Amanda Vickery, Erin Sullivan, and Katie Barclay, this paper argues that Savile's diary exposes a flexible and carefully considered engagement with a range of emotional practices linked to sadness. Savile drew on and modified melancholy schemas to consolidate, reinforce, and classify her ‘self’ in relation to those around her. Further, this paper seeks to consider how encounters with emotionally dense self-writing can differ across digital and material formats, and how, as researchers, we can navigate our own emotional entanglements with such sources in these uncertain times.

Daniel Beaumont completed his PhD, "English Women Writers and the Shaping of Melancholy, 1680-1800," in 2024, and specialises in the history of emotions, medical history,

gender history, and literary criticism, particularly in relation to early modern women's writing. He is currently adapting his PhD thesis into a monograph.

Benjamin, Andrew – University of Melbourne

What Figures with the Figure of Christ? A Note on Piero della Francesca and Raffaellino del Colle

The contention of the paper is that the presence of the Christ child, in one instance, and the figure of Christ in a painting of the Resurrection, in another, can be analysed in terms of the relationship between possibility and impossibility precisely because they can be interpreted within the setting created by Ephesians 1:10. The Child and the Resurrected figure both mark what is identified in the Christian Bible as the ‘the economy of the fullness of times’ (οἰκονομίαν τοῦ πληρώματος τῶν καιρῶν). That economy creates a unity in so far as its work entails that ‘all things’ (τὰ πάντα) are then gathered together. Such a unity might seem to create an opening in which everything then becomes possible. However, the project of this paper is to show that this possibility – and the idea of the pleroma itself - is ground in the impossibility of the Jew figuring within that opening. Possibility for some entails impossibility for others. An analysis of two paintings - Piero della Francesca’s *La Resurrezione* (1450-1463) and Raffaellino del Colle’s *La Madonna del Soccorso tra I santi Giovanni Battista e Cristoforo* (1536-1539) – will show that the sense possibility configured within these works is based on a reiteration of Schmitt's conception of the political as defined by the relationship between friend and enemy. What these paintings indicate is that another politics is possible only if that definition does itself becomes impossible.

*Andrew Benjamin is currently an Honorary Professor in the School of Communication and Cultural Studies in the Faculty of Arts at the University of Melbourne. He has held posts in a number of UK and Australian universities. He edits the series Walter Benjamin Studies for Bloomsbury and his most recent book is *The Art of Gesture. Renaissance and Classical Expressions*. Edinburgh University Press. (2025) He is currently completing a book entitled: *Distancing Injustice. Essays on Injury*.*

Bennett, Megan – University of Auckland

Encasing gendered bodies: possibilities and leather garments in the early modern German-speaking lands

Leather was ubiquitous in the early modern German-speaking lands, and it interacted with bodies in practical, affective and symbolic ways, shaping them through aspects of fit, cut, texture and colour, and the perceived material and skilful expenditure on a garment’s production. This paper posits a way of viewing leather garments in relation to the material’s use in encasing precious objects in the form of bags, etui, book bindings and sword sheaths. This protective connotation gave leather transformative possibilities for noble and virtuous

women's bodies and athletic and bellicose men's bodies. My approach is greatly influenced by the embodied turn, and as such the findings of historical reconstruction and the methods of sensory history will be employed. As will be argued, leather's unique material properties and associations transformed garments into a second skin that enclosed wearers and highlighted the porous boundaries of the early modern body.

Megan Bennett is a master's student in Art History at the University of Auckland. Her research explores art and material culture in the early modern German-speaking lands. She recently presented at the Medieval and Early Modern Studies Work in Progress Day at the University of Auckland on the topic of leather garments and fashioning masculinity.

Bietz, Yannic – University of Adelaide

Queens consort, heraldry, and public interpretation in Tudor England

The heraldic devices of early modern England, such as badges and coat of arms, had many dimensions. They could be an emblem chosen for personal reasons, a symbol of family heritage and status, or a sign of political allegiance. Besides having varied and sometimes obscure meanings for their owners, these devices were also open to public interpretation. This paper focuses on the heraldry of Henry VIII's queens consort and how their visual devices spread beyond royal control. The multivalence of interpretations surrounding emblems ensured they might be used as symbols of public praise but also criticism of the king and/or his current consort. I will explore factors underpinning popular appropriation of consorts' symbols, including the fortunes of individual queens at court and broader discourses of authority in Tudor England.

Yannic Bietz is a PhD candidate in history at the University of Adelaide. His thesis focuses on the heraldry of the Tudor queens consort and its integration into broader representations of the Tudor monarchy.

Bond, Katherine – University of Auckland

Clothing new climes: adaptation and transformation of the galenic body in early modern costume images

In early modern European thought, geo-humoral theory acknowledged the effects of climate and cosmos upon temperaments, character traits, and bodily health. The acceptance of this model fed into the period's costume books and images of ethnographic dress habits, which linked cultural habits to a population's dress habits. The impact of climates and geographies on the human body was at once a reason for physical and cultural diversity, and sartorial difference. But how did these climate-based explanations function when human bodies moved and migrated around the shrinking globe in an age of colonisation? This paper investigates how costume imagery responded to the potential for clothing to re-maketh the

man, exploring instances of sartorial adaptation and transformation to manage galenic bodies facing new climatic possibilities. In addition, I will ask, what might this have meant for contemporary ethnography, which had traditionally understood cultural temperament as embodied and encased in dress?

Dr Katherine Bond is a lecturer in art history at the University of Auckland, New Zealand, where she teaches early modern European art and visual culture. Dr Bond's research specialises in dress and material culture, with a particular interest in costume books, Renaissance ethnography and cross-cultural dress practices.

Borge López, Francisco – Universidad de Oviedo (Spain)

Richard Hakluyt's Discourse of Western Planting: Legitimizing an English New World through the Renunciation of Riches

When Richard Hakluyt embarked on the self-imposed task of legitimizing English presence in the New World, displacing Catholic Spain from those territories came at the top of his agenda. In his only authored work, *Discourse of Western Planting*, Hakluyt elaborates what we might term a proto-colonial English discourse in which, in opposition to greedy and gold-obsessed Spain, England emerges as the rightful claimant to the New World due, precisely, to her voluntary and self-conscious renunciation to a gold which was impossible to get. Very much aware of how impossible it would be for England to compete with Spain for New World gold, silver, or any other precious metals, in the *Discourse* Hakluyt tries to materialize the American dream in the imagination of his countrymen by defending that their success should be based, precisely, on renouncing the possibility of chasing quick and easy profit.

Dr Borge holds a PhD from the Universities of Massachusetts and Oviedo, and is Senior Lecturer in English at the University of Oviedo. With multiple international publications on English voyages to the New World and the reception of Don Quixote in England, he is the author of A New World for a New Nation: The Promotion of America in Early Modern England (Peter Lang 2007).

Brough, Gideon – Open University; Patrick, Sophie – University of New England

The Franks, the French and the possibilities of the Trojan Origin Myth

Le Livre de la description des payes is a 15th-century French text, written c. 1451-53 by Charles VII's roi d'armes, Gilles le Bouvier. Likely a supporting text to prompt the herald when called upon to entertain and inform the court, it describes in rather formulaic detail the states of Europe and its neighbouring lands. Many countries, regions and cities are

mentioned: some easily recognisable to the modern reader, others less so. In a section on Bohemia and Prussia, one city stands out as particularly mysterious/intriguing: Cinquambre. This is most likely a middle-French variation of Sicambrie or Sicambria, the legendary city founded, according to Frankish histories, by a group of Trojan refugees who would go on to found the Frankish dynasty. This mention of Cinquambre evidences the ongoing belief by the late medieval French in their Trojan origins, and this paper will explore the possibilities afforded to the Franks and then the French through the curation of their own Trojan origin myth, and consider why they stood by it through to the sixteenth century.

*Gideon Brough is an Associate Lecturer in History at the Open University in Great Britain and an Adjunct Lecturer in French at the University of New England, Australia. He has published several works on medieval European history, focusing on France, Wales, other connected states, diplomacy and warfare. He is the creator and co-director of a collaborative translation project, co-directed with Sophie Patrick, for which a translation with edition of the 15th-century *Livre de la description des payes* was published in 2024, and is currently working on a monograph on French diplomatic methods in the Middle Ages.*

*Sophie Patrick is a Senior Lecturer in French at the University of New England, Australia. Her research interests include medieval French literature, dystopia, declinism and translation. She has published a book chapter and journal articles on French author Michel Houellebecq and co-directs a collaborative translation project with Gideon Brough, focusing on middle French texts, for which a translation with edition of the 15th-century *Livre de la description des payes* was published in 2024.*

Brown, Andrew – Massey University

Possibly Recreating: Tall Tales from the Late Medieval Low Countries

This paper is about the possibilities open to the historian by reflecting on demonstrably improbable evidence. It begins with the accounts we have of the killing of Meliador de Lalaing, bailiff of Douai, on the feast day of Our Lady on 15 August 1499, at the hands of Lord Jean de Bourbon and his men, twenty-eight ‘labourers’ – who made two separate petitions for a pardon from the Hapsburg ruler, detailing their recreational behaviour that day. Very unusually among the thousands of surviving pardon petitions, these two relate incompatible details and thus could not both be true. Yet both petitions were successful – accepted as truthful or at least plausible. What do we gain as historians by pursuing the implication that these irreconcilable accounts were both considered possible? In this case, it might shed light on the practical and rhetorical possibilities that recreation offered different social groups.

Professor Andrew Brown's research interests are in late medieval religion, ceremony, recreation and laziness, within urban society in the Low Countries and England. His publications include "Medieval Bruges c.850-1550" edited with Jan Dumolyn (CUP, 2019);

and an article on "Games and Sloth. Working for the Common Good in Late Medieval Flanders" in the English Historical Review (2021).

Brown, Jane E. – University of Melbourne

An “original” Courtauld copy: Lord Conway’s photographic collection at the University of Melbourne.

Sir Martin Conway (1856- 1937) was an important collector of photographic reproductions of artworks, his collection of architectural photographs central to the Courtauld Institute of Arts’s world renown image library. Conway was also an art collector, historian, mountaineer, cartographer and museum director. Recent research has revealed documentation recording the sale and provenance of Conway’s forgotten painting, drawing and print reproductions, sent to Melbourne University’s Fine Arts Department, now the Visual Cultures Resource Centre (VCRC). Many of these nineteenth-century reproductions are annotated by Conway and include correspondence with some of the key art historians and dealers from his time. Conway was an authority on early Flemish art, fifteenth-century Netherlandish woodcuts and Albrecht Dürer. As complex artifacts the collection at Melbourne University offers untapped possibilities for the history of art, history of photography and reprographic technologies. The collection has already prompted new research into works of Dürer and Giorgione.

Jane E. Brown is the Curator of the Visual Cultures Resource Centre (VCRC) in the Faculty of Arts, University of Melbourne, Australia. The Centre is a rare, conserved resource of art historical images that support the teaching of art history and adjacent fields. Jane also guest lectures in the history of photography and photography conservation. As a professional photographer, Jane has an established darkroom practice with an interest in nineteenth-century photographic processes. She has exhibited widely, and her work is held in Australia’s national collections.

Bubenik, Andrea – University of Queensland

Visualizing Vapors for Vulnerable Bodies

In Albrecht Dürer’s 1498 engraving *The Dream of the Doctor*, a demonic creature uses a bellows to blow impure thoughts into the ear of a sleeping scholar. The ear is conceptualised as a vulnerable bodily site, especially during the state of sleep. During the Renaissance even the possibility of being poisoned through the ear held currency: in 1560 the surgeon Ambroise Paré was accused of having murdered the King of France by blowing a toxic powder into his ear, in Shakespeare’s *Hamlet* the protagonist’s father was poisoned through the ear while sleeping. The ear was also a target for the 16th century Nuremberg executioner Frantz Schmidt, who reported in his diary that in addition to the usual public executions and floggings, he regularly clipped the ears off criminals. From the use and abuse of toxic

vapours and poisons, to acts of physical violence, this paper raises a set of early modern concerns about the ear, as much as the integrity of bodily boundaries.

Andrea Bubenik is Associate Professor of Art History at the University of Queensland. Her books include The Persistence of Melancholia (editor, 2019), Perspectives on Wenceslaus Hollar (co-edited with Anne Thackray, 2016), and Reframing Albrecht Dürer (2013). She was the curator of the exhibitions Ecstasy: Baroque and Beyond (2017) and Five Centuries of Melancholia (2014), both held at the University of Queensland Art Museum.

Burrell, Elizabeth – Monash University

Sounds, Smells and Touches: The Sensory Experience of Caregiving in Middle English Medical Texts.

To care for an ailing person was to be in their space, touching their skin, hearing their breathing and smelling for any indication of infection or sickness. Likewise, the application of remedies was a sensory experience. The preparation of medicine involved handling, crushing and brewing pungent or sweet-smelling ingredients. The performance of a curative charm filled the space with the sound of the healer's voice. Cleaning, bandaging and soothing all necessitated physical closeness and had an innate tactility.

This essay analyses sensory cues to perceive and treat ill health in a range of late-medieval medical texts. Guidance could be gleaned from learned writings such as Middle English translations of Gilbertus Anglicus' *Compendium medicinae* and Bernard de Gordon's *Lilium medicinae*. At the same time, vernacular remedies copied into medical notebooks and recipe collections were valuable sources of advice. This essay also investigates the tension between text and embodied knowledge, reconstructing how different kinds of healers could incorporate medical learning into their caregiving regimes. Medical intervention was built upon labour-intensive acts, many of which first depended on healers interpreting symptoms they could hear, smell and feel. At the same time, the courses of action that healers pursued generated unique sensory experiences specific to their patients' needs and ailments.

Elizabeth Burrell received her PhD in Historical Studies from Monash University in Melbourne, Australia. Her research focuses on the confluence of religion, science and philosophy in late-medieval medical practice.

Byfleet, Rose – Monash University

Reassessing the Use of Scent in Plague Prevention Practices in Sixteenth-Century Italy

The image of the plague-doctor's mask, its beak theoretically stuffed with scented herbs, is inextricably associated with plague prevention in the collective historical imagination. Likewise, pomanders (scented balls) have been assumed to function as a personal method of

defence. However, contemporary evidence for the use of these techniques is scant. This paper breaks down the use of perfume in health-related practices in sixteenth-century Italy to consider the role of fragrance beyond moments of crisis. It offers an alternative theory for the use of pomanders and it aims to cast doubt on the historical existence of the iconic beaked mask as a means of preventative healthcare.

Rose Byfleet is a third year PhD researcher at Monash University and the ARC-funded project "Pursuing Public Health in the Preindustrial World, 1100 -1800". Her research focuses on the cultural history of perfume and preventative health care practices in sixteenth century Grand Ducal Tuscany.

Calcagno, Julian – Flinders University

Hidden Possibilities: The Suspected Nature of Sin in the Old English Penitentials

Medieval penitentials were used in both devotional and disciplinary contexts. However, historians have only recently reconsidered the function of penitentials as legal practice rather than exercises in pastoral care. This paper builds upon this emerging perspective, focusing specifically on the understudied role of women as legal subjects within these texts. Despite the wealth of scholarship on penitentials, the treatment of women's sins remains an area requiring further exploration. I will demonstrate that Old English penitential texts disclose significant differences in the way men's and women's sins were perceived and punished in pre-Conquest England. An argument often overlooked, yet central to this paper, is the key distinction which lies in how sins were understood: male sins being seen often as 'open', while female sins were shaped by anxieties surrounding their supposed secrecy and 'hidden' nature.

Bio

Canaris, Daniel – University of Sydney

Intercultural Learning through Discord: Longobardo's Treatise on the Soul and the Essence of the Dao

The Sicilian Jesuit Niccolò Longobardo (1565–1655), who succeeded Matteo Ricci (1552–1610) as superior of the Jesuit China mission, is famed for his opposition to his predecessor's missionary policy of intellectual engagement with Confucianism. While his Western-language writings have been well studied, his Chinese-language treatise on the soul, *Linghun daoti shuo* (Treatise on the Soul and the Essence of the Dao) has attracted very little attention. This text, which was published sometime in the mid 1630s, rehearses many of the same points about the metaphysical chasm between Chinese and Western conceptions of the first principle found in his earlier writings, but shifts the focus of his discussion from *li* (principle) to *daoti* (Essence of the Dao). This shift is remarkable because this latter term was

not a core concept in any of the major schools of Chinese thought. This paper proposes a new theory for this conceptual shift and explores the value of Longobardo's quirky and polemical synthesis of Chinese thought for giving voice to less mainstream topics that were neglected by other Jesuits.

Daniel Canaris is a DECRA Research Fellow and Lecturer in Italian Studies at the University of Sydney where he teaches Italian medieval and Renaissance literature and philosophy. His research focusses on cross-cultural interactions between Europe and China in the early modern period and the Italian Enlightenment, especially the thought of Giambattista Vico.

Carlson, Stephen C. – Australian Catholic University

Anomalies of Authorship within the New Testament

Authorship is a socially constructed relation between a literary work and a human author. The prototypical author is the person who independently and creatively conceives a text and reduces it to writing. All twenty-seven books of the New Testament are traditionally attributed to a single, usually apostolic, author who is held to be responsible for writing it. Critical scholarship over the past 250 years, however, has demonstrated that this view of authorship is simplistic. In fact, every single book in the New Testament departs from prototypical authorship in some way. The Gospels, for example, are anonymous on their face, disclaiming authorship, and their substantial use of sources brings the question of plagiarism to the fore. The Acts of the Apostles raise the issue of unity of authorship with the Gospel of Luke, and the so-called “we-passages” the issue of imposture. The Pauline Corpus is riddled with the problem of misattribution, whether acquired in the case of Hebrew, or ab initio in the case of Pauline pseudepigraphy, while its explicit statements of multiple authorship are denigrated in tradition and scholarship. The specter of forgery also haunts the Catholic Epistles, and defences of their authorship raise more sharply the issue of indirect authorship or ghostwriting, owing to the probable illiteracy of its nominal, apostolic authors. Further, 1 John is facially anonymous, and its prologue raises indefinite authorial claims, while 2 and 3 John are ascribed to “the Elder,” more of a penname than an attribution. Finally, Revelation's attribution to “John,” raises the issues of homonymy, where he have the right name but not the right person. The complexity of authorship within the New Testament makes this small, well-known corpus a showcase example of the complexities of authorship in the ancient world.

Stephen C. Carlson is Associate Professor in the Biblical and Early Christian Studies program of the Institute for Religion and Critical Inquiry at Australian Catholic University. After earning his PhD in New Testament from Duke University, he was a postdoctoral research fellow in Pre-Constantinian Christianity at Uppsala University in Sweden prior to coming to ACU in 2014. He has written three books, most recently on the fragments and testimonia of Papias of Hierapolis with Oxford University Press.

Cassidy-Welch, Megan – University of Divinity, Melbourne

Holy Land landscapes and the health of medieval travellers, 1100-1400

This paper analyses representations of health and wellness in the specific environment of the medieval holy land during the central Middle Ages. Water, elevation and air (among other environmental factors/attributes) were all represented as stimulating health for travellers to the region, while the deeper histories and associations of environmental features and conditions rendered particular landscapes as health-giving in more abstract ways. Overall, the paper raises an argument for both the dynamism and multi-temporality of health for pilgrims, crusaders and other travellers during the medieval period.

Megan Cassidy-Welch is Dean of Research Strategy and Professor at the University of Divinity in Melbourne. She works on cultural and social history, particularly histories of memory, violence and the history of the crusades, while a new project considers the history of homelessness in premodern contexts.

Challis, Meg – University of Melbourne

Rediscovering Sappho: How English Translations Shaped the Early Modern Reception of Sappho

This paper will examine the work of three author-translators who played a significant role in influencing the public reception of Sappho and her poetry in the early modern period: 'Sappho to Philaenis' by John Donne (1633), 'Sappho to Phaon' by Alexander Pope (1712) and the translations of Sappho's Fr. 1 and Fr. 31 by Ambrose Philips (1711) published in Addison's Spectator magazine. The poems of Donne and Pope are based on the epistolary poem of (Pseudo-?) Ovid and emphasise Sappho's reputation for lust and homosexuality, while Philips – greatly aided by the editorialisation of Addison – deliberately obfuscates his translation to present a strictly heterosexual Sappho. Ultimately, the paper will show how the chaste vision of Sappho as an embodiment of the sublime presented by Philips and Addison triumphed over that of Donne and Pope to dominate the narrative of Sappho's reception for the next century and a half.

Meg Challis is currently undertaking a PhD at the University of Melbourne examining how socio-political factors have impacted the Anglophonic translation tradition of classical texts. She was awarded the 2024 Alexander Leeper Prize for her Honours thesis and is the recipient of the Elizabeth and James Tatoulis PhD Scholarship in Classics.

Chambers, Emily – Murdoch University

Accessing the Tudor Court: Alternative Pathways for Aristocratic Women under Henry VIII and Edward VI

This paper considers the possibilities for English aristocratic women to access and engage with the royal court under Henry VIII and Edward VI. Conventionally, women would attend as courtiers serving the queen consort. But sometimes, when Henry was between wives and then when the underage Edward took the throne, there was no consort to serve. However, noblewomen still had opportunities for an informal presence at court. This paper considers the fluidity of court service and mobility between the home and court, the role of stand-in proxies for the consort, and the opportunities for privy councillors' wives to connect to Edwardian court politics. It argues that aristocratic women's engagement with the Tudor court needs to be viewed more widely than formal service to the consort, as alternative possibilities were opened when their primary route to court attendance was closed.

Emily Chambers is an Associate Lecturer in Humanities, Arts and Social Sciences at Murdoch University. She recently completed her PhD at the University of Nottingham, UK, on the influence of personal connections on the agency of eight elite aristocratic and royal women in mid-Tudor England.

Champion, Matthew – University of Melbourne

Possible Histories of the Hourglass

This paper explores possible histories of the hourglass opened by the combined analysis of visual, material and textual sources. With a particular emphasis on the emergence of the sandglass in the fourteenth century and its earliest representations, this paper will consider possible uses and cultural work done by this ubiquitous objects of premodern timekeeping.

*Matthew Champion is an Associate Professor in History at the University of Melbourne. He is currently finishing a new book *The Sounds of Time 1300–1600*, alongside commencing a new Australian Research Council project 'The History of the Hourglass' with colleagues in Manchester and Nuremberg.*

Chinn, John – University of Queensland

Fencing and Theatre: Possible Connections through a Shared Space.

It is well established that in pre-Restoration England fencing and theatre were closely intertwined due to a shared use of venues, overlapping participants, and the actors' need to perform it. What is less established is the depth of this relationship and its origins. This paper will examine the relationship between the largest fencing organisation in London, the Masters of Defence, and the London theatre industry, identifying the possible candidates through

which the Masters of Defence and theatre industry forged this relationship and establish why it became increasingly prevalent during the 1580s. I will argue that the connection was established during the occupation of the first Blackfriars Theatre and that the probable individuals can be identified through records pertaining to The Blackfriars and prize-fights. Therefore, this paper will explore possible points of connection via the identification of specific candidates to understand how these industries formed a mutually beneficial relationship.

John Chinn is a PhD candidate at the University of Queensland, Australia. His PhD focuses on the reach and reception of fencing treatises in early modern England and encompasses areas of book, social, and intellectual history.

Claggett, Daniel – Flinders University and the University of Edinburgh

Finding Friendship in the Archaeological Record: Multiple-inhumation burial in the Viking Age

Pre-Christian burial practice during the Viking Age was largely heterogenous. Although general commonalities in Viking Age burial practice and a broadly consistent framework for funerary rituals can be seen across the archaeological record, funerary rituals were also highly idiosyncratic and dependent on where and in what period the burial took place, as well as the circumstances of the deceased and their community — and friendships. Quantitatively, multiple-inhumation burials are relatively uncommon in the corpus of pre-Christian burials in the Viking world. Nonetheless, this type of burial is still broadly represented both in the archaeological record and in primary source literature. This presentation will explore the phenomenon of Viking Age multiple-inhumation burials and how this burial practice is represented in archaeological and primary sources, with a focus on understanding the relationship between the deceased individuals.

Daniel Claggett is a PhD Candidate based at Flinders University and the University of Edinburgh, and a Fellow of the Royal Society of Scotland. His research is on Viking Age boat burials in Scotland and Man, focussing on scientific analysis of iron rivets from these burials as a way of better understanding their date and provenance.

Clemens, Justin – University of Melbourne

Figures of Disfigurement: Satan, Sin, and Death

In Book 2 of John Milton's *Paradise Lost* (1667/1674) we find that Satan, attempting to exit his prison by way of Hell Gate, must first negotiate with two 'formidable shapes', Sin and Death. One 'seem'd Woman to the waste, and fair,/But ended foul in many a scaly fould', the other 'If shape it might be call'd that shape had none'. These figures are so disturbing that

Satan himself is repulsed, and it is only after further hurly-burly that the Arch-Fiend is forced to acknowledge his own hand in mis-creating his own incestuous daughter and their rapacious offspring – a trinity that of course inverts, perverts and subverts that of the Holy Family itself. The allegorical nature of the scene is obvious - if what, exactly, that allegory might convey remains obscure. Several recent studies, moreover, have suggested that part of the difficulty of the allegory is that it is itself an allegory of the impossibility of allegory, exhibiting the figural agonies of accommodation at its limits. This paper takes up these issues and their implications through a close reading of the scene.

*Justin Clemens works at the intersection of literary studies, psychoanalysis and contemporary European philosophy. Among his scholarly publications are *Barron Field in New South Wales* (Melbourne UP 2023), co-authored with Thomas H. Ford; and *Psychoanalysis is an Antiphilosophy* (Edinburgh UP 2013). His poetry books include *A Foul Wind* (Hunter 2022), and *The Mundiad* (Hunter 2013). He is a member of the Melbourne School of Continental Philosophy (MSCP), a convenor of the research group *Critical Research at Melbourne* (CRAM), and Associate Professor in the School of Culture and Communication at The University of Melbourne. He was elected Fellow of the Australian Academy of the Humanities in 2023.*

Collard, Judith – University of Melbourne

The Handwriting of Matthew Paris Revisited

Matthew Paris, best known as an historian, artist, hagiographer, and cartographer, had a distinctive hand that is readily identifiable. We are also fortunate to have several autograph manuscripts surviving. While Richard Vaughan identified most of them in 1953, he did not provide much guidance as to how this material might be interpreted. In this paper I want to explore the possibilities these reveal about the different roles Paris performed both as a writer and artist of his own works, as well as as a copyist working on other texts and with other scribes. I am interested in how his hand reflected these different functions ranging from the very polished presentation pieces to the more scrappy and, perhaps, more personal manuscripts, and the possibility that these might help us understand more about how such works were compiled.

Dr Judith Collard is currently an honorary research fellow at the University of Melbourne, specialising in art history. Dr Collard was previously at Otago University where she was a senior lecturer and head of Art History and Visual Culture.

Cop, Michael – University of Otago

Your Claim to Frame: Shakespeare, Adaptations, and Reading Possibilities

When reading visual narratives, we are faced with multiple possible reading orders. Conventional wisdom suggests that we read visual narratives (such as graphic novels) in a Z-path pattern, the sequence that we use for standard written text: left to right and downwards. For panel layouts similar to the one above, though, Cohn (2013; cf. Kirtley et al. 2022) found that 95% of readers would read the two panels on the left before reading the longer one on the right. Using quantitative data, this paper challenges such findings by asking if texts that may already be familiar to readers (such as well-known Shakespearean texts) or that have other guiding principles (such as rhyme or antithesis) can override normative reading paths for readers of early modern graphic novel adaptations.

Dr Michael Cop is a Senior Lecturer at the University of Otago, New Zealand, where he teaches written composition and early modern English literature. He is presently researching how Shakespearean graphic novel adaptations represent Shakespearean characters and approximate Shakespeare language.

Corrigan, Sarah – University of Melbourne

Collectors, Curators, and Contributors in the Early Medieval Latin West

Collections of biblical exegesis in the early medieval Latin West come in a wide variety of forms. In addition to formal works by identified authors and what we might call editors, there exists a vast corpus of compilations of a more every day and pragmatic nature. Often identified as the work (or ‘notes’) of teachers, preachers, or students, these messier compilations are for the most part anonymous or labelled pseudonymously and contain a combination of quotation and what appears to be original commentary, if often of an explanatory rather than a contemplative nature. These compilations defy modern contempt for their anonymity and messiness in the very phenomenon of their preservation and often repeated copying, indicating their value far beyond use by a single individual. Furthermore, these particular compilations often continue to be works-in-progress, and the unfinished nature of both the text and its manuscripts, as well as their development over time is a repository of key information about the author-compilers, their time, their place, and their practice. One such compilation is the *Glossae Floriacenses in Vetus et Novum Testamentum*, thus far identified in tenth-century Orléans, Médiathèque, 182, and in the late eleventh- or early twelfth-century Reims, BM, 395. Through a thematic survey of reference to the soul in these two instances of the work and their manuscripts this paper will explore the fascinating dynamics of textual formation evident in this genre.

