Early Modern CONVERSION OIMMEISTONS Religions Cultures Cognitive Ecologies Yearbook 2013)

# THE Conversion of a Gen-

tleman long tyme misled in Poperie, to the sincere and true profession of the Gospell of Christ Icsus.

VV herunto is annexed a short repetition of the whole, and an Exhortation to his good Countrymen in England or elfwhere, to embrace this trueth with all the heavenly doctrine of Christes Religion.

Written with his owne hand as an enident witnesse of his vndoubted Refolution. W. C. Efquire.

Tertull. De Virginibus.

Whatfoeuer fauoreth against the truer's is an Herefie, be it never to auncient a coftome.

1. PETER. 2. 17.

FEARE GOD, HONOR THE KING.

Imprinted at London for John Perin, dwelling in Paules (hurchyard at the signe of the Angell, and are there to be sold.

1587.

A 1039.N.17

### Practical Discourse

Concerning

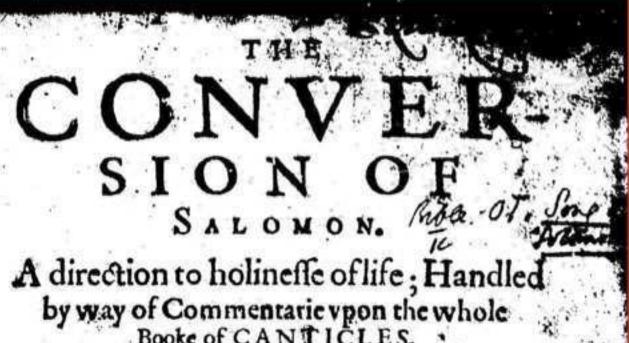
#### CONVERSION.

- I. Shewing the Nature of it.
- II. Propounding some Motives and Arguments to it: And
- III. Giving some Directions about it.

Acts 3. 19. Repent ye therefore and be converted, that your Sins may be blotted out, when the times of refreshing shall come from the presence of the Lord.

LONDON;

Printed for Jonathan Robinson at the Golden Lion in St. Paul's Church-yard. 1700.



by way of Commentarie vpon the whole Booke of CANTICLES.

Profitable for young men which are not yet mortified, for old men which are decrepit, and have one foote in the graue, and for all forts of men which have arrintent to renounce the vanities of this world, and to follow lofes Christ.

By IOHN DOVE Doct. of Divinitie.

Ecclefiafticus Chap. 16. Verf. 19. There be two things that grieue mine beart, and the third maketh me angrie & A man of Warre that faffereth pourtie, and men of underflanding that are not fet by , and when one departeth from righteonfneffe to finnei !



LONDON.

# SINNERS CON-

uersion.

By Henrie Smith.

Mathew. 18. verfe, 3. Verilie, I Say omo you, except ye be connerted, and become as little children, yee shall not enter into the kingdome of Heauen.



At London printed for VVilliam Leake, and are to be folde at his shoppe in Paules Church-yard, at the signe of the Crane. 1593.

# Early Modern Conversions Religions, Cultures, Cognitive Ecologies SSHRC Partnership Project 2013-2018

Whether it is an awakening to a new faith, an induction into a religious cult or radical political movement, a sexual transformation, or the re-engineering of human beings as bio-mechanical "cyborgs," conversion is a source of fascination and a focus of anxiety for people in the 21<sup>st</sup> century. We do not know if such conversions are inward turnings toward a better life or monstrous impositions upon unwitting victims. We cannot fathom how individuals or groups of people are able to convert to a new politics, religion, or way of life all at once and quite completely, as if they had never been other than what they have become. We would not want to part with the freedom of self-determination embodied in conversion, which seems to be its purest expression, even though we are troubled by what radical transformations tell us about the instability and changeability of human beings.

The Conversions project will develop an historical understanding that will enlighten modern debates about corporeal, sexual, psychological, political and spiritual kinds of transformation. The project will study how early modern Europeans changed their confessional, social, political, and even sexual identities. These subjective changes were of a piece with transformations in their world—the geopolitical reorientation of Europe in light of emerging relations with Islam and the Americas; the rethinking and the translation of the knowledge of Greek and Latin Antiquity, Christianity, Judaism, and Islam; changes in and changing uses of the built environment; the reimagining of God.

Indeed, early modern people changed the world and themselves in ways that have been lost to view on account of the discipline-boundedness of much recent study of the past. By examining forms of conversion across disciplinary boundaries as a network of movements and transformations, we will develop an understanding of religious, cultural, and cognitive change that will provide a new account of early modernity and a foundation for a renewed understanding of the present age. The project will make use of new ideas about extended mind and cognitive ecologies. Cognitive ecologies are, according to team members John Sutton and Evelyn Tribble, "the multidimensional contexts in which we remember, feel, think, sense, communicate, imagine, and act, often collaboratively, on the fly, and in rich ongoing interaction with our environments."

Led by McGill's Institute for the Public Life of Arts and Ideas (IPLAI), the project is partnering with eighteen research centres in Canada, USA, England, and Australia. The partners will work together toward a rethinking of early modern Europe as an "age of conversion." The project will involve younger scholars, other scholars, artists, and members of the public. The four artistic partners will develop creative programs in collaboration with the project and take part in workshops that will inspire audiences to think creatively and historically about the possibility that we might be entering a new great age of conversion. The project's ability to engage with multiple public audiences will depend first of all on the coherence of the story it has to tell about conversion as an agent of historical change. The artistic partners will be crucial to the coherence and appeal of that story, especially since the performing arts are themselves forms of historical research, experiential ways of understanding the lines of connection between the past and the world of modernity.

#### MESSAGE FROM THE PRINCIPAL INVESTIGATOR

Nothing of him that doth fade But doth suffer a sea-change Into something rich and strange.

-Shakespeare, The Tempest

It is a great pleasure to welcome you to the inaugural meeting of Early Modern Conversions: Religions, Cultures, Cognitive Ecologies. We are about to venture into a new world, a world that existed indeed in the past but also one that we will create by combining our different areas and kinds of knowledge.

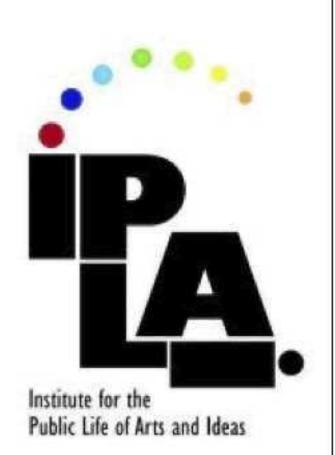
We are a talented, learned, and accomplished group. It is a good thing that we are so gifted, since we have set ourselves a truly formidable task, which is to draw together our knowledge and expertise—scholarly and artistic—in order to rethink early modernity in terms of a dynamic network of different forms of conversion. We will need to marshal all our learning, imagination, open-mindedness, and intellectual daring if we are to meet the challenge of the project, especially since the task of redescribing early modernity and beginning to rethink modernity itself will require us to reorient and in some measure integrate what we know (our different archives) and how we know it (our various methodologies and practices).

