Seventeenth Annual ACMRS Conference

Performance and Theatricality in the Middle Ages and Renaissance

10–12 February 2011
Sheraton Phoenix Airport Hotel • Tempe, Arizona
Performance and Theatricality in the Middle Ages and Renaissance
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**General Information**

*Conference Hotel:* Sheraton Phoenix Airport Hotel, 1600 South 52nd Street, Tempe, AZ. Phone: 800-325-3535, 480-967-6600 (local); Fax 480-829-9427; Web: www.sheratonphoenixairport.com. The conference room rate is $129 for a single or double and $10 additional per person for triple or quadruple (plus tax). To get the special rate, let them know you are attending the ACMRS conference.

*Registration* will be open Thursday, 3:00–6:00 pm; Friday, 8:00 am–5:00 pm; and Saturday, 8:00 am–noon in the Sheraton Lobby.

*Welcoming Reception* will be held in the Prickly Pear Lounge at the Sheraton Phoenix Airport Hotel, Thursday 6:00–8:00 pm.

*Session Locations:* All sessions will be held in the Sheraton Phoenix Airport Hotel conference facilities: Canyon, Valley, Desert, Rio Salado, and University.

*Book Exhibit:* Publishers and booksellers will display their publications Friday, 8:00 am–5:30 pm and Saturday, 8:00 am–4:00 pm in the Arizona Room.

*Beverage Service:* Refreshments will be provided in the Arizona Room, Friday and Saturday beginning at 8:15 am.

*Banquet* will be held on Friday 6:30–8:30 pm.

*Farewell Reception* will be held in the Prickly Pear Lounge at the Sheraton Phoenix Airport Hotel, Saturday 5:30–7:30 pm.

**Acknowledgments**

ACMRS would like to thank the Faculty of Religious Studies in the ASU School of History, Philosophy, and Religious Studies; the ASU Department of English; the ASU School of Human Evolution and Social Change; the ASU University College; The Center for Jewish Studies at ASU; and the University of Arizona Medieval, Renaissance, and Reformation Committee (UAMARRC) for their financial support of this conference.

Finally, we appreciate the staff at the Sheraton Phoenix Airport Hotel and the many ACMRS volunteers whose assistance is invaluable to the success of this conference.

**Thank You for Attending the 2011 ACMRS Conference!**
THURSDAY, 10 FEBRUARY
PRE-CONFERENCE WORKSHOP
1:00–4:30 PM

◊ The Medieval Manuscript Workshop
Rio Salado Room

Timothy Graham, Director of the Institute for Medieval Studies and Professor of History at the University of New Mexico

REGISTRATION
3:00–6:00 PM, LOBBY AREA

WELCOMING RECEPTION
6:00–8:00 PM, PRICKLY PEAR

Light hors d’oeuvres
Hosted soft drinks, iced tea, and water station
Cash bar

The reception is sponsored by the Faculty of Religious Studies in the ASU School of History, Philosophy, and Religious Studies; the ASU Department of English; the ASU School of Human Evolution and Social Change; the ASU University College; ASU Jewish Studies; and the University of Arizona Medieval, Renaissance, and Reformation Committee (UAMARRC)
FRIDAY, 11 FEBRUARY
SESSION ONE
9:00–10:30 AM

1A. Performing Things: Bruno Latour and the Medieval and Renaissance Stage
Canyon Room

Organizer and Chair
MARKUS CRUSE, Arizona State University

Accommodation Fetishism
HEATHER ACKERMAN, Arizona State University

Giles Overreach’s Deed Box and the Black Box of Capital
BRADLEY RYNER, Arizona State University

Apocalyptic Objects in the Jour du Jugement
MARKUS CRUSE, Arizona State University

1B. Discipuli Juncti: ACMRS Undergraduate Conference Papers
University Room

Chair
ROBERT STURGES, Arizona State University

Lighting the Doom: The All Saints’ “Prick of Conscience Window”
KRISTA BOONE, Arizona State University