Irish Epic in Nineteenth-Century Manuscripts: Reconnecting Melbourne, Newman College, MS *Táin Bó Cúailnge* and Dublin, Royal Irish Academy, MS 24 B 1 through *Irish Script on Screen* [manuscript viewing event]

The St Mary’s Newman Academic Centre holds within its collections a manuscript of the medieval Irish epic, *Táin Bó Cúailnge*, or *Cattle Raid of Cooley*. The manuscript itself is by one of the last of the professional Gaelic scribes, Seosamh Ó Longáin (1817–80), and had

already been digitised as part of the Irish Script On Screen project (<https://www.isos.dias.ie>). As noted by Professor Pádraig Ó Macháin, this manuscript likely derives from a copy of the *Táin* produced by Seosamh's brother Peadar, about twenty years earlier. This manuscript, Dublin, Royal Irish Academy MS 24 B 1 (234), pp. 43–182, was, until recently, not yet digitised. In a collaboration between ISOS, the Royal Irish Academy Dublin, and the Faculty of Arts at the University of Melbourne, this manuscript has now been transported, scanned, and made available online. To celebrate this international project and the renewed avenue for research into both the final stages of the Irish scribal tradition and the textual transmission of one of Ireland's most famous narratives, this panel will present recorded lectures by: Professor Pádraig Ó Macháin (University College Cork) on the *Táin Bó Cúailnge* and the place of the brothers Ó Longáin in the history of Irish manuscript production. Ms Anne Marie O'Brien, Director of Irish Script On Screen, on the digitisation of RIA MS 24 B 1.

This will be followed by a joint viewing of Melbourne, Newman College, MS *Táin Bó Cúailnge* (in person) and the newly digitised Dublin, Royal Irish Academy, MS 24 B 1 (online).

Sarah Corrigan joined the Discipline of Classics and Archaeology at the University of Melbourne in 2023 as the inaugural Allan Myers Lecturer in Latin Language and Literature. Sarah completed a PhD in Classics at the University of Galway, Ireland, in 2017, and worked as a postdoctoral researcher there and at the Royal Irish Academy, Dublin.

Cox, Amber – University of Adelaide

‘It Cannot Lightly Be a Chaste Maid, That is Occupied with Thinking on Armour, and Tourney and Man's Valiance’: Tournaments and the Performance of Sovereignty in the Court of Elizabeth I

During Mary I's reign, female rule was viewed as problematic, with women seen as weak, inconstant, and unstable. A female monarch was unthinkable, and marriage was seen as the solution for strong leadership. When Mary's sister, Elizabeth, ascended the throne in 1558, she was determined not to marry, and adopted both the roles of King and Queen in a deeply patriarchal society. Nowhere was this contradiction more apparent than in the tournaments of her reign, where Elizabeth presided over chivalric displays of masculinity, despite being unable to participate in their martial aspects herself. This paper examines how Elizabethan tournaments functioned as performances of sovereign legitimacy. By using chivalric spectacle to redefine knightly service as devotion to a queen rather than a warrior king, Elizabeth and her courtiers reshaped traditional ideals of masculinity and loyalty to reinforce her authority.

Amber Cox is a third-year PhD student researching the use of chivalric spectacle during the reign of Elizabeth I. Her work examines how the medieval ideal of chivalry evolved and integrated into early modern culture, with a particular focus on the sixteenth century. She

explores how chivalric ideals served as a vehicle for image-making and expressions of power, magnificence, and authority in Elizabethan tournaments.

Crossley, John – Monash University

Locating the Philippines

When people from Europe first arrived at the Philippines in the sixteenth century, they were very unclear as to exactly where the Philippines were. I use a mixture of history and cartography to plot the story of the resolution of this apparently simple problem.

What did the Philippines have to offer, what were the possibilities? What was the possible route back to the Americas? Early attempts to find one failed, but they gave information that suggested a possible solution. Indeed eventually a route was found. On the other hand much remained unclear. Even after the Spaniards began to settle there, the main island of Luzon did not feature on maps for about thirty years.

Recent research has shown that some long-established stories are wrong. Thus Magellan was not the first Iberian to reach the Philippines, and Urdaneta was not the first to find a route back across the Pacific.

John Newsome Crossley is Emeritus Professor at Monash University, Australia. After his DPhil at Oxford in 1963 he has worked in many subjects, including logic, mathematics, computer science, and medieval music theory, but most recently on the early Spanish colonial history of the Philippines on which he has published two books and twenty-two papers.

Crow, Jason – Monash University

Doubting the Sacred Geography of the City: The Function of Miracles in Giovanni Conversini da Ravenna's *La processione dei Bianchi nella città de Padova* (1399)

Near the end of his his account of the 1399 procession of the Bianchi in Padua, Giovanni Conversini da Ravenna (1343-1408) questions the impact of the group's ritual circumambulation within the city. He notes that while he believes "that God can do all things... not everyone deserves to see miracles." Conversini expresses his doubt through a largely scientific discussion in which he argues that staring at the sun does not necessarily lead one to see divinity. He then closes his record of the procession's history by relating two associated miracles that he treats with somewhat less skepticism. In this paper I examine the function of Conversini's postface to his larger and more historical account of the Bianchi's procession in Padua, asking what role his rhetorical doubt of the Bianchi plays in affirming or denying the possibility of an urban, sacred geography.

Jason Crow is a senior lecturer of architecture at Monash University and a licensed architect in Pennsylvania. His monograph, A New Material Interpretation of Twelfth-Century Architecture: Reconstructing the Abbey of Saint-Denis (Amsterdam University Press, 2024) examines the twelfth-century understanding of stone architecture through the intertwined histories of theology, science and craft. Dr. Crow's research explores how technological changes impact material ontology and artisanal epistemology.

Cutter, Nat – University of Melbourne

Correspondence, Reputation, and Trust in Central Mediterranean Trading Networks, 1675-1750

Perry Gauci argues, ‘the essence of a distinctively mercantile way of life’ was ‘the ability to construct reliable networks of influential contacts to help them overcome the perils of their profession’. For merchants in the Ottoman Maghreb, these perils included not only disrupted communication, uncertain markets, and the ever-looming spectre of corsairing and war, but also a melting pot of Arab, Ottoman, European, and Jewish cultures, languages, practices, and expectations. These differences wrought non-physical distances that individual could navigate alone, so reliable partnerships were especially paramount. Reading against the grain of private British merchant correspondence, this paper explores how introductions, information-sharing, and reputation made, sustained, or broke cooperative relationships across distance. Drawing together the artificially divided trading worlds of corsairing and commerce, I uncover glimpses of a distinctive Maghrebi approach to trans-Mediterranean networking within an emergent Mediterranean ‘lingua franca’ of cross-cultural trust, and challenge the supposed dominance of expatriated mediators.

Nat Cutter is Mary Lugton Postdoctoral Fellow at the University of Melbourne, researching Maghrebi trading tactics in the early modern Mediterranean, featuring cross-cultural relations, material culture, digital humanities, and piracy. Nat has published in Renaissance Studies, Cultural and Social History, and Gender & History; his first book, Britain and the Ottoman Maghreb, 1662-1712, is forthcoming with Oxford University Press.

Dalton, Heather – University of Melbourne

‘Fantastic Beasts and Where to Find Them’: The Austronesian archipelago in the Medieval and Early Modern Imagination

This paper explores a range of fantastical creatures drawn, painted and stitched by those intent on making the impossible possible – conjuring up animals they had never encountered. While these images began to be produced in medieval Europe prior to Vasco da Gama’s arrival on the Malabar Coast in 1498, they continued to be produced after the Portuguese monopoly in the Austronesian Archipelago was challenged by the Dutch in 1599, and then the English in 1603. This was because, although the Portuguese and Dutch and English East

India Companies imported fauna, until the early nineteenth century many artists, and indeed many naturalists, worked with poorly preserved specimens. This meant that even court artists and those portraying rare and exotic animals in order to showcase the wealth, influence and cosmopolitanism of their wealthy mercantile and aristocratic clients had to rely on their imaginations when it came to evoking such creatures.

Heather Dalton is an Honorary Fellow in the School of Historical & Philosophical Studies at the University of Melbourne and a member of the Cabot Project at the University of Bristol. Her research and publications focus on practices and relationships in early modern maritime trading networks, discovery narratives, and early contacts between Australasia, the Americas, and Europe.

D'Arcens, Louise – Macquarie University

Political Prophecy or Counterfactual Fantasy? Anti-democratic medievalism in the Novels of Jean Raspail

The French novelist Jean Raspail came to global attention as a result of being championed by the US Alt Right as a prophet of the decline of the west. His decades-long cult status among right-wing and white nationalist audiences as "un implacable historien de notre futur" is mostly due to his 1973 dystopian novel *Le Camp des Saints* (The Camp of the Saints), which imagines the near-future dissolution of western societies by mass immigration from the Global South. While his anti-immigration fiction is famous, less known is Raspail's use in other novels of medievalist counterfactual plots that imagine alternative modernities in which the medieval institutions of the monarchy and the Catholic Church have either survived or are poised to return. This paper will examine the novels *Sire* (1992) which imagines a quest in 1999 to restore the Capetian monarchy, and *L'anneau du pêcheur* (The Fisherman's Ring, 1995) in which the Avignon papacy has survived into the present. The paper will examine how Raspail's medievalism functions at the intersection of imaginative counterfactual history and political prophesy, and the significance of his work in a France that has increasingly turned to the political Far Right.

Professor Louise D'Arcens is a Fellow of the Australian Academy of the Humanities and Discipline Chair of Literature and Creative Writing at Macquarie University. Louise is a literary and cultural historian whose main current research area is medievalism.

Davidson, Clare – Australian Catholic University

Emotional possibilities of the body corporate in late medieval England

The enduring structure of the body corporate allowed propertied individuals to direct the future use of their goods from the grave. This paper will consider different theories about the existence of 'immortal' corporate personality in the late medieval English context. I will argue that late medieval beliefs about love helped produce corporate bodies as the

manifestation of group interests in a way that aligned with ideas of social goodness. In F. W. Maitland's words, the 'fictionality' of corporate personhood was 'a dogma that work[ed] like leaven in the transformation of medieval society.' By examining alternative approaches to the secular body corporate, I will consider the significance of a 'natural' understanding of corporate formation for engaging with charity and commerce and the ethics of secular perpetuity. My examination of late medieval property rights and transfers will draw on scholarship on the history of emotions, bodies, and performance. I will show that the binding and creative power of love structured legal relationships in a way that bears on various forms of corporate personhood, mortmain, bequests, and the possible futures of property.

Clare Davidson is a research fellow in the Institute for Religion and Critical Inquiry at Australian Catholic University. Her interdisciplinary research interests include late medieval and early modern emotions, legal history, and the reception of premodern history.

Davidson, Lola Sharon – University of Sydney

Dream Interpretation and the Possibility of Foreknowledge

The Church disapproved of all forms of divination, from astrology to dream interpretation. Insofar as the prediction of the future was regarded as fatalistic, it denied free will. Even viewed as probabilistic, it was an affront to God's majesty. For the Church, dreams were divine visions or demonic temptations. Ecclesiastical condemnation failed to dim enthusiasm for knowledge of the future although attempts to defend divination were rare. In this paper I will examine How Pascalis Romanus, a Latin cleric working in Constantinople at the end of the twelfth century, attempted to navigate his way around the Church's prohibition and justify the art of dream interpretation in his treatise on dreams. In addition to citing biblical precedents, Pascalis explains the mechanism of predictive dreaming through a synthesis of Neoplatonic, Aristotelian and medical scholarship.

Dr Lola Sharon Davidson has a B.A. and a Ph.D. from the University of Sydney and a Maitrise from Universite de Paris VII. In the area of medieval studies she has published on heresy, witchcraft and dreams. She has also published on Australian banking history and the history of the Indian Ocean, and is currently working on an annotated translation of a twelfth-century dream treatise.

Dawson, Mark – Australian National University

Curing Smallpox in Early Georgian Britain

An extensive historiography has sought to explain the early-eighteenth-century transfer of inoculation for smallpox (variola major) from the Ottoman Empire to Britain. The procedure's adoption is usually said to have depended upon social and medical luminaries (especially Lady Mary Wortley Montagu and several Fellows of the Royal Society)

countering ethnocentric cum ethical objections.

Yet it remains puzzling that scores of people – most often parents on behalf of their children – should have chosen the “bewilderingly counter-intuitive” [S. Schama] action of deliberate infection with the virus, and done so before there was much evidence of less severe morbidity, or, conversely, statistical proof of the considerably greater risk of dying after incidental exposure to the disease. This paper considers why people underwent inoculation during the 1720s; the ways in which the surgery was thought therapeutic rather than prophylactic.

*Research for this paper was funded by ARC Discovery Grant–DP230100204.

*Mark Dawson is an honorary senior lecturer in History in the Research School of Social Sciences at the Australian National University, Canberra, having taught there for some twenty years. His publications include *Gentility and the Comic Theatre of Late Stuart London* (2005) and *Bodies Complexioned. Human Variation and Racism in Early Modern English Culture, c. 1600–1750* (2019).*

Delfin, Melclaire – Deakin University

Tanaga Rising: The Revival of Indigenous Tagalog Poetry

This paper emerges from a PhD project titled “The Lady of Tundun: Anticolonial Neomedievalism through Fiction and Poetry” which explores the transformative possibility of inclusive medieval studies by creating a Filipino medieval women’s historical fiction. Focusing on Filipino medieval Tagalog poetry, it explores how looking back to cultural heritage that has survived the ravages of time and colonialism can enable imagination of a liberatory present and future.

Meclaire Delfin is a PhD candidate at Deakin University, working on a project as part of the "Politics of Medievalism: Persuasive Narratives" Future Fellowship. Melclaire is a former journalist and served as Head of Communications for a member of the Senate of the Philippines.

De Poi, Brigitte – University of Sydney

Surviving the Plague: exploring the post-plague cultural shifts after 1630 plague in Venice

The 1630 plague, which killed 35 per cent of the Venetian population, struck at a crucial time in the city's musical history. The seventeenth century was a period of musical transition and innovation in Venice that had a lasting impact on the history of music, particularly opera. This paper will examine what came after the plague and explore the possibilities of what musical

changes occurred as a result of the pestilence. It will explore the possibilities of changes to musical writing because of mass deaths and population mobility. Possible job opportunities that were created in light of mass musicians' deaths at the Basilica di San Marco. Before exploring the possible connections between the plague of 1630 and the 1637 premier of Benedetto Ferrari's opera *Andromeda* at the Teatro San Cassiano, which ushered in a new era of commercialised public opera and permanently transformed the genre.

Brigette De Poi is in the final stages of her PhD in Musicology at the University of Sydney. Her research interests include the study of culture and plague in Early Modern Venice. She has a forthcoming publication examining the impact of the plague on the music printing industry, as well as a publication examining the life of plague Doctor Massimiliano Monteverdi, son of Claudio Monteverdi.

DeVun, Leah – Rutgers University

Impossible Pasts and Possible Futures: Trans and Nonbinary History in the Middle Ages, and in this Moment

This lecture focuses on the history of individuals who allegedly crossed or confounded sex or gender categories in Latin Europe c. 400-1400. Ranging widely across premodern European thought and culture, DeVun explores how and why efforts to define “the human” so often hinged on ideas about nonbinary sex and gender. Right now, in the United States, hundreds of new anti-LGBTQ+ laws are being proposed or enacted, including rules that restrict teaching about queer, nonbinary, and transgender history. DeVun explores how premodern thinkers deemed certain bodies and genders “impossible,” a practice that both anticipates and challenges modern systems of sex and gender. In a moment in which writing and teaching about LGBTQ+ history has also become, for some, impossible, this lecture casts new light on a complex past, and it considers possible futures for the field of LGBTQ+ history -- and for queer, nonbinary, and trans people living now.

*Leah DeVun is Professor of History at Rutgers University in the United States. DeVun is the author of the prize-winning books *The Shape of Sex: Nonbinary Gender from Genesis to the Renaissance and Prophecy, Alchemy, and the End of Time*. DeVun is also co-editor of “Trans*Historicities” a special issue of *TSQ: Transgender Studies Quarterly*. Her work focuses on the history of gender and sexuality, science and medicine, and the history of Christianity.*

Digard, Lola – University of Utrecht

Between Salvation and Corruption: The Ambiguity of Medieval Cemeteries, 1250-1600

The crystallization of rites of consecration of cemeteries from the tenth century onwards delimited sacred spaces within the city, which opened possibilities of salvations to the dead

and the living alike. Yet, from the thirteenth century onwards, municipal governments of the Low Countries started to project health concerns on cemeteries, by rather focusing on the opportunities for corruption, both physical and moral, embedded in these places. References to the stench and miasma emanating from buried corpses raised concern for the physical health of city dwellers. Similarly, the asylum function of consecrated space led to their use as places of debauchery, from where the moral corruption of gambling and prostitution could spread through the city. Using the charters of Bruges, Antwerp and Ypres, this paper explores how late medieval town councils endeavored to limit the risks associated with cemeteries, by navigating environmental challenges and policing behaviors.

Dr. Lola Digard is lecturer at the university of Utrecht. She defended her dissertation entitled “Healing the Civic Body: Forensic Investigation and Biopolitical Strategies in Flemish Towns, 1250-1500” in 2024. Her research interest focuses on premodern medical history, and the interaction between legal and medical practice in the urban context.

Dillon, Emma - King’s College London

Belonging with Songs: Towards an Historical Anthropology of Medieval French Song

Why do we sing? How does singing shape how we see ourselves and how we relate to one another? My talk takes up these universal questions in the context of a medieval song community. It explores an early medieval French song tradition (trouvère songs) as a social practice, linked to specific people and social networks, spanning the Mediterranean, and to other forms of social activity. I share a case study of four first-generation trouvères, using new video recordings of their works, and shows how songs, charters and seals foster a sense of belonging to a community c. 1200. My talk also introduces the UKRI-funded project, Musical Lives, which takes further the possibility of song-centred histories through interdisciplinary collaboration with scholars and performers. For more about the MUSLIVE project, see: <https://muslive.kcl.ac.uk/>

Emma Dillon is Professor of Medieval Music and Cultures at King’s College London. Her research focuses on European musical culture from the twelfth to fourteenth centuries. Her work ranges widely in terms of repertoires, sources, and methodological approach, and broadly speaking falls at the intersection of musicology, sound studies, medieval studies, and the history of material texts.

She is the author of Medieval Music-Making and the Roman de Fauvel (Cambridge University Press, 2002) and The Sense of Sound: Musical Meaning in France, 1260–1330 (Oxford University Press in 2012), and numerous articles exploring the place of sound and music in medieval culture, including studies of the afterlives of medieval music. She is completing a book, Singing Knights: Living with Songs in the Age of French Romance, 1170–1220, exploring relationships between trouvère songs, medieval romance and documentary culture.

Downes, Stephanie – La Trobe University

Queer-Posthuman-Intellectual-Artist-Rebel-Detective: Christine de Pizan's Literary Afterlives

This paper explores representations of Christine de Pizan in twenty-first century Anglophone literature. From literary, historical and detective fiction to sci fi, Christine has manifested in a range of mainstream publishing genres with increasing frequency over the past decade in particular. I consider the various ideological positions Christine inhabits in these works, which reflect both modern ideas about medieval womanhood and twenty-first century discourses on power, gender, art, academia, feminism, ecology and violence. The historical Christine, I argue, serves a kind of radical potential in contemporary fiction: the examples I discuss mobilise biographical detail about Christine and her contemporaries in complex ways, but especially according to the limitations and possibilities of literary genre. Drawing on the theoretical intersection of biofiction studies and medievalism, I propose that comparative analysis of recent fictions featuring Christine as a central character reveals the broad socio-political frameworks in which her literary afterlives thrive.

Dr Stephanie Downes is a Lecturer in English and Creative Writing at La Trobe University, Australia. She holds a PhD in medieval literature (University of Sydney) and a Masters in Publishing and Communications (University of Melbourne). She has published variously on late medieval literary and book cultures, on the modern reception of the Middle Ages, and on the history of emotions.

Duché, Véronique – University of Melbourne

The possibility of a new world

When Garci Rodríguez de Montalvo, the regidor of Medina del Campo, set about ‘correcting’ the text of the original Amadis de Gaula, did he know how successful his work would be? By publishing the first four books of Amadís in 1508, Montalvo not only established himself as a refundidor – a reworker in the manner of the fifteenth-century dérimeurs, who claimed to be translating older French verse into prose –, but also a continuator, following in the footsteps of medieval authors. He added a fourth book to the original three-book Amadís, which had ended tragically.

Like Chrétien de Troyes, who in his second romance Cligès recounted the adventures of the son, Cligès, after those of the father, Alexandre, Montalvo would even write a fifth book, Las Sergas de Esplandián, published posthumously in 1510. In it, he focuses on Esplandián, the son of Amadis, and advocates a new chivalric and Christian ideal. After Montalvo’s death, many continuators would further extend the adventures of the invincible hero, entertaining an ever-growing Spanish and European audience.

In this paper, I will examine how Montalvo’s work imagined and conceptualised new

possible worlds through the character of Esplandián. Indeed, born of the secret love of Amadís and Oriane, Esplandián, who is first mentioned in Book 2, is a recurring character in the Amadís saga. Focussing on Books 1-9 of Amadís and their translation into French by Nicolas de Herberay des Essarts, I will explore Esplandián's narrative power and bring out its 'character-effect'. Using the framework established by A.-J. Greimas, Ph. Hamon and V. Jouve, I will investigate new possibilities for interpreting early modern texts.

Véronique Duché FAHA is the A.R. Chisholm Professor of French at the University of Melbourne. She directed the first volume of the history of translation into French series - Histoire des Traductions en Langue Française. xv^e et xvi^e siècles (1470-1610) (Paris: Verdier, 2015). She has published many articles on French Renaissance literature and edited several 16th-century novels. She is currently preparing, with Daniel Russo-Batterham the critical edition of Le huitiesme livre d'Amadis (Paris: Classiques Garnier, 2026).

Dunlop, Anne – University of Melbourne

Trust, evidence, and Ambrogio Lorenzetti

The art of fourteenth-century Siena is marked by a sudden rise in detail. Scenes from saints' legends are filled with objects from daily life, and personifications hold real-world objects from carpenter's planes to gibbets. The artist Ambrogio Lorenzetti in particular filled his works with humble and often unexpected objects.

The new emphasis on the everyday has been explained in many ways, from the emergence of a mercantile patron class to a generalized crisis in faith and belief. This paper draws on my long-standing research on trecento Siena and on Lorenzetti, and suggests that the shift might also be usefully examined in relation to contemporary ideas of law, trust, and evidence.

Professor Anne Dunlop holds the Herald Chair of Fine Arts in the School of Culture and Communication at Melbourne. Her work is focused on Italy and Europe c. 1250-1600, with a particular interest in artistic cross-cultural relations and in early secular art.

Field, Mirabelle – The University of Auckland

“Queen would be”: The impossible representation of Maria Fitzherbert in caricature

Maria Fitzherbert (1756-1837) was the secret first wife of George, Prince of Wales, later George IV (1762-1830). Their marriage was considered invalid because Maria was a Roman Catholic, and the pair had not gained the permission of the monarch. Consequentially, the open secret of their relationship attracted voracious curiosity for the remainder of their lives. As a result, Maria was constantly depicted in numerous printed caricatures, many of which fabricated or exaggerated events in order to capture public interest and make a mockery of Maria's actions. These caricatures also often employed fantastical elements, such as human-

animal hybrids, to add extra layers of meaning and wit to their material worlds. This paper will chart these impossible representations of Maria and discuss the complex networks of understanding that caricature held during the eighteenth century, whilst also examining the impact that these fantastical depictions had on her personal and public life.

Mirabelle Field is a third year PhD Student in Art History at the University of Auckland. Her thesis examines the visual representation of Maria Fitzherbert, mistress of King George IV (1762-1830), through the lenses of celebrity culture, erotic capital, and reputation.

Fielden, Ned – San Francisco State University

17th Century Oxford/Cambridge Library Expansions: Anticipating Future Scholarship

Gutenberg's 15th century printing revolution, with the subsequent rapid proliferation of affordable books, affected private collections more immediately than university libraries. By the beginnings of the 17th century however, academic libraries found themselves needing to cope with the challenges of vastly expanding collections. This pivotal motivation resulted in three movements: sometimes frantic construction of new, larger libraries to replace cramped, outdated medieval quarters; a more professional approach to managing collections; and the development of more sophisticated catalogs and organizational systems. An examination of the planning, architecture, and layout of several 17th century constructed college libraries at Cambridge and Oxford designed to include larger possible collections, and a review of 17th century cataloging developments at the Bodleian library at Oxford, all reveal changing conceptions about the emerging needs of contemporary scholars and the evolving nature of academic libraries.

Tenured Librarian at San Francisco State University for twenty-seven years, Ned Fielden's research interests have centered around the history of universities and academic libraries in the Early Modern period, presenting over a dozen conference papers internationally. A 2008 sabbatical at Cambridge provided access to college libraries and university archives.

Finger, Valentina – Ludwig-Maximilians-Universität Munich

Vested Ideals: Dress in Early Modern Utopias

This paper explores the significance of dress in early modern utopian prose fiction. Since Thomas More's eponymous 1516 text (and still earlier), utopian writings have produced alternative world models via literary creation. While the socio-political aspects of those worlds have been studied in detail, their sartorial and further textile dimensions surrounding the question 'what do utopians wear and why?' have remained widely understudied. Focusing on descriptions of clothes in selected utopian texts from the sixteenth and seventeenth century, like More's 'Utopia' (1516), Francis Bacon's 'New Atlantis' (1627), and Henry

Neville's 'The Isle of Pine' (1668), this paper makes sense of the vestimentary possibilities suggested by fictitious accounts of idealised societies and how they relate to the general project of designing textual worlds. It demonstrates what the vestments attributed to individuals or communities inhabiting utopian visions tell us about (im)possible reform scenarios, the material dimension of socioal criticism, and potential futures.

Valentina Finger is a postdoctoral researcher at the English department of Ludwig-Maximilians-Universität Munich. She studied Fashion Journalism and Communication and then Comparative Literature in Munich and at King's College London. Among her research interests are early modern cosmetic, sartorial, and material culture. Her upcoming monograph explores the roles of mirrors in plays by Shakespeare and his contemporaries.

Firth, Matthew – Flinders University

Political Friendship in Wessex

In its eulogy for the English king, Edgar (d.975), the Anglo-Saxon Chronicle E text describes him as Westseaxena wine 7 Myrcene mundbora (friend of the West Saxons and protector of the Mercians). The word wine is interesting; though translated as 'friend', it implies a degree of subordination or obligation to protect. The annalist chose this word carefully – the only instance of it occurring in the Chronicle – to suggest Edgar was a friend of his people due to his ability to protect them. More common are the words freond (friend) and freondscipe (friendship) – as seen in the annals for 937, 943 and 1016 – the meanings of which words are more akin to their modern cognates. Nonetheless, their contextual usage is similar to wine: friendship is here connected to ideas of kingship. Using the Chronicle and related texts, this paper will examine this connection and offer some conclusions around how friendship was conceptualised in West Saxon political thought.

Matthew Firth is Research Fellow in Medieval Literature at Flinders University, supported by an Australian Research Council DECRA fellowship. Matthew is a widely published researcher whose work focuses on England's pre-Norman past and its reception and transmission in the historiography of the later Middle Ages, both within England and beyond its shores.

Fitzgerald, Emily – University of Melbourne

The importance of evaluation when working with AI: digitising the apparatus of Conway and Walters edition of Livy's History of Rome

In order to undertake a phylogenetic analysis of the manuscripts of Livy's History of Rome, we first needed to take the apparatus of a modern edition (Robert Conway and Charles F. Walters's 1914 edition *Titi Livi Ab urbe condita*, volume one [containing books I to V]),

create a digital version of this text, and then translate it into the Text Encoding Initiative (TEI) XML format.

This is a detailed, intricate, and repetitive task – the kind of task best suited for automation.

The ability to automate tasks such as this using Large-Language Models (LLMs) can help make research projects possible, making better use of researcher's time and expertise. However, when using them, it is also important to include a strong evaluation component, to confirm the model is producing accurate results and identify areas where errors are occurring.