I am looking forward to what will be an exciting, illuminating, and changeful journey in your good company.

Sincerely Yours,

Paul Yachnin

The Institute for the Public Life of Arts and Ideas (IPLAI), Home Institution. IPLAI is McGill University's newest teaching and research centre. It marks an institutional collaboration between the faculties and schools of law, arts, education, music, management, religious studies and architecture, with a view to sustaining and developing teaching and research which is boldly interdisciplinary and in which the historically pivotal role of the humanities and the arts in intellectual and public life is honoured and advanced. IPLAI's focus is on the dynamic life of art and ideas— their relationship to public and private life; their formative passage through the domains of education, business, religion, and law; and their ability to remake the world into which they are born. www.mcgill.ca/iplai



Paul Yachnin is Tomlinson Professor of Shakespeare Studies at McGill, Director of the Institute for the Public Life of Arts and Ideas, and Principal Investigator for Early Modern Conversions. He teaches and publishes on the social creativity of the arts, principally on Shakespeare and other writers of early modern Europe. His books include Stage-Wrights, The Culture of Playgoing in Early Modern England (with Tony Dawson), and Making Publics in Early Modern Europe (with Bronwen Wilson), as well as editions of The Tempest and Richard II. In addition to serving as Director of the Shakespeare and Performance Research Team and President of the Shakespeare Association of America (2009-2010), he founded the Making Publics (MaPs)

Project (2005-10), which brought together scholars across the disciplines to rethink the history



of early modern Europe by understanding how works of art and intellect created "publics," new forms of association based on the shared interests, tastes, and desires of individuals. paul.yachnin@mcgill.ca

Leigh Yetter is the Executive Director of the Institute for the Public Life of Arts and Ideas and Project Manager for Early Modern Conversions. Her research interests include the social and cultural history, and public life of early modern Britain and Europe as well as the role of art and ideas, and the purpose and responsibility of the academy in the modern world. As Executive Director of IPLAI and Project Manager for Early Modern Conversions she develops academic and public programs that facilitate and promote the collaborative efforts among researchers at McGill and other universities and between the McGill academy and a diverse collection of community partners. leigh.yetter@mcgill.ca



#### MANAGEMENT COMMITTEE

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Julie E. Cumming. (PhD UC Berkeley) is Associate Dean of Research and Administration at the Schulich School of Music, McGill University. She is an expert on Renaissance polyphony; publications include *The Motet in the Age of Du Fay* (1999) and "Petrucci's Publics for the First Motet Prints," in *Making Publics in Early Modern Europe*, ed. Wilson and Yachnin (2010). Her current work focuses on Renaissance compositional process, music printing, and digital humanities. She is the principal investigator of a Digging into Data Challenge Grant: "ELVIS: Electronic Locator of Vertical Interval Successions." julie.cumming@mcgill.ca



lain Fenlon. Prof. Fenlon is Professor of Historical Musicology in the University of Cambridge, a Fellow of King's College, and Chairman of the Faculty of Music. Most of his writing has been concerned with the social and cultural history of music in Renaissance Italy. His books include a two-volume study, Music and Patronage in Sixteenth-Century Mantua (Cambridge University Press, 1980, 1982), a monograph on the early Italian madrigal (with James Haar), and Music, Print and Culture in Early Sixteenth-Century Italy (The Panizzi Lectures, British Library, 1994). In the course of his career he has been affiliated to a number of other academic institutions including Harvard University, All Souls College, Oxford, New College Oxford, the École Normale Supérieure, Paris, and the University of Bologna. His most recent books are The Ceremonial

City: History, Memory and Myth in Renaissance Venice (Yale University Press, 2007), and Piazza San Marco (Harvard University Press, 2009). iaf1000@cam.ac.uk



Carlos Fraenkel. Prof. Fraenkel is an associate professor at McGill University in Montréal, jointly appointed in the Departments of Jewish Studies and Philosophy. He also holds a William Dawson Scholarship, which is McGill's equivalent to a Junior Canada Research Chair. He works on various issues, spanning ancient philosophy, medieval philosophy (mainly Jewish and Islamic) and early modern philosophy (mainly Spinoza), and also has an interest in political philosophy, in particular in questions related to cultural difference, identity and autonomy. His most recent book is *Philosophical Religions from Plato to Spinoza: Reason, Religion, and Autonomy* (Cambridge: Cambridge University Press, 2012). carlos.fraenkel@mcgill.ca



Torrance Kirby. Prof. Kirby is Professor of Ecclesiastical History and Director of the Centre for Research on Religion, McGill University (see p. 12). He received a DPhil degree in Modern History from Oxford University in 1988. He is a member of the Princeton Centre of Theological Inquiry and Corpus Christi College, Cambridge. He is author of Persuasion and Conversion: religion, politics, and the public sphere in early modern England (2013), The Zurich Connection and Tudor political theology (2007), and edited Paul's Cross and the culture of persuasion in England, 1520-1640 (2013). torrance.kirby@mcgill.ca

Peter Marshall is Professor of History at the University of Warwick, UK, where he has taught since 1994. He specialises in the religious and cultural history of early modern Britain, particularly the impact of the Reformation. He is the author of several books, including The Catholic Priesthood and the English Reformation (1994), Beliefs and the Dead in Reformation England (2002) and Mother Leakey and the Bishop: A Ghost Story (2006). He is currently writing a major new survey of the English Reformation for Yale UP. p.marshall@warwick.ac.uk



Steven Mullaney teaches early modern drama and cultural theory at the University of Michigan in Ann Arbor. He is the author of *The Reformation of Emotions in the Age of Shakespeare* (Chicago, forthcoming) and *The Place of the Stage: License, Play, and Power in Renaissance England* (1988 & 1994). He has also published essays about theater and reformation history, John Foxe's *Book of Martyrs*, the impact of the "discovery" of the Americas on French, Italian, Spanish, and English cultures, the ideology of the object in the rationalization of empire, publics and counter-publics in reformation Europe, and the history of social emotions. mullaney@umich.edu



