

# THE WORLD OF PRINTED PRAYERS

26 – 27 January 2023

Conference Programme

A Virtual Conference with a Hybrid Keynote  
by Professor John McCafferty (University College Dublin)

Organised by Dr Katherine Tycz (Irish Research Council Postdoctoral Fellow, University of Galway)  
*In collaboration with the Centre for the Study of Religion & the Moore Institute, University of Galway*



OLLSCOIL NA  
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Humanities and Social Studies



IRISH RESEARCH COUNCIL  
An Chomhairle um Thaighde in Éirinn

# The World of Printed Prayers

## 26 - 27 January 2023

Thursday, 26 January 12:30 – 4:30 PM GMT/UTC

Friday, 27 January 12:30 – 5:30 PM GMT/UTC

**Thursday, 26 January 2023**

**12:30 – 12:45**                    **Welcome & Introductions**

Katherine Tycz (Postdoctoral Fellow, University of Galway)

**12:45 – 2:35**                    **Session 1: Print & Image I**

**The Printed Prayerful Timepiece in Seventeenth-Century Northern Europe**

Anneke de Bont (PhD Candidate, Cambridge)

**The Evolution of the Cannon Missae and its Graphic Value**

Jorge Fragua (PhD Candidate, Complutense University of Madrid & University of Antwerp)

**How Late Ming Chinese Woodcut Prints Promoted Daoist Catechisms and Legends**

Run Gu (Graduate Student, University of Tübingen)

**Polychrome Prints for a “Perfect Beauty” The Matrix of a “Colorful” Marian Devotion in Regensburg**

Fiammetta Campagnoli (PhD Candidate, Université Paris 1 Panthéon – Sorbonne)

Chair: Sarah Corrigan (Postdoctoral Researcher, University of Galway)

**2:45 – 3:00**                    **Coffee Break & Chat**

**3:00 – 4:00**                    **Session 2: Translations & Multilingualism**

**Impressions of Piety: Louis of Granada among the Recusants**

Sarah Banschbach Valles (Researcher and Co-Director, Dalhousie Manuscripts Project)

**Printed Catechisms in Indigenous Languages in New Spain between the 16<sup>th</sup> and 18<sup>th</sup> Centuries**

Marina Garone Gravier (Researcher, Instituto de Investigaciones Bibliográficas, Universidad Nacional Autónoma de México)

Chair: Anne O’Connor (Professor, University of Galway)

**4:00 – 4:30**                    **Discussion & Closing Remarks**

**Friday, 27 January 2023**

**12:30 – 2:20                      Session 3: Prescriptive Guides & Devotion**

**Printed Jewish Manuals for the Sick and the Dying in the Early Modern Period**  
Avriel Bar-Levav (Associate Professor of Judaic Studies, Open University of Israel)

**The *Compendium Maleficarum*'s “divine remedies” against Witchcraft: Prayers, Prints, a Problem of Audiences and Disappearing Chapters**  
Olivia Garro (PhD Student, University of Coventry)

**Affective Devotion and the Power of Prayer in Sixteenth-Century Italian Miracle Collections**  
Joshua Rushton (PhD Candidate, University of Leeds)

**Tridentine Piety and the Marketplace: Printed Catholic Prayers in 17th-century Poland**  
Magdalena Komorowska (Assistant Professor, Jagiellonian University in Kraków)

Chair: Bronagh Ann McShane (Lecturer, University of Limerick)

**2:20 – 2:30                      Coffee Break & Setup**

**2:30 – 4:00                      Keynote Address**

**Printed Piety: Some Problems about Talking to God in Early Modern Ireland**  
Professor John McCafferty (University College Dublin)

Chair: Alison Forrestal (Professor, University of Galway)

**4:00 – 4:15                      Break**

**4:15 – 5:15                      Session 4: Print & Image II**

**Image and Popular Piety: the Woodcuts Collection of Agustín Laborda**  
Juan Gomis (Professor, Catholic University of Valencia)