This paper will delve into this need for evaluation when working with AI such as LLMs by exploring the evaluation we used when preparing the Conway and Walters apparatus text and the TEI-XML, how this evaluation was undertaken, the results that we found, and how this shaped our methodology.

Bio

Formby, Olivia – University of Cambridge

Sweet Babes: Sensing and Imagining Infants' Happy Afterlives in Early Modern England

Early modern infants paradoxically embodied the misery of original sin and the sweetness of salvation. Historical scholarship has focused on how English Protestantism emphasised the power of the former quality, as well as the uncertainties posed by infant death following the loss of limbo. In predestinarian thinking, only God knew if one numbered among the elect and baptism was but a seal: how could parents tell if their young children were saved, especially if they died before they could demonstrate their faith? Historians have shown that, in practice, Protestant parents usually imagined their children to be saved when they died very young, even when they died unbaptised. This paper augments this finding, by looking at how early modern infants' embodiment of sweetness from before birth could offer tangible, sensory evidence that they were saved and would be happy in heaven after their deaths: the ultimate possibility for the godly family.

Olivia Formby is a Research Fellow in History at Emmanuel College, Cambridge. Her work lies at the intersections of religion, medicine, and the emotions. Olivia completed her undergraduate studies and MPhil at the University of Queensland. She recently completed her PhD at Cambridge on 'Infants' Emotions in Early Modern England'.

Forsyth, Alexandra – University of Auckland

'strengthen against fluxions of the blood...and make peace and concord': Lapidary medicine in the portraits of Mary Stuart and Catherine de' Medici

In Germain Le Mannier's 1552 portrait of Mary Stuart, the young queen is adorned with a dazzling array of pearls and red stones, projecting her majesty and beauty. Yet, the wearing of healing stones, in the form of jewellery, also allowed an individual to display concern for their health and wellbeing. In this case, Mary's jewellery suggests that her network was attempting to ensure her health and future reproductive capacity. Sixteen years earlier, Catherine de Medici's portrait presents a more immediate concern for her fecundity. Drawing on medical texts, portraits, and inventories, this paper examines the significance of pearl and ruby jewellery in the iconography of this queen and dauphine. In applying the lens of lapidary medicine to these two portraits, this paper offers fresh insight into how Mary and Catherine both sought to ensure the future arrival of an heir to the Valois dynasty, thus securing their positions in court.

Alexandra Forsyth is a doctoral candidate in History at Waipapa Taumata Rau, the University of Auckland. The working title of her thesis is Fertility, Maternity, and Childlessness: The Valois Dauphines, 1350-1559. She is an Editorial Advisor for the Powers 1100-1550 section of Routledge Resources Online: Medieval Studies.

Foster, Sally – University of Melbourne

The possibilities of material worlds: A Curator's perspective on the uses of Early Modern prints in the Prints & Drawings Collection, Archives and Special Collections, The University of Melbourne.

The Prints & Drawings Collection at the University of Melbourne comprises some 12000 objects dating from 1460 to the present day. The collection is primarily an historic European print collection, and when viewed alongside comparable collections held in major public art galleries, the University's collection poses interesting questions about the criteria used to determine a work of art's quality and value. If applying criteria established through traditional print connoisseurship, then many Early Modern prints in the University's collection would be relegated to 'second rate' and rarely exhibited in public. I would speculate, however, that alternative criteria can be developed to judge the value of qualities such as weak impressions, posthumous states, damage caused through handling and the passage of time, and unknown provenance, which have the potential to significantly enrich our understanding of artists' working methods, of the history of art history and curatorship, and of how material culture circulates in the world.

Sally has over 20 years' experience working as a collections curator in major public cultural institutions in Australia. Before joining the University in 2023, Sally was Senior Curator, Prints and Drawings at the National Gallery of Australia (NGA). Prior to this she was the Curator, International Prints, Drawings and Illustrated Books at the NGA, Associate Curator, Prints, Drawings & Photographs at the Art Gallery of South Australia and Assistant Curator, International Art at the Queensland Art Gallery | Gallery of Modern Art. Sally has a BA in Fine Arts, an MA in Art History/Curatorial and Museum Studies from the University of

Adelaide, and an MFA in Cultural Leadership from the National Institute of Dramatic Arts (NIDA), Sydney.

Franklin, Kate – Tufts University

Time Travels and the Possibility of Redemption in a Fragmented Armenian Manuscript

This paper considers the making of art as a work of speculation, of speculative fabrication, even of speculative fiction. My comments are oriented around a dismembered and recently remembered manuscript produced in 1311 in the scriptorium at Gladzor, in the southern regions of what is now the Republic of Armenia. The manuscript, now in fragments across multiple collections, was produced at a time when future-thinking was a source of great anxiety and extreme importance to historians, writers, and artists like the young painter T'oros Sarkawag (T'oros the Deacon). These artists and scholars found themselves, to quote the frustrated sci-fi author William Gibson, off the edge of the table, suspended between the end of time and its redemption. The exquisitely present, surprisingly intimate gospel illuminations created by T'oros invite us to think about the construction of emotional communities within the space of memory, in the temporal collapse of prayer, lamentation, and mourning. Considered in the context of the monastic community excavated at Gladzor by archaeologists in the 1970s, and the transforming landscape which surrounded him, T'oros' painterly time travels reveal a hope placed in art's ability to bend space and time, to sustain life, and to create futures.

*Kate Franklin is Associate Professor of Armenian Art and Architecture in the Department of the History of Art and Architecture at Tufts University. An anthropological archaeologist and cultural historian of medieval Armenia and the Silk Road, Kate has researched landscape, architecture and material culture of the high middle ages in the Republic of Armenia for nearly two decades. Her first monograph, *Everyday Cosmopolitanisms: Living the Silk Road in Medieval Armenia* (UC Press 2021) examines the medieval worldmakings of the Silk Road from the doorway of a caravan inn in the Armenian highlands. Her second book co-authored with Michael Bintley, is *Landscapes and Environments of the Middle Ages* (Routledge 2023), an interdisciplinary examination of the idea of nature as constructed and enacted across the medieval world, and in modern memory of the middle ages. Kate is currently working on a number of projects, including archival work on Soviet heritage-making, epigraphic approaches to medieval political ecologies, and a literary and art-historical as well as archaeological exploration of the late medieval world of bishop Step'anos Orbelyan's universal history of Syunik.*

Frighetto, Vittorio – University of Padua

Relics on the Move: The Case of Saint Frederick's Bust from the Church of Saint Salvator in Medieval Utrecht

In a dimly lit room dedicated to medieval art at the Rijksmuseum in Amsterdam, crowded with artworks, the reliquary bust of Saint Frederick of Utrecht is currently on display. This piece represents a rare and splendid example of 14th-century Dutch goldsmithery, but its present placement belies its authentic value and function. Originating from the ancient Church of Saint Salvator in Utrecht – a former cathedral and one of the city’s major churches – it played a central role in processions and liturgical celebrations. Particularly on the saint’s feast day, these ceremonies featured a rich interplay of images, textiles, vestments, lights, chants, and ritual actions, as documented in two 16th-century manuscripts from the church. This paper will reconstruct these religious practices through a combined analysis of the reliquary, the manuscripts, and the church plans, aiming to restore the original relationship between the believers, the bust, liturgy, and space, elements that together created an immersive sensory and emotional environment.

Vittorio Frighetto is a PhD candidate in History, Criticism, and Conservation of Cultural Heritage at the University of Padua, working within the ERC-SenSArt project (<https://sensartproject.eu/>). His research focuses on the function of Netherlandish artworks in both public and private spiritual experiences and devotional practices during the 14th and 15th centuries.

Fudge, Thomas – University of New England

Exceptions to the Rule? Sorcery and Witch-Hunting in the Czech Lands

A report on the state of the art of research in the historic Czech lands of Bohemia and Moravia. Ignoring the dominant narratives and traditional explanations governing the topic in French and German lands, a close reading of surviving texts from the fifteenth to the seventeenth centuries suggest 1) a general absence of evidence in the Czech lands to support the stereotype of witch-hunting; 2) considerable doubt about the existence of witchcraft as a complex crime; and 3) the possibility of a virtual Czech immunity from the threat of demonic witchcraft. The largely over-looked records in Czech archives are beginning to be taken in account by historians and they promise to modify our understanding of a complex phenomenon by offering a modest challenge to an unstable stereotype.

Thomas A. Fudge is Professor of Medieval History at the University of New England. His current research projects are on canon law in medieval Bohemia, the Crusade against the Hussites, and the role of women in the Hussite movement.

Gador-Whyte, Sarah – Australian Catholic University

Possibilities of the Night: Transformation in Early Byzantine Nocturnal Ritual Settings

You completed so great a vigil, and you cleansed all the city by the stepping of your holy feet, having measured out the marketplace with your walking, and made the air holy... You made our city a church.

John Chrysostom, *De terrae motu*

In the fourth century, the preacher John Chrysostom heaped praise on his congregation at the end of a nocturnal processional vigil, claiming that by their piety (and stamina!) they had transformed the city into a church. In this paper I examine the possibilities for transformation afforded by the night and particularly by night vigils in the late antique and early Byzantine East. The night of this period has been understudied despite interesting developments both in lighting and in religious use of the night. For this paper, I take two different nocturnal liturgical settings: the processional night vigil of the fourth century, at which the bishop John Chrysostom preached (and which he instituted), and the regular Saturday night vigil performed in the church of John the Forerunner to which the seventh-century *Miracles of St Artemios* bear witness. John Chrysostom's transformations take place on a grand scale: the night vigil can change the night into day, the city into a church, and (perhaps most vitally for Chrysostom) transform a heretic into an orthodox Christian. For the anonymous author of the *Miracles of St Artemios*, the night and the night vigil is the time for personal healing, both physical and religious. I consider the range of emotions and cultural expectations of the night in these texts to explore what gives the night its possibilities for transformation.

Bio

Garrioch, David – Monash University

The problem of cats ... Fire regulations in European towns from the Middle Ages to the 18th century

Historical work on police ordinances has generally seen them as a form of social control or, in some cases, as part of a civilising process, and only recently has their negotiated character begun to be recognised. This paper looks at the little-studied area of fire regulation, and suggests that town rules were in part pedagogical exercises, intended to influence the fire behaviour of the population. This is fairly clear in the 17th and 18th centuries, less visible in medieval times when they were often embedded in building or sanitary regulations. But I argue that they worked in parallel ways, although their form and expression, and the possibility of input 'from below', changed considerably over time.

David Garrioch is Emeritus Professor of History at Monash University, Melbourne. He has worked on early modern urban social and religious history, as well as on the history of friendship and of women's letters. He is currently researching urban fire in early modern Europe, and the mobility of artisans in the eighteenth century.

Geltner, Guy – Monash University

Under(mining) Public Health Histories: Anthropogenic Change and Preventative Action in Europe, 1200-1550

This paper explores the impact of Europe's first ("medieval") mining boom on landscapes and community health across several extractive districts. It argues two points. First, despite a modest energy regime, manual mining precipitated biological, social and cultural processes that remain poorly understood, and which collectively challenge traditional distinctions between the preindustrial and industrial eras, as well as the origins of the Anthropocene. Secondly and relatedly, miners and their employers not only acknowledged the threats to environmental health that their labor increased, but also developed mechanisms to reduce risk and harm. Both aspects underscore the significance and flexibility of the era's prevalent natural philosophical paradigm of Galenism.

Guy Geltner is Professor of History at Monash University. His interests range across social and environmental-health history, and often grounded in sites and archives in Italy. His recent focus has been on "preindustrial" mines and miners.

Girling, Ailish – Independent scholar

The possibility of female rule in the Tudor Era: The example of the Tudor Queens

Henry VIII's crusade to have a son and avoid female rule as the future of England has been well researched and analysed. However, reactions as each of the three Tudor Queens acceded their throne is less covered. Edward VI chose Jane Grey, because of her faith, her marriage, her bloodline and her legitimacy. These aspects led Edward to leave the throne to her and "her heires male". Mary sought to give England a male heir and married but ultimately failed in this endeavour and Elizabeth never married. By analysing the Spanish, French and Venetian Calendars of State Papers during this period we can start to see how female rule was understood. We can also see these attitudes in paintings patronised or commissioned by Henry VIII, Mary I and Elizabeth I. To demonstrate this, I intend to compare two allegories of the succession, one commissioned by Henry VIII and the other by Elizabeth I. In these we see the two different attitudes to female rule and how married female rule is also framed from the Elizabethan perspective.

Ailish Girling is an independent scholar with an Honours degree from the University of Western Australia. She has co-written a paper for the Royal Studies Journal with Valerie Schutte.

Green, Karen – The University of Melbourne

Prophecy as possibility in the works of Christine de Pizan

The medieval attitude to prophecy can appear quite irrational. The same prophecy reappears time and again, each time it is not fulfilled, yet it continues to be reused. If prophecy is thought of as prediction, this is hard to understand. This paper looks at Christine de Pizan's use of prophecy in her *Chemin de longue estude*, *Ditié de Jehan d'Arc*, and *Livre de Paix*, and argues that a better account of her use of prophecy involves seeing it as presenting future possibilities. Prophecy endows the articulation of a desired future with an authority, acquired through the antiquity of a source evoking that possibility. It heralds a possible future. Looked at in this light, the fact that the possibility has not yet been realised ceases to be a reason for not promoting its realization in the future. Prophecy articulates a hoped-for future, rather than predicting an expected outcome.

Karen Green is a Professorial Fellow at the University of Melbourne. Among her publications are, A History of Women's Political Thought in Europe, 1700-1800 (2014), A History of Women's Political Thought in Europe, 1400-1700, with Jacqueline Broad (2009), Catharine Macaulay's Republican Enlightenment (2020) and Joan of Arc and Christine de Pizan's Ditié (2021).

Griffey, Erin – University of Auckland

Cosmetic Recipes and the Methodologies of Experimental History

Research projects such as The Making and Knowing Project have demonstrated how historical knowledge is embodied in the making process. Recipes are valuable sources for remaking, with culinary, medical, alchemical and artisanal recipes all being the subject of scholarly and popular reconstruction. Cosmetic recipes are starting to be the subject of attention, too. This paper discusses broader methodological issues in recipe reconstruction through my own work with cosmetic recipes. It signals the limitations in adopting a single disciplinary perspective and in analysing individual recipes and texts. Ultimately, the paper highlights the potential for collaborative studies that integrate textual analysis with cultural history, chemical science and data science as well as cross-cultural and longitudinal approaches.

Erin Griffey is Associate Professor of Art History at the University of Auckland. She has published widely on aspects of gender, patronage and adornment in early modern Europe. Her current research focuses on beauty culture and her book, Facing Decay: Beauty, Aging and Cosmetics in Early Modern Europe, will be published by Penn State University Press in 2025.

Groves, Peter – Monash University

Spenser's 'Wicked' Women: Exploring Possibilities in the Impossible World of *The Faerie Queene*

In the prologue to Book 2 of *The Faerie Queene*, Spenser pretends to worry that his poem will be dismissed as a “painted forgery, / Rather then matter of iust memory, / Sith none ... does know, / Where is that happy land of Faery”, and suggests that it might lie in “Regions [un]discouered”, or perhaps “within the Moones faire shining spheare” (FQ 2.0.1.4–3.6). That last outrageous suggestion is a way of signalling that Faerieland is an impossible realm, a space of dreams and imaginings (we may contrast this with the careful and generally consistent managing of time, space and medieval physics in Dante’s *Inferno*, equally a fantasy to modern readers yet firmly located within the bowels of the earth, meant to be taken seriously as an actual place that any of us might inhabit). One of those exciting possibilities explored in the poem is that of gender identity, freed from the dead hand of patriarchy. Such a radical suggestion requires (even now) a delicate and ‘deniable’ approach, and so Book One, the limit of most readers’ acquaintance with the poem, with its purely theological representation of wickedness, offers little suspicion of a challenge to the orthodoxy. My focus will be on the supposedly wicked women of the poem, beginning with the queens in Lucifera’s dungeon.

Peter Groves is an Adjunct Research Fellow in the School of Languages, Literatures, Cultures and Linguistics at Monash University. He received his Ph.D (on Shakespeare) from Cambridge University, and taught poetry, stylistics and Renaissance English literature at Monash for forty years. His publications include a theoretical monograph on metre, a practical account of Shakespeare’s versification for readers and actors, and a series of articles on the versification of poets from Chaucer to Philip Larkin. He has also written on Renaissance character-books, on literary treatments of London, and of the English country house, and on the intersection of theology and Renaissance literature. He is currently working on the theory of verse-movement.

Guidarelli, Gianmario – University of Padua

Space, Time and Light in Early Italian Renaissance Monastic Architecture

The aim of the paper is to investigate the way Renaissance architecture, adopted in monastic buildings, is used to express a concept of the space-time relationship that is proper to monastic life. In particular, in the case of orders reformed according to the principle of ‘Observance’, the return to the origins of the monastic *modus vivendi*, the reconstruction of churches and monasteries is intended to allow not only common prayer, but also meditation and inner prayer. In this context, light is one of the main elements that architects use to enable prayer and to create a multi-sensory environment that does not distract from prayer, but encourages it. Through some case studies, the design of light will be related to the design of the spaces and functions (community and individual) of the monastery.

Gianmario Guidarelli Phd is an architect and Associate Professor in architectural history. His research focuses on Italian Medieval and early modern architecture, and theology of landscape. He has published books on the architecture of the Scuola Grande di San Rocco in

Venice (2003), on the former cathedral of Venice (2015), on Tintoretto and Architecture (with Marsel Grosso, 2019).

Hall, Dianne – Victoria University, Melbourne

“Mother, if we go ... the soldiers cannot find us”: The possibility of safety for children during the 1798 Irish rebellion

Mary Leadbeater, Quaker writer and diarist, reported this speech from a friend's four year old son during the tumultuous months of the 1798 rebellion in rural Ireland. War, especially civil war, disrupts trajectories for everyone, but especially for children, who see their homes, families and futures disintegrate before their eyes. Yet children have been rarely considered in discussions of early modern warfare, perhaps because they have left very little trace in the historical record. The voluminous reports and official trial documents as well as diaries and memoirs such as Leadbeater's generated by the 1798 rebellion in Ireland however contain many references to children and the adults who tried to care for them. This paper will analyse how children and young people navigated the chaos around them as they sought possible pathways to safety and security.

Dianne Hall is professor of history at Victoria University, Melbourne and has published widely on the histories of violence, gender and religion in medieval and early modern Ireland. She is working on a monograph on sexual violence and war in Ireland with Elizabeth Malcolm.

Haskell, Yasmin – Monash University

Impossible Black Tulips? Weitenauer's 'Chinese Flowers' and the Limits of Jesuit Intercultural Humanism

Bavarian Jesuit Ignaz von Weitenauer (1709-1783) lived through tumultuous times for the Society of Jesus. His tenure as Chair of philosophy and (Western) Oriental languages at the University of Innsbruck ended with the suppression of the Society in 1773. A prolific composer of Latin poems, plays, polyglot dictionaries, and linguistic and literary textbooks, Weitenauer has also left us a bouquet of 'Chinese Flowers' in Latin anapaests. The work's flowers, per se, are not particularly exotic. (Chinese was not one of Weitenauer's many languages and he never travelled to China.) Rather, cosmopolitan flowers are attached to a series of vignettes of Chinese culture and society, drawn from Jesuit missionary writings. This paper considers the sources and audience for Weitenauer's work and the significance of his selection and arrangement of flowers. The mise en page seems to reproduce the appearance of a Chinese manuscript. Is our Jesuit humanist attempting to produce a hybrid literary form, Latin and Chinese, and to what end?

Yasmin Haskell is UNESCO Chair in Intercultural and Interreligious Relations at Monash University. She is CI-1 in the ARC Discovery Project, The Ancient Today: Living Traditions of Classical Language Education, and is currently completing a book on early modern Jesuit poetic education.

Haslam, Rachael – University of York

The Role of Trust and the Framing of Possibility in the Late Medieval Dioceses of York and London

This paper will consider the presence of trust and possibility in dispute narratives taken in the York and London Consistory Courts in the late Middle Ages. It will explore possibility in two ways. The first approach examines the language of trust to reveal how individuals felt about uncertainty and possible futures, often relying on trust to reconcile their concerns. Secondly, the sources under consideration - witness testimonies taken in church courts - reveal how individuals managed and manipulated possibilities in the courtroom, using unknowns to forge their own narratives and defend their version of events. Thinking about possibility in these two ways allows us not only to understand how individuals in the late Middle Ages coped with the uncertainty stemming from rapid depopulation, war, persecution and climate change but also allows us to see witnesses as legal agents, capable of understanding and using the concept of possibility in their own ways.

Rachael Haslam is a History PhD student at the University of York, funded by UK Research and Innovation through the White Rose College of the Arts & Humanities. Her PhD project focuses on trust and distrust dynamics in the Late Medieval Dioceses of York and London.

Haynes, Austin – Victoria University Wellington

"...and as often as possible from Shakespeare': How Māori students encountered and adapted Shakespeare at Te Aute College, c. 1890-1910

In this presentation I will discuss new archival evidence for how Shakespeare was taught to Māori students at 'Native Schools' at the turn of the 20th Century. Looking particularly to Te Aute College, I explore the ways through which young Māori students encountered Shakespeare's texts and the roles of paraphrase and translation in these encounters. To do so, I draw from school and government archives alongside Te Aute College alumnus Rēweti Kōhere's (Ngāti Porou, 1871-1954) translations of Shakespeare into te reo Māori (the Māori language). Bringing Kōhere's later translations into this conversation, I explore the multifarious ways that Shakespeare's words were called upon by both Pākehā (settlers) and Māori to instantiate, advance and re-negotiate relationships between Te Ao Pākehā (the settler world) and Te Ao Māori (the Māori world).

Austin Haynes is a PhD candidate in English Literature at Te Herenga Waka. He is a Pākehā (settler) scholar, and his thesis is on the history of the translation of literary and song texts between English and Māori. He studied a BA in English Literature at the University of Oxford and then an MSt in Early Modern English Literature before returning home to Aotearoa. He is also a poet and is a teacher teacher and translator of te reo Māori (the Māori language). He is currently translating all of Shakespeare's sonnets into te reo Māori.

Horton, Tyler – University of Queensland

‘Crowned by the hand of Queen Kristina’: Representing Abdication, Succession, and Christina of Sweden

Christina of Sweden (r. 1632-1654) lived a controversial and contradictory life. Although she is renowned as an exceptionally intelligent woman and capable queen regnant, her refusal to marry or have children in addition to her shocking abdication and religious conversion has led her contemporaries and historians alike to characterise her in divisive and ambiguous terms. Rather than focusing on the way Christina is portrayed by others, this paper will analyse how Christina represented herself and her unconventional behaviour as queen. In particular, I will examine the way she engaged with both gendered and religious discourses in her autobiography and essays to justify her abdication alongside her unmarried and childless status. Although Christina ended the Vasa dynasty, I argue she presents her actions as an extension of her royal authority and God's will that therefore poses a significant question: can reigning queens negotiate an acceptable alternative to propagating the royal dynasty through childbirth?

Tyler Horton is a PhD Candidate in History at The University of Queensland. Her research examines representations of queens and queenship in early modern Europe, focusing on discourses of gender, sex, embodiment, religion, and power.

Hoff, William – University of Melbourne

We are Robin Hood: Intersecting Responsibility and Temporality in the Long Sixteenth Century

The medieval Robin Hood is unique amongst his fellow literary outlaws. His challenge to travellers through Sherwood Forest aims to test their moral mettle: if their hearts are true, they receive rewards, but if they are false, they are punished. This mechanic, when performed in summer play-games, encouraged introspection in the hearts and minds of audiences: how might YOU fare if you crossed Robin Hood? Christian models of future temporality, mirrored in heroes like Arthur, promise a future time in which order and balance will be restored; Robin Hood makes no such promise. It is not HIS job to fix the problems in the world, only to respond to them: only his audiences, travellers through the greenwood, have the power to

change the world. This paper thus explores themes of temporality and performance as a way of encouraging positive social behaviour in the fifteenth and sixteenth centuries.

William Hoff is a PhD candidate in the School of Historical and Philosophical Studies at the University of Melbourne, undertaking research in intersections between performance and identity in the long sixteenth century, with the Robin Hood tradition as a key focus.

Hotchin, Julie – Australian National University

The trauma of monastic reform in late medieval Germany: Remembering exile and loss in the Chronicle of Wienhausen

Forceful intervention into a well-established community can shock ‘the deeply ingrained, accustomed habits of thinking and doing’ (Alison Beach, *The Trauma of Reform*). This paper employs the concept of cultural trauma as a lens through which to examine how the impacts of monastic reform upon an enclosed community of nuns were remembered, and the impact this violent intrusion had on those who lived through these events and on those who came after. The monastery of Wienhausen offers a particularly rich blend of textual, material and visual sources that document how the intrusion, exile and loss from reform was remembered. This evidence also affords insight into how reform struck at the devotional practices and life-world of the community’s nuns. Close reading of the nuns’ Chronicle of the events leading to the exile of their abbess and its aftermath reveals how violence and loss was written into the nuns’ corporate memory, and how the memorialisation of these experiences shaped their ideas about community, obligation and self-image.

Julie Hotchin is an Honorary Lecturer in the School of History at the Australian National University. Her research and publications focus on female monastic communities in medieval Germany, with particular interests in gender and authority, material cultures, and devotion and emotion.

Hughes, Joe – University of Melbourne

Changing Faces in Early Modern Literature, c. 1500-1750

This paper is based on research related to an ARC project with Stephanie Trigg on the literary history of the human face, and this proposal is meant to compliment her proposal. Our project studies the different ways the face has been figured in Western Literature. This paper focuses on transformations in the representation of the face in literary works of the Early Modern period. It sets to the side accounts of faciality in highly prescriptive texts (conduct manuals, books of civility, rhetorical treatises) and grand theses (the rise of the individual), and asks instead how faces were represented: what are the predominant tropes, acts of interpretation, figures of presentation? How have they changed?

Joe Hughes is a Senior Lecturer in English and Theatre Studies at the University of Melbourne.

Ibbett, Katherine – University of Oxford

The child in time: Providence, Protestantism and possibility in Racine's *Athalie*

Jean Racine's *Athalie* (1691) tells the story of Joas, a child of the house of David, who after his family are killed is rescued and brought up secretly in the Temple. For Racine, his survival allows for the possibility of a Christian providential history. But the play also imagines the possibility that such a child could be brought up otherwise by the idolatrous *Athalie*, worshiper of Baal – and that a counterfactual history might emerge. Racine's drama of the child in time emerges just as Protestantism is made illegal in France, and at the peak of sectarian anxiety about children's education. In Catholic propaganda, Protestant children are imagined as plants to be uprooted from their environment and regrafted elsewhere; in Protestant accounts, Catholic tempters lure their children away with baubles and bad rhetoric. What emerges when we read Racine's child in dialogue with this affectively startling material?

Katherine Ibbett is Professor of French at the University of Oxford and a specialist in the seventeenth century; she is the author of books on theatre and on early modern compassion, and has worked extensively on emotion and on the environment. She's currently completing a book on rivers and imperial history.

Ingram, Leah – Monash University

"Sweet Saint continue still this patience": The Possibilities of Patience in the Reformation of Griselda in Thomas Heywood's *How a Man May Choose a Good Wife from a Bad*

Abstract

Bio

Iwańczak, Wojciech – Ignatianum University Cracow

Emperor Charles IV's attitude towards history

The past and tradition played a very important role in the life of Charles IV. This attitude took on various forms. The Luxembourg dynasty, from which he came, was to be - in his opinion - the successor of the local dynasty in Bohemia, the Premyslid's. The patron saint of the Czech land, St. Wenceslas, was the object of special veneration on the part of Charles IV, who considered himself the direct successor and continuator of the saint. The emperor liked to

refer to ancient, early Christian and Byzantine traditions. He liked being compared to the Byzantine emperor Constantine and Charlemagne. He considered himself another incarnation of the latter. History played various roles in the life of Charles IV, symbolic, ideological, and political. His activity was one of the last medieval attempts to renew the idea of empire.