Alberto Pérez-Gómez is the Bronfman Professor of Architectural History at McGill University, where he has been teaching since 1987. His research takes as its core the phenomenological and embodied experience of architecture, and investigates its performative and narrative aspects. His books include Architecture and the Crisis of Modern Science (MIT Press, 1983), Polyphilo or The Dark Forest Revisited (1992), Architectural Representation and the Perspective Hinge (with Louise Pelletier, 1997), and most recently, Built upon Love: Architectural Longing after Ethics and Aesthetics (2006), which examines points of convergence between ethics and poetics in architectural history and philosophy. Perez-Gomez is also co-editor (with Stephen Parcell) of a book series entitled Chora: Intervals in the Philosophy of Architecture. The seventh volume is planned for 2013. alberto.perez-gomez@mcgill.ca



Benjamin Schmidt teaches at the University of Washington, Seattle, where he is the Joff Hanauer Faculty Fellow and Professor of History, and specializes in early modern cultural and visual history. His forthcoming book, Inventing Exoticism: Geography, Globalism, and Europe's Early Modern World, looks at the development of European 'exoticism' across several media. Previous books include Innocence Abroad: The Dutch Imagination and the New World (2001), which won the RSA's Gordan Prize and Holland Society's Hendricks Prize; The Discovery of Guiana by Sir Walter Ralegh (2007); Making Knowledge in Early Modern Europe: Practices, Objects, and Texts, 1400–1800 (2008; with P. Smith); and Going Dutch: The Dutch Presence in America, 1609–2009 (2008; with A. Stott). schmidtb@u.washington.edu



Stéfan Sinclair is an Associate Professor of Digital Humanities at McGill University. His primary area of research is in the design, development, usage and theorization of tools for the digital humanities, especially for text analysis and visualization. He has led or contributed significantly to projects such as Voyant Tools, the Text Analysis Portal for Research (TAPoR), the MONK Project, the Simulated Environment for Theatre, the Mandala Browser, and BonPatron. In addition to his work developing sophisticated scholarly tools, he has numerous publications related to research and teaching in the Digital Humanities, including Visual Interface Design for Digital Cultural Heritage, co-authored with Stan Ruecker and Milena Radzikowska (Ashgate 2011). stefan.sinclair@mcgill.ca





John Sutton is Professor of Cognitive Science at Macquarie University, Sydney, where he was previously Head of the Department of Philosophy. He is author of Philosophy and Memory Traces: Descartes to Connectionism (Cambridge), and coeditor of Descartes' Natural Philosophy (Routledge) and of the journal Memory Studies. He now studies distributed cognition, autobiographical and social memory, action and skilled movement, and cognitive history. john.sutton@mq.edu.au

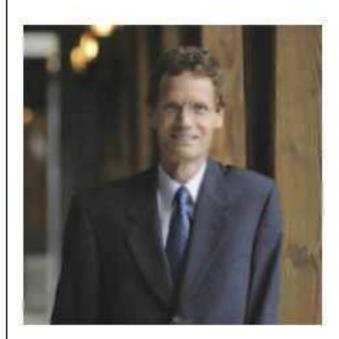


Valerie Traub is the Frederick G. L. Huetwell Professor of English and Women's Studies at the University of Michigan. She is the author of *The Renaissance of Lesbianism in Early Modern England* (2002), *Desire & Anxiety: Circulations of Sexuality in Shakespearean Drama* (1992), and the forthcoming *Making Sexual Knowledge: Thinking Sex with the Early Moderns* (University of Pennsylvania Press). She has co-edited two volumes, including *Gay Shame* (2009), and has most recently published "The New (Un)Historicism in Queer Studies" in *PMLA* (January 2013). traubv@umich.edu



Angela Vanhaelen is Associate Professor of Art History and Chair of the Department of Art History and Communication Studies at McGill University. She is the author of *The Wake of Iconoclasm: Painting the Church in the Dutch Republic* (Penn State University Press, 2012) and *Comic Print and Theatre in Early Modern Amsterdam: Gender, Childhood and the City* (Ashgate, 2003). She has recently coedited (with Joseph Ward) the volume *Making Space Public in Early Modern Europe. Performance, Geography, Privacy* (Routledge, 2012). She is also coeditor (with Bronwen Wilson) of a special issue of the journal *Art History*, "The Erotics of Looking: Materiality, Solicitation and Netherlandish Visual Culture" (Nov. 2012) and has published articles in journals such as *Art Bulletin, Oxford Art Journal, De Zeventiende Eeuw, Art History* 

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Mark Vessey has been a member of the Department of English at the University of British Columbia since 1989, when he arrived in Canada on a postdoctoral fellowship to study the reception of the Church Fathers in the English Renaissance and Reformation. He has published extensively on Christian Latin writers of late antiquity, especially Jerome and Augustine, and is a collaborator on the Toronto Collected Works of Erasmus. He wrote the chapter on "Classicism and Christianity" for Vol. 3 (1558-1660) of the Oxford History of Classical Reception in English Literature (forthcoming). He has been Principal of Green College at UBC since 2008 (see p. 14). mvessey@mail.ubc.ca



Bronwen Wilson joined the Sainsbury Institute for Art at the University of East Anglia in 2012 after teaching at the University of British Columbia and McGill University. An art historian, her research focuses on the visual and material culture of early modern Italy, from portraiture and genre painting to cartography and travel imagery. Recent publications include *The Erotics of Looking: Materiality and Solicitation in Netherlandish Visual Culture*, a special volume of *Art History*, co-edited with Angela Vanhaelen (2012); and *Making Publics in Early Modern Europe: People, Things and Forms of Knowledge*, co-edited with Paul Yachnin

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#### COLLABORATORS

Patricia Badir (University of British Columbia) has published on community identity and public space in Medieval and Reformation dramatic entertainments and on religious iconography and post-Medieval devotional writing. She is the author of *The Maudlin Impression: English Literary Images of Mary Magdalene* (Notre Dame UP, 2009). She is currently working on playmaking and the perils of mimesis on Shakespeare's stage. She also studies modernism and Shakespeare in Canadian theatre and has recently published on this topic in *Shakespeare Quarterly*. patribad@mail.ubc.ca



Anthony Dawson is Professor Emeritus of English at the University of British Columbia. His interests include theatre history, performance studies, editorial theory and practice, and historical criticism, with particular reference to Shakespeare and his contemporaries. He has written extensively on religion and theatre in the early modern period. His concern with religion has led to a new project focusing on the Jesuit missionaries who came to New France and their dedication to forms of conversion, both religious and more broadly cultural. dawson@mail.ubc.ca



Marguerite Deslauriers is a Professor of Philosophy at McGill University. She is the author of Aristotle on Definition (Brill, 2007), and co-editor of the Cambridge Companion to Aristotle's Politics (Cambridge, 2013). The Founding Director of McGill's Institute for Gender, Sexuality, and Feminist Studies (IGSF), her current research focuses on gender in ancient metaphysics, biology, and political philosophy, and the reception of Plato and Aristotle in early modern prowoman treatises. marguerite.deslauriers@mcgill.ca