**Printed Prayers and Images in Pilgrimage Practice: An Analysis of the Book for Pilgrims to Old Boleslav (Central Bohemia)**  
Veronika Poláková (PhD Candidate, National Autonomous University of Mexico)

Chair: Erin McCarthy (Senior Research Fellow, University of Galway)

**5:15 – 5:30                      Concluding Remarks**

# The World of Printed Prayers

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## Abstracts

**Thursday, 26 January 2023**

### **Session 1: Print & Image I**

#### **The Printed Prayerful Timepiece in Seventeenth-Century Northern Europe**

Anneke de Bont (PhD Candidate, Cambridge)

While practices of time-based prayer in Christianity trace back to the earliest days of the religion and extend forward to the present day, their appearance in histories of timekeeping in Europe is largely contained within the medieval period, where it is something examined predominantly through the lens of the divine offices with occasional attention given to books of hours and spiritualised clock literature. With the dawn of early modernity when focus shifts to the commercialisation of time and ‘horological revolution’, time-based Christian prayer all but vanishes from these horological histories, as if ‘Christian time’ became divorced from the time of the clock. However, I will argue, there remained a close functional and visual association with timekeeping and Christian prayer, which is evidenced by a new visual tradition invented in seventeenth-century northern Europe that was informed by both medieval clock literature and contemporary clock design. These Christian horological prints, realised as both single sheets and book illustrations, visualise and inscribe prayers or meditations for the Christian beholder (typically Catholic but on occasion Lutheran) along the hours of pictured clocks or sundials. Each of these images survive only in a few impressions, though I have located over twenty distinct designs produced in this century, all of which were printed in German-speaking lands or in Antwerp. Beyond introducing this corpus of images, this paper considers their place in histories of prayer and histories of time keeping while also exploring how they may inform our understanding of early-modern time consciousness.

#### **The Evolution of the Cannon Missae and its Graphic Value**

Jorge Fragua (PhD Candidate, Complutense University of Madrid & University of Antwerp)

For this conference I intend to explore the evolution and graphic consistency of the Cannon Missae of the Missals produced by Plantin in Antwerp and the Giunta family in Italy in the early post-Tridentine editions. This section of the Missal shows a graphic consistency that transcends the Reformation and geographical production of the text while at the same time showing specific regional variations.

We will begin by analysing the idea of graphic value and then apply it to the printed elements of the page: texts, images, capital letters and symbols. We will then first try to understand the hierarchy established between the printed elements, and then look at the graphic evolution of the section in general and of the recto and verso forming the title page.

In this way we will see how the evolution of this section and the graphic value of the elements that form it is subject to political, cultural and ideological issues.

## **How Late Ming Chinese Woodcut Prints Promoted Daoist Catechisms and Legends**

Run Gu (Graduate Student, University of Tübingen)

In China, Late Ming Daoist woodcut print paintings demonstrated the activities of religious figures through various painting and engraving techniques on a square wooden panel. The woodcut prints were produced in large quantities both by officials and folklore and reflected the complete Daoist gods and goddess system with over five hundred legendary figures, as well as the Daoist practices, clothes, symbols, and talismans displayed for various rituals. This provided significant help in promoting Daoist catechisms and enhancing religious devotion. People in Late Ming not only considered Daoism as an opportunity to pursue spiritual peace, relieve depression, and pursue immortality but a unique way to obtain fortune and high social status, please the rulers and obtain a satisfying reputation. Daoist woodcut prints used fierce lines, clear blocks, and stereoscopic high reliefs. The craftsman only chose Daoist themes such as figures and their activities in case they fit the natural materials and patterns of the wood panel to bring out the freshness, simplicity, clarity, and emptiness required by Daoist catechisms.