Wojciech Iwańczak is a polish medievalist, professor at the Ignatianum University in Cracow. His research interest is central Europe in the late Middle Ages, mainly Bohemia. The second field of his research is the history of geography and cartography. He is the author of over 400 works printed in many countries

Jackson, Julia – Independent scholar

The Abbey Museum's Old Masters: An exercise in reinvention

The Old Master paintings at the Abbey Museum of Art & Archaeology in Caboolture, Queensland is an art historical equivalent of a golden ticket to a chocolate factory. Though a small collection the paintings are unique with examples not seen in State Collections. Brought to Australia in the 1950s these paintings remained beyond the reach of twentieth-century art historians at a key moment when the field of study was flourishing. As a result, they faded into relative obscurity. Their status today as (mostly) 'unknown', and 'undocumented', is rare in an era where art scholarship is enriched by technological advancements. The significance of the collection is still not fully understood though the possibilities for its reinvention for contemporary audiences are untold, even some ninety years after their acquisition.

Julia Jackson is an independent art historian, with a side hustle as a bookseller. She has worked at the NGV, volunteered at the Royal Historical Society of Victoria (RHSV). Since late 2022 she has been working on re-cataloguing a collection of Old Master Paintings at the Abbey Museum of Art & Archaeology. In 2020, The Burlington Magazine published an article Julia wrote about the provenance, and attribution debates surrounding, the NGV's Tiepolo's Finding of Moses.

James, Carolyn – Monash University

Navigating the Impossible. The political and personal dilemmas of Baldassare Castiglione, courtier and diplomat, amid the Valois-Hapsburg wars of the early sixteenth century.

Of the 1779 surviving letters of Baldassare Castiglione, author of the famous dialogue and book of manners, 'Il Cortegiano' ('The Courtier'), a significant number are to his widowed mother Aloisia. She was Castiglione's trusted confidant, the guardian of his children and of his finances and estates. She was also the person who supported in myriad practical ways his diplomatic missions to England, his residence at the papal court and, later, his posting as

papal nuncio to the imperial court in Spain. It was to his mother that Baldassare most eloquently expressed his horror at the 1527 sack of Rome by imperial forces and bemoaned Pope Clement VII's readiness to blame his ambassador, rather than his own foolish procrastination and double dealing, for this profound disaster. In this paper, I will explore the close collaboration of mother and son in sustaining a diplomatic career amid the many challenges of a war-torn Europe. It was a partnership, I argue, that nuances our understanding of gendered roles in this troubled political and economic climate.

Carolyn James has written widely on the courts of Italy in the fifteenth and sixteenth centuries, on medieval and Renaissance letter writing culture and on gendered relations, particularly within elite marriages in the premodern period.

Jaswal, Chandini – Panjab University, India

Kitābkhana -i Maryam Makhani (The Library of the Queen Mother): Exploring the life of Mughal Emperor Akbar's Mother, Ḥamidā Bānū Begum, through her Library

It is a fact well-known in Indian scholarship that women are consciously absent in Mughal court records. Acknowledged only when they became "Royal Mothers" to sons — the Mughal harem was largely overlooked. One amongst them was Ḥamidā Bānū Begum, the mother of the third Mughal emperor, Akbar.

Whilst court records have only emphasised her "maternal role", solely referring to her as Maryam Mākanī ("Of Mary's Stature") — Ḥamidā was a bibliophile and a patron of arts. Her library boasted anthologies from around the Timurid world. However, her most significant project was a product of the syncretic world her son had come to rule: the Mughal "Muslim" reproduction of the great Sanskrit epic, the Rāmāyaṇam — the holiest text of the Hindus. Now housed in Qatar, it is one of the most expensive manuscripts in the Mughal library. However, what makes Ḥamidā Bānū's Rāmāyaṇam special is that it is more than an illustrated translation — it is a reflection of its patron — her life in exile and her Persianate lineage. Through the study of her manuscript collection, this research aims to provide a more layered portrayal of Mughal women, while also highlighting the interconnectedness in Mughal India.

Chandini Jaswal is a first-year law student at Panjab University, India. She also holds a master's degree in history and secured a gold medal in her undergraduate history degree. Jaswal is a core team member at Karwaan Heritage, India and a communication member at The Museum of British Colonialism, UK-Kenya. Her research interest focuses on subcontinental history, particularly women's studies in pre-modern India through histories of art. She has presented her research at the Universities of Oxford, Cambridge, Cornell, Princeton, Leeds and York.

Johnstone, Boyda – Borough of Manhattan Community College

Medieval Dreams and Medieval Resistance

How did medieval subjects imagine a world beyond their immediate, often harsh, realities? With no political avenues available to them, how did they make their voices heard, or dream about making them heard? How did the failure of collective action such as revolt impact collective strategy, or potentially lead folks back into the possibilities of the imaginative realm? Does dreaming always exist alongside fights for change, or is it sometimes a distraction or evasion?

This paper will take a broad approach to a trifold set of materials: interpreting dreams, envisioning dreams, and dreaming of a different world. First, through popular dream interpretation guides, laypeople were able to take hold of their own spiritual realms and find possibilities for different futures. Second, through literary dream visions, poets and audiences carved out a safe space for experimenting with metaphysical notions and processing emotional turmoil. And third, through literature responding to the Peasant's Revolt, people reflected on the limitations and affordances of collective upheaval, weighing the risks of overturning the world with the rewards offered to diligent servants in heaven.

I hope with this experimental and ambitious project, part of the book manuscript I will be developing throughout 2025-2026, to draw some theoretical conclusions about the indispensable role of dreaming for opening up new possibilities for living in the world. Dreaming is not only a basic feature of our everyday existence, but an essential feature of our collective survival (as in, dreaming does not only help us thrive; it helps us survive!). Medieval authors, audiences, and spiritual practitioners understood this too. As a liminal experience, dreaming is interwoven throughout our daily existence, and this paper will attend both to famous literary works as well as unknown treatises and manuscripts to consider how regular people found some hope and even resistance through dreams' possibilities.

Boyda Johnstone is an Assistant Professor in English at the Borough of Manhattan Community College who writes about medieval and early modern drama, medieval manuscript illustrations, and fifteenth-century dream visions. She is developing a book manuscript about dream visions and social change.

Jones, Sandra Anne – University of Otago

The Archbishop considers his options.

Archbishop of Canterbury Sigeric has long had to accept a damning judgement on his term of office and his actions during the closing years of the tenth century until his death in 994. This paper considers the 993 peace treaty with the viking army (the law code II Aethelred). This

document marks a significant event in his career, and reflects the circumstances of legal code production at the time, but also provides evidence of the political influence that a senior church leader might wield in negotiations. What were the priorities of each side? What were the possible choices Sigeric might have made, given the late tenth century political and ecclesiastical world in which he was situated?

Sandra Jones is a PhD student, second year, researching the life and work of Archbishop Sigeric (990-994) and the tenth century charters that he witnessed.

Joyce, Stephen – Monash University

Gildas and the 'Age of Arthur'

Understanding Gildas as one of the earliest known theorists of medieval kingship raises the question of his connection to the image of King Arthur, arguably regarded in the medieval period as the greatest and earliest exemplar of a Christian king. Memories of Arthur as a heroic king fighting for the British people have been placed in the early sixth century, potentially complementing Gildas's activity as a figure of authority in the Insular church. This paper will consider whether Gildas's *De excidio* – viewed here as an active 'call to arms' rather than a passive 'lamentation' – had political consequences in Gildas's Britain, and whether these consequences can be related to memories of a temporary restoration and expansion of British political power, sometimes provocatively termed the 'Age of Arthur'.

Dr Stephen Joyce is an affiliate researcher at Monash University. His research concentrates on political and theological developments in early medieval Britain and Ireland c. 400-750. A 'provocative' monograph, 'The Legacy of Gildas', was well received in 2022. An edition (with Constant Mews) of the influential Hiberno-Latin text, 'The Twelve Abuses', is forthcoming.

Kane, James – Flinders University

Friendship and the Crusades, c. 1095–c. 1200

In a seminal article published in 1980, Jonathan Riley-Smith made the bold argument that “the idea of ... expressing love through ... participation in acts of armed force” was central to the crusades in the twelfth and thirteenth centuries. Riley-Smith was primarily concerned with the Latin concept of *caritas* as it pertained to notions of love for Christ, love for one's neighbour, and love for one's enemies, but he had surprisingly little to say about the place of friendship (*amicitia*) in crusade ideology. Subsequent scholarship has also devoted minimal attention to this question. This paper assesses the significance of friendship to early crusading thought and practice by examining its treatment in Latin crusade narratives from the period between the capture of Jerusalem in 1099 and the aftermath of the Third Crusade (1188–1192).

Dr James Kane is Senior Lecturer in Medieval History at Flinders University, Adelaide, where he teaches widely across the ancient, medieval, and early modern periods. He specialises in the history of the crusades, with a particular focus on crusading ideology and historiography.

Kars, Aydogan – Monash University

Hearing and Healing: Public Health in Light of Sonic Cultures of Learning

As a distinctly Islamic literature that combines medicine and piety, prophetic medicine has been vastly influential in informing public health practices in Muslim Afro-Eurasia. This presentation approaches prophetic medicine from the perspective of medieval popular culture. It argues that various sonic books with different or competing perspectives of medicine and piety were recited in scholarly and non-scholarly gatherings between the ninth and fourteenth centuries, and they shaped public health practices and policies. Through this case study of Muslim Afro-Eurasia, the presentation invites us to consider soundscapes as an essential dimension of the global histories of popular culture as well as public health.

Aydogan is a member of the History Program at Monash University. He specialises on Islamic intellectual history, with a focus on theology, philosophy, and mysticism. His current research focuses on medieval popular cultures of learning, and the roles played by female scholars in Islamic intellectual history.

Kennedy, John – Charles Sturt University

Why did the Norse Greenland settlements cease to function? Possibilities and improbabilities in the light of recent scholarship.

Though apparently still viable at the time of a well-documented wedding there in 1408, Norse Greenland appears to have come to an undocumented end no more than a few decades later, after more than four centuries of settlement. Speculation as to what happened to the last Norse settlers goes back at least 300 years, and has provoked numerous explanations of varying plausibility. This paper will explore recent work on the subject, including evidence that flooding and drought, as well as the long-postulated effects of the oncoming Little Ice Age, played a role. Archaeological investigation now suggests that the Norse did better at responding to changing circumstances than was previously believed, and while some may nevertheless have perished miserably, others may well have managed a gradual and orderly migration to Iceland or Norway, taking with them their portable belongings.

Now retired with adjunct status, John Kennedy lectured in Information Studies at Charles Sturt University for nearly twenty years. He completed a PhD on the Icelandic sagas at the University of Sydney. A visit to the ruin sites of Norse Greenland has been a highlight of his travel experiences.

Knight, Stephen – University of Melbourne

On Target Through Time: The Robin Hood Myth, Medieval and Modern

Of all the medieval mythic figures, Robin Hood is the one whose story is most flexible. Unlike King Arthur or Merlin, for example, both Robin's figure and his narrative change over time, in keeping with its sociohistorical contexts. This paper will trace these changes. He starts not as an outlaw but a local spring-time celebrant of nature, then he becomes an English medieval outlaw, resisting local authorities. Early modern Robin can be gentrified and often de-politicised: more recently he becomes decisively Saxon, often a family man, but still usually a decisively democratic figure.

Stephen Knight worked at Sydney and Melbourne Universities, then from 1992 in the UK, mostly at Cardiff University. He retired in 2011, becoming Honorary Research Professor at Melbourne University. He has written books on medieval literature – King Arthur and Merlin – and also on popular culture, Robin Hood and crime fiction.

Knowles, Emma – Australian Catholic University

Freond or Foe?: Friends and Enemies in the Old English *Exodus*

In its manuscript form the Old English *Exodus* uses the word *freond* (friend) twice — once to describe the Israelites warily watching the approach of the Egyptian army (l. 178) and once, perhaps by mistake, at line 45. Editors generally amend the earlier usage to *feond* ('enemy'). In this paper I will argue that the second usage of *freond* is useful for interpreting the first. As *Exodus* is a work that relies heavily on repetition and duality, the description of potentially both Pharaoh and the Israelites as *freond* is yet another point of comparison between these groups. I will examine the implications of the Egyptians and the Israelites both being associated with the idea of friendship in the work, particularly with regards to how it emphasises the contrast between these two peoples.

Dr Emma Knowles is a Lecturer at the Australian Catholic University, where her key areas of teaching are medieval and Renaissance literature. She is currently completing her monograph on the representation of the natural environment in Old English biblical poetry, focusing on the poems of the Junius 11 manuscript.

Kovesi, Catherine – University of Melbourne

Making the Impossible Possible: early modern representations of 'biblical' unicorns

From the classical descriptions of Ctesias through to the medieval and early modern worlds, unicorns were held not only to be real creatures but to possess remarkable healing properties, augmented by their Christianised status as emblems of Christ himself. Unsurprisingly, perhaps, Unicorn horns (in reality narwhal tusks) became the most desired of objects – sought

after and collected by elites throughout Europe. Though no-one, bar Marco Polo, had ever seen a unicorn in the flesh, increasingly they were depicted in pre- and postlapsarian biblical scenes gracing the Garden of Eden, and selected by Noah to inhabit his Ark. This paper argues that these depictions rather than being mere fancy were instead attempts to embed these impossible creatures into the world's fauna as truly possible, thereby cementing their status as the world's most coveted animals.

Catherine Kovesi, a professor of History at the University of Melbourne, has core research interests in discourses regarding consumption and control of luxury goods from the middle ages to the present, especially in Italy. Her ecocritical work on the world's most expensive commodity by weight – once 'unicorn' horn and now rhino horn – has inspired the current paper.

Kuziow, Shannon E. – University of Melbourne

Communities of Belief: Affective Devotion before a Miraculous Image in Prato

In 1484, an image of the Virgin Mary adorning an abandoned prison in the Tuscan town of Prato miraculously came to life. The image, painted on “that vile place,” initially attracted distrust and encountered resistance from ecclesiastical authorities. My paper thus examines the strategies employed by the local community to establish the image's authenticity, confirm its miraculous powers, and drive its popularity. In the early years of the cult, local confraternities and the personnel at the shrine regularly unveiled the image and performed rituals that attracted large numbers of witnesses. The rituals included nocturnal offices and communal pilgrimages, and an analysis of their attendant sensory conditions reveals the crucial role the communal rituals played in advertising the image's miraculous qualities. Importantly, the devotees' frequent and emotionally charged interactions at the shrine wove them together in “thick trust” and led to the formation of a community held together by a shared belief in the fresco's efficacy.

Shannon is an Assistant Lecturer in History at the University of Melbourne. She received her PhD in Art History from the University of California, Santa Barbara and held a postdoctoral fellowship at Australian Catholic University. Her research examines devotional art in Renaissance Italy, and she has published in Renaissance Quarterly and Sixteenth Century Journal.

Laham Cohen, Rodrigo – University of Buenos Aires

(Possible) Judaisms between Late Antiquity and Early Middle Ages. The possibilities of our sources

In this presentation, I will explore the possibilities for understanding the various types of Judaism between the 3rd and 9th centuries CE. Certainly, texts written by Jews during this

period are scarce. Apart from rabbinic literature produced in the Land of Israel and Mesopotamia that express a rabbinic point of view, and certain Egyptian papyri, no significant texts written by Jews before the tenth century have survived. However, epigraphic and archaeological sources provide valuable insights into the possible evolution of Judaism in different regions. Similarly, Christian sources, when analysed carefully, could provide insight into Judaism(s). A meticulous study of the different types of evidence reveals a complex mosaic of diverse realities, not only in different regions, but also within the same areas. This does not deny possible shared patterns between distant Jewish communities, but rather presents an open panorama.

Rodrigo Laham Cohen is a professor of ancient history at both the University of Buenos Aires and the National University of San Martín, as well as a researcher at the National Scientific and Technical Research Council of Argentina (CONICET). His research focuses on the history of Jews in the Late Antique period, particularly their interactions with Christians. He is President of the Argentinian Medieval Studies Society (SAEMED).

Lawrence, Kate – Flinders University

Insular Friendships: shared elements in early medieval Manuscripts and High Crosses

The Insular illuminated manuscripts of the early Middle Ages share many stylistic parallels and motifs with the high cross monastic monuments found throughout Ireland. Manuscripts such as the Lindisfarne Gospels and the Book of Kells share not only iconographic parallels and common artistic devices with the crosses, but also much of the geometric pattern and non-religious vignettes. So, what can we infer about the friendships between individuals in the Northumbrian and Irish churches, and in wider Early Medieval society from the shared elements of these two media? Moreover, since so many of these shared elements, both religious, focusing on Biblical stories, and non-religious, such as men pulling each other's beards and playful cats, depict relationships of various kinds, what does this tell us about attitudes to friendships in these communities?

Kate Lawrence is a PhD student at Flinders University, researching the insular high cross tradition, with a particular interest in polychromy, social function and maritime networks. In 2024, she won the University Medal for her Honour Thesis on the use of X-ray fluorescence (XRF) in identifying pigment on Irish high crosses. She's also a scientific diver and in 2022, she won the Women Divers' Hall of Fame research grant.

Lenton, Ash – Australian National University

Resurgent Romano-British communities: The archaeology for an 'Age of Arthur'?

The 5th-century disintegration of the Western Roman Empire meant a collapse in long-distance communication and trade in the provinces of Britannia. However, regional social and

economic systems continued and often flourished. While there has never been archaeological evidence for an historical Arthur, data sets sometimes support the understanding of social structures similar to those alluded to by Gildas. In the face of Germanic migration from the North Sea, Romano-British sites and landscapes from Cornwall to Hadrian's Wall often showed remarkable continuity into the 6th century. This concise survey considers the possibilities for resurgent community identities in the turbulent migration period.

Dr. Ash Lenton is an Associate Professor at the ANU School of Cybernetics. His research interests include ethnic expressions and colonial encounters in the urban communities of Medieval Europe, and public engagement in archaeological enquiry. His publications have focused upon the domestic lives and ritual idioms of ethnically aware social actors. He has taught archaeology and technology courses of the Roman, Medieval, and Early Modern Period in the UK, Germany, and Australia.

Lewit, Tamara – University of Melbourne

Small Cows, Rye Bread and Sweet Oil: Possibilities for Production during a Time of Change (5th to 7th centuries CE)

The 5th to 7th centuries CE were a time of enormous change in Europe. The collapse of the Roman Empire and loss of unified infrastructure and institutions brought disruptions to interregional markets. Wars, migrations, and the formation of new and often competing kingdoms changed socio-political structures. Recent data also suggest that in this period Europe experienced possible climatic change and changes to animal husbandry and crops. At the same time, new frameworks of production, exchange and consumption associated with the growth of Christianity and the Church developed. What were the possibilities for resilience, continuity or changes to food and associated rural production in this context, and what does this tell us about the capabilities and priorities of people in 5th-7th centuries? This paper will explore archaeological evidence for production, examining how this can shed light on possibilities in a time of change.

*Dr Tamara Lewit is an Honorary Fellow in the School of Historical and Philosophical Studies at the University of Melbourne, and a Fellow of the Society of Antiquaries, London. She specializes in the study of the late Roman to early medieval countryside, particularly production of wine and oil and monastic production. Her recent publications include “‘My Father is the vine-grower’: Church, Monastic and Ecclesiastical Involvement in Olive Oil and Wine Production and Trade in the Late Antique Mediterranean,” in Ü. Aydınoğlu and A. K. Şenol (eds) *Olive Oil And Wine Production in The Aegean and Mediterranean in Antiquity* (2025) and ‘Humans and Animals in the Early Middle Ages: Traumas, transformations and taboos’ *Etnografia* 2 (2023), 6–25.*

Liu, Shiqiu – University of Melbourne

Paired-animal Medallions: Transmission and Integration under the Mongols in the Twelfth to Thirteenth Century

Textiles were highly regarded commodities by people across Northern and Central Asia. As an important commodity and a highly regarded gift by the Mongol rulers, luxurious textiles, particularly those known as the ‘gold-silk’ textiles, were being produced and distributed across the empire. Several existing examples from museum collections and excavations feature the pattern of a medallion with paired fierce animals as the main decoration. While scholars often trace this pattern back to the Persian influence in the seventh and eighth centuries along the ‘Silk Road’, this paper will argue that the resurged popularity of the medallions on the Mongol textiles forms a ‘disjunctive continuity’ from the earlier period. This second wave of cultural transmission and integration possibly was initiated by a shared shamanistic belief among various peoples at the Mongol court, facilitated by a lasting preference for animal patterns in Northern China before the rise of the Mongols.

Shiqiu Liu, PhD (University of Melbourne), specialises in cultural communications and artistic exchanges between the eleventh and fourteenth centuries between China and the other Asian areas, especially the cultural interactions in Northern China. She previously worked as Curator of Rare East Asian Collection at the University of Melbourne.

Lo, Jonathan Chung-Yan – Monash University/University of Divinity

The hermeneutical legacy of Bonaventure of Bagnoregio and its impact on Matthew of Aquasparta

Bonaventure of Bagnoregio (c.1217-1274) was a scholastic at the University of Paris and an ecclesiastical administrator in the thirteenth century Latin West. Bonaventure’s substantial hermeneutic contributions within the Franciscan school and beyond warrants further research, especially their impact on his personal disciples, amongst whom was Matthew of Aquasparta (c.1240-1302). My paper expounds the hermeneutical unity-in-difference between both exegetes. Comparing their exegetical writings, such as sermons and principia, demonstrates how both configured their own notions of scriptural exegesis in idiosyncratic ways, manifesting a different order of relation to Sacred Scripture.

Jonathan's doctoral research at Monash University demonstrated the unique contribution of the sapiential hermeneutics of Bonaventure of Bagnoregio to the field of medieval exegesis and its relevance for modern reading. Jonathan's ongoing research examines the meaning and utility of the sapiential hermeneutics of selected patristic, medieval and contemporary authors, to develop its significance for contemporary reading practice.

Long, Micol —University of Milan

Architecture and Affect: The Role of the Material Environment in Monastic Experience (12th–13th Century)

The material environment (understood as architecture, but also views, soundscape and objects) played a crucial role in the life of individuals who had embraced monastic or anchoritic life. It influenced their behaviours (determining what they could or could not do) and daily sensory perceptions (determining what they could or could not feel) and therefore - I believe - influencing their emotions and thoughts. In this paper I will review a diverse range of 12th century textual representations of monastic life which attests that some authors were aware of this phenomenon. The comparative analysis suggests not only that the authors were keen observers of monastic daily life, but also that some environments may have been consciously designed in order to produce specific effects on the individuals who inhabited them. This offers insights into the crucial role played by the material environment in medieval devotional experience.

Micol Long is Associate Professor at the Department of Historical Studies “Federico Chabod” of the University of Milan since February 2025. Her research focuses on the religious and cultural history of the High Middle Ages, with particular attention letter-writing, education, monasticism and to the individual sensory, cognitive and emotional experience.

López-Peláez Casellas, Jesús – Universidad de Jaén

‘Quod non mortalia pectora coges, auri sacra fames?’ Approaches to Gold in Early Modern English and Spanish Emblems

Taken from Virgil’s epic poem *The Aeneid*, the phrase “Quod non mortalia pectora coges, auri sacra fames?” was commonly translated in English as ‘What don’t you force mortal hearts [to do], accursed hunger for gold?’ and inserted as the motto of a popular emblem by Geoffrey Whitney. On a first reading, the phrase captures the generalized early modern suspicion of wealth and riches, as well as the Early Modern condemnation of gold for its power to corrupt human nature and turn virtue into vice. A similar approach can be found in Spanish emblems, as both communities were experiencing a relatively similar disruption on account of the influx of gold from the Spanish colonies. Yet, the early modern description of gold was much more complex than this outright rejection may seem to suggest. Interestingly, Virgil’s phrase on the power of gold to condition men’s actions puns on the ambiguity and disturbing polysemy of the Latin term ‘sacra,’ which does mean ‘execrable’ or ‘loathsome,’ but also ‘sacred.’ By doing so, it addresses -as some Spanish and English emblems show- and underlines gold’s instability as a signifier, introducing a reflection on its disruptive function in economic processes.

Jesús López-Peláez Casellas is Professor of English studies, Research Project Principal Investigator ('Words and Worth in Early Modern English Texts'), Research Group on English Studies Manager (funded by the Andalusian Government), Expert Evaluator and Rapporteur for Marie Curie Fellowships (European Union), and co-author of Lust's Dominion/El dominio de la lujuria. Critical edition and translation into Spanish. (Berlin: Peter Lang, 2019).

Luis Martínez, Zenón – Universidad de Huelva (Spain)

Epic 'value' and its 'persuasive likelihoods': Revisiting George Chapman's Golden Poetics in 'De Guiana'

The inclusion of George Chapman's 'De Guiana' in Lawrence Keymis's Relation of the Second Voyage of Guiana (1596) has favored its view as a petitionary document requesting the Queen's renewal of support of Raleigh's South-American enterprise. More exceptionally, readings of the poem qua poetry insist on its connections with Chapman's former The Shadow of Night (1594), yet differentiating the 'tangible motive' of 'Guiana' from the 'fragile framework of mythological allusion' of Shadow (Waddington 1974). However, such tangibility of 'Guiana' is questionable. First, because it distances itself formally from current travel 'relations' by aligning its status as carmen epicum with the Homeric hymns of Shadow. Second, because by extolling the epic 'value' of Raleigh's gold-searching adventure, it sanctions the aesthetic and ethical superiority of a sublimated 'Gold' over the emergent economies of 'gold' as 'value'. 'Guiana' reinscribes the aspirations to the possible of Elizabethan colonialism into the mythic impossibilities of Shadow's Cynthian empire of the mind. The poem's meaning as a document in English colonialism is ultimately inseparable from Chapman's projections of his self-conscious career poetics.

Luis Martínez Zenón is Professor of English at the University of Huelva. His work focuses on Renaissance poetic theory and practice. He has edited George Chapman's The Shadow of Night and Ovid's Banquet of Sense (2025) and Abraham Fraunce's The Shepherd's Logic (2016), and has published on Chapman, Spenser, Shakespeare and Sidney. His current project is a monograph on Chapman's poetics for Manchester UP.

MacKinnon, Dolly – University of Melbourne

"He spoke with a broad Scot's accent": recovering enslaved children and youth in 18th-century Scotland

Focusing on concepts of the 'family' and the 'houseful' in eighteenth-century Scotland, this paper recovers and analyses the presence of enslaved children and youth brought into the country. Hearing that past reveals historical possibilities. What roles did they fulfil in the houseful? What roles did they hold in the family? How were enslaved children to be

recognised, and did they always remain enslaved? What can we know about their lives and their families? Building on my previous work, this paper uses a micro-history approach to reconstruct the lives of some of those children and youth, with the aim being to demonstrate how we can recover their histories and in turn re-populate that past.

Dolly MacKinnon, an Honorary Associate Professor and Principal Fellow in the School of Historical and Philosophical Studies at The University of Melbourne, is a cultural historian, whose broad published works concentrate on the marginalized and institutionalized by analysing the mental, physical (including material culture and built heritage) and auditory landscapes in early modern and modern settings.

Makhlouf, Tarek – University of Melbourne

Reading Outside the Box: Paratextual Misadventures in Arabic Manuscripts

This paper examines the Arabic manuscripts in the University of Melbourne's collection by focusing on their paratexts: marginal annotations, ownership notes, colophons, and other interventions that resist neat codicological mapping. These materials reveal how the manuscripts were handled, studied, and circulated, often exposing unexpected layers of use that complicate straightforward histories of production and transmission. Through close analysis of selected codices, the paper shows how students, scholars, and custodians left behind traces that reshape our understanding of each manuscript's journey. The study suggests that centring elements otherwise considered peripheral opens a more dynamic model of Arabic book culture, one that foregrounds readerly agency, shifting knowledge ecologies, and the layered afterlives of texts. I will also introduce a project and program for the study of Arabic-script book cultures in Australia.

Dr Tarek Makhlouf is a Lecturer in Arabic Studies at the University of Melbourne. His most recent work explored the transmission of philological knowledge from Islamic Spain to the Islamic East during the 13th and 14th centuries, with particular focus on Abu Hayyan al-Gharnati (d. 1344). He received classical training in the Arabic Linguistic Tradition in Damascus and studied Arabic philology and codicology at Oxford and Leiden.

Makleff, Ron – Middlebury College; Williams College

Possibilities of sovereignty: archives and dynastic expansion in Brabant, 1404–1409

Between March 1404 and December 1406, a young Antoine of Burgundy (1384-1415) buried his illustrious father, mother, and aunt. Upon each successive death, he urgently sent officials to examine the archives of these deceased relatives. Why would this young prince, in the midst of the Hundred Years War, pursue with near obsession the documents held in half a dozen archives scattered among castles in Flanders and Brabant? What possibilities might such compilations hold? And what effect might his knowledge of those archives have on his ability to inherit the wealthy Duchy of Brabant? I will suggest that, during the Hundred Years War, princely dynasties began to wield archives as crucial tools to facilitate the expansion of

their sovereign reach, often usurping them from communal and representative institutions in contravention of negotiated agreements.

