

*Seventeenth Annual ACMRS Conference*

.....

**Performance and Theatricality  
in the Middle Ages and Renaissance**



**10–12 February 2011**

**Sheraton Phoenix Airport Hotel • Tempe, Arizona**



*Seventeenth Annual ACMRS Conference*

.....

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10–12 February 2011  
Sheraton Phoenix Airport Hotel  
Tempe, Arizona

*Hosted by*



**ACMRS**

ARIZONA CENTER FOR MEDIEVAL AND RENAISSANCE STUDIES

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*ACMRS is a statewide research center, representing Arizona's three public universities*

**ARIZONA CENTER FOR MEDIEVAL AND RENAISSANCE STUDIES**

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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.

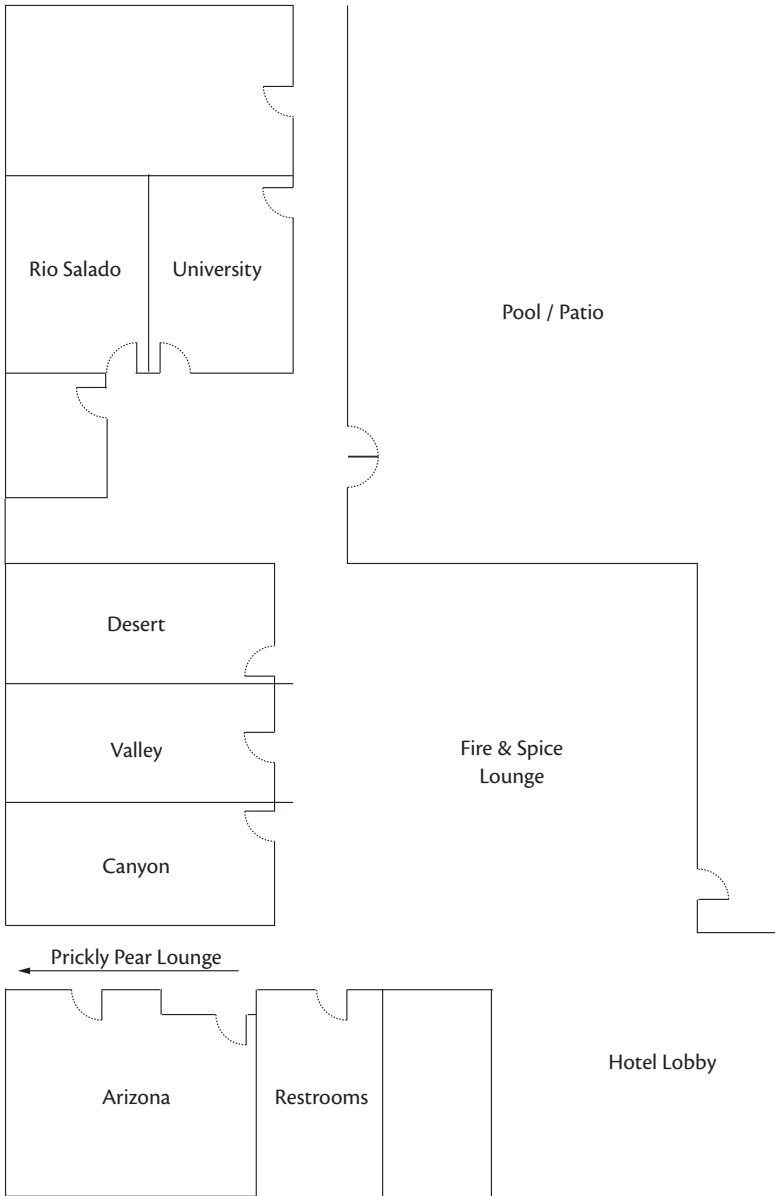
## ACKNOWLEDGMENTS

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!

# CONFERENCE SESSIONS MAP



.....  
**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*



.....  
**FRIDAY, 11 FEBRUARY**  
.....

**SESSION ONE**

9:00–10:30 AM

.....  
**1C. FASHIONING NATIONAL IDENTITY IN ENGLISH RENAISSANCE TEXTS**

*Desert Room*

**Chair**

IAN MOULTON, *Arizona State University*

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

DEVORI KIMBRO, *Arizona State University*

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

LAUREN ROLLINS, *Georgetown University*

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

JAMES HELFERS, *Grand Canyon University*

.....  
**MORNING BREAK**

**10:30–10:45 AM, ARIZONA ROOM**  
.....

FRIDAY, 11 FEBRUARY

SESSION TWO

10:45 AM–12:15 PM

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 Schechter, *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  
.....

.....  
**PLENARY SESSION**  
.....

2:00–3:00 PM  
.....