Hussein Fancy is Assistant Professor of History at the University of Michigan, Ann Arbor. He specializes in the social, intellectual, and cultural history of Christian-Islamic interaction in the medieval Mediterranean, with a particular focus on Spain and North Africa. He is currently completing his first book, Mercenary Logic: Muslim Soldiers in the Service of the Medieval Crown of Aragon. Most recently, he was a Carnegie Scholar (2009-2011) and an ACLS Fellow (2013-2014). fancy@umich.edu



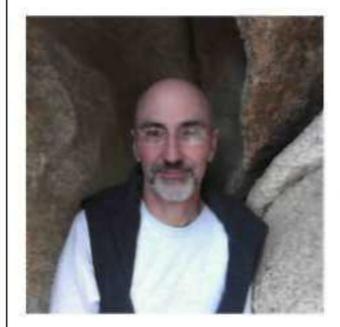
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Michael Gaudio is Associate Professor of Art History at the University of Minnesota, specializing in the visual arts of early modern Europe and the Atlantic world. He is author of Engraving the Savage: The New World and Techniques of Civilization (2008). His current projects include a book on the hand-made Bible concordances created by the seventeenth-century English Protestant community at Little Gidding; and a study of how the visual arts managed aural experience in the early modern Atlantic. gaudio@umn.edu



Douglas Hedley studied philosophy and theology at the Universities of Oxford and Munich. He has taught the philosophy of religion at Cambridge University since 1996 and has been a Fellow of Clare since 1998. He became Reader in 2009. He has taught in France and India. In the year 2013/2014 he will be a NDIAS Temple Fellow at Notre Dame University. His books include Coleridge, Philosophy and Religion (2000), Living Forms of the Imagination (2008) and Sacrifice Imagined (2011). The final volume of his trilogy on the religious imagination is entitled The Iconic Imagination and is due to be published in 2015. rdh26@cam.ac.uk



George Hoffman teaches in the Department of Romance Languages and Literatures at the University of Michigan. He began working in the history of the book (Montaigne's Career, 1998) before turning to social and religious history. His recent work includes a book submission, Alone unto Their Distance: French Reformers, Satire, and the Creation of Religious Foreignness, an essay on an overlooked point of Reformation theology ("communication" with the Eucharist) called "From Communion to Communication: The Creation of a Reformation Public" and a piece on Foucault, humanists, and Asad, "An Ethics for Anti-Humanism? Belief and Practice." georgeh@umich.edu



José R. Jouve-Martín is Associate Professor of Hispanic Studies and Chair of the Latin American and Caribbean Studies interdisciplinary program at McGill University. His research concentrates on the role of writing, science, and music in the constitution on colonial identities in Latin America. He is the author of Esclavos de la ciudad letrada: escritura, esclavitud y colonialismo en Lima (IEP, 2005), The Black Doctors of Colonial Lima: Medicine, Race, and Politics in Colonial and Early Republican Peru (Forthcoming in McGill-Queens UP), Sounds of Conquest: Colonial Latin America on the Opera Stage (in progress). jose.jouve-martin@mcgill.ca



David Lines is Reader in the Department of Italian at the University of Warwick, United Kingdom. His interests centre on the classical philosophical tradition in the Renaissance, the history of universities and collections, and Renaissance intellectual history, particularly ethics, politics and science in their configuration in humanism and scholasticism. He is the director of a collaborative research project (funded by the Arts and Humanities Research Council) on 'Vernacular Aristotelianism in Renaissance Italy, c. 1400-c. 1650'. D.A.Lines@warwick.ac.uk

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Justin E. H. Smith is university professor of the history and philosophy of science at the University of Paris VII-Denis Diderot. He works principally on the history of natural philosophy from the 16th to the 18th century. He is the author of Divine Machines: Leibniz and the Sciences of Life (Princeton University Press, 2011), and Nature, Human Nature, and Human Difference: Early Modern Philosophy and the Concept of Race (Princeton University Press, forthcoming), as well as numerous articles and chapters in edited volumes. He received a PhD in philosophy from Columbia University in 2000. jehsmith@gmail.com



Matteo Soranzo is an Associate Professor in the Department of Italian Studies at McGill. His research focuses on the interplay of poetry and identity formation in early modern Italy, especially at the Neapolitan court of Ferrante of Aragon. He is the author of Poetry and Identity in Quattrocento Naples (Ashgate, forthcoming) and a number of articles on Battista Mantovano, Giovanni Pontano and Jacopo Sannazaro. matteo.soranzo@mcgill.ca



Evelyn B. Tribble is Professor and Donald Collie Chair of English at the University of Otago, Dunedin, New Zealand. She is the author of Margins and Marginality: The Printed Page in Early Modern England; Writing Material: Readings from Plato to the Digital Age (with Anne Trube); Cognitive Ecologies and the History of Remembering (with Nicholas Keene, Palgrave, 2011); and Cognition in the Globe: Attention and Memory in Shakespeare's Theatre. She has also published scholarly articles in Shakespeare Quarterly, Shakespeare, Shakespeare Survey, Shakespeare Studies, and Textual Practice, among others. She currently holds a Mellon long-term fellowship at the Folger Shakespeare Library. evelyn.tribble@otago.ac.nz



Carla Zecher is Director of the Center for Renaissance Studies and Curator of Music at the Newberry Library, Chicago (see p. 12). She specializes in early modern French poetry, music, and travel writing. She is the author of Sounding Objects: Musical Instruments, Poetry, and Art in Renaissance France (2007), and a co-editor of Dumont de Montigny, Regards sur le monde atlantique, 1715-1747 (2008) and The Memoir of Lieutenant Dumont, 1715-1747: A Sojourner in the French Atlantic (2012). In 2011-12 she held an NEH fellowship at the Huntington Library. She is presently writing a book on descriptions of music in European accounts of travel to the Levant, 1550-1700. zecherc@newberry.org



#### POST-DOCTORAL FELLOWS



José-Juan Lopez-Portillo is researching the role of the first two viceroys of New Spain (present-day Mexico) in the development of Spanish authority over Mesoamerica. jlopezportillo@hotmail.com



**Stephen Wittek** is a scholar of early modern theatre and early modern news culture. He recently completed a PhD degree in literature at McGill, and also holds a MA in Shakespeare Studies from the Shakespeare Institute in Stratford-Upon-Avon, England. His work for the project focuses on matters related to digital humanities research. He is also working on a monograph entitled *The Media Players: Shakespeare, Middleton, Jonson, and the Idea of News.* **stephen.wittek@mcgill.ca** 