Dr Ron Makleff is an historian of late medieval and early modern Europe focusing on rebellion and bureaucracy in the Southern Low Countries. He is interested in the history of the book, histories of libraries and archives, and the ways various polities utilized documentary power.

Mansfield, Lisa – University of Adelaide

Body Horror: Fear, Anxiety and Disgust of Syphilitic Skin

Identifying images of syphilis in Renaissance art is complicated by the ability of the disfiguring ‘great pox’ to imitate other hideous maladies, such as leprosy and elephantiasis. Physicians, surgeons, and victims wrote about the seeping fluids and loathsome stink of syphilitic ulcers, pustules, and lesions in vivid sensory descriptions of scabrous corporal mutilations, which usually began with a painless chancre hidden inside ‘indecent’ sexual zones of the body. Conversely, artists used an intuitive approach, representing disturbing patterns of clusters or holes and bumps to convey the psychological body horror and emotional trauma of the disease.

Lisa Mansfield is Senior Lecturer and Director of Art History Programs at the University of Adelaide. Her research on Northern Renaissance art and material culture focuses on portraiture, images of gendered violence in the context of war, polymathic creativity, and representations of the body and disease.

Marshall, Christopher R. & Reid, Callum – University of Melbourne

Activating objects, Illuminating Minds: curating an exhibition on a distinguished scholar and teacher of Medieval art

This paper analyses the curatorial considerations informing the 2025-26 exhibition, *Illuminating Minds: Margaret Manion and the Making of Art History* at the University of Melbourne, which is currently on display at the University’s Old Quadrangle Gallery. The exhibition highlights the distinguished legacy of Professor Margaret Manion IBVM AO FAHA (1935-2024) who served as Herald Chair of Fine Arts at the University from 1979-1995. The exhibition seeks to reveal the complex web of projects, interests and associations that constituted the fabric of the work of this distinguished scholar, teacher and advocate of Medieval art and art history. The exhibition accordingly seeks to activate objects and ideas in order to explore such topics as medieval manuscripts and the sung word, Margaret’s use of images to inspire young minds, Margaret’s collegiality, and Gothic illumination and the numinous.

Christopher R. Marshall is Associate Professor in Art History and Curatorship at the University of Melbourne. His publications on Baroque art and the art market include Artemisia Gentileschi and the Business of Art (Princeton, 2024); Baroque Naples and the Industry of Painting (Yale, 2016); and chapter contributions to The Economic Lives of Seventeenth Century Italian Painters (Yale, 2010) and Mapping Markets in Europe and the New World (Brepols, 2006). His publications on museums and curatorship include Sculpture and the Museum (Routledge/Ashgate, 2011) and contributions to Museum Making; Making Art History and Reshaping Museum Space (Routledge: 2005, 2007, 2012).

Callum Reid is an Art Historian and Lecturer in Curriculum Design in the Faculty of Arts, University of Melbourne. He specialises in first-year teaching, site-based learning and object-based learning. His current research explores Students as Partners, University-led intensive travel subjects, as well as ways to encourage and facilitate reading in higher education. Callum is also a published art historian and museum studies expert, specialising in early modern art and histories of collecting and display. He has worked as a collection manager and curator in University collections. He knits this experience into his current teaching-and-learning research, with particular interest in the narrative power of objects when in dialogue with one another as part of a collection.

Marshall, Simone – University of Otago/ Ōtākou Whakaihu Waka

The Possibility of the Left-Handed Scribe

In Cyril Burt's 1923 publication *The Backward Child*, Burt outlines for the teacher a range of helpful ways to identify and treat children identified as backward. He says: "Defects of intelligence, of memory, or attention, poor sight, poor hearing, prolonged ill-health, tonsils and adenoids, all the poverty ailments so prevalent among children from the slums – conditions such as these are constantly noted by the teacher or the doctor, and continually put forward as causes of backwardness in school work..."(vi-vii). Burt's work identifies the characteristics of backwardness found in children, including ricketts, spinal curvature, epilepsy, hyperthyroidism, colour blindness, deafness, and, perhaps surprisingly, left-handedness. But there was some considerable precedence for taking a dim view of left-handedness. In 1881 William Ireland states, in *The Blot Upon the Brain*, that "with imbeciles a greater cranial outline on the right side was more common with those who were left-handed..."(293). A little earlier, Mary Palmer Tyler, in *The Maternal Physician* (1811), suggested: "It is my decided opinion, that if a child is left-handed, it is a natural defect which it will be impossible ever entirely to overcome".

Negative attitudes towards left-handedness, especially in relation to writing, were exceptionally strong in the nineteenth century, and they continue to surface even in modern attitudes today. As Ireland's statement indicates, there is a distinct whiff of phrenology about

left-handedness and the brain's function, and Tyler's instruction manual for mothers laments the impossibility of a child ever overcoming it. So strong has this view been that it has even found a toe-hold in medieval studies, where for a long time the prevailing assumption was that there were, simply, no left-handed scribes in the Middle Ages. It doesn't take much to see through the poor logic of this assumption, but very few have ventured to do so. This paper presents some possible evidence for the existence of left-handed scribes in the Middle Ages.

Simone Marshall is Professor of Medieval Literature and Head of the School of Arts at the University of Otago/Ōtākou Whakaihu Waka, in Dunedin, New Zealand. Her research focuses on Chaucer, medieval literature by women, and medievalisms.

Martin, Matthew – University of Melbourne

Quintessential Porcelain – The Meissen Elements Vases

In 1741, Johann Joachim Kändler, the chief sculptor at the Royal Saxon Porcelain Manufactory in Meissen, received orders from Augustus III, elector of Saxony and King in Poland, to create a garniture of vases to serve as a diplomatic gift to Louis XV of France. This garniture consisted of four vases representing allegories of the four elements, and a fifth vase bearing the arms and portrait of the French king, along with allegorical imagery representing the florescence of the French state. In March 1742, a version of this vase replacing Louis's portrait with that of Augustus III was created. Multiple examples of this garniture were subsequently produced for the State Apartments of the Dresden Residenz Schloss where they occupied a central position in the formal displays of porcelain. This paper will explore the place of this garniture in the iconography of princely power that developed in Dresden between 1710 and the early 1760s, an iconography where porcelain functioned to project the authority of the Wettin electors. Command of the elements manifested in alchemical transformation of matter – the creation of porcelain – was not just an outstanding technical accomplishment. By associating themselves with the quinta essentia, the 'celestial' element from which the terrestrial Aristotelian elements derived, the Saxon rulers laid claim to divine creative power, a claim whose proof lay in the ability to produce porcelain.

Matthew Martin is Senior Lecturer in Art History and Curatorship in the University of Melbourne. From 2006 to 2019 he was a curator of International Decorative Arts at the National Gallery of Victoria.

Martínez Martínez, Teresa – University of Padua

Stone and Water: The Sensory Role of Water in Iberian Medieval and Early Modern Religious Architecture

Although the economic and practical uses of water in monastic communities have been widely studied, the sensory and experiential implications of its presence in relation to the

spiritual and symbolic dimension of sacred buildings have been largely overlooked. This paper examines the multifaceted role of water in shaping the perception and experience of sacred spaces, drawing on both architectural analysis and historical and written sources. The Iberian Peninsula provides an exceptional context for this research, due to its intricate and rich network of aquatic landscapes and the remarkable preservation of medieval and early modern buildings closely connected with water. Notable examples discussed include the Monastery of Piedra in Aragón (13th century), where waterfalls frame the monastery, the Church of San Miguel Arcángel in Oñati (Gipuzkoa, early 16th century), constructed over a river, and the Church of San Juan de Gaztelugatxe (11th century), located on a rocky promontory above the sea.

Teresa Martínez Martínez is a Postdoctoral Research Fellow within the ERC-StG project SenSArt (<https://sensartproject.eu/>). Her research interests focus on medieval architecture, particularly on Romanesque. She is currently exploring the ways in which humans interact with sacred spaces beyond sight, approaching structural elements within the context of liturgy or pilgrimage.

McIlvenna, Una – Australian National University

Roundtable: Imagining the Future: From Past to Now. Roundtable

Early historians of time argued that the capacity to imagine the future was a product of the modern. Past peoples accepted their place in the world and were less interested in changing it. Today a rich history of early science fiction, utopias, fantasies, as well as social and cultural histories of imagination from the medieval period onwards, have put such claims to bed. Imagining the future has been central to many past societies, and the futures they imagined have played important roles in directing what people wanted and expected of what was to come. Today, the need to imagine the future anew seems especially pressing. This roundtable explores how medieval and early modern people have thought about the future, what difference such imagining made, and what we might learn from the practice.

*Una McIlvenna is ARC Future Fellow and Senior Lecturer in English at ANU, where she researches the tradition of singing the news. She has published in *Past & Present*, *Renaissance Studies*, *Media History*, and *Huntington Library Quarterly*. Her recent book, *Singing the News of Death: Execution Ballads in Europe 1500-1900*, won the 2023 Katharine Briggs Award from the UK Folklore Society.*

McNeil, Peter – University of Technology, Sydney

‘Despots of elegance’: men’s fashion in the museum, the ‘cult of the self’, and contemporary viewpoints

Men's fashion exhibitions have become more frequent and attract attention. Many utilise the concept of subculture, which does not always serve historical perspectives well. This proceeds from the dominance of nineteenth-century French literary theory popular within post-modernism. Bohemianism was a rejection by a younger generation of artists and writers of the materialism of contemporary society. This is a part of a much older idea. In Renaissance Italy, many towns and Republics had prescribed dress for adult men. Uniforms and livery that were gifted to the professions and servants meant that there was less choice in clothing than might be imagined today. The period of youth mattered. This paper will consider approaches to men's fashion in the museum. It will consider changing understandings of the spectacular male clothing depicted in early-modern art forms, a topic which is being reimagined and connected to histories of masculinity and sexuality in recent histories.

Distinguished Professor Peter McNeil FAHA works at UTS. He was Professor of Fashion Studies, Stockholm University; and Academy of Finland Distinguished Professor. 'Pretty Gentlemen': Macaroni Men and the Eighteenth-century Fashion World' was published by Yale in 2018. He won a UTS Human Rights Award for 'The Unflinching Gaze' (Bathurst AG).

Mees, Bernard – Bangor University

King Arthur and the origins of bardic verse

The Cambro-Latin 'Historia Brittonum' records a short passage that details the twelve battles of Arthur. Since 1970s, Arthur has been a controversial figure, but close analysis of the chronicle entries that mention him indicate that they reflect genuine sixth-century records. Quite what to make of the list of Arthur's battles in the Historia Brittonum, however, has long been less clear. The passage preserves characteristics similar to those of later vernacular Welsh poetry and an analysis of how it was composed may contribute to a better-informed picture of how the earliest recorded Welsh verse developed.

Bernard Mees taught history, linguistics and business at the University of Melbourne, RMIT University and the University of Tasmania. He is currently a PJC Field Visiting Fellow at Bangor University and his books include 'The English Language before England' (2023) and 'King Arthur and the Languages of Britain' (2025).

Mews, Constant J. – Monash University

Re-integrating John of Garland on Music, Poetry and Rhetoric

Musicologists have often assumed that John of Garland the music theorist is a different person from the prolific poet and literary theorist of the same name, who taught mostly in Paris between the 1220s and at least 1258. I argue that the reflections of John of Garland about measured and unmeasured music are so much shaped by thinking about measured

poetry and unmeasured prose, that they must be the same person. While he would later be accused by Grocheio (c.1270) of ignoring Aristotelian criticism of Pythagorean teaching about the music of the spheres, I argue that in his own day, John was innovating in connecting Boethius on music to the practice of music and literature, in both prose and verse. I present recent discoveries about annotations to John of Garland's treatise on measurable music within Bruges, Public Library MS 528 that illuminate his identity as both poet and musician.

Constant Mews is Professor Emeritus, having taught at Monash in historical studies from 1987 to 2021. He publishes widely in medieval thought, relating to ethics, theology and music theory.

Michałowska, Monika – Medical University of Łódź, Poland

Fourteenth-Century Oxonians on Simultaneous Willing and Nilling

John Duns Scotus's notion of synchronic contingency, according to which contradictories can coincide at the same time made a meteoric career in fourteenth-century Oxford. It provoked an intense debate, since it clearly violated the Aristotelian principle, according to which "What is, necessarily is, when it is; and what is not, necessarily is not, when it is not." Some Oxonians considered the Aristotelian principle a serious obstacle against the possibility of simultaneous willing and nilling. Yet, some tried to defend the possibility of simultaneous willing and nilling resorting to different strategies. In my paper, I examine the views on this subject formulated in ethical and theological commentaries penned in the first half of the fourteenth century at Oxford. I study the approach adopted by its proponents, such as Richard Kilvington and Robert Halifax as well as its opponents, such as Richard FitzRalph, Roger Roseth, and Adam Wodeham. I investigate the ways in which both sides of the debate debated simultaneous willing and nilling to show how they harnessed the notions of synchronic and diachronic contingencies to address the complexity of the will and fluctuations of moral choices and human condition.

*Monika Michałowska, Ph.D. (2007), is Professor at the Medical University of Łódź. Her research focuses on late medieval ethics and theology. She has critically edited Richard Kilvington's *Quaestiones super libros Ethicorum* and *Quaestiones super libros Sententiarum* (Brill, 2016, 2021, 2023).*

Milazzo, Marta – Università di Milano Statale

The same future for many worlds: the Arthurian prophetic romance "Prophecies de Merlin"

Abstract: The franco-italian *Prophecies de Merlin* stands out in the Arthurian tradition as a prophetic romance blending the legendary world of King Arthur with the historical realities

of medieval Europe. The contribution examines how the text constructs a prophetic discourse, merging the fates of Arthurian characters with contemporary European political entities, to create a continuous narrative of the future. It explores how the prophetic genre, emerging in times of crisis, addresses the anxieties of its period, reflecting the political turmoil of the late 13th century and tensions between imperial and papal power. The contribution also considers the possible connection between the author and Joachimite circles. Finally, the study investigates how the *Prophecies de Merlin* interacts with the political landscape of Northern Italy, presenting political possibilities and communal anxieties through visionary discourse. The study ultimately reassesses the *Prophecies* as a complex intersection of Arthurian fiction, political prophecy, and medieval didactic discourse.

In 2023, Marta Milazzo obtained her Diploma from the School of Archivistics, Palaeography and Diplomatics in Palermo. In 2024, she obtained her PhD in Romance Philology at the University of Padua. Her research centres around onomastics in the medieval French romances (12th-15th centuries). Other adjacent research interests include Arthurian literary production, study of manuscript fragments and digital humanities applied to medieval philology.

Miles, Laura Saetveit – University of Bergen

Enclosed Women's Agency and Devotional Literature: The Possibilities of Imagination

This paper will argue that we continue to underestimate how much agency—the ability or capacity to act or exert power (OED)—enclosed women in medieval England wielded in shaping their reading, devotional practices, and everyday lives. By taking a specific case study of an understudied gospel meditation *Meditaciones domini nostri*, likely written for the nuns of Syon Abbey, I will show the possibility of imagination on two levels. First, that the text itself banks on the power of the imagination to teach its readers about the possibilities of devotion and salvation. Second, that there remains important possibilities for modern scholarship by speculating more imaginatively on the concrete evidence we have of how women may have been actively involved in the development and reception of this text and others like it.

Laura Saetveit Miles is professor of British literature and culture at the Department of Foreign Languages, University of Bergen, Norway. She is a specialist in medieval women's literary culture and focuses mainly on religious writing such as devotional treatises and visionary and mystical accounts.

Millar, Charlotte-Rose – University of Melbourne

Roundtable: Imagining the Future: From Past to Now. Roundtable

Early historians of time argued that the capacity to imagine the future was a product of the modern. Past peoples accepted their place in the world and were less interested in changing it. Today a rich history of early science fiction, utopias, fantasies, as well as social and cultural histories of imagination from the medieval period onwards, have put such claims to bed. Imagining the future has been central to many past societies, and the futures they imagined have played important roles in directing what people wanted and expected of what was to come. Today, the need to imagine the future anew seems especially pressing. This roundtable explores how medieval and early modern people have thought about the future, what difference such imagining made, and what we might learn from the practice.

*Dr Charlotte-Rose Millar is a Senior Lecturer in History at the University of Melbourne. Her work focuses on early modern English print culture, supernatural belief, the history of emotions, and diabolism. She is currently finishing a book titled *The Demonic and the Dead: A New History of Early Modern English Ghosts*.*

Moloney, Lucy – Deakin University

Once and Future: Political Alignment and Alliance Making in Britain Through Appeals to Prophecy and the Past

This paper examines how medieval British elites used prophecy and appeals to the past to try negotiate alliances and thereby shape their present and future. At the turn of the fourteenth to fifteenth century, this tactic of political negotiation responded to an overlap of sovereignty concerns: English kings were attempting to impose superiority over all of Britain while undergoing an internal rulership crisis between Richard II and the to-be Henry IV. This paper will explore how in periods of uncertainty, the past and prophecies of the future were called upon to try and bring that possible future into being. As previous scholarship has largely considered appeals to Britain's past with each polity in isolation, this paper takes a cross-polity approach by using the diplomatic correspondence of Welsh, Scottish, and English rulers and claimants to the throne. This approach highlights the significance of shared culture in creating ties across polity boundaries.

Lucy completed her Masters at Monash University in 2024. Her thesis examined appeals to the past in sovereignty disputes in Wales, Scotland, and England during Edward I's reign (1272–1307). She is interested in prophecy, historical writing, alliance making, and political and legal debates over sovereignty.

Morrison, Sara – Western University, London, Ontario, Canada

Queen Anne's deer and the Sherwood Forest Purlieu Case, 1708.

A combination of natural and human factors led to the ‘great deer escape’ from Sherwood Forest in the early eighteenth century. As deer knew no bounds, they wandered beyond the royal forest boundary into the purlieu (former forest grounds) and outside the forest completely. Queen Anne’s deer had limited protection within purlieu grounds, where the Forest Ranger was permitted to chase deer back into the forest, where forest officers, courts, and laws had jurisdiction to punish illegal hunting activity. By 1708, there were so many royal deer in the purlieu, especially on the north-eastern edge of Sherwood, that local Nottinghamshire landowners petitioned the Queen about damage to crops and cottage gardens. Later Stuart game laws changed provisions for gentlemen hunting on their own lands, so they sought clarification on the legality to hunt royal deer in the purlieu. My paper discusses the 1708 Sherwood Forest purlieu case, which questioned the legal right to hunt royal deer in the purlieu, and if granted, to whom, and under what conditions. The Attorney General, Solicitor General and others offered opinion on the right of gentlemen to hunt upon their lands, formerly part of the royal forest, now disafforested as purlieu.

Associate Professor in History University of Western Ontario, London. My research focuses on the Stuart royal forests in the seventeenth century with a book in progress entitled The Stuart Royal Forests: An Environmental History.

Recent publications include “Conserving the ‘vert’ in early modern Sherwood Forest,” in Abigail Downing and Richard Keyser (eds.) Conservation’s Roots: Managing for Sustainability in Preindustrial Europe, 1100-1800. Oxford, New York: Berghahn Books, 2020; and “Bambi in Sherwood Forest and the Great Deer Escape c. 1703-1711,” in Estelita Vaz et al. (eds), Environmental History in the Making, Environmental History 6, Chapter 19, 341-357. Springer International Publishing Switzerland, 2017.

Moss, Isabelle – University of Melbourne

Demonic seduction in the collection of Johann Jakob Wick

Zürich pastor Johann Jakob Wick (1522-1588) describes in a handwritten and illustrated report the marriage of a young Bernese girl to the Devil. Her mother was said to have been approached by the demonic figure on a number of occasions, where he made violent threats and demanded her daughter’s hand in marriage. The young girl prayed for her safekeeping, but his persistence won out and she eventually agreed to the demonic union. The wedding festivities took place in the forest where dancing, music, and feasting were enjoyed, and the newlyweds consummated their marriage. Both mother and daughter were executed for witchcraft in 1568.

This story of demonic seduction is one of many recorded in the chronicles of Johann Jakob Wick between 1560 and 1588. This paper examines these reports and the various ways in which demonic seduction is represented. In doing so, it explores how romantic encounters with the Devil were conceptualised by reformed clergy in sixteenth-century Zürich.

Isabelle Moss is a PhD candidate in History at the University of Melbourne. Her research is primarily interested in the European witchcraft trials of the early modern period, with a particular focus on material culture and the German-speaking territories.

Munn, Victoria – University of Auckland

Empirical beauty: testing early modern cosmetics in the classroom

In early modern Europe, when beauty had powerful social and cultural implications, recipes for 'make-it-yourself' cosmetics circulated widely. Fairly recently, scholars have embraced these recipes as evidence of how early modern conceptions of beauty, and anxieties about ugliness and old age, played out in practice. In particular, as recreative practices have been incorporated into research methodologies, early modern cosmetic recipes have been the subject of several reconstructive research projects such as Beautiful Chemistry and Renaissance Goo. This paper argues that, as well as an effective research tool, the recreation of these cosmetic recipes has value in the classroom, too. It draws on past workshops I have designed and conducted for the University of Auckland art history course 'Power and Piety: The Baroque', in which undergraduate students examined early modern cosmetic recipes, tested and analysed the resulting products, and connected their observations to broader themes from the course. More broadly, this paper considers the advantages and challenges of incorporating recreative practices into pedagogy, and signals the power of experiential learning for students of history.

Victoria Munn is an early career researcher based at the University of Auckland, New Zealand. Her research focuses on beauty, bodies, and visual and material culture in early modern Italy, France and England. Entitled Gold, Fox, Jet, Snow: Colouring the Hair in Early Modern Europe, her doctoral thesis examined the cultural significance of hair colour, and hair dyeing culture, in early modern Europe. Victoria has previously held fellowships at Auckland Art Gallery, Tate Britain and the Fondazione Giorgio Cini.

Murat, Zuleika – University of Padua

Reconstructing Medieval Processions: Methodological Challenges in Recovering Lived Experiences

This paper explores selected case studies of medieval processions in Europe, with a particular focus on Italy. By integrating historical written sources with an analysis of both material and immaterial aspects, it examines the multisensory and embodied experiences of participants. The study addresses the methodological challenges faced by contemporary scholars in studying medieval rituals, particularly the risks of oversimplification and the need for interpretative strategies that account for emic perspectives. It argues that medieval societies, distant in time rather than place, require nuanced approaches that move beyond modern

assumptions, allowing for a deeper understanding of the cultural, social, and spiritual significance of these rituals.

Zuleika Murat is Associate Professor of History of Medieval Art and PI of the ERC StG project SenSArt (<https://sensartproject.eu/>). Zuleika specializes in the intersection of liturgy and art, the study of the senses in devotion, the agency of visual and material culture, relic-related behaviors, gender studies, and disability studies.

Murphy, Lauren – La Trobe

Marvels and Misconceptions: Andrea Vendramin's Collection of Naturalia

The Venetian patrician, Andrea Vendramin (1565-1629), recorded his collection of art, antiquities, and natural history objects in a series of illustrated manuscripts. Vendramin's museum was dispersed shortly after his death, and while some of his possessions were identified during the twentieth century, much has also been lost, including several manuscripts. However, a newly recognised manuscript, which illustrates the plants in Vendramin's garden at Villa Franca, has been added to the manuscript corpus. These plants were sourced from places such as China and Peru, and, as Vendramin notes, 'every other place and region'. In conjunction with the previously identified manuscripts, this new manuscript deepens our understanding of Vendramin's collecting practices and reveals his credulous approach to interpreting his collection. This paper explores some of the most fascinating natural history specimens from Vendramin's garden and museum, shedding light on the practices of a Venetian collector during the Seicento.

Lauren Murphy recently completed her PhD titled 'Valuing Vases: Ancient Greek and South Italian Pottery in Early Modern European Collections'. She has received funding from ACIS and the Gladys Krieble Delmas Foundation to research the seventeenth-century collection of antiquities, art, and natural history objects that belonged to Andrea Vendramin.

Nel, Petronella – University of Melbourne

Possible Materials Analyses of Sandglasses

This paper explores the possible materials analyses of premodern sandglasses. What might be revealed about the use and manufacture of these objects by processes including Raman Microscopy and Isotopic Weight analysis. What implications might this have for our knowledge of how conserve and display these fragile objects?

Dr Nel has an interdisciplinary background in Chemistry (PhD) and Cultural Materials Conservation (MA). She is part of the teaching and research team at the Centre for Cultural Materials Conservation. Her research focuses on the non-invasive scientific analysis of artefacts and works of art, to inform improvements in their conservation.

Newton-Jackson , Elizabeth – University of Auckland

Stitching for my father: seventeenth-century needlework re-creation and familial ties.

Elizabeth Isham (1609-1654) wrote prolifically about her needlework. Her references to making are intermingled with reflections on her life and relationships at Lamport Hall in Northamptonshire. By stitching garments for her father Sir John Isham, Elizabeth expressed familial love and proved her utility in her household. An entry in her diary for 1635 reads “I wrot butons and ban[d]strings and gave my f[ather] some.” Captivated by the specificity of Elizabeth’s record of making, I crafted some thread covered buttons myself, inspired by those that survive on extant garments of the period. Like Elizabeth, I made these buttons for my father, attaching them to a jacket he already owned. My father’s interest in the project raised questions for me about Sir John’s response to his daughter’s work, something that Elizabeth does not record. Hillary Davidson asserts that engaging in experimental history by remaking “helps recognize the skills and agency of those without historical recorded voices, often women”. In the case of Elizabeth Isham, we do have access to her voice. By using Elizabeth’s written records as a guide for my re-creation project, I could physically engage with her needlework practice. I gained new insight into both the materiality of her labour and the ways in which her making functioned as an expression of love and duty.

Elizabeth Newton-Jackson is in her final year of her PhD in Art History at the University of Auckland. Her thesis examines the inner lives and experiences of early modern noblewomen through their written accounts of textile crafting. Elizabeth practices embroidery re-creation to gain insight into the experiences of the women she researches.

Newton-Jackson, Paul – University of Leuven

Identifying and Reconstructing Music from Sixteenth-Century Scottish Marginalia and Portraiture

Written documents reveal that sixteenth-century Scotland was home to diverse musical traditions in church, court, and chamber. However, very few substantial sources of music notation survive from this period. This means that, to gain new insights into the lost sounds of sixteenth-century Scottish music, even small or incomplete sources containing notation can be of immense value, provided we can interpret them. The most commonly-studied types of incomplete sources from this period usually take the form of fragments of manuscripts that were once much larger, but have survived only in part through re-use (for example as binding papers of a later book). Yet musical notation can also be found in other contexts: as additions within the margins of existing texts, or as details within paintings and drawings. While such sources are not fragmentary in the usual sense, their cramped physical spaces tend to restrict the music to only a few notes: they may therefore gesture outwards towards larger pieces of music which once existed but now no longer survive. This paper looks at the processes of identifying and reconstructing pieces of music from such sources, focusing on examples of

book marginalia, as well as portraits of two Scottish women: Lady Helen Leslie and Esther Inglis.

Originally from New Zealand, Paul Newton-Jackson is a postdoctoral fellow at the Department of Musicology at the University of Leuven in Belgium. He previously held postdoctoral posts at the University of Edinburgh, and received his PhD at the University of Cambridge in 2022.

Nguyen, Ayaka – Independent Researcher

Possibilities of Performance in Early Modern East Asia: Misemono (見世物), Kunqu (崑曲), and Talchum (탈춤)

This paper examines how early modern East Asian performance traditions— Misemono (見世物, "exhibitions"), Kunqu (崑曲, "Kunqu opera") in China, and Talchum (탈춤, "masked dance") in Korea—fostered cultural expression, social critique, and adaptation to urban transformations. Rooted in the dynamic urban cultures of Edo-period Japan, late Ming and early Qing China, and Joseon Korea, these traditions addressed challenges of modernisation, class mobility, and cultural exchange. Misemono democratised spectacle, Kunqu bridged elite and popular art forms, and Talchum critiqued social hierarchies through satire. Situating these traditions within a global framework alongside European fairs, theatres and cabinets of curiosities, the paper contrasts divergent approaches to performance, with East Asia emphasising communal storytelling and sacred-secular integration. By exploring the transformative power of performance in early modernity, this study contributes to a broader discussion on global early modernity and challenges Eurocentric narratives of historical progression.