The Cult of St. Margaret of Antioch at Tarant Crawford, the Saint’s Didactic Body, and its Resonance for Religious Women
JENNY BLEDSOE, University of Tennessee, Knoxville

Vanity and the Virgin
LILLIAM ALBIZU-CAMPOS, University of Miami
1C. **Fashioning National Identity in English Renaissance Texts**

*Desert Room*

**Chair**

IAN MOULTON, *Arizona State University*

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**Performing Faith, Performing Identity: Edmund Campion and English National Identity in Sermon, Disputation, and Legal Proceedings**

DEVORI KIMBRO, *Arizona State University*

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**Conflated Classes: Early Modern Piracy, National Identity, and the “Crisis of the Aristocracy”**

LAUREN ROLLINS, *Georgetown University*

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**Sir Walter Raleigh in Hakluyt’s *Principal Navigations*—Theatrical Apologist for British Sea Power**

JAMES HELFERS, *Grand Canyon University*

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**Morning Break**

*Arizona Room*

10:30–10:45 AM
2A. Liturgy as Theater: Theory, Musical Motifs, Heresy
Canyon Room

Chair
Miriam Miller, University of New Orleans

Utilization of Classical Theatre Theory in Early Christian Liturgy
Jared Pike, Brooklyn College

Eloquence and Theatricality in the Tractus stellae Epiphany Play
Chantal Phan, University of British Columbia

The Theater of Heretics: Liturgies of Religious Dissenters in Seventeenth-Century Muscovy
J. Eugene Clay, Arizona State University

2B. Social Criticism in Yorkshire Cycles and Stories: Courts, Spies, and Tricksters
Valley Room

Chair
Robert Sturges, Arizona State University

Witnessing the York Passion Trials
Emma Lipton, University of Missouri-Columbia

The Theater of Betrayal in Fifteenth-Century York
James Riddle, College of Staten Island, CUNY

Where Did He Go? Performance of the Liminal in Medieval Christ Child Stories
Virginia Murphy, University of Tennessee, Knoxville
Friday, 11 February
Session Two
10:45 AM–12:15 PM

2C. Royal Entries and Fêtes
Desert Room

Chair
Paul Hartle, Cambridge University

Is “Theatricality” a Useful Term for the Interpretation of Medieval “Tableaux Vivants”?
Laura Weigert, Rutgers University

Parisian Pharaoh: Ronsard’s Alexandrian Representation of Henri II in the 1549 Royal Entry
Myron McShane, University of Western Ontario

Staging of Dynastic Power: The Fêtes of Catherine De’ Medici
Laurent Odde, Kutztown University of Pennsylvania

2D. Female and Other Stereotypes in English Drama
University Room

Chair
Ayanna Thompson, Arizona State University

Perform to Power: Isabella’s Performative Self-Creation in Marlowe’s Edward II
Jennifer Schekter, University of Alberta

The Display of Monstrous Maternity: The Winter’s Tale and its Medieval and Early Modern Obstetrical Sources
Lee Olsen, University of Arizona

Scapegoating Clowns and the Uses of Comedy in the Construction of “the King’s English”
Robert Hornback, Oglethorpe University

Shakespeare, Romance, and the Poetics of Theatrical Mystification
Davide Del Bello, Bergamo University
FRIDAY, 11 FEBRUARY

LUNCH
12:15–1:45 PM

PLERNARY SESSION
2:00–3:00 PM

PLERNARY SESSION

Grand Ballroom (Canyon/Valley/Desert)

Welcome & Introduction
ROBERT E. BJORK, Director, ACMRS

Narration and Theatricality: Experiencing Joseph in a 15th-Century German Manuscript
PAMELA SHEINGORN, Baruch College and The Graduate Center, City University of New York

AFTERNOON BREAK
3:00–3:15 PM, ARIZONA ROOM
FRIDAY, 11 FEBRUARY
SESSION THREE
3:15–4:45 PM

3A. STAGING AND MUSICAL CONVENTIONS IN STORY AND DRAMA
Canyon Room

Chair
CLARE MURPHY, ACMRS

Picturing Staging Conventions: Illustrations in the Istoire de la Destruction de Troie
LOFTON DURHAM, Western Michigan University