#### PARTNERS



The Centre for the History of Emotions is based at the University of Western Australia. Research focuses on four programs: Meanings, which explores the changing understandings, constructions and expressions of emotions in Europe 1100-1800; Change, which investigates the role of communal and mass emotions in driving political, social and economic developments; Performance, which analyses the ways emotions were created; and Shaping

the Modern, which studies both the long-term effects of pre-modern emotional structures on modern Australia, and contemporary Australian attachment to our pre-modern heritage. www.historyofemotions.org.au



Philippa Maddern is the Director of the Centre for the History of Emotions. She teaches medieval history at the University of Western Australia. She is the author of Violence and the Social Order: East Anglia 1422-1442 (1992) and numerous articles on the social and cultural history of late-medieval England, (including particularly families, households and children). She is currently researching the social and cultural 'work' performed by emotions in late-medieval English law, households, and religion. Philippa.maddern@uwa.edu.au

The UCLA Center for Medieval and Renaissance Studies (CMRS) was established in 1963. Its goal is to promote interdisciplinary and cross-cultural studies of the period from Late Antiquity to the mid-seventeenth century in order to better understand cultural, social, religious, and political issues that are rooted in the deep past yet continue to resonate in our contemporary



world. CMRS supports the research activities of faculty in about twenty-five academic disciplines and offers fellowships and grants to students. It sponsors lectures, seminars, and conferences, and hosts visiting scholars and postdoctoral researchers. Its publications include *Viator*, internationally recognized as one of the best scholarly journals in the field; *Comitatus*, a graduate student journal; and *Cursor Mundi*, a series of books and collections. www.cmrs.ucla.edu

Massimo Ciavolella studied at the Universities of Bologna, Rome, and British Columbia, where he received his PhD in classical, medieval and Renaissance studies. He taught at Carleton University (Ottawa) and at the University of Toronto before coming to his present positions as Professor in the Departments of Italian and Comparative Literature at the University of California, Los Angeles (UCLA), and Director of the UCLA Center for Medieval and Renaissance Studies. He has published extensively in his areas of specialization, which include Italian Renaissance literature, Boccaccio, and Renaissance theories of love. He is currently co-editor with Professor Luigi Ballerini of the University of Toronto Press' "Lorenzo Da Ponte Italian Library." ciavolel@humnet.ucla.edu

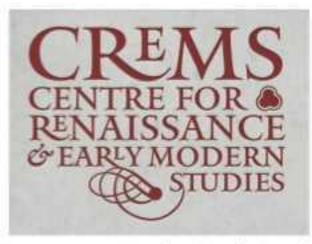


The Centre for Research in the Arts, Social Sciences and Humanities (CRASSH) at the University of Cambridge is dedicated to collaborative, interdisciplinary research. CRASSH organizes and supports long-term research projects, invites visiting fellows, runs research groups, and hosts a network of seminars and lectures. It has currently some twenty-six full-time salaried researchers at post-doc level on long-term research projects, along with twelve visiting fellows and twelve local early-career fellows each year. It also has nine visiting professorships at senior level, as well as a programme for Disciplinary Innovation, which also hosts lectures, seminars and visiting professorships. CRASSH runs around four hundred events a year including nearly fifty hours of regular seminars a week, and twenty-six international conferences a year. It is one of the most active and flourishing research centres in Europe. www.crassh.cam.ac.uk



**Simon Goldhill** is the Director of CRASSH, Professor of Greek at Cambridge University, and Director of the Cambridge Victorian Studies Group. He is best known as a scholar of Greek tragedy where he has published widely over the last thirty years, including *Reading Greek Tragedy*, and *Sophocles and the Language of Tragedy*. He has also published on Victorian studies, and his book *Victorian Culture and Classical Antiquity* won the Robert Lowry Patten award from the Society of English Literature for the best book on Victorian Studies in 2010-11. He currently is the PI and director of a project on 'The Bible and Antiquity in 19th-century Culture' at CRASSH.





The Centre for Renaissance and Early Modern Studies (CREMS) at the University of York is a leading centre for the study of the Renaissance. CREMS provides an interdisciplinary forum for more than thirty academic staff from eight leading departments. With a lively annual programme of seminars, conferences, and lectures, the Centre offers a stimulating research environment, with particular strengths in the history of the book, the dissemination of knowledge, and the history of religion. Between 2010 and 2013, CREMS played host to the major Arts and Humanities Research Council-Funded interdisciplinary project, Conversion

Narratives in the Early Modern World (CNEMW). www.york.ac.uk/crems



Helen Smith is Reader in Renaissance Literature at the University of York. She is author of 'Grossly Material Things': Women and Book Production in Early Modern England and co-editor (with Louise Wilson) of Renaissance Paratexts. With Simon Ditchfield, Helen directed the 3-year AHRC-funded project 'Conversion Narratives in Early Modern Europe' and is editing a collection on the mutual transformations of gender and conversion. An article on 'Metaphor, Cure and Conversion in Early Modern England', is forthcoming in Renaissance Quarterly. helen.smith@york.ac.uk



Simon Ditchfield is Reader in History at the University of York, and is currently writing a major survey volume about the making of Roman Catholicism as a world religion (1500-1700) to be published by Oxford University Press. Simon is co-director (with Helen Smith) of the AHRC project Conversion Narratives in Early Modern Europe. Since 2010 he has been editor of the Journal of Early Modern History. His latest publications include, (as co-editor and contributor:) Sacred History: uses of the Christian past in the Renaissance world (2012) and the chapter: 'Tridentine Catholicism' in A. Bamji et al, The Ashgate Research Companion to the Counter Reformation, (2013). simon.ditchfield@york.ac.uk



The principal goal of the McGill Centre for Research on Religion / Centre de Recherche sur la Religion (CREOR) is to study the world's religions in their constantly changing historical manifestations. The Centre's aim is to create a broad academic platform to coordinate and support research on the identities of the main religions of the world, their differences and their common grounds, and how they

contribute to a better understanding of past and present-day culture, ethics and politics. The director of CREOR is Torrance Kirby (see p. 4). www.mcgill.ca/creor



The Center for Renaissance Studies in the Newberry Library, Chicago, promotes the use of the Newberry collection by graduate students and postgraduate scholars in the fields of late medieval, Renaissance, and early modern studies (ca. 1300 - ca. 1750), making available programs that are not feasible for individual institutions to mount alone. Founded in 1979, the Center works with an international consortium of fifty universities in North America and the United Kingdom. It offers a wide range of scholarly programs and digital and print publications based in the Newberry collection, and provides a locus for a community of scholars who come from all over the world to use the library's early manuscripts, printed books, and other materials. The director of CRS is Carla Zecher (see p. 9). www.newberry.org/renaissance