## **Polychrome Prints for a “Perfect Beauty” The Matrix of a “Colorful” Marian Devotion in Regensburg**

Fiammetta Campagnoli (PhD Candidate, Université Paris 1 Panthéon – Sorbonne)

Painter, printmaker, and superintendent of municipal buildings, Albrecht Altdorfer had been an influential actor in Regensburg’s political and religious life. His interest in prints coincided with the expulsion of the Jews in 1519. Just before the razing of their synagogue, Altdorfer produced some topographical etchings showing an attentive description of the edifice. As a city councillor, he built a new Marian church on the synagogue embers to house a Byzantine Madonna, known as the Schöne Maria (“the Beautiful Virgin”).

Many miracles were credited to this icon, and thousands of pilgrims came to venerate the shrine, soliciting to have mementos of their pilgrimage. Altdorfer supervised the production of all these devotional images by designing tokens, badges, and prints. Portable and accessible to a wide population, Altdorfer’s prints show innovative technical challenges, but also his sharp insightfulness of the art market, by producing images to suit all budgets. The most expensive and inventive among these images was a polychrome woodcut, whose color was not applied by hand, but by separate tone blocks. Accompanied by a verse from Song of Songs, this bright-colored print exalted the Virgin’s “perfect beauty” and stainlessness.

Altdorfer’s prints played a central role in Regensburg’s religious upheavals not only by promoting the Marian devotion, but also by encouraging spiritual propaganda at the doorstep of Protestantism.

## **Session 2: Translations & Multilingualism**

### **Impressions of Piety: Louis of Granada among the Recusants**

Sarah Banschbach Valles (Researcher and Co-Director, Dalhousie Manuscripts Project)

Louis of Granada, a sixteenth-century Spanish Dominican friar and prolific author of personal devotional texts, found a new readership in the English Jesuit seminary at Douay, France. As the seminarians studied and prayed to fulfil their call to serve beleaguered English Catholics back home, fellow expat John Heigham set up a printing house dedicated to producing

materials suitable for the Jesuits to smuggle to their future flocks of recusants. Heigham was especially drawn to the works of Louis of Granada and published translated volumes of several of his works. Among these is *Of Prayer and Meditation wherein are contained fourteen devout meditations for the seven days of the week both for the mornings and evenings*. These meditations (as are all of Louis' works as printed by Heigham) are accompanied with detailed engravings by the enigmatic N.B.F. The engravings depict scenes from the life of Christ, as well as illustrations of Mass, confession, Eucharistic adoration, and other sacraments. This paper will investigate the printing history of the book of meditations and its recusant audience. Special emphasis will be placed on the liturgical engravings as normative *aides-mémoire* for a generation of Catholics deprived of their customary optics of worship.

### **Printed Catechisms in Indigenous Languages in New Spain between the 16<sup>th</sup> and 18<sup>th</sup> Centuries**

Marina Garone Gravier (Researcher, Instituto de Investigaciones Bibliográficas, Universidad Nacional Autónoma de México)

The art of typography arrived in Mexico in 1539 with the aim of producing books for evangelization and administration of the New World. A peculiar characteristic of printing on Latin American soil was publishing in numerous indigenous languages (62 different languages are spoken today just in Mexico alone, and many more are now extinct). Publishing in Latin America was a polyglot and diverse publishing activity, complex and delicate in a political, religious and material sense. The indigenous groups of Latin America were, at the time of the Spanish conquest, almost mostly illiterate cultures; therefore, the process of evangelization ran parallel to the process of transliteration of the native languages in alphabetical code and the establishment of their orthographic and grammatical norms of numerous languages.

In order to carry out the editorial work, numerous conceptual, technical, labor and economic consensus had to be decided and determined, and this structure had a direct impact on the consolidation of scripts, graphic systems and the printed production of works in indigenous languages. Among the editorial and discursive genres that were published from the sixteenth century until the first third of the nineteenth century, when the independence of Latin American countries took place, **printed catechisms** were an essential class of printed material because they were the main vehicle of intercultural communication and ideological contact between indigenous people and the various religious groups (Franciscans, Augustinians, Dominicans, Jesuits and secular clergy).