Musical Performance in Lope de Vega’s La discordia en los casados (1611)
IVY HOWELL, Indiana University

“Fertile the Isle”: Staging The Tempest, 1611–2011
PAUL HARTLE, Cambridge University

3B. HISTORY DETECTIVES: MEDIEVAL MYSTERY AND MAYHEM
Valley Room

Chair
RETHA WARNICKE, Arizona State University

“In factis eorum nichil est nisi furor”: Re-examining the Revolt of the Gilbertine Laybrothers
NICK JOHNSTON, Centre for Medieval Studies, University of Toronto

“With these Words He Incited the Crowd”: The Performance of Protest in the Later Middle Ages
PATRICIA TURNING, Arizona State University

The 1450 Purge of the English Royal Circle
COMPTON REEVES, Ohio University
3C. Exegetical, Narratorial, and Rhetorical Performance in Mystical Writing

*Desert Room*

**Chair**

Rosalynn Voaden, Arizona State University

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*Lectio Divina et Kabbalistica*: The Overlapping Performative Hermeneutics of Christian Monasticism and Jewish PaRDeS

Andrés Amitai Wilson, University of Massachusetts, Amherst

The “Anonymous” Author of *The Cloud of Unknowing*: Textual Subjectivity and the Assumption of Authorial Presence

Ronald Stottlemyer, Carroll College

Persuasive Strategies in Middle English Women’s Mystical Writings

Fumiko Yoshikawa, Hiroshima Shudo University

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3D. Sick Literature: Malaise and Disease in Sixteenth-Century France

*University Room*

**Organizer and Chair**

Richard Keatley, Georgia State University

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Performing the Plague in Sixteenth-Century French Literature

Brenton Hobart, Harvard University

Cannibalism and Syphilis in the Context of Religious Controversy

Deborah Losse, Arizona State University

A Grumpy Old Man: The Curing of Montaigne in Italy

Richard Keatley, Georgia State University
FRIDAY, 11 FEBRUARY

PLENARY SESSION
5:00–6:00 PM

PLENARY: THE LIFE AND DEATH OF THE MARTYR, ST. HERRING

Valley Room

Organizer
SHARON KING, University of California, Los Angeles

Director, Producer, Translator
SHARON KING, University of California, Los Angeles

Actors
SHARON KING, University of California, Los Angeles
CURT STEINDLER, Esq.

BANQUET
6:30–8:30 PM, ARIZONA ROOM

APPETIZERS
Fresh Tossed Greens
Oven-fresh Homemade Rolls

DINNER
Choice of:
Roasted New York Strip Steak
Seared Pacific Northwest Salmon
Stuffed Fazzoletti Pasta
Monterey Chicken Breast

DESSERT
Old Fashioned Chocolate Cake

BEVERAGES
Water, Iced tea, Coffee, Decaf
Wine
**Saturday, 12 February**

**Session Four**

9:00–10:30 AM

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**4a. Religious Procession and Ritual**

*Canyon Room*

**Chair**

**Corine Schleif, Arizona State University**

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**Processional Performance in the Gothic Retablo of St. Steven of Gualter**

**Kristy Masten, University of Texas at San Antonio**

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**Sacred Image and Ritual Performance at the Feast of the Assumption: Observations on the Development of Public Religious Theater in Medieval and Early Modern Italy**

**Rebekah Perry, University of Pittsburgh**

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**4b. Shakespeare in Rhetorical and Economic Contexts**

*Valley Room*

**Chair**

**Fred Kiefer, University of Arizona**

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**Emulation As You Like It: Creative Imitation, Rhetoric, and a “Scholar’s Melancholy”**

**Vernon Dickson, Florida International University**

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**Knowing One’s Price: Commodified People in Othello and Cymbeline**

**John Henry Adams, Arizona State University**
4C. Italian Renaissance High Culture: Sex, Politics, Patronage, and Theatrical Production