The Centre for Reformation and Renaissance Studies (CRRS) at Victoria University in the University of Toronto is a research and teaching centre with a library devoted to the study of the period from approximately 1350 to 1700. Founded in 1964 around a collection of materials by and about the Dutch humanist Desiderius Erasmus of Rotterdam, the CRRS currently organizes lectures, seminars, and an annual international conference; supervises an undergraduate program in Renaissance Studies; hosts visiting and residential fellows; and serves as a focus for early modern studies at the University of Toronto. www.crrs.ca



Lynne Magnusson is a Professor of English at the University of Toronto and Director of CRRS. Her research focuses on Shakespeare and English Renaissance literature, especially Shakespeare's language, early modern letters, women's writing, and discourse analysis. The author of Shakespeare and Social Dialogue: Dramatic Language and Elizabethan Letters and a co-author of Reading Shakespeare's Dramatic Language, she has just edited Shakespeare's Sonnets and is finishing a book on The Transformation of the English Letter, 1500-1620. A former Trustee of the Shakespeare Association of America, she recently held a Visiting Fellowship at All Soul's College, Oxford and the Canada Council's Killam Research Fellowship. lynne.magnusson@utoronto.ca



The Centre for the Study of the Renaissance (CSR) at the University of Warwick, UK is a large and broadly based research community with a high international reputation. The Centre is one of the few UK organizations to be a member of F.I.S.I.E.R. (the Fédération internationale des Sociétés et Instituts pour l'Etude de la Renaissance) and of the Consortium of Renaissance Centers associated with the Newberry Library's Center for the Renaissance (Chicago). Other collaborations involve universities in Britain and Europe. The Centre has long been involved in the promotion of the Renaissance Society of America's activities by encouraging its members to attend the RSA Annual Meetings. www.warwick.ac.uk/fac/arts/ren

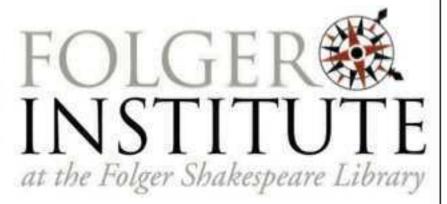


Maude Vanhaelen is the Director of CSR and a Professor in the Departments of Italian and Classics at the University of Warwick. A classicist specialised in the reception of the Platonic tradition in Renaissance Italy, she has published a number of articles on Marsilio Ficino's translations of Plato, Savonarola and Florentine religious culture, and the revival of Neoplatonic demonology & angelology in 15th-century Florence.





The Folger Institute (Washington DC) is a dedicated center for advanced study and research in the humanities at the Folger Shakespeare Library. Through formal scholarly programs, the Institute gathers knowledge communities, promotes archival research, and establishes intellectual agendas for early modern humanities. www.folger.edu/institute



Kathleen Lynch is Executive Director of the Folger Institute. She is responsible for organizing the seminars, workshops, and other formal programs for scholars at the Folger Shakespeare Library. Her research interests include the intertwined histories of regulations of religion and the book trade. Her book, Protestant Autobiography in the Seventeenth-Century Anglophone World, was recently published with Oxford University Press (spring 2012). KLynch@folger.edu







www.lsa.umich.edu/humanities

A tradition of interdisciplinary conversation

Green College is a graduate residential college at the University of British Columbia, with a mandate to promote advanced interdisciplinary inquiry. The College offers resident membership to graduate students, postdoctoral scholars and visiting scholars at UBC, and (non-resident) faculty membership to UBC and other faculty. The College is committed to the cultivation of

intellectual and creative connections at the edge of the main disciplinary and academic space of the university. To that end, it provides extracurricular interdisciplinary academic, artistic and cultural programming for the UBC and wider local community without charge. The Principal of Green College is Mark Vessey (see p. 6). www.greencollege.ubc.ca



The Centre for Human Evolution, Cognition, and Culture (HECC) is a research and training hub at the University of British Columbia that aims to simultaneously advance understanding of the human species within the framework of Darwinian evolutionary theory, and encourage evolutionary scientists to incorporate cultural learning and cultural evolution in explanations of human thought and behavior. Our "Evolution of

Religion and Morality" project brings together the expertise of over fifty scientists, social scientists and humanities scholars from universities across the globe into a research network called the Cultural Evolution of Religion Research Consortium (CERC). CERC aims to answer the question of what religion is, how it is linked to morality, and why it plays such a ubiquitous role in human existence. www.hecc.ubc.ca



Edward Slingerland. Prof. Slingerland is a Professor of Asian Studies at the University of British Columbia, and the Canada Research Chair in Chinese Thought and Embodied Cognition. He is a co-director of the Centre for Human Evolution, Cognition, and Culture and the PI and director of the Cultural Evolution of Religion Research Consortium (CERC). His research specialties include warring states, Chinese thought, religious studies, cognitive linguistics, ethics, evolutionary psychology, and the relationship between the humanities and the natural sciences. edward.slingerland@ubc.ca



The **Institute for the Humanities** at the University of Michigan is a center for innovative, collaborative study in the humanities and arts. Each year it provides fellowships for Michigan faculty, graduate students, and visiting scholars who work on interdisciplinary projects. It also offers a wide array of public and scholarly events, including weekly talks, public lectures, conferences, art exhibits, and performances. It is also developing initiatives in graduate education in the humanities and piloting projects to involve more undergraduate students in the life of the Institute.



Sidonie Smith, Director. Prof. Smith is Mary Fair Croushore Professor of the Humanities and Director of the Institute for the Humanities at the University of Michigan. She is also a past-President of the Modern Language Association of America (2010). Her fields of interest include human rights and personal narrative, autobiography studies, women's studies in literature more generally, feminist theory, and postcolonial literatures. Her most recent books include the second, expanded edition of Reading Autobiography: A Guide for Interpreting Life Narratives (with Julia Watson, University of Minnesota, 2010); and Human Rights and Narrated Lives: The Ethics of Recognition (with Kay Schaffer, Palgrave Macmillan, 2004). She is also the author of numerous articles. sidsmith@umich.edu