The purpose of my paper is to offer an overview of the publication of catechisms in indigenous languages in New Spain (present-day Mexico), pointing out their general chronology (between 16th and 18th centuries), the languages in which they were published, the printers and the cities in which they were printed, based on the direct study of a representative set of them, especially those found in the National Library of Mexico, other collections in the country and around the world. The evidence that I will present will allow us to consider that, beyond the religious or liturgical aspects, the edition of catechisms in the native languages of America implied a high level of editorial and typographical complexity, since they were catechisms for colonial peoples and territories and were made for ungrammatical communities. (Abstract Translated with [www.DeepL.com/Translator](http://www.DeepL.com/Translator) )

[The presentation will be offered in Spanish with live translated captions].

## Friday, 27 January 2023

### Session 3: Devotional Guides

#### **Printed Jewish Manuals for the Sick and the Dying in the Early Modern Period**

Avriel Bar-Levav (Associate Professor, Open University of Israel)

Since the printing of the first Jewish manuals for the sick and the dying in Italy in 1619 and 1626, this new genre, which had no previous tradition in manuscripts, captured the Jewish world and was printed in many dozens of places, titles and editions, until the 19<sup>th</sup> century. Mostly these were booklets, printed in Hebrew, sometimes with vernacular instructions and translations, with prayers for the deathbed and for those accompanying the dying person. The publication of these printed books changed the Jewish deathbed scene – at least concerning what can be learnt from books. They are connected also with the ritualization of other aspects Jewish life in the early modern period, as well as the rising power of the burial society in the communities. In my lecture I will describe the genre, and discuss the implications of this printed collection of prayers for Jewish spirituality.

#### ***The Compendium Maleficarum's "divine remedies" against Witchcraft: Prayers, Prints, a Problem of Audiences and Disappearing Chapters***

Olivia Garro (PhD Student, University of Coventry)

Guazzo's inquisitorial handbook, the *Compendium Maleficarum* (1608) is the most extensively illustrated manual of its kind. My paper analyses its third book, whose chapters deal with the "divine remedies for those who are bewitched" and methods to avoid the Devil, consisting mainly in prayers. However, its structure is completely different from the first two books, and its images also divert drastically from the previous in terms of quality, size, and technique. Atypically for witchcraft treatises - usually destined to the learned elite of inquisitors and jurists - Guazzo introduces the *Compendium* as an extensive collection aimed to every man, hoping it will be read widely so that people can learn how to recognize and fight witchcraft. Some elements support this claim, as the many illustrations and the entire chapter dedicated to prayers to keep safe; however, these clash with the extremely difficult Latin, the complexity of the text and its references, and the illiteracy of the masses. To complicate matters further, the third book completely disappears in the restructured second edition of 1626, with no apparent reason. Is it possible that Guazzo re-evaluated the nature and aims of his work, or that the Counter-Reformation doctrine pushed him to self-censorship?

#### **Affective Devotion and the Power of Prayer in Sixteenth-Century Italian Miracle Collections**

Joshua Rushton (PhD Candidate, University of Leeds)

This paper focuses on affective prayer and the miraculous in printed Italian miracle compendia. By focussing on the relationship between crises of faith, affectivity, and desperate prayer, the paper argues that the clerical authors of printed miracle books encouraged their lay readers to adopt a visceral approach to prayer, even if some examples bordered on irreverence. I consider how the proliferation of Italian printed miracle books during the Counter-Reformation aimed to impart specific messages about voluntary devotional practices, including the efficacy of affective prayer to attract heaven's gaze. This paper aims to extend our understanding of potential points of encounter between the Counter-Reformation laity and the culture of the

miraculous, shedding light on lesser-studied examples of how miracles could work in everyday devotional life.

### **Tridentine Piety and the Marketplace: Printed Catholic Prayers in 17th-century Poland**

Magdalena Komorowska (Assistant Professor, Jagiellonian University in Kraków)

The turn of the 16th and 17th centuries was a time of rapid growth in the production of printed religious books in Polish. This was primarily the responsibility of Catholic priests, who, with some delay but also enthusiasm, tried to provide the faithful with books helpful in Catholic spiritual formation. An important place among these publications is occupied by prayer books of various kinds. Owing to their immense popularity among the faithful, they also represented a tasty morsel for printers. In my paper I will demonstrate how the market for prayer books developed in Poland after the Council of Trent. I will analyse the scale of this phenomenon (from a few reprints of one prayer book before 1580 to dozens of titles in the mid-seventeenth century), indicate the most popular types of prayer books and their purpose, and show the main trends in their typography.