.....  
**PLENARY 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*

FRIDAY, 11 FEBRUARY

SESSION THREE

3:15–4:45 PM

.....  
3C. EXEGETICAL, NARRATORIAL, AND RHETORICAL PERFORMANCE IN  
MYSTICAL WRITING

*Desert Room*

Chair

ROSALYNN VOADEN, *Arizona State University*

.....  
*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*

.....  
3D. SICK LITERATURE: MALAISE AND DISEASE IN SIXTEENTH-  
CENTURY FRANCE

*University Room*

Organizer and Chair

RICHARD KEATLEY, *Georgia State University*

.....  
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

.....  
**4A. RELIGIOUS PROCESSION AND RITUAL**

*Canyon Room*

**Chair**

CORINE SCHLEIF, *Arizona State University*

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

KRISTY MASTEN, *University of Texas at San Antonio*

.....  
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*

.....  
**4B. SHAKESPEARE IN RHETORICAL AND ECONOMIC CONTEXTS**

*Valley Room*

**Chair**

FRED KIEFER, *University of Arizona*

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

VERNON DICKSON, *Florida International University*

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

JOHN HENRY ADAMS, *Arizona State University*



.....  
**SATURDAY, 12 FEBRUARY**  
.....

**SESSION FOUR**

9:00–10:30 AM

.....  
**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  
.....

.....  
**SATURDAY, 12 FEBRUARY**  
.....

**SESSION FIVE**  
10:45 AM–12:15 PM  
.....

.....  
**5A. GERMAN DRAMA: GENDER, RELIGION, AND POLITICS**

*Canyon Room*

**Chair**

CARY NEDERMAN, *Texas A&M University*

.....  
The Gender Debate on the Stage: Late-Medieval German Shrovetide  
Plays as Didactic Fora?

ALBRECHT CLASSEN, *University of Arizona*

.....  
Function and Presentation of Characters in Protestant Biblical Plays in  
Saxony in the 16th Century

NICOLE LORENZ, *Technische Universität, Chemnitz*

.....  
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*

.....  
Using Shakespeare to Teach British History

CASS MORRIS, *American Shakespeare Center*

.....  
Stage Plays as Primary Sources in Social History

SARAH ENLOE, *American Shakespeare Center*

.....  
Architecture as Insight: Teaching Early Modern Plays in Light of  
Structure

ELIZABETH MARKON, *American Shakespeare Center*

.....  
**SATURDAY, 12 FEBRUARY**  
.....

**SESSION FIVE**

10:45 AM–12:15 PM  
.....

.....  
**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 Luces*

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  
.....

.....  
**SATURDAY, 12 FEBRUARY**  
.....

**SESSION SIX**

1:45–3:15 PM  
.....

.....  
**6A. CHARACTERS AS ACTORS: PERFORMING EMOTION AND  
DIAGNOSING THE SOUL**

*Canyon Room*

**Chair**

HEATHER MARING, *Arizona State University*

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

SARAH M. ANDERSON, *Princeton University*

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

MARIA C. RUIZ, *University of San Diego*

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

SARAH M. OWENS, *Adams State College*

.....  
**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*

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

JAMES WERMERS, *University of Arizona*

.....  
Practitioners and Patients: The Balance between Knowing Thysel and  
Needing Authority

CYNTHIA HEADLEY, *University of Arizona*

.....  
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  
.....

.....  
**SATURDAY, 12 FEBRUARY**  
.....

**SESSION SEVEN**

3:30–5:00 PM  
.....

.....  
**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 FLORBA, *Eastern Illinois University*

.....  
Études: Medieval Music-Dramas as Studies

MARY LAREW, *Viriditas Opera, New Haven*

.....  
The Continuity of Medieval Music in 21<sup>st</sup>-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  
.....

.....  
**7C. ANGLO-SAXON LITERATURE: RITUAL AND REVISIONISM**

*University Room*

**Chair**

DHIRA MAHONEY, *Arizona State University*

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

HEATHER MARING, *Arizona State University*

.....  
Correcting Klaeber's Supplement: A Reading of the Contest with Grendel

CHRIS VINSONHALER, *University of Iowa*

.....  
**7D. INTO THE WILD: LITERARY QUEST AND SOCIAL RITUAL IN THE  
MEDIEVAL FOREST**

*Desert Room*

**Chair**

ROGER DAHOOD, *University of Arizona*

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

CYNTHIA L. JENÉY, *Missouri Western State University*

.....  
The Medieval Hunt as Theatre and Ritual

JACQUELINE STUHMILLER, *University of Wisconsin-Milwaukee*

.....  
**FAREWELL RECEPTION**

5:00–7:00 PM, ARIZONA ROOM  
.....

.....  
Light hors d'oeuvres

.....  
Hosted soft drinks, and bottled water

.....  
Cash bar

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