Desert Room

Chair
Lori Eshleman, Arizona State University

Leone Ebreo’s Dialogues of Love: Male Desire Endlessly Deferred
John Mulryan, St. Bonaventure University

Conflation of the Classical and the Eccentric: Re-Considering Cellini’s Portrait Bust of Cosimo I de’ Medici
Jessie Huh, University of Arizona

Bernini as Playwright, Director, and Scenographer: The State of the Question
Franco Mormando, Boston College

4D. The Limits of and Disability in French Farce

University Room

Chair
Markus Cruse, Arizona State University

The Theatricality of Disability: The Blind Man and the Cripple in Old French Farce
Laurence Erussard, Hobart and William Smith Colleges

Unseen Voices: Sight and Speech in Le Garçon et l’aveugle
Evan Bibbee, Minnesota State University, Mankato

The Limits of Theatricality: Staging Rabelais
Ashley Brandenburg, Cornell University

MORNING BREAK
10:30–10:45 AM, Arizona Room
5A. **German Drama: Gender, Religion, and Politics**  
*Canyon Room*

**Chair**  
**Cary Nederman,** *Texas A&M University*

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*The Gender Debate on the Stage: Late-Medieval German Shrovetide Plays as Didactic Fora?*  
**Albrecht Classen,** *University of Arizona*

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*Function and Presentation of Characters in Protestant Biblical Plays in Saxony in the 16th Century*  
**Nicole Lorenz,** *Technische Universität, Chemnitz*

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*Staging the Thirty Years War: Jesuit Drama and the Politics of the Catholic League, 1600-1625*  
**Wm. Bradford Smith,** *Oglethorpe University*


5B. **Shakespeare’s Plays as Primary Sources**  
*Valley Room*

**Organizer and Chair**  
**Sarah Enloe,** *American Shakespeare Center*

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*Using Shakespeare to Teach British History*  
**Cass Morris,** *American Shakespeare Center*

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*Stage Plays as Primary Sources in Social History*  
**Sarah Enloe,** *American Shakespeare Center*

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*Architecture as Insight: Teaching Early Modern Plays in Light of Structure*  
**Elizabeth Markon,** *American Shakespeare Center*
5c. Medwall and Chaucer: Dramatizing Virtue and Satire
Desert Room

Chair
DHIRA MAHONEY, Arizona State University

“Ferforth as she dorste”: Reading Prudence in Sawles Warde and Chaucer’s Tale of Melibee
CANDACE HULL TAYLOR, University of Nevada, Reno

Chaucer on Stage in the Classroom
TONY COLAIANNE, Virginia Tech

“Se that ye indifferently them both entertayne”: Debate, Bias, and the Burden of Determination in Henry Medwall’s Fulgens and Lucre
SCHUYLER EASTIN, San Diego Christian College

5d. Italian Renaissance Music: Patron, Poem, and Proportion
University Room

Chair
IAN MOULTON, Arizona State University

“Oltre il simbolo della quercia d’oro”: The Patronage of Sacred Music Under Giulio Feltrio and Guidobaldo II Della Rovere
VALERIO MORUCCI, University of California, Davis

Late 16th-Century Madrigals on Torquato Tasso’s Rime: The Case of Non è questa la mano
EMILIANO RICCIARDI, Stanford University

Monteverdi’s L’Orfeo: “Discovering” Symmetry
JOEL SCHWINDT, Brandeis University

LUNCH
12:15–1:45 PM
6a. Characters as Actors: Performing Emotion and Diagnosing the Soul

_Canyon Room_

**Chair**

*Heather Maring, Arizona State University*

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**Acting Up and Acting Out: The Drama of the “Mixed Form” in Grettis saga Ásmundarsonar**

*Sarah M. Anderson, Princeton University*

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**Putting on an Act in Don Juan Manuel’s Count Lucanor**

*Maria C. Ruiz, University of San Diego*

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**It’s Good for What Ails You: The Prescriptive Stance in Medieval Medicine and Drama**