Ayaka Nguyen is a PhD student in Palynology at Tübingen University, Germany, researching Helvetian land abandonment and Celtic settlement patterns in the Late Iron Age. She holds degrees in Archaeology, English Literature, and Maritime Archaeology and is pursuing a second Master's in Applied Statistics. Her interests span Norse studies, Asian literary and theatre traditions, and ancient maritime societies.

Ng, Junyang – Monash University

Delegitimising Authority Through Language: The Jesuits' Critique of an Adversary's Chinese Proficiency and Translation

The Dominican Domingo Fernández Navarrete (c. 1610-1689) was one of the Jesuits' main antagonists in the "Chinese Terms and Rites Controversy." After his Spanish translation of the Chinese text, Precious Mirror for Enlightening the Mind (Mingxin baojian, 明心寶鑒, 1393), was published in 1676, the Jesuits, led by Francesco Filippucci S.J (1632-1692),

studied it for its shortcomings and weaponised it to undermine his credibility as an intercultural mediator for China. This episode became a curious chapter in the reception history of the Chinese text in Europe. In this paper, I examine the Jesuits' arguments and their critiques of Navarrete's poor Chinese, and consider how they used this language-based delegitimisation tactic to bolster their position in the "Controversy."

Junyang Ng is a PhD candidate in History at Monash University. His research interests span traditional pedagogies, cross-cultural exchanges in the early modern period, and comparative philosophy. He currently serves as Project Officer for the ARC Discovery Project 'Ancient Today: Living Traditions of Classical Language Education'.

Nicholson, Jennifer E. – University of Sydney

Inconstancy and/as Possibility

When Hamlet expresses his regrets about his treatment of Laertes, he clarifies their similar motivations: "by the image of my cause, I see / The portraiture of his" (V.ii.77-78) . By expressing that an image reveals a portrait, Hamlet paints a verbal miniature which functions as a microcosm for the play's ever-present questions of recognition: who's there?

Montaigne's contemplations about inconstancy are also coloured by painterly expression, but this time about the world's changeability: "the features of my [self-representative] painting do not err...the world is merely in perennial motion" (Du Repentir, p.804). The multilingual encounter between these texts, tempered by translation and the book trade, is complicated and made more compelling by considering it in light of the calligraphy, translation and self-portraiture undertaken by Esther Inglis over several decades in the late 1500s and early 1600s. Triangulating Shakespeare's Danish tragedy and Montaigne's essays with Inglis' works, this paper considers these writers' worldly hands and the multilingual cartographies we can traverse when considering how inconstancy both counters and creates possibility.

Jennifer E. Nicholson is an early career scholar working in early modern drama, considering how locating Shakespeare and Marlowe at the porous edges of French and English generates new readings of uncertainty. To develop her book project on this topic, she is working on the presence of "French English" in Shakespeare's Hamlet and other Renaissance texts, deepening work begun during her PhD in English at the University of Sydney. Jennifer is also working on critical whiteness studies and The Winter's Tale. Since conferral in 2019, she has taught as a sessional academic and as a secondary English teacher. She can be found online @justgenerally.

Northcott, Molly – University of New England

Fact or Fantasy? Child-Witches in Seventeenth-Century England

The role that children played within the witchcraft trials that erupted over Europe, England and New England between 1450-1750 is a complex phenomenon that differed substantially between each local, temporal and judicial context. While early modern witch-hunting has been thoroughly researched, children are often relegated to the margins of historical investigation. With a focus on seventeenth century England, this paper considers an often-neglected part of England's witch-hunting narrative: the possibility (and problem) of child-witches. Contemporary pamphlets are often the only source of information on child-witches. Yet, these sensationalised sources frequently pose a quagmire for historians. With a focus on two case-studies (1673 and 1698) that have been overlooked by mainstream scholarship, this paper explores England's child witches and analyses the sources their stories are contained within, in attempt to distinguish between fact and fantasy.

Dr Molly Northcott was awarded her PhD in 2024; she is an assistant lecturer and tutor in medieval and early modern Europe at University of New England, and has a book proposal with Routledge on the role of children in witch-hunting in early modern England and New England.

O'Hagan, Reilly – University of Sydney

“By the Kyng...”: The Pre-Kingship Self-Image of Henry VII

Prior to 1485, the life of the future King Henry VII of England (r.1485 – 1509) was defined by a sense of acute impossibility and uncertainty. From late 1483 however, Henry's fortunes changed dramatically when he became essentially the sole rival claimant to the English throne, opening up a new possibility: the potential to become king of England. In chasing this possibility, Henry did something highly unorthodox – in the lead up to seizing the throne, Henry repeatedly and deliberately referred to himself not by his hereditary title of Earl of Richmond, but as the king. In doing so, Henry pushed the boundaries of what was politically possible, particularly for a rival claimant to the throne.

I argue that Henry's decision to refer to himself as king indicates a grasp of political pragmatism and image-making that is often overlooked in studies of the first Tudor monarch, and speaks to the extent to which Henry was able to navigate the complex landscape of late fifteenth century English politics. In this paper, I will examine three letters written by Henry prior to winning the throne which demonstrate the ways in which Henry repeatedly used the language, style, and title of a king.

Reilly O'Hagan is an early career historian who completed her Master of Arts (Research) degree in mid-2025. Reilly's MA thesis examined the royal image of King Henry VII of England, with particular focus on Henry's depiction of himself as a saviour and restorer of unity in the wake of the Wars of the Roses. Her research interests include kingship and expressions of royal power, and the legal and political landscape of thirteenth to fifteenth century England.

Oldfield, Karinya – University of New England

‘I verily beleeeve she hath bewitched me’: The Malefic Kiss in the Trial of Florence Newton

Kissing is not often regarded as an activity wherein demonic influence or transmission of evil is suspected. There are at least four cases of witchcraft in sixteenth and seventeenth-century England wherein maleficia was suspected as a result of kissing. In September 1661 Florence Newton stood trial at the Cork Assizes in Ireland, charged with bewitchment and causing death by allegedly kissing her victims. Despite the significance of the kiss in the formal allegations against Newton, this aspect of her case has attracted relatively little attention from historians. Using the complete records from Newton’s trial, along with other contemporary sources, this paper considers how the kiss related to wider beliefs about bewitchment and its transmission in the early modern world suggesting how kissing was capable of transferring maleficia.

Bio

Opanasenko, Anna – University of Freiburg

Rewriting the (Im)possible: Two Wives and the Feminist Potential of Medieval Retellings

In recent years, the literary scene has seen an upsurge in retellings that draw on a variety of sources, from ancient myth to Victorian classics. Medieval literature is no exception; it has been reimagined across various genres and media, offering new perspectives on familiar tales. Many authors revisit the past to explore present-day issues, and feminist retellings are especially compelling in this context.

This paper explores the feminist potential of medieval retellings by focusing on two notorious female figures: Grendel’s mother and The Wife of Bath. In *The Mere Wife* (2018) Maria Dahvana Headley transposes the infamous “hell-dam” from *Beowulf* to modern American suburbia, while Zadie Smith’s *The Wife of Willesden* (2021) reimagines Chaucer’s Alison in 21st-century North-west London. As they challenge traditional narratives, these reinterpretations open up new possibilities for their female figures. At the same time, they expose the enduring nature of patriarchal constraints both in the past and in the present, demonstrating the complex interplay between possibility and impossibility.

Anna Opanasenko is a PhD candidate with the DERIVATE research project at the University of Freiburg. Her research examines contemporary retellings of medieval texts across various media, with special emphasis on Beowulf, The Canterbury Tales, and Arthurian romances.

Paganussi, Caroline – University of Sydney

Bronze and Bone, Blood and Stone: The Contingent Materialities of Santa Patrizia of Naples

Between 1619 and 1623, Cosimo Fanzago (1591–1678) oversaw the creation of a magnificent tabernacle for the high altar of Santa Patrizia a Caponapoli, a Benedictine convent church in Naples. This marble tempietto, adorned with red coral, jasper, lapis lazuli, and bronze statuettes, honored Santa Patrizia whose relics, like the Eucharist it housed, undergo miraculous transformations. To this day, Neapolitans venerate her blood, which liquefies weekly—more frequently than that of her famous co-patron, San Gennaro.

Despite her importance, Santa Patrizia's origins remain uncertain and, as John Marino notes, can be conflated with the myth of the siren Parthenope, linked to Naples' ancient foundation. This paper examines the relationship between Fanzago's decorative program and Santa Patrizia's hazy hagiography. Analysis of the symbolic meanings ascribed to the work's materials reveals the importance of the relationship between nature, art, and devotion: the root of civic identity in viceregal Naples.

Caroline Paganussi is a specialist in the art of early modern Bologna, the Kingdom of Naples, and the Spanish Empire, teaches at the University of Sydney, the University of Tennessee at Chattanooga, and Lindenwood University. Before moving to Sydney, she held the American Friends of Capodimonte Postdoctoral Curatorial Fellowship and a Samuel H. Kress Interpretive Fellowship at the Museo e Real Bosco di Capodimonte in Naples, Italy. Her current book projects investigate the waxworks of the Seicento Neapolitan sculptor, Caterina de Julianis, and the intersection of art, agriculture, and diplomacy in Quattrocento Bologna. She holds a Ph.D. in Art History from the University of Maryland at College Park, an MA in Museum Studies from UCL, and a BA in Art History from Cornell University.

Pala, Leticia – Nottingham Trent University

Constance of Sicily and Sibylla of Acerra: captive and captive-holder in the Sicilian succession conflict, 1189-1194

During the conflicts of succession for the Sicilian throne, Constance of Sicily was captured and placed in the care of Sibylla of Acerra. Through a case study of Constance and Sibylla, this paper examines the experiences of women as captives and captive-holders. I place these two women within the context of my research into medieval elite women's interactions with confinement. As a captive, I explore the extent to which Constance was confined and aim to reconsider the importance of gender and status in the confinement of high-status captives. As a captive-holder, Sibylla resided with and maintained a degree of control over Constance. What was the relationship like between these two women? How did dynamics of captivity and confinement change when both the captive and the captive-holder were female? Through

Constance and Sibylla's experiences, I aim to reconsider the possibilities for women's activity and their potential to exercise power and authority.

Leticia Pala is a PhD student in her second year at Nottingham Trent University. Her research interests include medieval women and themes of gender and power. Leticia's current research explores medieval elite women and their interactions with different forms of confinement to uncover the possibilities for power and agency in confinement processes.

Parish, Debra – University of Queensland

Apparitions, devils, and witchcraft in anti-Quaker propaganda: England 1650-1660

Ghost stories or eyewitness accounts of apparitions appearing at Quaker meetings, along with witchcraft accusation, took a prominent role in anti-Quaker propaganda during the 1650s. This paper explores the function of the supernatural and discourses of fear in anti-Quaker polemical texts in response to the rapid rise of this religious movement during the political and religious turmoil of the English Civil War period.

It explores references to ghosts and witches in anti-Quaker propaganda as a reflection of early modern audience perceptions of the possible or impossible and considers what these textual accounts reveal about contemporary belief in the unknown supernatural world around them. It contends that hostile accounts of devilish spirits and apparitions at Quaker meetings served a dual purpose: to provoke audience fear and suspicion of this fast-growing religious sect, while also reinforcing the authority of the church and ministry.

Dr Debra Parish is a post-doctoral Honorary Research Fellow in History at the University of Queensland. Her research interests are early modern women's religiosity, prophecy and witchcraft, especially in the context of the religious politics of the English Civil War period. Her recent book is titled Prophets and Witches: Witchcraft, Gender and Politics in Revolutionary England (Routledge: 2025)

Pender, Trisha – University of Newcastle

The Palgrave Encyclopaedia of Early Modern Women's Writing: Challenges, opportunities and futures for the field

2025 marks the completion of a field-defining publication for early modern women's writing: the Palgrave Encyclopaedia of Early Modern Women's Writing. With 17 sections, over 400 entries and a million words, this publication indicates both how far this field has come in the last 50 years, and theoretical and methodological challenges that continue to challenge its scholars. This panel gathers together the Encyclopaedia's editors-in-chief and some of its

section editors to examine the opportunities, crises and futures of the field discovered through the making of this unprecedented resource.

The Palgrave Encyclopedia of Early modern women's writing: challenges

Editing the Palgrave Encyclopaedia has involved a number of challenges of scale, scope, access and organisation, as well as methodological and theoretical challenges facing the field. This brief paper discusses those issues, and their relevance to the field of early modern women's writing more broadly.

Trisha Pender is Associate Professor of English at the University of Newcastle. She has published widely on early modern women's writing, and her books include Early Modern Women's Writing and the Rhetoric of Modesty, the edited collections Authorship and Early Modern Women's Collaboration and, with Rosalind Smith, Material Cultures of Early Modern Women's Writing. She and Smith are the editors-in-chief of The Palgrave Encyclopedia of Early Modern Women's Writing.

Perry, William – University College Dublin

John Cartwright and Anthony Sherley: The Possibility of Encounter in Early Modern Isfahan

John Cartwright and Anthony Sherley both travelled to Persia from England in the last few years of the seventeenth Century and produced personal travelogues about their experiences. This paper analyses their experiences in Isfahan, the then capital of Safavid Persia and their encounters in the city, identifying their knowledge and understanding of the cultural diversity present and the role that played in their descriptions of Persia as a whole. Sherley in particular, emphasises the roles of Caucasian minorities and their influence at the court of Shah Abbas, whose presence also provided the Englishman with Christian allies at the court. With its focus on those described and encountered by these travellers, this paper demonstrates that some early modern English travellers had a sophisticated understanding of the cultural diversity in Isfahan, which aided them to thrive in their diplomatic and mercantile pursuits.

William Perry is a PhD Candidate at University College Dublin whose research focuses on Early Modern Travel Writing, Drama and Safavi Persia. He is currently completing his thesis entitled "Travel and Transculturality: Engaging Isfahan in Early Modern Travel Writing and Drama".

Pinder, Janice – Monash University

How to be a good beguine: beguines and their spiritual friends

The story of Marguerite Porete, condemned for heresy and burned at the stake in Paris in 1310, has done much to foreground the story of ecclesiastical suspicion and oppression of beguines. Yet many clergy, including the Paris theologian and bishop of Cambrai, Guiard of Laon, and his protégé, Robert of Sorbon (founder of the college in Paris that bears his name), supported them and saw them as an inspiration for lay and clerics alike. Both secular clerics and mendicants provided spiritual advice to the beguines who gathered around their parishes and convents. This much is known from archives, sermons, and hagiography, but there are few opportunities to see such relationships at close quarters. This paper uses two sets of letters between clerics and beguines, each set preserved in a single manuscript, together with a much better-known text, the *Règle des fins amans*, to explore the vision of beguine life they present, and the types of complicity and shared ethos they display.

Janice Pinder is a research affiliate of the School of Philosophical, Historical and International Studies, Monash University. Her research interests in vernacular theology and women's participation in religious textual culture are reflected in her 2020 monograph, The Abbaye du Saint Esprit: Spiritual Instruction for Laywomen, 1250 -1500 (Brepols).

Polack, Gillian – Deakin University

Modern German memories of the Jewish Middle Ages

For marginalised people, the assertion of an historical existence is often seen as a political statement in the present. Popular perceptions of Jewish history in Europe are frequently dominated by the horrors of the Holocaust, leaving histories of Jewish life and culture largely unremembered. This paper explores how the Jewish Middle Ages are represented through displays and exhibitions in German museums in Cologne, Dusseldorf and Bonn. It is based on fieldwork conducted in 2024 supported by the Deakin Centre for Contemporary History and the Australian Research Council.

Dr Gillian Polack is a postdoctoral researcher in the School of Communication and Creative Arts at Deakin University. An author and historian, Gillian has written numerous novels and non-fiction books that engage with medievalism.

Rahman, Sabina – University of Sydney

Maid Marian and the Grotesque Possibilities of Visibility: Feminist Surveillance, Medievalism, and War

Maid Marian, absent from the earliest Robin Hood traditions, has nevertheless become central to the narrative, particularly in film and television. This paper will examine how her visibility operates within a framework of feminist surveillance studies, considering how medievalist adaptations navigate the tension between the gothic-grotesque and the romantic. Tracing a genealogy of Marian's inclusion as a watched and spectated-upon figure, the paper

will argue that her visibility takes on new significance after the 1990s, as Robin Hood narratives increasingly foreground war. In this context, Marian's seeability becomes entangled with the weaponisation of sexual violence, positioning rape as an unavoidable element of the war narrative. By analysing film and television adaptations, this paper will explore how Marian's presence negotiates the grotesque possibilities of surveillance, power, and medievalist spectacle.

Sabina Rahman is a lecturer in film, popular culture, and media at the United States Studies Centre at The University of Sydney. She holds a PhD in English from Macquarie University, where her thesis examined the spectatorial afterlife of Robin Hood. Her research explores the intersection of medievalism and film studies, with a particular focus on racial dynamics, gender politics, and surveillance

Renkin, Claire – Yarra Theological Union

A Visual Engagement with Religious Women Coping with Trauma: Mary Ward and the Subsequent Authority of The Painted Life

This paper will examine how the cycle of fifty (50) paintings about the religious life of the Catholic Yorkshire woman Mary Ward (1585-1645) helped its owners to cope with papal and episcopal persecution. Cherished by the religious community that had commissioned it in the later seventeenth century, these paintings establish a visionary narrative of how the community eventually flourished, not least by embedding memories of repeated crises overcome. Against a background of financial, social and religious trauma after Mary's death, her successors contrived to remember Mary's life and religious vision through the tangible form of these fifty paintings. Known as The Painted Life and now stored in Munich, this visual narrative reassured a community of women and their supporters as they struggled against threats posed by both Catholic and Protestant agents. This "accidental archive" came to enshrine the memory of Mary Ward in multiple ways that deepened a beleaguered community's quest for identity and purpose.

Claire Renkin has been teaching art history and spirituality at YTU since 2001. Her teaching areas include the art and architecture of the Early Christians and Byzantium, and the art and spirituality of the late Middle Ages. Her research and publications focus on the role of gender and devotion in depictions of female sanctity in European art from the late Middle Ages to the early modern period, c. 1350-1650.

Ringwood, Nicholas – University of Auckland

The Role of Public Spectacle in the Punishment of Medieval Sexual Offences

In medieval England, penances imposed for sexual misbehaviour often involved acts of public humiliation conducted through highly ritualised displays. These could include

floggings around the parish church and marketplace, barefoot pilgrimages to cathedral towns, participation in public processions, or temporary suspension from the church community. Such penalties were not merely punitive but formed part of a broader ecclesiastical strategy to restore both spiritual order and social cohesion.

When deciding on an appropriate penance, church courts were guided by three key principles. The penance should be spiritually beneficial, helping the offender return to a state of grace; it should function as a deterrent to prevent others from engaging in similar misbehaviour; and it should maintain public order without undermining local clerical or secular authority.

This paper examines how these principles were balanced in practice by analysing canon law, contemporary legal commentaries, and a selection of fourteenth-century church court cases from Lincolnshire. In doing so, I aim to draw particular attention to the intensely public nature of church court visitations, the role of local gossip and ‘common fame’ in shaping proceedings, and the courts’ attempts to avoid alienating offenders through excessive public humiliation.

Nicholas Ringwood is a PhD student and Graduate Teaching Assistant at Waipapa Taumata Rau | the University of Auckland. His primary research focuses are medieval social history, particularly as it relates to sexuality and gender, and ecclesiastical history. His current thesis examines the social and legal treatment of repeat sexual offenders in medieval England, with a focus on couples who are described as incorrigible, irredeemable, or having lived in sin for a considerable time. He has previously completed an MA exploring the regulation of marital behaviour in late medieval England.

Rizzi, Andrea – University of Melbourne

The Look of Trustworthiness: Humanist Translator Portraits in the Renaissance

Portraits were seen by Renaissance viewers as representing the inner and outer qualities or imperfections of the sitters. There was a perceived correlation between appearing and being. By looking at portraits, viewers believed they could read the sitters’ inward qualities and, in the case of intercultural mediators such as translators, trust their work. This is exemplified by Dutch humanist Jan van den Wouwer (1576-1636) who expressed the importance of portraits when choosing what to read: ‘to judge at the same time the spirit of the authors by their books and bodies, face and physiognomy [...] excites a generous soul’. In this paper I investigate the ways Renaissance humanist translators (with the help of their printers and editors) directly or indirectly set up the objective, cognitive, and affective conditions for their readers to trust them and therefore invest their money, time, and social and cultural capital in their translation. In particular, I explore the practice of humanists having their portrait positioned beside, below, or above that of the translated author on a leading page of their printed translation. I argue that this co-location demonstrates distinct strategies for signalling trustworthiness. By understanding the humanists’ performance of trustworthiness, this paper

aims to shed some light on the values, beliefs, and behaviour that enabled trust in the Renaissance Republic of Letters.

Andrea Rizzi is Cassamarca Professor of Italian Studies at the University of Melbourne. A literary and translation historian, he has published several monographs on translation history, including What is Translation History? A Trust-based Approach (Palgrave 2019, with co-authors Anthony Pym and Birgit Lang) and Vernacular Translators in Quattrocento Italy: Scribal Culture, Authority, and Agency (Brepols, 2017).

Robertson Rachael – Trinity College, University of Melbourne

“You have brought Sin to Heaven and Doom Upon the World”: the Medieval Possibilities of Faith and Magic in Dragon Age: Inquisition.

Magic is feared and mages are imprisoned in BioWare’s neo-Medieval role-play game Dragon Age: Inquisition (2014). Constrained under the ecclesiastical auspices of the Chantry - a thinly disguised stand-in for the towering monolith of the Catholic Church - magic is “to serve man, never to rule over him” (Canticle of Configurations, DA:I). Thomas Fudge suggests that the interplay of “the material and supernatural worlds were fundamentally significant” for Medieval belief structures, and the game projects this to the foreground of the narrative (5). The recognisable motifs of the Middle Ages setting become a sounding-board, rather than an arena of didactic historical instruction for the player (Anthony). This paper seeks to interrogate the ways by which the game draws on understandings and/or assumptions of the neo-Medieval setting, and how these are, at points, subverted. This is, after all, a world in which Peter Lombard’s spirits with their “endowed [...] bodies” are more than theoretical theological thoughts (Sententiarum, Book 2).

Rachael Robertson lectures and tutors in Literature at Trinity College, the University of Melbourne, as well as teaching sessionally at the Australian Catholic University. She presented most recently at the International Medieval Congress in Leeds. Her current research interests include the way the Medieval haunts later iterations of the Gothic, and the way the interplay between these emerges in video games.

Ross, Sarah – Victoria University of Wellington

Roundtable: The Palgrave Encyclopaedia of Early Modern Women's Writing: Challenges, opportunities and futures for the field

2025 marks the completion of a field-defining publication for early modern women's writing: the Palgrave Encyclopaedia of Early Modern Women's Writing. With 17 sections, over 400 entries and a million words, this publication indicates both how far this field has come in the last 50 years, and theoretical and methodological challenges that continue to challenge its

scholars. This panel gathers together the Encyclopaedia's editors-in-chief and some of its section editors to examine the opportunities, crises and futures of the field discovered through the making of this unprecedented resource.

What is early modern women's poetry?

Poetry is a rarified object of study in early modern women's writing. Scholars from Virginia Woolf to Germaine Greer to Elizabeth Clarke have looked explicitly for women's poems as evidence of their engagement in literary culture, and anthologies of poetry from Greer's *Kissing the Rod* (1987) to *Women Poets of the English Civil War* (2017) have offered women's poems as texts directly comparable to the male-authored canon. But early modern women's poems are often idiosyncratic and unruly: diverse in their thematic focuses, and experimental in their formal and generic engagements. Such unruliness evades the clear taxonomies of an encyclopedia with its neat categories and concise entries: in this project, exploration of women's poetry bleeds between entries and sections as the poetry is itself challenges conventional categorisations. This paper explores the Poetry section of the Palgrave Encyclopedia and compares it with that in the recent Oxford Handbook of Early Modern Women's Writing, to explore the unique affordances and limitations of the encyclopedia as a scholarly form, and to reveal what early modern women's poetry looks like when seen through the encyclopedic frame.

Professor Ross works on early modern literature, gender, poetry, and manuscript and print culture in the early modern Anglophone world. Her recent publications include the co-edited collection, with Professor Rosalind Smith, Early Modern Women's Complaint: Gender, Form, and Politics and the Oxford Handbook of Early Modern Women's Writing in English, 1540-1700 (2022), with Professor Danielle Clarke and Dr Elizabeth Scott-Baumann. She was also part of the team that created Beyond the Book: A Digital Journey through the Treasures of the Emerson Collection, launched at State Library Victoria in August 2023: <https://beyondthebook.slv.vic.gov.au/> With Rosalind Smith, she edits the journal Parergon, the journal of the Australian and New Zealand Association for Medieval and Early Modern Studies: <https://parergon.org>

Salzman, Paul – La Trobe University

Embodied Possibilities: The Anatomy in Early Modern Almanacs

Almanacs were the most popular published works in the seventeenth century, selling upwards of 300,000 copies each year. One feature of them was the so-called 'Anatomy' or 'Zodiac Man', representing the influence of each zodiac sign on a specific body part. In this paper I will explore the many different forms this image took on, blurring distinct notions of how a human body might be represented, and offering different possibilities for understanding the way one's embodiment might be influenced by the forces of astrology made visible through this iconic yet highly individualised image.

Roundtable: The Palgrave Encyclopaedia of Early Modern Women's Writing: Challenges, opportunities and futures for the field

2025 marks the completion of a field-defining publication for early modern women's writing: the Palgrave Encyclopaedia of Early Modern Women's Writing. With 17 sections, over 400 entries and a million words, this publication indicates both how far this field has come in the last 50 years, and theoretical and methodological challenges that continue to challenge its scholars. This panel gathers together the Encyclopaedia's editors-in-chief and some of its section editors to examine the opportunities, crises and futures of the field discovered through the making of this unprecedented resource.

Paul Salzman is an Emeritus Professor at La Trobe University and has published widely on early modern literature, especially on women's writing, the history and practice of editing, and the history of facsimiles. Recent publications include Facsimiles and the History of Shakespeare Editing (CUP, 2023), and essays and articles on Mary Wroth's poetry, Katherine Philips, and ideas about collections stemming from the Emerson Collection bequest to the State Library of Victoria. He is currently writing a Cambridge Elements book on early modern women and almanacs.

Saxton, Laura – Monash University

“The dead queens are everywhere”: Counterfactuals and the Ubiquity of the Tudor Past

While historical fictions typically ‘fill the gaps’ in the record, the ubiquity of Tudor England presents an unusual prospect for creators that allows filmmakers to deliberately resist established narratives. Rather than recovering lost histories, these texts engage with and alter familiar histories to provide more satisfying endings. This paper will explore two counterfactual histories: the film *Firebrand* (2023) and television series *My Lady Jane* (2024). These texts fictionalise Tudor queens Katherine Parr and Lady Jane Grey, playing with timelines and rewriting historical events. While tonally different, both texts engage with and counter dominant cultural perceptions of their subjects. *Firebrand* concocts a revenge fantasy for Henry VIII’s ill-fated wives, while *My Lady Jane* saves Jane from her oft-romanticised execution. The familiarity of Tudor cultural afterlives remains integral to these texts’ efforts to rewrite the past—these filmmakers can only change the narrative because they assume their audience already knows the ‘truth’.

Laura Saxton is an early-career researcher and Research Affiliate at in the School of Philosophical, Historical, and Indigenous Studies at Monash University. She is writing a monograph analysing representations of Tudor England in historical fiction and popular biography for Brill’s Global Historical Fiction series.

Screen, Laura & Neal, Kathleen – University of Melbourne & Monash University

Processing: The Impact of Embodied Experience on Interpreting the Medieval Feast of St Anthony.

In June of 2024, collaborators from Monash University and the University of Padua convened in Padua to witness the Feast of St Anthony. The Feast is still celebrated in the city, with masses and processions directly descended from one recorded in the late Middle Ages. The intention of this trip was to explore the distinctive devotional experience of medieval participants in this event, paying close attention to sensation, emotion, materiality and cognition. Our visit enabled us to understand the built environment, encounter related objects and witness religious and civic groups processing through the urban spaces in honour of St Anthony. As Australians, this immersive experience seemed to deepen our understanding. But did experiencing this Feast in-situ bring us closer to the Middle Ages, or is this an illusion? In this paper, we discuss the benefits and challenges of processing this experience, from an auto-ethnographic perspective.

Laura Screen holds an MA from Monash University, where she completed her thesis on 'Religious Women, Materiality and the Feast of Corpus Christi in the Thirteenth-Century Low Countries'. She is interested in materiality and the senses, and their expression in medieval religious and intellectual culture.

