

**Front Cover Illustration**

**'Voyage to the Moon'. Photo © Jeff Busby for Victorian Opera, Musica Viva, and ARC Centre of Excellence for the History of Emotions.**

Astolfo (Sally-Anne Russell) recovers Orlando's sanity from the moon, after convincing the Guardian of the Moon, Selena (Emma Matthews), to help save his friend's life. From the opera, *Voyage to the Moon*, by Michael Gow (librettist and director), Calvin Bowman and Alan Curtis (composer-arrangers), and Matt Scott and Christina Smith (designers).

Based on a famous episode in Ludovico Ariosto's epic poem *Orlando Furioso*, *Voyage to the Moon* reimagines the Baroque operatic form known as a *'pasticcio'*, presenting a collage of pre-existing pieces by composers such as Handel and Vivaldi, as well as newly-composed music in the Baroque style. The opera was a collaboration between Victorian Opera, Musica Viva and the ARC Centre of Excellence for the History of Emotions. It premiered at the Melbourne recital centre in January 2016, before touring Australia.

Joseph Browning, University of Oxford, and Jane Davidson, University of Melbourne



# PARERGON

Journal of the Australian and New Zealand Association  
for Medieval and Early Modern Studies (Inc.)

Practice, Performance and Emotions in Medieval and Early Modern Heritage  
Guest-edited by Alicia Marchant and Jane-Héloïse Nancarrow

Volume 36, Number 2, 2019

## PARERAGON

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*Parergon* is an international, double-blind peer-reviewed journal that publishes articles and book reviews on all aspects of medieval and early modern literature, history, and culture. We are especially interested in material that crosses traditional disciplinary boundaries and takes new approaches.

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Essays should be substantially original, advance research in the field, and have the potential to make a significant contribution to the critical debate. *Parergon* does not accept submissions that have already been published elsewhere.

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***Parergon* is indexed by:**

APAIS	MLA Bibliography
Arts and Humanities Citation Index	Periodicals Contents Index
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*Parergon* is printed on recycled paper by UniPrint,  
The University of Western Australia, Perth.  
Print ISSN: 0313-6221  
E-ISSN: 1832-8334

AUSTRALIAN AND NEW ZEALAND ASSOCIATION FOR  
MEDIÆVAL AND EARLY MODERN STUDIES (INC.)

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It is ANZAMEMS's goal to be a community in which all researchers feel comfortable and able to participate equally. The association understands that scholarship is practised by individuals working in many different conditions and with varying degrees of support for their work, and that individuals working in mediæval and early modern studies in the South Pacific region, especially, may face particular challenges. One of the association's primary purposes is to foster contact and collegiality of a mutually beneficial nature among researchers in these fields throughout our region. We value the involvement of researchers at all career stages, and across the full range of difference within the academy, and we especially welcome newcomers from all parts of the world to our community.

The association aims to provide those interested in the study of the mediæval and early modern eras and their reception with a supportive and safe professional environment in which to work. It supports all individuals—especially those from communities traditionally marginalized by the academy, including but not limited to people of colour, women, people with disabilities, LGBTQIA+ individuals, and members of all faiths—to share their research and develop professional networks within an environment that prizes inclusivity, generosity, courtesy and respect.

ANZAMEMS refuses to accept bullying and harassment of any kind, whether intellectual, institutional, or personal. Because of the range of disciplines and historical periods of interest to our members, and their various individual circumstances and geographical environments, ANZAMEMS appreciates that people will approach their work from a variety of critical, ideological, and methodological angles. We may not always agree, but we aim to foster an environment of respectful, engaged debate in which prejudice and intolerance have no place.

Our association is committed to developing safe mechanisms through which members are encouraged to voice concerns and seek support. This commitment includes the virtual communities fostered by ANZAMEMS and ANZAMEMS-sponsored events and publications.

The first steps in realizing this commitment includes the establishment of a subcommittee on Equity and Diversity, as voted by members in the 2017 AGM, and the appointment of ANZAMEMS Diversity Officers. The subcommittee is conducting a thorough examination of existing processes and policies in relation to equity and diversity in ANZAMEMS-sponsored activities and events, which it will continue to review and update on a regular basis. A set of guidelines for ANZAMEMS conference and event organizers is also currently in preparation. The subcommittee and Officers will report to the Committee on their activities, and will provide a written report to members at each AGM.

ANZAMEMS endorses the MLA's Statement of Professional Ethics, which may be read at: [http://www.mla.org/repview\\_profethics](http://www.mla.org/repview_profethics).

succeeded in presenting an analytical study of the influence violence had on these playwrights and important cultural figures.