*Sarah M. Owens, Adams State College*

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6b. A Body of Knowledge: Performing Identity in Early Modern English Medicine, Satire, and Drama

_Valley Room_

**Organizer and Chair**

*James Wermers, University of Arizona*

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**“Had I but seen the picture in this plight, It would have madded me”: Queer Terror in Titus Andronicus**

*James Wermers, University of Arizona*

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**Practitioners and Patients: The Balance between Knowing Thyself and Needing Authority**

*Cynthia Headley, University of Arizona*

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**Tricking the Trickster: Popular Culture and the Art of Gender Inversion in the Marprelate Affair**

*Kyle Diroberto, University of Arizona*
SATURDAY, 12 FEBRUARY
SESSION SIX
1:45–3:15 PM

6c. The Iconography of Dancing and Political Satire
   Desert Room

   Chair
   Albrecht Classen, The University of Arizona

   An Iconographical Exploration of the Terpsichorean Tradition in the 13th and 14th Centuries
   Jasmine Chiu, Oxford University

   Subversive Imagery in Bruegel’s The Dirty Bride
   Catherine McFarland, Flagler College

6d. Readings of Herbert and Shakespeare: Audience, Community, and Authority
   University Room

   Chair
   Bradley Ryner, Arizona State University

   Performance and Audience: An Approach to George Herbert’s “Aaron”
   Chauncey Wood, McMaster University

   Theatrical Spaces of Devotion: The Individual and the Community in George Herbert’s The Temple
   Mahlika Hopwood, Fordham University

   “If this be error . . .” Aberrational Forms and Intimations of Authorization in Shakespeare’s Sonnets
   Roy Neil Graves, The University of Tennessee at Martin

Afternoon Break
3:15–3:30 PM, Arizona Room
7A. Medieval Music: “Monster” Theory, Music-Drama, and Modern Identity

Canyon Room

Chair
CATHERINE SAUCIER, Arizona State University

How to Create Musical Monsters: From Mythical Creatures to Surgical Procedure
LUMINITA FLOREA, Eastern Illinois University

Études: Medieval Music-Dramas as Studies
MARY LAREW, Viriditas Opera, New Haven

The Continuity of Medieval Music in 21st-Century Serbia
SNEZANA RADOJEVIC, Arizona State University

7B. Subjectivity, Agency, and the Body in Four Shakespeare Plays

Valley Room

Organizer and Chair
ALAYA KUNTZ, Arizona State University

“Edgar I Nothing Am”: The Use of Blackface in King Lear
BENJAMIN MINOR, Arizona State University

How Far Is Too Far? Fractured Bodies, Fractured Selves in Titus Andronicus
ALAYA KUNTZ, Arizona State University

“True Time Broke”: The Hearing Subject in Richard II
JENNIFER DOWNER, Arizona State University
**Saturday, 12 February**

**Session Seven**

3:30–5:00 PM

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**7C. Anglo-Saxon Literature: Ritual and Revisionism**

*University Room*

**Chair**

**Dhira Mahoney,** *Arizona State University*

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**Signifying Advent in Christ I (Advent Lyrics)**

**Heather Maring,** *Arizona State University*

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**Correcting Klaeber’s Supplement: A Reading of the Contest with Grendel**

**Chris Vinsonhaler,** *University of Iowa*

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**7D. Into the Wild: Literary Quest and Social Ritual in the Medieval Forest**

*Desert Room*

**Chair**

**Roger Dahood,** *University of Arizona*

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**Enide’s Excellent Equestrian Adventure: Escuier, Donzel, and Warrior Queen in Chretien’s Erec et Enide**

**Cynthia L. Jenéy,** *Missouri Western State University*

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**The Medieval Hunt as Theatre and Ritual**

**Jacqueline Stuhmiller,** *University of Wisconsin-Milwaukee*

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**Farewell Reception**

5:00–7:00 PM, *Arizona Room*

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Light hors d’oeuvres

Hosted soft drinks, and bottled water

Cash bar
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