Kathleen Neal is Senior Lecturer in History and Director of Medieval & Renaissance Studies at Monash University. Her interests range from medieval rhetoric, diplomacy and espionage, to cognitive neurohumanities, and modern political medievalism. She was co-director of a Monash-Università di Padova project exploring the sensory experience of medieval devotion in 2024.

Seah, Michele – University of Newcastle, Australia

Was It Possible to be a Successful Queen Consort in Sixteenth Century England?

Scholars of queens frequently leave their readers to judge the “success” of an individual’s queenship on their own, appearing to take it for granted that queenly actions speak for themselves. This paper considers whether it was possible in sixteenth century England to be a successful queen consort, focusing on the last two wives of King Henry VIII of England, Katherine Howard and Kateryn Parr. This paper draws on recent research into frameworks of queenship and briefly compares these queens’ lives and actions with the evidence we have for contemporary ideals and expectations of queens. It suggests that it was almost impossible for the queen consort in the early to mid-sixteenth century in England to be a successful one according to medieval ideas of queenship, revealing in the process how ideas and

expectations of queens changed in the reigns of the early Tudor monarchs to the overall detriment of that position.

Michele Seah completed her PhD at the University of Newcastle, Australia. Her research focuses on queens and queenship but she is also interested in royal and women's studies more generally. Her latest article was published in the Journal of Medieval History as part of a special issue on the economic resources of premodern queens.

Sebo, Erin – Flinders University

Finding Friendship in *Beowulf*? Social attitudes in the 7th and 8th centuries

For a modern audience, one of the most shocking and indecipherable moments in *Beowulf* is when the hero watches while his chosen warrior, Hondscoih, is eaten by the monster, Grendel. The text seems to imply that Beowulf anticipates Grendel's attack, but remains hidden in order to gain a greater strategic advantage. Beowulf is obviously not motivated by cowardice, but the death is described in gruesome detail and Beowulf never grieves. Moreover, it is hard not to think that this would not have been equally shocking for the original audience of *Beowulf*. Maxims I, which is probably contemporary, devotes nearly a third of its lines to the value of friendship—more than any other topic—and especially the friendship that should exist in a war band, which it describes through an allusion to the wedding ceremony. Similarly, where later English law codes privilege family, the codes contemporary with Beowulf give considerable status to friends, especially in relation to feuds. In this paper, I will consider why a period that was so deeply concerned with friendship would be interested in a hero who, as Klæber points out, is 'a solitary figure in life'.

Erin Sebo is Associate Professor in Medieval Literature and Language at Flinders University, specialising in early English literature. She is a fellow of the Society of Antiquaries and, in 2024, she was Visiting Fellow at St Cross College, Oxford. Currently, she is involved in two ARC projects in medieval studies, The First English Speakers as Lead CI and Finding Friendship in Early English Literature.

Sellberg, Karin & Horton, Tyler – University of Queensland

'Nothing greater than her heart': Queen Christina of Sweden and the Medical and Spiritual Idea of the Godly Heart

In her essay on The Brotherhood of Amaranta, composed after her infamous conversion to Catholicism, Queen Christina of Sweden writes that 'God has bestowed upon herself nothing greater than her heart'. The heart, according to Christina, is where godly sovereignty is forged. At several points in her writing, it becomes clear that she understands this heart to be

both a physical and spiritual vessel. In this paper, we will consider the medical discourses that underpin Christina's understanding of a 'godly' and regal heart. As Karin Sennefelt shows in an essay on the body of Karl XI of Sweden, there was a literal belief in a connection between the health of the regent's body, especially their heart, and the health of an early modern monarchy. Arguably echoing mystical understandings of the connection between body and spirit, Queen Christina presents an embodied and gendered persona with a kingly and God-filled heart.

Karin Sellberg is a lecturer in humanities at the School of Historical and Philosophical Inquiry, University of Queensland. She is primarily a literary studies scholar, with research interests in the history of early modern medicine and embodiment. Her publications include two books; Gender: Time (2018) and Corporeality and Culture (2014).

Tyler Horton is a PhD Candidate in History at The University of Queensland. Her research examines representations of queens and queenship in early modern Europe, focusing on discourses of gender, sex, embodiment, religion, and power.

Shales, Jessica – Cardiff University and Bristol University

The Arthur of the Britons

Twelfth-century English authors writing in English, French, and Latin claimed that the Britones — a general term that can refer to any, or indeed all three, of the Brittonic-speaking peoples — believed the impossible about King Arthur. According to the likes of Henry of Huntingdon, William of Newburgh, Gerald (called 'of Wales', but writing in Latin from an Anglo-Norman viewpoint), and others, these Britones believed that Arthur lived on — or at least that he would return — and would eventually redeem his Brittonic countrymen from their oppressors. Some scholars have read such claims as baseless projections onto the Brittonic peoples: empty mockeries levied at them by their supercilious neighbours. But what light could be cast on this issue if we considered it possible that the Brittonic areas were not uniform in their attitudes and ideas?

This paper illuminates external claims about the Britones' Arthurian beliefs through analysing them alongside contemporaneous literary evidence for perceptions of Arthur in Wales and Cornwall. I argue that early vernacular Welsh writers, though consistent in their militaristic portrayal of Arthur, do not ever present him as Welsh, or as a Welsh national redeemer — a status they reserve instead for figures such as Cadwaladr. By contrast Cornish writers laid proud claim to Arthur as an intensely Cornish hero. Indeed, for the twelfth-century Cornish, Arthur's kingly presence was woven into the physical fabric of their landscape. Through examining the claims of English writers in the light of Welsh and Cornish evidence, this paper will highlight the usefulness of interrogating the term Britones' precise meaning — and argue that, as far as Arthurian perceptions are concerned, what is true of one medieval Brittonic area is not necessarily true of another.

Jessica Shales is a final-year PhD student at Cardiff and Bristol universities, and her research focuses on perceptions of Arthur in medieval Brittany, Cornwall and Wales. She recently published two articles on the Arthur of Brittonic literature (in Celtica and Arthurian Literature). During her PhD she was able to spend a year in Brittany learning Breton, and editing and translating two Breton Arthurian texts, thanks to a grant from the Leverhulme Trust.

Sheeran, Deidre – University of Divinity

Tactile Encounters with the Reliquary of Sainte Foy (c. 900)

Bernard of Angers, author of books one and two of The Book of Sainte Foy's Miracles (Liber miraculorum sancte Fidis) (1013 - 1020), records pilgrims' encounters with the statue reliquary of Sainte Foy produced for the cult of Sainte Foy in Conques, France. During the late ninth century, a statue reliquary was artfully crafted in human form to represent the saint and hide the saint's skull relic inside. This statue reliquary, covered with gold leaf and decorated with precious jewels, sits upright on a throne, wearing a crown, with arms outstretched towards the pilgrims. Christian belief that the bodily remains of saints were sources of sacred power imbued the statue reliquary containing the relic of Sainte Foy with miraculous healing and protective powers. This paper explores the possible physical and imaginary tactile encounters of early eleventh-century pilgrims with the statue reliquary of Sainte Foy.

Deidre Sheeran is a current PhD Candidate researching the medieval senses during the eleventh and early twelfth centuries using the culturally significant Christian pilgrimage church of Sainte Foy in Southern France as a case study. Her PhD project draws upon my extensive knowledge and passion for researching medieval European pilgrimage, investigating how the senses were perceived and understood in social, cultural, theological, and theoretical contexts.

Sherlock, Peter – Charles Sturt University

Entertaining Memory: A Tour of the Monuments of Westminster Abbey in 1656

The monuments of Westminster Abbey were a major tourist attraction for seventeenth-century visitors to London. This was especially so in the 1650s during the Commonwealth and Protectorate period, when tourists continued to flock to see the royal tombs, wax effigies and empty throne. The Abbey's records reveal the economy supporting tourism, including salaries for the monument-keepers and tips for the choirmen who showed tourists around. The first printed floor plan of the Abbey showing the location of the monuments appeared in 1655, while a witty poem satirising a tour of the monument was printed then censored in 1656 before being re-released in 1658. This paper draws upon these unique sources together

with the monuments themselves to reconstruct a tour of Westminster Abbey in 1656. The results provide a unique insight into the "visitor experience" of 1650s London, and challenge the field of memory studies to attend to the power of memory as entertainment.

Peter Sherlock is Associate Director of the Yindyamarra Trust at Charles Sturt University, working closely with Professor Stan Grant to bring Indigenous ways of being, doing and knowing to bear on the challenges facing democracy in Australia and internationally. He is author of The Monuments of Westminster Abbey: Power and Memory in Early Modern Britain (forthcoming 2025).

Simons, Patricia –University of Michigan, Ann Arbor, and University of Melbourne

The impossibility of women sculpting: visual and literary representation

While medieval and early modern women laboured as stone masons and carters on European building sites, their recognition as artistic sculptors was rare. Unsurprisingly, medical theory and gender ideology underpinned that exclusion. In word and image, sculptors were represented as necessarily masculine and forceful. This paper explores other aspects of visual and literary culture by which female sculpting was epitomised as impossible or, at best, fantastically allegorical. Thus the female personification of Natura hammers infants into being in the Roman de la Rose, contradicting Aristotelian notions about human reproduction. Mythological characters like Pygmalion were envisaged as carving in sexual and purely masculine terms. However, the paper will also study a few emergent possibilities, such as Pliny's role model Marcia in the distant historical past or the carver of marble and fruit stones Properzia de' Rossi (c. 1490-1530), investigating reasons for and the impact of such examples.

Patricia Simons is Professorial Fellow, University of Melbourne, and Professor Emerita, University of Michigan, Ann Arbor. Her books include The Sex of Men in Premodern Europe: A Cultural History (CUP, 2011) and the co-edited Patronage, Art, and Society in Renaissance Italy (Clarendon, 1987). Her publications on visual culture range from thirteenth-century Italy to contemporary Australian art.

Simpson-Weber, Emma – University of Queensland

Possibilities of Fiction in Early Modern Women's Manuscript Romance

Disguise, pirates, magic, potions: early modern romances are often concerned with the wonderful and the marvellous. They are stories in which, as the moralist Juan Luis Vives complained, the hero with "six-hundred gaping wounds" might "lay two giants low in a single battle." Romances, in other words, are not concerned with verisimilitude. In the early modern period, however, they are concerned with the plight of virtuous young women. Rivall

Friendship (most likely authored by Bridget Manningham) centres on its female characters, but it also reshapes the romance genre by engaging both verisimilitude and various romance motifs. In exploring Artabella and Arthenia's stories in Rivall Friendship, this paper investigates the links between romance motifs, female storytelling, and politics in mid-late seventeenth-century English romances.

Dr Emma Simpson-Weber is an early-career academic based at the University of Queensland. Her research interests include early modern women's writing, prose romance, and virtue ethics. She has published with Parergon on Sir Philip Sidney's Arcadia and Margaret Cavendish's Nature's Pictures and is currently writing an article on Isabella Whitney.

Smith, Jenny – Monash University

Mirrors of prophecy and the limits of possibility

Mirrors were a common symbol of divine revelation in medieval and early modern texts. They were also used in magic, including to predict the future. A 1590 English *Treatise against Witchcraft* asserted that this method was becoming more popular. But prognostication was a chancy business: war in Europe threatened, and as Queen Elizabeth was still without an heir, it was treason to foretell or discuss her death. Against this background mirrors were invoked as a symbol of truth: a sort of textual scrying, turning experience to omen. These mirrors' validity was debated, however: James VI asserted in his 1597 *Daemonologie* that witches could not know 'anything by looking upon God, as in a mirror (as the good Angels do)', but only guess future events from past experience. I examine here how mirrors were used in 1590s England to explore, and to manipulate, the relationship between revelation, magic, and human experience.

Jenny Smith is a PhD student at Monash University. She has written on topics including the figure of the fool, lunacy, and Prudence, publishing work on mirrors in counsel and on birds as a symbol of truth and dissimulation. Her PhD research is a history of the mirror as a metaphor in sixteenth-century England.

Smith, Rosalind– Australian National University

Roundtable: The Palgrave Encyclopaedia of Early Modern Women's Writing: Challenges, opportunities and futures for the field

2025 marks the completion of a field-defining publication for early modern women's writing: the Palgrave Encyclopaedia of Early Modern Women's Writing. With 17 sections, over 400 entries and a million words, this publication indicates both how far this field has come in the last 50 years, and theoretical and methodological challenges that continue to challenge its scholars. This panel gathers together the Encyclopaedia's editors-in-chief and some of its

section editors to examine the opportunities, crises and futures of the field discovered through the making of this unprecedented resource.

The Palgrave Encyclopaedia of Early Modern Women's Writing: Opportunities

Editing the Palgrave Encyclopaedia of Early Modern Women's Writing has presented a range of opportunities for the field as a whole. These include opportunities to rethink how we define women's agency and authorship, what might constitute 'writing', and a number of emerging new approaches that are producing a broad and diverse canon. This brief paper outlines the opportunities opened up by this new resource, and its implications for the future of the field.

Rosalind Smith is Chair of English and Director of the Centre for Early Modern Studies at ANU. Alongside her role as editor-in-chief of the Palgrave Encyclopaedia of Early Modern Women's Writing, with Trisha Pender, her recent publications include the co-edited collections Material Cultures of Early Modern Women's Writing, and Early Modern Women's Complaint: Gender, Form, and Politics, as well as the digital projects Beyond the Book and the Early Modern Women's Complaint Poetry Index. With Sarah Ross, she is the editor of Parergon.

Smithies, Kathryn – University of New England

Were women crusaders? The case of Margaret of Beverley.

During the crusading period (AD 1095 - 1291) thousands of Christians – men, women, rich, poor, young, old – left Europe and travelled to the Holy Land to fight the enemies of Christ. Not everyone who embarked on these perilous journeys had a military background or was male. What then did women do whilst on crusade and can they be considered crusaders? Was crusading a gendered activity? This paper considers Margaret of Beverly (c.1150-1215) a pilgrim to the Holy Land in 1187 arriving during Saladin's offensive against the Latin Franks. She had an eventful time, actively defending Jerusalem against the Muslim besiegers where she was wounded and then ransomed. She was later captured and enslaved. Caught up in the events leading to the Third Crusade, do Margaret's experiences make her a crusader?

Dr Kathryn Smithies is a medieval historian interested in an eclectic mix of subjects which stem from the old-French fabliau and her teaching experiences. Her current research fields include: the world of the ass in medieval Europe; emotional responses to medieval lepers; the fabliau as exclusionary literature; and the crusades.

Sorensen, Peter – Hong Kong Baptist University

1479 and 1564: New Context for the "Song of the Women of Chalco"

One surviving Nahuatl (the language of the Aztecs) song was performed both in the precolonial and early colonial period. This song, "The Song of the Women of Chalco," and the context of its two performances are best understood as strong political statements by an oppressed people, one under the Aztecs and the other under the Spanish. This political positioning was articulated into a metaphorical context of what it was like being a Nahua woman, even though we know the song was performed by a Nahua man. This comparison is especially exciting since the description of one performance describes the Aztec Empire forty-two years before the Spanish Conquest, while the other is forty-three years after.

This paper explores new historical terrain on one of the most discussed Nahuatl songs in the context of the public performance of music in Mexica society before and after the arrival of the Spanish. By comparing and contrasting the descriptions of the performances with the lyrics, we can better understand how Nahuas used songs to contextualize their past, as well as imagine a better future.

Peter Sorensen is an Assistant Professor at Hong Kong Baptist University and studies precolonial and early colonial Mesoamerica, with a focus on Nahuatl language texts.

Soyer, Francois – University of New England

Sex, Gender, Race: A microhistory of the inquisitorial trial of Antonio/Victoria (1556-7)

This research paper presents a microhistory project focusing on the 1556-7 inquisitorial trial of Antonio, an African slave from Benin, prosecuted for sodomy and for passing himself as a woman named Victoria. The project examines how race and sexuality intertwined in cosmopolitan sixteenth-century Lisbon and what this reveals about early modern attitudes towards homosexuality race, the trans-ing of gender and cross-dressing.

*Francois Soyer is Associate Professor at the University of New England, Australia. He is the author of several books, including *Antisemitic Conspiracy Theories in the Early Modern Iberian World* (2019) and *Ambiguous Gender in Early Modern Spain and Portugal* (2012). He is also the co-editor of *Emotions in Europe 1517–1914: Revolutions, 1715–1789* (2021) and a Fellow of the Royal Historical Society.*

Spinks, Jenny – University of Melbourne

Lutheran visual culture, signs of Christ, and a 1549 vision

From the late 1540s a new kind of vision was blazoned across the skies of German Lutheran territories: visions of the embodied Christ, which had not been widely reported since the medieval period. Their return tells us about how prodigy culture changed in its content and also in its form in the sixteenth century, as complex multi-part visions appeared. The most important of these was a widely-reported vision that appeared in the skies near Braunschweig in 1549. By drawing on a range of sources, especially prodigy or 'wonder' books from

various confessional settings, this paper will argue that we can connect the 1549 to important developments in Lutheran art, and notably to the work of Lucas Cranach the Elder. Ephemeral signs in the sky, this paper will suggest, formed a significant aspect of visual culture, and can also show us how Lutheran prodigy culture could become a resource in other confessional settings.

*Jenny Spinks is Hansen Associate Professor in History at the University of Melbourne. Her publications include *Monstrous Births and Visual Culture in Sixteenth-Century Germany* (2009), and *Albrecht Dürer's Material World* (co-edited with Edward H. Wouk, 2023). She leads the collaborative ARC project 'Albrecht Dürer's Material World – in Melbourne, Manchester and Nuremberg'.*

Stanyon, Miranda – University of Melbourne

A future for Andromache?

In classical literature as in early modern drama, children often serve as potent, apparently natural, figures of potential and possibility. Especially if they remain offstage, hidden or mute, they can mark out as-yet-unrealized possibilities within the temporal horizon of a work – the future for the characters – but they can also suggest unrealised representational possibilities for a poem or play itself, insofar as unseen or unheard children are agents who could potentially appear, act or speak, and yet whose appearance or determination as characters 'proper' lies outside the given text or performance. Leo Bersani capitalised on the underdetermined possibilities of the child figure in the title of his influential study of character and desire in European literature, *A Future for Astyanax* (1976). Taking as his point of departure the son of Hector and his widow Andromache in Racine's *Andromaque* (1667), Bersani elaborated vividly on the endangered child Astyanax, as well as on his captor Pyrrhus, the would-be hero and would-be new lover of Andromache. But what of Andromache herself? Is there a future for this figure of beleaguered maternity and widowhood? This paper explores the possible futures which early modern authors imagined for Andromache, and their significance for literary culture then and now.

*Miranda Stanyon is a senior lecturer in English and Theatre Studies at Melbourne, where her research focuses on literary cultures in the long eighteenth century. She holds an ARC DECRA on receptions of the Trojan woman Andromache across media, and is currently completing a co-edited collection for OUP, *Amplifying Antiquity: Music as Classical Reception*.*

Steiner, Erica – University of Sydney

Needles in a Haystack: Identifying Early Medieval Insular Tattooing Tools

Tattooing was far from unknown in antiquity: the Romans and Greeks practiced penal and punitive tattooing, while various neighbouring cultures, most famously the Scythians and Thracians, conversely held tattoos to be a mark of high status. With the rise of Christianity, the relationship with tattooing in Europe became more complex, since (as with most things) biblical texts were used both to condemn and support the practice in late antiquity and the early medieval period.

In the ancient and early medieval sources, typical epithets and descriptions of the Britons, Picts and Scots, frequently described them as marked in some way, bearing designs, or being somehow blue-coloured. Previous generations of scholars have tended to interpret these literary sources as evidence that temporary body-painting is the practice behind these designs. However, a thorough re-assessment of the written material in conjunction with the few surviving physical sources, actually leads to the conclusion that the practice was almost certainly permanent tattooing.

This paper will focus on the evidence for early medieval Insular tattooing through the identification of tattooing tools both with the literary sources as well as propose the re-identification of certain archaeological evidence to suggest that tattooing was perhaps more widespread than has previously been considered.

Erica is a PhD candidate in Celtic Studies at the University of Sydney and her research explores the history and historiography of ancient and medieval Insular tattooing. Her previous degrees include a BA (Hons) in Medieval Studies and a BSc in Marine Geophysics. Her other research interests broadly incorporate the early medieval history of northern and central Europe, the emerging field of geomorphology (with a forthcoming article in Medieval Ecocriticism, 2025), intersections between the sciences and the humanities, and medievalism more broadly.

Stephens, Melanie – University of Sydney

Secular to Sacred: Ecclesiastical masculinity and the wearing of rings in fifteenth-century Italy

Why did men wear rings?

This deceptively simple question underpins my research into fifteenth-century male hand adornment. Dazzling, shiny, brilliant, breathtaking: rings as a form of jewellery are found in archaeological deposits from across the ages and are still popular museum pieces today. Modern viewers are likely familiar with rings in the context of marriage, where their exchange signifies betrothal and weddedness. However, my thesis *Adorned Hands* seeks to go beyond the altar to explore forgotten ring typologies and their cultural power. In the context of fifteenth-century Italy, I draw from documentary archives, portraiture, and the

rings themselves to compose an object-based argument that rings were gendered items of ornament. Through the adorning of the hand, it was possible for men to express their masculine identity upon their fingers.

This paper will focus on a typology of fifteenth-century ecclesiastical ring. Termed “Papal Rings” by nineteenth century collectors, these rings have been referenced in scholarship but rarely interrogated. This presentation will focus on Papal Rings as a means for transforming the male body from secular to sacred; a transformation made possible through the materiality and wearing of these rings. To illustrate this argument, I will present examples of these rings alongside a case study of Cardinal Francesco Gonzaga (1444-1483) to outline the possibilities of gendered study these material objects represent.

Melanie Stephens is an early career historian of early modern Italy, with a focus on gender and material studies. Her research interests are in early modern European history, male networks of exchange, material culture, and the body, with an interdisciplinary approach to researching the Quattrocento. Submitted in 2025, her Master's thesis focused on the practice of ring wearing and how these objects can be understood as gendered items; she aims to develop this into a PhD.

Stirling Hill, Mairi – University of Melbourne

Impossible Bodies: Pregnancy, Childbirth, and Motherhood in Medieval Romance

This paper explores the presence, and absence, of pregnant women and new mothers in medieval romances. Pregnancy and childbirth placed a huge physical and emotional burden on women in the Middle Ages. Responsibility for the child, and therefore familial success, was placed upon the mother from conception onwards. Popular belief taught that morality could be transferred through female “seed” during conception, through consumption during pregnancy, as well as through breastmilk postpartum. But with this responsibility also came possibility: in medieval romances women’s bodies offer protection and salvation to their child. This paper explores the physical and moral expectations, and blame, placed on women with regards to childbearing, childbirth, and childrearing, alongside the possible agency this bodily power offered women through analysis of mothers in medieval romance narratives.

Mairi Stirling Hill is the Stephen Knight lecturer in medieval literature at the University of Melbourne. Her research looks at women's voices and women's work in medieval and early modern literature and history, with a particular focus on the role of law in the control and censorship of women.

Stoessel, Jason – University of New England

Social and Epistolary Networks of Musicians and Humanists in Ciconia’s Padua

As the result of a detailed prosopographical study of social and epistolary networks of musicians and early humanists during the last ten years of Johannes Ciconia's life at Padua, this paper outlines for the first time a comprehensive set of findings that permit music and cultural historians to situate this important composer in the broader context of early fifteenth-century northern Italian society. In the first part of this paper I will detail the network of musicians in which Ciconia operated at Padua, including new archival data to support firm links between these men. The second part focuses on Ciconia's patron or protector, Francesco Zabarella and this extensive social and epistolary networks in which he formed an important centre of gravity. By methods of social network analysis and critical frameworks from the history of emotions, I show how the preoccupations of musicians and early humanists overlap and are supported by their social and epistolary engagement. The findings outlined in this paper form part of my forthcoming book, *Ciconia's Padua*.

Jason Stoessel (PhD 2003) is Associate Professor of Musicology and Digital Humanities and Head of the Department of Creative Arts and Communication at the University of New England Australia. He is an internationally recognized research leader across various music topics of the fourteenth to early seventeenth centuries. His latest research has appeared in Music and Science from Leonardo to Galileo (Brepols, 2022), Belonging, Detachment and the Representation of Musical Identities in Visual Culture (Hollitzer, 2023) and The Burlington Magazine (2024). He has received consecutive Australian Research Council Discovery Project Grants (2015–2017, 2018–2021) and held a research residency in the Dipartimento di Lettere e Culture moderne, Sapienza Università di Roma, and an Albi Rosenthal Fellowship in Music, Bodleian Library, Oxford in 2023.

Strika, Katharina – Ludwig-Maximilians-University, Munich, Germany

Mining and Exploration: An embodiment of possibility

The Late Middle Ages witnessed the first commercialized mining boom in Central Europe, enabling metal extraction at previously unreachable depths. However, these advancements posed engineering challenges and sparked theoretical debates on the modes of (in-)visibility of subterranean spaces and the resulting (im-)possibility of mining. Humanist writers engaged with these discussions, often integrating their responses into katabatic narratives: Converging vertical and horizontal explorative endeavors, Fracastoro's epic "Syphilis" presents two cures for syphilis: mercury located in an infernal mine and guaiac tea from the Americas—hence, connecting exploration and mining with discoveries beneficial to human health. Niavis's *Iudicium Iovis* adopts a more ambiguous stance, raising questions about the possibility of mining in light of environmental detriment it causes both below and above ground. Against the backdrop of late medieval metal extractions, this paper examines how literary texts engage with the possibilities of mining, often employing mythological narratives to critique or celebrate mining.

Katharina Strika is a PhD student at the Center of Medieval and Renaissance Studies at Ludwig-Maximilians-University, Munich. Her research focuses on narrative depictions of journeys to the underworld in Renaissance texts. She also works as a lexicographer at the Medieval Latin Dictionary at the Bavarian Academy of Sciences and Humanities.

Surbuland, Hamza – Monash University

Public Health in Mughal India (c.1707-1719)

Drawing from an eighteenth-century Persian language governance manual titled *Hidayat ul-Qawaid* (Guidance of the Principles), this paper will explore how public health regulations were envisioned and theoretically presented in Mughal India (c.1707-1719). Specifically, the paper will look at what was expected of a state administrator/officer in the maintenance and promotion of public health and what this implied about the relationship between state and the public.

Hamza Surbuland is a PhD candidate in Muslim political thought and practice at Monash University. With a focus on Mughal India, his research is on formations of state power in the regulation of public behavior (Hisba) in pre-modern Muslim societies.

Swan, Kate – University of Sydney

Using Experimental Archaeology to Investigate 16th-Century Irish Dress

Paradoxically treated as an isolated backwater and simultaneously an influential player in European politics, Ireland is often neglected in our study of the early modern world, particularly in the field of dress history. Under English legislation, many native styles of dress were heavily restricted or outright banned in an attempt to erase Gaelic independence and civilise the Irish. Much of the current study of Irish dress is conducted through the hostile lens of the English coloniser; with this unique sartorial culture understood largely as what English dress is not, rather than in independent terms. This paper examines the use of experimental archaeology to investigate 16th-century Irish clothing on its own terms.

Kate A J Swan is an experimental archaeologist undertaking a higher degree by research on 16th-century Irish clothing. Her research focuses on North-Western European dress and textiles, pre-1600 and she is a passionate advocate for the use of embodied practice and experimental archaeology in our examination of the past.

Swanson, Stephanie – University of Sydney

Vice disguised as virtue: a new interpretation of the ‘beggars’ in the Trecento Triumph of Death

Although the central imagery of the Triumph of Death remains readily legible as a macabre memento mori, a group of figures (invariably represented as both poor and infirm) located behind the personification of Death seem to contradict its mortal threat. Spared, temporarily, by Death's scythe, the group yet beseech Death to take them. Scholarship on the Triumph, particularly on the famed version found in the Pisan Camposanto (c. 1330–35), often describes this group simply as 'beggars', while their apparent abandonment is taken as evidence of Death's fickle nature. Although a surface reading of the figures may group them with traditional representations of impoverished and sick recipients of miraculous healing or charitable subjects, in this paper I suggest that they should instead be understood as sinful as the mercantile and noble viewers to whom the Triumph of Death was primarily addressed.

Stephanie Swanson completed their PhD at the university of Sydney. Their thesis, "The Triumph of Death in fourteenth century Italy" (2025), investigated the development of this dramatic visualisation of death within the social, economic, and religious context of Trecento Italy to explain how it became the preeminent expression of the macabre in an era dominated by mercantile prosperity and mendicant proselytising.