## **Keynote Address**

### **Printed Piety: Some Problems about Talking to God in Early Modern Ireland**

Professor John McCafferty (University College Dublin)

From its very inception in Ireland, print became caught up with questions of religious and political authority on the island. This paper will reflect on the three languages used for prayer - Irish, English and Latin - and their manifestation in the print culture of the 16th and 17th centuries.

## **Session 4: Print & Image II**

### **Image and popular piety: the woodcuts collection of Agustín Laborda**

Juan Gomis (Professor, Catholic University of Valencia)

Agustín Laborda was one of the most prominent printers of «*pliegos sueltos*» (chapbooks) in 18th-century Spain. His office, founded in Valencia in 1748 thanks to his marriage with another printer's sister, became a prosperous business based upon the printing of «*romances*», «*historias*», «*estampas*», «*gozos*» and all the materials belonging to the so-called «*literatura de cordel*».

After Agustín's death, in 1776, the office was managed, successively, by his second wife, M. Vicenta Devis (1776-1820), his daughter, Carmela Laborda (1820-1830), and his grandson, Agustín Laborda Galve (1830-1864). From this last year onwards it was acquired by other different printers, lasting until 1918. It was, thus, an office devoted to ephemeral print during more than 150 years, and consequently, it offers an extraordinary case of study for the research. This paper will focus on the excellent collection of woodcuts derived from Laborda's printing house, which was donated to the Museo de Bellas Artes of Valencia by its last owner's widow. There are more than 2.500 pieces, most of them produced during the office's first decades, thanks to which we can shed a new light upon the role played by images within the popular print culture. The main part of the collection is devoted to religious images, used for the high

number of prayers printed by Laborda. The survival of this extraordinary source allows us to underline the importance of printed prayers within ephemeral literature.

### **Printed Prayers and Images in Pilgrimage Practice: An Analysis of the Book for Pilgrims to Old Boleslav (Central Bohemia)**

Veronika Poláková (PhD Candidate, National Autonomous University of Mexico)

The prayers for the pilgrims to Old Boleslav composed by Bohemian Jesuit Jan Tanner were printed in Prague in 1679 in Czech and successively in German and Latin. In each edition of this small book, there is a one-page illustration followed on the opposite page by a couple of short prayers addressed to the Virgin Mary and Saint Wenceslas. The engravings are reproductions of forty-four Stations that were built on the pilgrimage route. And the prayer texts are linked to its decorations which introduce miraculous images of Our Lady and scenes from the life of a saint patron of Bohemia. Thus, the pilgrims were expected to move from one Station to another, contemplating the paintings and repeating the prayers paired with them. Considering the above, this paper analyses the interactions between the prayer texts and the images or paintings. In this way, I explore the multimodal engagement with this devotional program. Furthermore, given that the structure of the book resembles Jerome Nadal's works (*Images of the Gospel Story* and *Annotations and Meditations on the Gospel*) and that all the Stations were reproduced there, I also put forward the possibility of its use for the virtual pilgrimage.

## Speaker Bios

**Sarah Banschbach Valles**, M. A. is a literature scholar residing in Lubbock, TX. Her research interests include early modern women's writing, early modern poetry, spatial theory, and book history. She is the co-director of the digital *Dalhousie Manuscripts Project*. Additionally, she is an associate researcher in the field of child development and family psychology, a.k.a. Mom.