SAMAYA BOROM, *Monash University*

**Bailey**, Merridee L., Tania M. **Colwell**, and Julie **Hotchin**, eds, *Women and Work in Premodern Europe. Experiences, Relationships and Cultural Representation, c. 1100–1800*, Abingdon, Routledge, 2018; hardback; pp. 244; 10 b/w illustrations; R.R.P. £115.00; ISBN 9781138202023.

As the title suggests, this is a work with wide-ranging ambitions about its contribution to the historiography of women and work. Seeking to take scholarly analysis of women's labouring activities beyond the economic, the essays in this volume variously consider how women negotiated the parameters shaping their intellectual, cultural, emotional, and economic labour. The introduction insists upon the chapters' collective encouragement to us to rethink, refine, and reshape previous scholarly assumptions and approaches to aspects of women's work. As a whole, the collection produces no new meta-narratives, but instead burrows into the complexity of specific contexts, differing individual experiences, varied intellectual constructions, and multiple visual representations, 'giving full credibility to the diversity of premodern women's experiences of work' (p. 21).

Its coverage is expansive in time and geography but also in approach. Some chapters examine representations of women's writing as forms of labour and others how fictive women workers were voiced in literary texts. We learn more about how bourgeois wives were recognized as contributing to domestic and economic work, in their household activities for the domestic economy and as outsourced labourers of textile production (an industry that employed men as well as women). Further studies explore women's participation in monastic governance and their roles in guild and civic work. Others consider those making ends meet by begging and vagabondage as forms of agency whether in authorized municipal roles or doing so illicitly.

A number of themes run across the volume—lived realities as well as their representations in archives, song, literature and image; and work relationships, dependencies, and networks between women, and women and men, in households and occupational groupings, as patrons and clients, and as intermediaries. Overall, women's work in textiles is particularly foregrounded, as are women of the pen producing literature and letters. In these areas, there is some capacity to see commonalities and differences across the essays, but the ten chapters of this collection are not structured in sub-sections to orient readers towards particular comparative analyses. Its goal is rather to deepen the field with new information and analyses.

Yet, although its orientation is towards unsettling present historiography and approaches, and to expand, deepen, and complicate conceptualizations of premodern women's work, I would still have welcomed more from the editors about the global contribution of their new interventions. Do they see changes and continuities across the period the volume covers, between the geographies,

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including town and country, or as a result of the religious changes that occurred in the period? In the end, it is thus the details within individual papers that contribute most powerfully, with each study providing important findings and the impetus to explore new directions.

SUSAN BROOMHALL, *The University of Western Australia*

**Burke**, Ersie C., *The Greeks of Venice, 1498–1600: Immigration, Settlement, and Integration* (Cursor Mundi, 24), Turnhout, Brepols, 2016; hardback; pp. xxvi, 239; 7 b/w figures, 4 colour plates; ISBN 9782503559261.

Ersie Burke's book traces the movement of Greek peoples into Venice at a crucial time in intellectual history, and it is a kind reminder to us all that the history of humanity is the history of human movement through space and territory carrying with it knowledge, and a sense of identity. Whether it is escaping conflict, persecution, natural disasters, or in search of better opportunities, it is those movements that often constitute the very communities that are subject to them, and it is in that transience and in the double dynamics of loss and adaptation that these communities live on and exist.

Burke's study examines these double dynamics of loss and adaptation, and articulates it in the very structure of the book, divided in two large sections, dealing first with the processes of arrival and settling, then with integration in the complex process of becoming Venetian. Burke focuses on the mapping of the material cultures that made those processes possible, perhaps at the expense of intellectual history: by comparing different personal, familial, commercial, religious, and professional environments, she paints a suggestive and rich tapestry of early modern cultural history. Special attention is given to the role played by religious communities, and in particular by marriage ritual and church groups. Organizing the book in two large sections also facilitates a discursive transition and dialogue between a first evidence-based section, and a second section with sharper attention to identity issues, which fleshes out different elements of Greek identity with relation to its religious, class, professional, and national factors, all duly examined by the author.

This is an important book about a critical process in a crucial period of intellectual history, with long-lasting cultural and intellectual consequences in the transmission of classical knowledge: for instance, in the scholarship on Plato and Aristotle, in the history of early printing, and in the teaching of classical and post-classical rhetoric. All of these disciplines that constitute the core of Renaissance Humanities emerge into the European curriculum through Greece via Venice, and I personally would have liked to see some more detail on these intellectual aspects; for instance, on the role of the Greek communities in the rise of the Venetian printing industry, or in academic circles, or in the teaching of Hermogenean rhetoric. But that, indeed, may require another book, at another time.

CARLES GUTIÉRREZ-SANFELIU, *University of Queensland*

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