Tait, Richard – Independent Researcher

Physicians' Practice in Early Modern Venice: Defining What's Possible

Physicians were respected as men of esteem and high social status in early modern Venice. This is despite the limitations of contemporary medical knowledge, based on humoral theory. Despite any limitations in their real medical effectiveness, doctors were recognised as competent and valued by their communities. This was partially due to a discourse that projected the physician's power and authority, persuading the patient that he was, indeed, in the hands of an expert, a figure of knowledge and authority whom the patient could trust. In essence, physicians were seen as successful because they shifted expectations to match what they could deliver. These techniques were published in manuals of conduct that also helped the physician to avoid, and recover from, any errors or unexpected problems. More broadly, they advised the physician on enhancing his social status, presenting himself as worthy of admiration and respect in his community.

Dr Richard Tait holds two PhDs—one from the University of Paris VI in Comparative Physiology, and the second, more recently from Monash University in the History of Medicine. His field is the motivations and fears of early modern physicians as they practised their craft in fifteenth- and sixteenth-century Italy. This is a focus project within a broader interest in the social history of medicine, and the intellectual history of the Renaissance.

Taylor, Barbara – Australian National University

Prophetic Feelings: The Limits the Future in Shakespearean Romance

What does the future feel like? And how is this feeling expressed? In Shakespeare's romances, narratives frequently centre intergenerational relationships, reinforcing the idea that reproductive futurity is the only way forward. At the same time, what I term "prophetic feelings" – future-oriented emotions with heightened, supernatural or divine resonance – dislodge or destabilise the pursuit of these ideal futures. In *The Winter's Tale*, the denied Oracle of Delphi prefigures the loss of Leontes's heirs; in *Cymbeline*, dynastic interruptions require divine interference to set to right; in *Pericles*, the reunion of one family leads to the destruction of another; and so on. With attention to how this group of plays position prophecy in the body – something to be felt, conceived, and even birthed – this paper will take a historical-phenomenological approach to trace the symptoms of prophetic feelings, arguing that they are a key dramaturgical feature of Shakespeare's most fantastical and speculative plays.

Barbara Taylor is a PhD candidate at the Australian National University, specialising in early modern drama and culture. She previously earned a BA (Hons) in English and Ancient History at the University of Sydney and an MA in Shakespeare Studies at King's College London.

Taylor-Gillett, Maddison – University of Western Australia

Heaven or Hell? Arcangela Tarabotti and the Possibilities of Convent Life in Early Modern Venice.

Labelled a 'recalcitrant' and a 'radical' by some, a 'rebel' and a 'protofeminist' by others, the writing of Venetian nun Arcangela Tarabotti (1604-1652) has piqued the curiosity of historians for decades for her passionate portrayal of convent life—both the good and the bad. Was the cloister a paradise of spiritual fulfilment or an inferno of suffering? How did forced monachisation constrain the emotional experiences available to nuns, and were there ways to resist or reshape these limitations? Through exploring Tarabotti's construction of 'convent hell' and 'convent heaven', this paper will consider how she envisioned alternative futures—both within and beyond the convent walls—and the broader implications of these possibilities for understanding agency, constraint, and affect in early modern religious life.

Maddison Taylor-Gillett is a graduate of the University of Western Australia, completing her Honours in History (First Class) with a project focused on the Bolognese convents of San Luca and San Mattia, with particular emphasis on their emotional and political lives. In 2024-2025, she is the Dorothy W. Collin Fellowship in the History of the Book recipient. Her research interests include early modern convents, gender, and emotion.

Theiler, Esther – La Trobe University

Breath: Early Modern Portraits and the possibilities of paint

I intend discussing the power in visual art of intimating life in early modern portraits. In the minds of artists, subjects and viewers portraits often offered a means of gaining access to a living identity. This possibility of life was evoked through the simulation of the senses. The suggestion of breath offers the possibility of speech and the incarnation of the forces of life. This brings time into the narrative, and where there is time, there is a past, a present and an incipient future. The perception of the eye as a light-perceiving organ enables the viewer to become engaged in a dialogue with the subject. I will discuss portraits in which the suggestiveness of the painted gesture becomes a performance of hope and expectation, a projection of identity, and where the process of looking builds a narrative that includes a past, a present and a possible future.

Esther Theiler is an Honorary Research Fellow, Classics and Ancient History at La Trobe University. She specialises in portraiture of the seventeenth century and is engaged in research into a broader chronological study of portraiture. Publications include Painters and Sitters in Early Seventeenth-century Rome: Portraits of the Soul, Brepols, Turnhout, 2023.

Thompson, Nick – University of Auckland

The Apocalyptic Dimension of Sebastian Castellio's Theology of Doubt

In 1936, Stefan Zweig published an account of the debate between Sebastian Castellio and John Calvin over the certainty of faith and the legitimacy of executing heretics. In exile from Hitler's Reich, Zweig presented Castellio as, "a man who, during one of those periods of collective insanity... dared to keep his mind immune from popular hallucinations." Zweig was right to see Castellio's emphasis on natural reason and religious doubt as a forerunner of Enlightenment advocacy for rationality and tolerance. But intellectual genealogies risk telescoping the present back into the concerns of the past. I will argue that Castellio's epistemological caution arose from his apocalypticism, a feature of his thought that has received little comment. Indeed, in his propensity to see the hand of the devil behind the intellectual pretensions of "learned men," Castellio perhaps had as much in common with modern conspiracism as with the liberalism admired by Zweig.

Bio

Tomas, Natalie – Monash University and Australian Catholic University

A Possible Sex Strike in Florence in July 1496

In July 1496, Angelo da Vallombrosa, an Augustinian hermit published a short 'epistole ... alle nobile et pientissime donne fiorentine' (letter ...to the noble and most pious women of Florence). In this little-known document, Angelo da Vallombrosa told his readers to deny

their husbands sexual relations until the Florentine governing council (Signoria) rescinded a proposal for a tax on the clergy. The penalty for the women concerned if they did not obey this instruction: the birth of ‘monstrous’ children. This was an extraordinary request considering prevailing gender norms, which stipulated that women should always obey their husbands and that they had a primary obligation to bear their spouse’s children. Furthermore, Florence was a republican city that was ruled by an all-male polity, which excluded women, supposedly, from involvement in political matters. But these were no ordinary times. The French invasion of Italy, the Dominican Girolamo Savonarola’s millenarian preaching in the city, the expulsion of the Medici family who were Florence’s de facto rulers in 1494, all meant that this period was a time of tumult and change - where what had been previously considered impossible could now be possible. This paper will examine the significance of Angelo da Vallombrosa’s proposal to understand what, if anything, was changing for the women of Florence and its implications in the political sphere.

Natalie Tomas is a social and cultural historian who works on women and gender in Renaissance and early modern Florence and Italy. She has published The Medici women: Gender and Power in Renaissance Florence (2003) and Maria Salviati de' Medici, Selected Letters (2022), as well as book chapters, journal article and annotated bibliographies. She is currently preparing a book on Eleonora di Toledo, Gender and State Formation in Early Modern Italy.

Topp, Matthew – Monash University

Forgetting for the Common Good? Practicing Cultural Forgetting in Fifteenth-Century Italian Peacemaking

Throughout the late Middle Ages and Renaissance, issues of violence and factional conflict plagued many Italian city-states. This in turn produced a substantial discourse on the topic of peace and how to best achieve it. Recent scholarship on peacemaking has discussed the role of cultural memory in this, but forgetting has been neglected and even dismissed as antithetical to concepts of forgiveness. This paper will contend that practices of cultural forgetting were not only possible, but a key aspect of many attempts at peacemaking. Examining fifteenth-century peace agreements (*instrumentum pacis*) from Bologna, Rome, and Siena, I will demonstrate how formulaic language, selective omissions, and commemorative ritual elements sought to balance commemorating the act of peace with fostering forgetting of past animosities. Though not always effective in securing a lasting peace, these peacemaking practices nevertheless reveal important attitudes about the role of forgetting in the everyday lives of Renaissance Italians.

Matthew Topp is in the final stages of a joint Ph.D. in History and Renaissance Studies with Monash University and the University of Warwick. His thesis explore ideas and practices of cultural forgetting in fifteenth-century Italy, with case studies examining 'damnatio memoriae', exile, and peacemaking.

Torello-Hill, Giulia – University of New England

Determining the Impact of Trevet's commentary on vernacular translations of Livy through Social network Analysis

This paper surveys the impact of Trevet's commentary on translations in vernacular languages produced in the second half of the fourteenth century. The first French translation of Livy was compiled by Pierre Bersuire (1354–9), who incorporated Trevet's glosses in his translation to facilitate the original text to medieval readerships. In 1383 a copy of Bersuire's translation was gifted to John I of Aragon by the Duke of Berry and was subsequently translated into Catalan and Spanish. Similarly, Italian translations of Livy in two versions proliferated in the fourteenth century. Building on the work of Curt Wittlin from the 1970s, this paper adopts Social Network Analysis (SNA) to trace the circulation of translations across Europe, utilising documentary sources (such as the letter addressed by Petrarch to Pierre Bersuire) as well as data that can be extrapolated from existing manuscripts that preserve translations in French and Italian.

Bio

Tramarin, Davide – University of Padua

A Lost Experience? Reconstructing Medieval Processions in Post-War Cologne

During World War II, the German city of Cologne was severely bombed, and the city's religious architectural heritage suffered extensive damage. The subsequent reconstruction or loss of these buildings, along with the redefinition of urban spaces, has significantly altered the original settings in which medieval religious processions took place. As a result, the possibility to reconstruct the spaces which played a crucial role in the people's experience – a process typically grounded in material evidence and clear architectural references – is compromised. Indeed, researching medieval rituals in relation to altered buildings and urban contexts presents a methodological challenge for art historians. This paper will demonstrate how the integration of diverse documentary sources – such as original liturgical books, narrative accounts, and visual materials – can help mitigate the impact of these spatial transformations. Despite the changes to tangible environments, this approach fosters a deeper understanding of the performance and experience of medieval processions within their historical context.

Davide Tramarin is Postdoctoral Research Fellow within the ERC-StG project SenSArt (<https://sensartproject.eu/>), focusing on medieval Germany. His primary research interests concentrate on female religiosity and the arts, the agency of devotional sculpture, rituals and sacred spaces, as well as multisensory experiences and architecture, with particular attention to medieval German cathedrals.

Trigg, Stephanie – University of Melbourne

Changing Faces in Medieval Literature, c. 800 – 1500

This paper presents some conclusions from the ARC Discovery Project, Literature and the Face (with Joe Hughes). It is paired with a similar proposal from Joe on early modern literature. It outlines some broad changes in the way faces are perceived and represented in medieval literature, from Old English texts to later medieval writing, ranging from heroic literature to romance and later forms of conduct literature. It will also survey changes in representations of Christ's face across this period. This paper is less concerned with the humoral or physiognomic traditions; rather, it pays special attention to changes in the way literary texts represent the movement of faces in expressive gestures, whether conscious or unconscious, performative or instinctive.

Stephanie is Redmond Barry Distinguished Professor of English Literature at the University of Melbourne. Her most recent books are Affective Medievalism: Love, Abjection and Discontent (2019) and Thirty Great Myths about Chaucer (2020), both co-authored with Thomas A. Prendergast.

Turnbull, Robert – University of Melbourne

Using Phylogenetics to Reconstruct the Stemma for Livy I–V

Phylogenetics is a tool from evolutionary biology to reconstruct relationships between organisms by analysing how inherited characteristics change over time. A contemporary example of this approach is COVID-19 contact tracing, where scientists tracked small mutations in the virus's RNA to map its spread. The same principle may be applied to manuscript traditions: just as biologists use mutations to track viral transmission, we can use textual variants to reconstruct the transmission history of the texts. In the past, this method has been used to infer the relationships between witnesses of Old Norse sagas, The Canterbury Tales and biblical texts. In this paper, we apply this method to study the manuscript tradition of Livy's History of Rome, books I–V, using the comprehensive apparatus compiled by Conway and Walters in 1914. In 1957, Robert Ogilvie produced a stemma of Livy I–X and work was built upon by Stephen Oakley in 1997. Here we use phylogenetics to derive a stemma with the same basic topology, confirming these previous studies. The computational analysis allows us to infer the scribal habits along each of the branches of the stemma, offering greater insight into the development of the textual tradition over time.

Robert Turnbull studied Mathematics and Astrophysics and then worked in Earth Science as a research software engineer. In 2020, he finished his PhD studying medieval Arabic manuscript traditions using phylogenetics and AI. He now works as a Senior Research Data Specialist at the Melbourne Data Analytics Platform, collaborating with researchers to apply data science techniques to challenging questions.

Turnbull, Robert & Thompson, Karen – University of Melbourne

Possible sandglasses in historical artwork found by AI

The sandglass (or hourglass) was a remarkably common object in sixteenth-century print culture, partly due to the impact of Albrecht Dürer's influential works that featured the object. To understand this widespread phenomenon, we need to search for sandglasses in a huge corpus of historical documents. Is it possible to train an artificial intelligence model to assist in this task. In this paper, we discuss the training of an object detection model based on YOLOv11. The model is trained on a relatively small dataset where humans have annotated bounding boxes around sandglasses, as well as images without sandglasses present. The AI model learns to predict with a probability the possibility of there being a sandglass in an image and provides a bounding box for the user. The scholar can then process thousands of images from public databases of historic artwork in museums and libraries and filter them for images where the possibility of them including a sandglass is above a probability threshold. This method need not just be used for sandglasses but can be generalised to many other items of interest.

Robert Turnbull studied Mathematics and Astrophysics and then worked in Earth Science as a research software engineer. In 2020, he finished his PhD studying medieval Arabic manuscript traditions using phylogenetics and AI. He now works as a Senior Research Data Specialist at the Melbourne Data Analytics Platform, collaborating with researchers to apply data science techniques to challenging questions.

Karen Thompson bio

Turner, Andrew J. – University of Melbourne

Problems regarding the textual tradition of Trevet's commentary

The English cleric Nicholas Trevet is now acknowledged as one of the driving intellectual forces behind the study of classical Latin literature in the 14th century, particularly for his widely diffused commentaries on Boethius and Seneca. Less well known, but attracting increasing scholarly attention, is his commentary on Livy. The text is, however, riddled with problems. Only a bare handful of manuscripts of this work survive, there are editions only of a small fraction of the work, and preliminary investigations suggest that our surviving textual tradition is corrupt or at least highly lacunose.

One key way of studying this work comes through analysis of the lemmata introducing Trevet's notes, which in turn will give us insights into the type of manuscripts he used, even where he composed his work (e.g. in England or the papal court in Avignon). Our preliminary study has already shown that Trevet's text transmits linguistic archaisms, which were largely lost in the mainstream textual tradition. This paper will examine the editorial issues involved,

and propose further lines of investigation relying both on traditional literary-critical methods and targeted application of digital analysis.

Andrew Turner lectures in Latin at the University of Melbourne. His research focus is on the transmission of Classical texts in the Middle Ages and Renaissance, including Terence, Sallust, and Livy. His next publication, coauthored with Giulia Torello-Hill, will be an edition of a major Renaissance commentary on Terence.

Villis, Carl – National Gallery of Victoria

Salvator Rosa's Romantic 'Landscape with Mercury and Argus' at the NGV: the overdue recovery of a long-diminished painting.

The National Gallery of Victoria is fortunate to possess two superlative examples of classically inspired landscapes from seventeenth-century Rome: Nicolas Poussin's *The Crossing of the Red Sea* and Salvator Rosa's *Romantic Landscape with Mercury and Argus*. The regard for Poussin (and his painting in Melbourne) has never really dimmed over the centuries, however the opposite has been the fate for Rosa and his *Romantic Landscape*. During his lifetime, Rosa was heralded as one of the most outstanding cultural figures in Italy but is now only familiar to specialists in seventeenth-century landscape painting. Over the past year his NGV canvas has undergone its first major restoration in well over a hundred years. Its visual appearance was badly compromised by discoloured varnish, a strongly abraded paint surface and crude overpainting, all of which had robbed the painting of its vibrant visual qualities. The recent treatment permits a more accurate and informed assessment of Rosa's painting manner and enables the viewer to better understand his legacy.

Carl Villis is the Senior Conservator of Paintings at the National Gallery of Victoria. Across his career he has worked in Italy and the United States and has conducted major conservation treatments on NGV paintings by Titian, Rubens, Tiepolo and many others. Carl combines technical analysis with art historical research and has published studies on Bellotto, Poussin and Van Dyck. In 2013-14, he was a Craig Hugh Smyth Visiting Fellow at Harvard's Centre for Renaissance Studies at the Villa I Tatti in Florence, where he researched the Gallery's early sixteenth-century portrait of Lucrezia Borgia.

Walker, Claire – University of Adelaide

The Objects and Spaces of Friendship in Early Modern Convents

Friendship was complex in religious communities. Monastic rules and statutes proscribed affective bonds between individual sisters who were also expected to eschew emotional ties with people outside the cloister. Nuns instead focussed on relationships with spiritual figures – Christ, the Virgin and saints were acceptable friends with whom they might share their daily triumphs and tribulations in prayer and other devotional activities. Despite these

regulations, convent documents record human bonds forged individually and collectively which are articulated in the language of friendship. This paper focuses on the ways these ties were expressed not only in words, but also through sociable interactions in convent spaces and by donated objects. By examining visits and gifts it is possible to explore the materiality of friendship and the ways women who were not supposed to form attachments did so in ingenious ways. What does monastic material culture tell us about friendship in religious communities?

Claire Walker is associate professor of history at the University of Adelaide, specialising in the history of religion, society, politics, gender, emotions and material culture in 17th and 18th centuries, focusing in particular on exiled communities of English nuns in France and the Southern Netherlands and on the family of Samuel Wesley Senior.

Walsham, Alexandra – University of Cambridge

Doorways to Salvation? The Protestant Home and the Art of Inscription in Early Modern Britain

This paper examines the significance of inscribing verses from scripture above the exterior doorways of houses in sixteenth- and seventeenth-century England and Scotland. A striking number of these feature the phrase ‘Gods Providence is Mine Inheritance’. Adapting the Russianist Simon Franklin's phrase, I argue that this form of religious graffiti also reflects the development of a Protestant ‘graphosphere’. Extending recent work on the interior decoration of the ‘godly household’ in new directions, I probe the relationship between Reformation and the written word and between theology and the material world. ‘Gods Providence is Mine Inheritance’ has a distinctly predestinarian inflection. Implying that the members of the individuals and the family who resided inside these houses were among the elect, it offers insight into the distinctive piety engendered by a doctrine that stressed the unknowable mystery of salvation. Balancing hope and presumption, confidence and humility, certainty and possibility, this was an architecture of assurance.

*Alexandra Walsham is Professor of Modern History at the University of Cambridge. She has published widely on the religious and cultural history of early modern Britain. Her most recent book is *Generations: Age, Ancestry and Memory in the English Reformations* (Oxford University Press, 2023).*

Walters, Lisa – University of Queensland

Roundtable: The Palgrave Encyclopaedia of Early Modern Women's Writing: Challenges, opportunities and futures for the field

2025 marks the completion of a field-defining publication for early modern women's writing: the Palgrave Encyclopaedia of Early Modern Women's Writing. With 17 sections, over 400

entries and a million words, this publication indicates both how far this field has come in the last 50 years, and theoretical and methodological challenges that continue to challenge its scholars. This panel gathers together the Encyclopaedia's editors-in-chief and some of its section editors to examine the opportunities, crises and futures of the field discovered through the making of this unprecedented resource.

What is early modern women's Restoration writing?

Editing the Palgrave Encyclopaedia of Early Modern Women's Writing has presented a range of opportunities for the field as a whole. These include opportunities to rethink how we define women's agency and authorship, what might constitute 'writing', and a number of emerging new approaches that are producing a broad and diverse canon. This brief paper outlines the opportunities opened up by this new resource, and its implications for the future of the field.

Lisa Walters is a senior lecture at the University of Queensland. She has published on Cavendish, Shakespeare, and Renaissance women in relation to science, philosophy, gender, sexuality and political thought. Dr Walters is one of the joint editors of the Restoration section of the Palgrave Encyclopedia of Early Modern Women's Writing.

Weeks, Rebecca – Media Design School

Experimental Screen Queens: Testing the boundaries of counterfactuals

My Lady Jane (Prime, 2024), The Great (Hulu, 2020–2023), and Queen Charlotte: A Bridgerton Story (2023) present audiences with unorthodox representations of three fabled early modern queens: Lady Jane Grey, Catherine the Great, and Charlotte of Mecklenburg-Strelitz. The shows construct vivid portraits of their central figures, as well as a broader sense of the historical milieu in which they lived. To achieve this, the series juxtapose liberal doses of fiction and the fantastic with historical fact. As such, My Lady Jane, The Great, and Queen Charlotte may be considered experimental televisual histories that use fiction to alert viewers to the constructed nature of the historical narrative and facilitate historical thinking. However, not all experimental histories are created equal. This paper will explore the boundaries of experimental histories, focusing on the degree to which counterfactuals are made explicit within the narrative, the influence of genre, and the role of anachronism.

Rebecca Weeks is a Senior Lecturer in the Bachelor of Art and Design Programme at Media Design School in Auckland, New Zealand. She is the author of History by HBO: Televising the American Past (2022) and the film reviews editor for the journal Film & History.

Welch, Anna – ANU Centre for Early Modern Studies

The idea of the rare book in Australia: Histories and futures

Twenty-first-century scholars, artists, curators and librarians may have the perception that rare books have always had the coherence and prominence in Australian collections that they enjoy today. However, the history of rare books as a curatorial concept in Australian libraries dates only to the 1960s. As a local example, the SLV Rare Books Collection as we know it today was assembled in the mid-1970s, at which time the Australian rare books were an existing separate collection. International and Australian rare books were first gathered into a single collection in 1997, under the curatorship of Des Cowley.

In this paper, I will explore the history, present and potential futures of the ‘rare book’ in Australia, including what makes a book rare, how the concept of rarity is impacted by the colonial context, and the unclear future of the profession of rare book curatorship in this country.

Anna Welch is Principal Collection Curator, History of the Book at State Library Victoria and holds an honorary lectureship at the Centre for Early Modern Studies at Australian National University. She researches and publishes on medieval and early modern graphic and book culture, medieval spirituality, and the history of collections.

White, Dinesha – Victoria University, Melbourne

Between the Devil and the Deep Blue Sea – Reading indigenous responses to the possibility of enslavement into European systems of slavery during Portuguese intrusions in Sri Lanka

This paper engages with the field of emotions and uses a decolonial feminist lens to explore Sri Lankan responses to the possibility of enslavement into European systems of slavery which were foreign to the island at the time. Historians have identified a range of emotions that elicited responses to various aspects of the Portuguese presence on the island. Emotions such as loyalty, allegiance, greed and ambition have been used as explanatory devices for the actions, motivations, agency and participation of Sri Lankans during Portuguese imperialism and colonialism in Sri Lanka. This paper examines some case studies from the 16th and 17th centuries in which the responses of Sri Lankans can be understood as driven by the emotions of fear and dread at the possibility of enslavement into Portuguese and Dutch systems of slavery. These case studies include correspondence between the indigenous King of Kotte and the Portuguese crown at the advent of European imperialism in Sri Lanka, letters of European clergy who accompanied the Portuguese military during later wars of conquest on the island, and the account of a paid German mercenary who took part in the warfare that transferred power from one European colonial power to another. It also identifies a less explored side of women’s agentic action in managing the future of themselves and their children through resistance to the raced and gendered European systems of slavery that were introduced to the island after the arrival of the Portuguese in the early 16th century.

Dinesha White is a PhD candidate at Victoria University researching the experiences of women of colour during European intrusions in Sri Lanka in the 16th and 17th centuries. She is interested in the intersections of race and gender in imperial and colonial contexts, with a focus on the dynamics of violence and erasure.

Wiesenfeldt, Gerhard – University of Melbourne

Agency within the Family University

It has been well established that dynasties of academic families played an important role at early modern universities, especially in protestant countries. For Scandinavian and German speaking countries, historians have used the concept of ‘family university’ to describe the impact of family structures on the governance of universities. While this setting has often been described as an element of the feudal economy of early modern universities, which resisted political and intellectual change, it can be shown how family relations also enabled innovation within certain boundaries. Using examples from Dutch and German universities, this presentation will look at different forms of agency within academic families, ranging from the establishment of professorial households to institutional and intellectual change. While the family university contained a strong element of resilience, it also provided many incentives for innovation.

Gerhard Wiesenfeldt is an historian of early modern science and philosophy, with a special focus on the Dutch Republic and protestant German countries. He’s currently working on a book on the relationship between philosophy, technology and mathematics at Dutch universities from 1575 until 1750. His research interests include the social formation of early modern academia, transmission of knowledge, visual culture, history of experimentation, and cultural memory.

Williams, Carol – Monash University

On Making Organum in Twelfth Century Paris

While organum retained the collective meaning of polyphony, it was also used from the 12th century to refer to music with a chant-based sustained-note-tenor and a more mobile upper part or parts. Most theoretical treatises present organum as an improvisatory process, providing little more than handbooks of interval or pitch options. Two improvisatory styles of performance are discussed in the 12th-century treatise *Ad organum faciendum*, which is much more than a guide to practice. One of these was initially considered to be *diaphonia vulgariter organum* and was closer to the note against note style described by Guido of Arezzo and the *Micrologus* and the *Musica enchiriadis*, though with an expanded melodic range, becoming called *discantus*. The second is the very florid melismatic melodic writing over long sustained tenor notes, *Garlandia’s organum specialiter dictum*, memorialised in the *Magnus liber organi* and attached to one of the earliest named composers, Leoninus

Carol Williams is both a musicologist and practicing musician, interested in medieval music and culture across many centuries. She has taught for many years at Monash University within historical studies.

Young, Helen – Deakin University

“You have been robbed”: American White Supremacist and Heritage Loss

Narratives of heritage destruction are widespread in the political writings of white supremacists in the post-War period. Claims that white western culture is being deliberately destroyed by a range of groups, including ‘woke elites,’ Black, Muslim, Jewish and LGBTQI+ people, are deployed across a range of ideologies from neo-Nazism to white Christian Nationalism. This paper explores ways in which the European Middle Ages are constructed as simultaneously lost and open to recuperation in the writings of American white racist extremists. It is particularly interested in the cognitive and affective narratives constructed through their political medievalisms.

Dr Helen Young is a Senior Research Fellow in the School of Communication and Creative Arts, Deakin University, currently leading the ARC Future Fellowship "The Politics of Medievalism: Persuasive Narratives."

Zecher, Jonathan L. – Australian Catholic University

Byzantine Literary Alchemy

From its beginning, Greek monastic literature built on genres like *sententiae* to craft theological collections that rejected linearity and embraced multiplicity. The results were collections of gnomic “chapters” gathered thematically into groups called centuries—though the actual number of chapters varied wildly. In the scriptoria of Byzantium, these centuries were treated as raw materials to be culled, extracted, refined, and recombined into new forms that passed under old names and fictitious personae, hovering between novelty and tradition. These practices result in modes of composition that do not annihilate but certainly transform the idea of authorship. Using a ninth- or tenth-century collection built from the works of Evagrius of Pontus (4th c.) and ascribed to “Theodore of Edessa,” this paper explores how manuscript production and reading practices created an inherently multiple and heterogeneous text. As chapters are moved and edited, marginal notes enter the text, and other extracts are joined, late antique ideas are updated to reflect Byzantine orthodoxy and anonymous monks trouble the distinction between Evagrius, Theodore, copyist and reader.

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Zika, Charles – University of Melbourne

Ex Votos in Early Modern Europe: technologies of the self, mediating fear, hope & trust

Ex Votos— objects brought to shrines by pilgrims in the hope of gaining favour or healing following a vow, or donated in thanks for hopes fulfilled or misfortune averted—become widespread in Catholic Europe between 1450 and 1750. The paper will focus on votive images and attempt to understand them as technologies of the self, allowing individuals and groups to negotiate stressful disasters or dangers, the fear of imminent events, or uncertainties concerning the future. Critical to such hope was the need for some possibility of outcome; data, persons or evidence one could trust that such possibilities existed; and the knowledge of strategies, instruments or techniques that increased the likelihood of an outcome or helped heighten trust. The paper will draw on my Mariazell research, and other German and Italian examples. While the management and control of this phenomenon demands analysis, that will not be the focus of this paper.

Professor Charles Zika is a Professorial Fellow in History interested in the intersections of religion, emotion, visual culture and print in late medieval early modern Europe. He has recently published on representing early modern magic, Anthony Abbot and sexual desire, anti-Jewish images in Nuremberg, the shrine of Mariazell, Dürer's Gregory Mass.