Founded in 1999, the Franklin Humanities Institute (FHI) is built on a fundamentally collaborative model fitting Duke University's emphasis on facilitating interdisciplinary cross-fertilization. Through an array of innovative programs, including lectures and seminars,



faculty manuscript workshops, distinguished residencies, interdisciplinary working groups, and humanities labs, we seek to encourage the conversations, partnerships, and collaborations that are continually stimulating creative and fresh humanistic research, writing, and teaching at Duke. www.fhi.duke.edu

lan Baucom is Director of the Franklin Humanities Institute and an Assistant Professor of English at Duke University. He works on twentieth-century British Literature and Culture, postcolonial and cultural studies, and African and Black Atlantic literatures. He is the author of Out of Place: Englishness, Empire and the Locations of Identity (1999, Princeton University Press), Specters of the Atlantic: Finance Capital, Slavery, and the Philosophy of History (2005, Duke University Press), and co-editor of Shades of Black: Assembling Black Arts in 1980s Britain (2005, Duke University Press). He has edited special issues of the South Atlantic Quarterly on Atlantic Studies and Romanticism and is currently working on a new book project tentatively titled The Disasters of Ware: On Inimical Life. Professor Baucom received his PhD from Yale University and taught there before joining the English Department at Duke University.



ian.baucom@duke.edu

Colorful, controversial and creative, the Montreal Baroque Festival takes place in historic buildings in Old Montreal. For the past decade the crypts, gardens, chapels, attics, banks and salons of the old city are brought to life with the sounds of music from Medieval Europe to baroque China, India, Haiti and the Americas. Operas, ballets, theatre pieces and chamber music on period instruments, gastronomic delicacies, enlightening lectures and inspiring master classes feature an international roster of artists. www.montrealbaroque.com



British born musician, Susie Napper—Femme de Mérite, Montreal, 2011, Prix Opus 2002, Personality of the Year, baroque cellist and gambist, creator on stage and in the kitchen—is the founder and artistic director of the Montreal Baroque Festival. Innovator and experimenter in all aspects of life, she inspires her colleagues and her students at McGill University, Université de Montréal and the Royal Conservatory, Copenhagen, to think out of the box! susnapper@gmail.com





Repercussion Theatre's mission is to deliver professional, classically based, visually dynamic theatre that is accessible to all, regardless of income, culture, language, age or education. It is best known for its open-air Shakespeare-in-the-Park summer tour, in Montreal. Every summer, since 1988, roughly 10,000 people have gathered in parks in and around the city, to delight in the language of the Bard. Audiences are comprised of all ages and all economic backgrounds not only because the shows are offered free of charge but also because the outdoor touring program moves from park to park, making it accessible to everyone. www.repercussiontheatre.com



Paul Hopkins is a Montreal based actor, director and producer. Since 2007 he has been the Artistic Director of Repercussion Theatre, Montreals Shakespeare-in-the-Park company. He has directed numerous productions including three Shakespeare-in-the-Park tours and two operas. As an actor, Hopkins has enjoyed a diverse career working in theatre, television and film. He has performed in over forty productions in theatres across Canada, including Centaur Theatre, The Stratford Festival, Theatre Calgary and The Atlantic Theatre Festival. artistic@repercussiontheatre.com



Segal Centre for the Performing Art is a meeting place for all of the performing arts, showcasing the best professional artists from here and abroad and playing a leading role in the artistic development of Montreal's youth and the creation of its cultural legacy. Through theatre, music, dance, cinema and the Academy, the Segal Centre is setting a broad vision by recognizing the importance of building bridges through the arts and supporting multicultural projects in Montreal. The Centre's commitment is

to ensure that creativity resonates within our community and that it remains accessible and inspiring each and every day. www.segalcentre.org



Paul Flicker serves as Artistic Producer of the Segal Centre for Performing Arts, where since 2001, he produces and presents plays, concerts, dance, cinema and tours. Each year he is responsible for curating and producing a subscription theatre season as well as presenting a slate of guest theatre companies, concert series and a variety of dance, cinema and special programming. He has had the opportunity to work with many of Canada's great artists, including Peter Hinton, Martha Henry, Viola Léger, RH Thomson, Douglas Campbell, Albert Schultz, Ranee Lee, Oliver Jones, Socalled and a thousand more. Paul holds a master of philosophy in Eighteenth Century English literature from the University of Oxford and law degrees from McGill University. PFlicker@segalcentre.org

With William Shakespeare as its foundation, the **Stratford Festival** aims to set the standard for classical theatre in North America. Embracing a heritage of tradition and innovation, it seeks to bring classical and contemporary theatre alive for an increasingly diverse audience. For more than half a century, the festival's mission has evolved to address the ever-changing, ever-challenging Canadian cultural landscape. What has remained constant, however, is the determination to create stimulating,



thought-provoking productions of Shakespeare's plays, to examine other plays from the classical repertoire, and to foster and support the development of Canadian theatre practitioners. www.stratfordfestival.ca

Antoni Cimolino is Artistic Director of the Stratford Festival. A champion of the arts and culture, he serves as the National Chair of Culture Days, a nation-wide celebration of arts and culture in Canada. He has initiated collaborations with several prestigious theatre companies, including Montreal's Théâtre du Nouveau Monde, Ottawa's National Arts Centre, New York's Lincoln Center and City Center, and the Chicago Shakespeare Theater. He also spearheaded the Festival's involvement in a joint project with CUSO International, Canada's international volunteer co-operation agency, to establish a performing arts and educational centre in the city of Suchitoto, El Salvador. acimolino@stratfordfestival.ca



Andrea Gammon (BFA, BEd, MA, OCT) is the Director of Education at the Stratford Festival. Andrea received her BFA in Musical Theatre from the Boston Conservatory in Boston, MA, her BEd from the University of Western Ontario and her MA in Shakespeare Studies at the Shakespeare Institute in Stratford-upon-Avon, England. In her capacity as Director of Education with the Festival, she is the program director for the Festival's education, outreach and enrichment activities for all patron interest groups including the Shakespeare School for students, the Teaching Shakespeare Program for teachers and multiple enrichment and Forum events for general audiences.



AGammon@stratfordfestival.ca

The Guildhall School of Music & Drama is one of the world's leading conservatoires and drama schools, offering musicians, actors, stage managers and theatre technicians an inspiring environment in which to develop as artists and professionals. The School is a global leader of creative and professional practice and promotes innovation, experiment and research. Rated No.1 specialist institution in the UK by the Guardian University Guide 2013 and 2014, it has over 800 students in higher education, drawn



from nearly sixty countries around the world. The School is also the UK's leading provider of specialist music training at the under-18 level with nearly 2,500 students in Junior Guildhall and the Centre for Young Musicians. http://www.gsmd.ac.uk

Helena Gaunt is the Assistant Principal (Research and Academic Development) at the Guildhall School of Music & Drama in London, where she provides strategic leadership in research, innovation and enterprise. She is also a National Teaching Fellow (2009). Her current research focuses on one-to-one and small group tuition in conservatoires, orchestral musicians in the 21st century, and the role of improvisation (verbal and musical) in developing professional expertise. She is an Associate of the Centre for Musical Performance as Creative Practice (CMPCP), funded by the Arts and Humanities Research Council. Alongside research, she is a professional oboist and has been a member of the Britten Sinfonia. She is a co-editor of Music Performance Research and a member of the Editorial Board of the British Journal of Music