**Avriël Bar-Levav** is associate professor of Judaic studies in the department of History, Philosophy and Judaic studies at the Open University of Israel. Together with Moshe Idel he has published *Introduction to Jewish Mysticism* (OUI Press, 2022, 3 volumes). He is co-editor of *Zutot: Perspectives on Jewish Culture* (Brill). He co-edited *The Path of the Book: A Tribute to Zeev Gries* (Carmel, 2021); *Studies in Contemporary Jewry, vol. 31: Textual Transmission in Modern Jewish Culture* (Oxford University Press, 2020); and *Paths to Modernity: A Tribute to Yosef Kaplan*, (Merkaz Shazar, 2018). He has published extensively on Jewish book history, libraries, magic, personal writing and Jewish attitudes towards death.

**Fiammetta Campagnoli** is a PhD Candidate and Teaching Assistant of Art History at Université Paris 1 Panthéon-Sorbonne. Her work explores the notion of "place" and "landscape" related to the Virgin Mary in the art of early modern Europe. This research focuses on global Catholic networks, with a particular interest in the status of Marian images. Several of her recent projects explore the understanding of devotional cityscapes ("The Virgin and the City: Urban Marian Spaces in Late Medieval Europe" and "Pray and Play with Mary: From Processions and Pilgrimages to Performances" – two sessions organized at the International Congress on Medieval Studies in 2022 and 2023 –, but also the forthcoming "The Girdled Cities. The Instauration of Civic Identity Through the Marian Relics" and "Revêtir Maria Ecclesia: Tisser le territoire et broder le pouvoir"). Other ongoing research examines the metaphorical representation of the matrix and the womb as Incarnational places ("Meta, Matrix, Mater: Renaissance Metaphors of the Matrix" symposium organized in 2022 and the forthcoming "In Mente Dei, in Gremio Annae: The Origin and the Receptacle in Sixteenth-Century Piacenza"). She received the Daniel Arasse Fellowship at the École Française de Rome – Académie de France Villa Médicis (2021).

**Anneke de Bont** earned a BA from Reed College in 2015, an MA from the Courtauld Institute of Art in 2018 and an MPhil from the University of Cambridge in 2019 where she is now a PhD candidate in the history of art. Her dissertation explores the ways in which sixteenth- and seventeenth-century printmakers in northern Europe visualised subjects at the intersection of Christianity and science. These include images of Christianised astronomy, adapted and altered astrology, and devotional horology.

**Jorge Fragua** has a degree in Multimedia and Graphic Design from the Universidad Camilo José Cela with a stay at Korea University. He holds a Master's Degree in Written Historical Heritage from the Faculty of History at the Complutense University of Madrid. He is currently a PhD student at the Department of Design and Image in the Faculty of Fine Arts at the same university and the Department of History of the University of Antwerp. His doctoral thesis, "La mise-en-page del libro durante los siglos XVI y XVII: la producción de los Giunta y Platin-Moretus", directed by Benito Rial Costas (UCM), Agustín Martín Francés (UCM) and Pierre Delsaerd (AU), studies the hierarchical relationships in the page design of Plantinian and Giunta missals in the historical context of the Reformation.

**Marina Garone Gravier** earned a PhD in Art History at UNAM in 2009. She is researcher at the Bibliographic Research Institute at the National University of Mexico (2009-present). She is a member of the National System of Researchers in Mexico and concurrent researcher at the Aesthetic Research Institute and American Art of the University of Buenos Aires, Argentina. Garone is also founder and coordinator of the Interdisciplinary Seminar on Bibliology at UNAM (2012-present), and co-founder of the Latin American Network of Graphic Culture (2017). She received the Hoffmitz Milken Center for Typography Fellowship in 2021 and the Mark Samuels Lasner Fellowship in Printing History 2021, awarded by the American Printing History Association (APHA). Her research topics include Book history, printing and visual culture in Latin America, Printing culture in native languages, and Publishing & Gender relationships. Some of her books are *Historia de la imprenta y la tipografía colonial Puebla de los Ángeles (1642-1821)* (México, UNAM, 2018) and *Libros e imprenta en México en el siglo XVI* (México, UNAM, 2021).