Education. Helena co-directs the Innovative Conservatoire seminars, a programme of international professional development for conservatoire teachers, and is also the Chair of the Forum for Instrumental and Vocal Teaching for the International Society of Music Education (ISME). From 2007-2010 she chaired the Research group of the Polifonia project for the Association of European Conservatoires (AEC), resulting in a Polifonia handbook Researching Conservatoires. Helena.Gaunt@gsmd.ac.uk

#### SCHEDULE FOR THE INAUGURAL MEETING

29-31 August 2013, Room A-832, Schulich School of Music, 527 Sherbrooke St. W.	
29 August	
0830-0900	Coffee
0900-1200	Introductions
	Stories about Conversion
	-Storytellers: Peter Marshall, Steven Mullaney, Mark Vessey, Bronwen Wilson, and Carla Zecher
	-Group work: What is the most important question to come out of the stories?
	-Group reports and whole-team discussion about the most important research questions
1200-1330	Lunch
1330-1630	Cognitive Ecologies Workshop, led by John Sutton and Lyn Tribble
1830	Team reception at the Segal Centre for Performing Arts, 5170 Chemin de la Côte-Sainte-Catherine
30 August	
0830-0900	Coffee
0900-1030	Group work on Things. See below for explanation.
1100-1230	Presentations to the whole team on each group's chosen Thing; voting on Things
1230-1400	Lunch
1400-1730	(Wirth Studio) Music and Conversion with Susie Napper and Iain Fenlon; Theatre and Conversion with
	Sara Beckwith, Paul Hopkins
	-Working session on project partnerships and public exchange
1830	Advisory Board Meeting
31 August	
0900-1100	Digital Humanities Workshop, led by Stéfan Sinclair
1130-1230	How the Conversions project will work. Project overview – structures, roles, administrative details,
1130-1230	procedures, etc.
	-Results of Things vote and team assignments
1230-1400	Lunch for team members; Working lunch for Management Committee
1400-1530	Review, in groups, of proposed program of research. See below.
1600-1730	Presentations of reflections, ideas, suggestions, for team discussion.
	Revision, if necessary, of program of research

#### Things

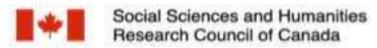
Researchers (co-aps, collaborators, postdocs) are each asked to come prepared to propose one thing for investigation during year one of the project. 'Things' here can be any sort of cultural artefact, phenomenon, or idea. It need not be a singular object, but should be discrete enough to serve as a point of focused research. Team members (including partner representatives) will be divided into eight groups to discuss their things and decide as a group which thing will be pitched to the full team as a possible object of focus for the coming year. After presentations by each group, team members will rank the eight proposals (by ballot). The top six things will become the focus of collaborative investigation in year one and team members will be assigned to interdisciplinary teams according to their stated preferences.

#### Research Program

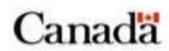
Please review the research program as it was proposed to SSHRC. A copy is attached. The afternoon of the last day of the meeting will be focused on discussing and/or revising the proposed plan of work in light of team members' developing interests and the work of the preceding two days.

#### **Graduate Students**

Graduate Students working with Co-Investigators and Collaborators are welcome to attend the Six Stories session on 29 August, 9am to noon.



Conseil de recherches en sciences humaines du Canada







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#### THE

Marin Protection increase of having

## Conuersion of a most

Noble Lady of Fraunce.

In Iune last past, 1608.

Madame Gratiana, wife to the high and mightie Lord; Claudius, Lord of Tremoille; Duke of Thouars; Peere of Fraunce, and Prince of Talmonde.

#### A most Christian Epistle, written by

her, to the Ladyes of Fraunce, to resolue them in
the cause of her Conversion from Popery, to
the profession of Gods Gospell: And
advising them to imitate her
Religious example.

Truely translated out of French.

Magna est veritas, & præualet. Esdras. 3.

AT LONDON,

Printed by Thomas Purfoot, for Na-

thaniell Butter, and are to be fold at his shoppe at S.

Austens Gate, at the signe of the

Pyde Bull. 1608.

Δεσμοφίλαξ.

# IAYLORS

Conversion.

Wherein is liuely represented, the true Image of a Soule rightlye touched, and converted by the spirit of God.

The waightie circumstances of which supernatural worke, for the sweete amplifications, and fit applications to the present time, are now set downe for the comfort of the strong, and confirmation of the weake.

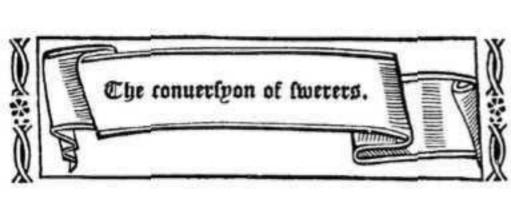
By Hugh Dowriche Batch.

The Lordmaketh poore, and makethrich: bringeshile

Behold now, for I, I am he, and there is no gods with med I lill, & give life: I wound, and make whole: neither is there any that can deliver out of my hand, Deu. 32,3 c



Printed by John Windet, dwelling at Pauls
Wharfe, at the figne of the Croffe Keyes, and are
there to be folde. . 5 9 6





# ADMIRABLE

HISTORIE OF THE

POSSESSION AND CONVERSIon of a Penitent woman.

her to become a Witch, and the Princes of Sorcerers in the

Country of Province who was brought to S. Baume to be exorcifed, in the years 1630, in the moneth of November, by the
authority of the Reverend father, and Prior, Schaffiem Michaelts,

Priour of the Covent Royall of S. Magdalene at Saint

Adaximin, and also of the faid place of

WHO APPOINTED THE REVEREND FATHER,
Friet Francis Dampetus, Doctor of Dininity, in the Viduetity of Lousine, by birth a Fleming, and refiding in the faid Covere of Saint
Maximum, under the regular distribute and reformation of the order
of preaching Friets, for the Resocution and recollection of the Alia,
All faithfully fee downe, and fully verified.

WHEREVNTO IS ANNEXED A PNEVMOLOGY, OR DIScourse of Spirits made by the Gid Father Mularita, and by him removed, correctled, and enlarged: Together with an explanatory Apology of the many higheston ranching the Highery and the Assumance.

Erndeflant impij, & deducenter in informacional fact latin delife. Philos. jo.

Translated into English by W. B.



Ar London, Imprinted for William Affley. 1613.

# Early Modern CONVERSIONS SNOISHANOS

early modern conversions. com