**Olivia Garro** studied at the Accademia di Belle Arti di Firenze (MA Curatorship, BA Prints & Drawings) and specialized at the Warburg Institute (MA Art History, Curatorship and Renaissance Culture). She has been working in different roles at the British Museum (currently with the Events&Conferencing and Memberships Departments) and is currently in the first year of her PhD at the Centre for Arts, Memory and Communities, at the University of Coventry. Her project focuses on the iconographies of witchcraft during the Italian Renaissance, investigating Francesco Maria Guazzo's inquisitorial treatise, the *Compendium Maleficarum* (Milan, 1608) and its woodcuts, to understand the ways in which artistic representations have shaped the witchcraft stereotypes, and influenced the social treatment of otherness and the cultural construction of gender and morality. For the academic year 2022-2023, she is the Conference Convenor for the Institute of Historical Research's History Lab Committee and the Research Representative for CAMC.

**Juan Gomis** is professor at the Catholic University of Valencia. His research focuses on popular print culture in Early Modern Europe. He has studied one of the most spread popular genres in Spain, the so-called "Literatura de Cordel", from multiple perspectives: cultural representations (religious, political, gender), material aspects of the printings (the "pliegos sueltos"), production and dissemination, and usages and readers. He has also made significant contributions in order to understand this phenomenon from a transnational, European perspective. Read more: <https://ucv-es.academia.edu/JuanGomis>

**Run Gu** obtained her Master of Western Literature at KU Leuven and comes to the University of Tübingen in autumn 2022. Her academic interest focuses on pre-modern Chinese novels, Six Dynasties, and medieval Chinese religions and philosophy. Currently, she works on *To What Extent are Joseon Novels influenced by Qing Novels*, *The standard shifting of portrait bricks: the evolution of funerary ideology from the Western Han to the Six Dynasties*, and *Racial migration and integration: comparison of Di race and the ancient Roman*. She also develops a research interest in the medical interaction with supernatural novels, such as what role Metaphysics and Cold Food Powder plays in Six Dynasties' mythical tales.

**Magdalena Komorowska** is an assistant professor at the Faculty of Polish Studies, Jagiellonian University in Kraków. In her research she focuses on the history of printing in Poland in the late 16th and 17th century, especially on the milieu of book printers in Kraków and on the relationship between the printed book and the Catholic Reformation. Currently she is the PI in a team of fourteen scholars working on a scholarly edition (digital as well as in twelve printed volumes) of Piotr Skarga's writings (funded by the National Programme for the Development

of the Humanities, 2022–2027). She published articles, both in Polish and in English, devoted to various aspects of the history of the book in Poland-Lithuania.

**John McCafferty** is a Professor of History at University College Dublin. His research and writings are concerned with religious change in late medieval and early modern Ireland. He is Chair of the Irish Manuscripts Commission and Director of the Mícheál Ó Cléirigh Institute at University College Dublin.

**Veronika Poláková** is currently a Ph.D. candidate in the Art History Graduate Program at the National Autonomous University of Mexico. She is a graduate fellow of the National Council of Science and Technology of Mexico. Her doctoral research investigates association of Marian titles in seventeenth and eighteenth-century visual productions of the Kingdom of Bohemia and of the Viceroyalty of New Spain (Mexico). Her dissertation focuses on early modern cross-cultural exchange and circulation of ideas between Central Europe and the Americas. Her research interests include sacred images and devotional art, especially Marian images, in context of devotional practices, pilgrimage, strategies of cult promotion and its agents. She holds a master's degree in Art History from the Palacký University of Olomouc, Czech Republic. She worked as registrar at the National Institute of Patrimony in the Czech Republic and as cultural and communication intern at the Czech Centre in Madrid, Spain.

**Joshua Rushton** is a fourth-year PhD student at the University of Leeds. His doctoral project, funded by the AHRC, investigates lay religious culture in Counter-Reformation Venice. His particular focus is on understanding what religious change meant for the spiritual lives of ordinary Catholics, their devotional practices, and ways of perceiving the sacred world.