

Program and Schedule of Events

Thursday, September 21

Sessions will be held in the Chapel of All Faiths and concurrent sessions will be held in the Rhododendron Room, Slemp Student Center, fifth floor.

12:00-1:50

Registration and Welcome, Chapel of All Faiths

1:50-2:00

Opening remarks

2:00-3:20

Session I: Arthurian Literature

“Bad Girls and the Britons: Villainy and Feminism in Geoffrey of Monmouth’s *De gestis Britonum*”

Daniel Helbert, Young Harris College

“‘Hir queynt aboven hir kne / Naked the kniȝtes knewe’: Translating Ysoude’s *bele chose* in *Sir Tristrem*”

Thomas Crofts, East Tennessee State University

“Malory’s Sir Gareth: Reputation and Permanence”

Louis J. Boyle, Carlow University

Chair: Kenneth Tiller, University of Virginia-Wise

3:30-5:00

Dramatic Reading: “Renaissance Poetry: Featuring the Sonnets of Michelangelo”

Cedric Liqueur, Actor and Performer

5:30-6:15: Performance by the UVA Wise *Ars Nova* Ensemble

6:15-8:00

WELCOME AND RECEPTION, Dogwood Room, Slemp Center

Greetings from Mark Clark, Interim Provost and Vice Chancellor for Academic Affairs

Friday, September 22

8:00-8:20: Coffee and Registration, Chapel of All Faiths

8:20-10:00

Session II: Undergraduate session I: Gender, Art, and Adaptation (H)

“The (Re)Construction of a Queer Woman: How Roman Men Saw Women-Loving-Women from the 1st to 5th Centuries CE”*

Phoebe Hancock, University of Ottawa

“Fruits, Flowers, and the Feminine Figure

Hannah Elliott, Young Harris College
“The Dual Role of the Veil in Titian’s *Aldobrandini Madonna*”
Sarah Bahm, Kenyon College
“Summer Morn and Winter Weather: Shakespeare and William Inge”
William Brown, Fort Hays State University
Chair: Max Turner, University of Virginia-Wise

Concurrent Session

Adapting the Medieval Monstrous and the Heroic
“The Monstrous Body as a Ruinous Landscape: Examining Grendel’s Mother and The Lake and Cave”
Daniel Stoll, East Tennessee State University
“The ‘Terribly Attractive’ Figures of Grendel’s Mother, Error, and Sin: Moving from Figures to Characters”
Taylor Hubbard, University of Tennessee
“Medieval-Inspired Film and the Art of Retcon”
Christine Schott, Erskine College
Chair: Louis J. Boyle, Carlow College

10:10-11:50

Session IV: Shakespeare (H)
“Sycorax’s Basal Shoots from the Theater-Stump: Race, Reproduction, and Arboreal Imagery in *The Tempest*”
Sarah Richman, College of William and Mary
“Hermaphroditism and Composite Bodies in *Twelfth Night*”
Isabelle Giuttari, George Washington University
“Sacred Ceremony and Symbol in Shakespeare’s Drama”
David Bradshaw, Warren Wilson College
“Film and the Problem of Gender Disguise in Shakespeare’s Plays”
Richard Vela, University of North Carolina-Pembroke
Chair: Benita Huffman-Muth, Middle Georgia State University

Concurrent session: undergraduate session II: Middle English Poetry

“Gawain’s Pentangle: The Value of Values”
Max Turner, University of Virginia-Wise
“*Sir Launfal*: The Importance of Money”
Joel Wittingham, Young Harris College
“Absolution and Absolutism: ‘Us versus them’ in *The King of Tars*”
Christian Pattavina, Amherst College
Chair: Sydney Hall, University of Virginia-Wise

11:50-1:00: LUNCH, Smith Dining Commons, Private Dining Room

1:00-2:20

Session V: King Arthur in Media and Culture (H)

“The Coexistence—or Lack Thereof—of Courtly Love and Chivalry in *Le Morte d’Arthur*, *The Faerie Queene*, and *Shrek*”*

Trisha Gupta, King’s College London

“*King Arthur and King Cornwall*: How the French Usurped the British Hero”*

Scott Sakraida, Werth College of Science, Technology, and Mathematics

“Once and Future Forever: The Legacy of King Arthur in Children’s and Adolescent Media”

Madeleine Neff, Winthrop University

Chair: Thomas Costa, University of Virginia-Wise

Concurrent session: Undergraduate session III: Chaucer

“The *Pardoner’s Tale* and Greed in the Medieval Catholic Church”

Sydney Hall, University of Virginia-Wise

“Chivalry, Friendship, and Courtly Love in Chaucer’s *Knight’s Tale*”

Riley Yates, University of Virginia-Wise

“Aristotelian Friendship in *Troilus and Criseyde*”

Cameron Partridge, Piedmont Community College

Chair: Donald Leech, University of Virginia-Wise

2:30-4:10

Session VI: Medieval Texts and Contexts (H)

“Completing the Puzzle of Chrétien de Troyes’ Grail from Beyond the Grave”*

Florent Réthoré, University of Colorado-Boulder*

“The Question of Genre in *The Siege of Jerusalem*”

Michael Pagel, Northeastern State College

“The Lives and Afterlives of the Arenberg Gospels: Materializing Medieval Oaths”*

Sarah Ganzel, Hunter College

“The Fetishization of Chaucer’s Hole(y) Women: Griselda in *The Clerk’s Tale*”*

Andrea Wagner, California State University-Stanislaus

Chair: Thomas Crofts, East Tennessee State University

Concurrent session: Undergraduate Session IV: Renaissance Poetry and Drama

“Aphra Behn’s ‘The Disappointment’ and Other Poems: We Are Still Debating Women’s Bodies”

Addisyn Clapp, Young Harris College

“Legitimacy and Restitution: The Trial in *The Devil’s Law-Case*”

Kaitlyn Tully, Patrick Henry College

“Thou Idol Ceremony: Kingship in *Henry V*”

Allie Killer, Young Harris College

“Gardening: Labor and Purpose in *Paradise Lost*”

Malia Little, Young Harris College

Chair: Riley Yates, University of Virginia-Wise

4:20-5:10

Musical Performance: Women’s Songs

Flannery Jamison and Sten Maulsby

5:20-6:20 KEYNOTE ADDRESS

“Oathbreakers: The Long Shadow of Fontenoy (841 CE) in the European Middle Ages”
Matthew Gabriele, Virginia Tech

6:30 DINNER Cantrell Dining hall

Saturday, September 23

8:30-9:00 Coffee, Chapel

9:00-10:20

Session VI: Renaissance Texts and Contexts

“Ariosto's Last Laugh: The Satirical Condemnation of the Corruption of the Court System in Ariosto's Last Comedy, *La Lena*”

Alessandra Brivio, Erskine College

“*Le saige chevetain*.” Christine de Pizan’s *Feats of Arms* and the Princely Negotiation of Borders and Boundaries in War”

Dominique Hoche, West Liberty University

“Etienne de la Boetie's Discourse on Voluntary Servitude or the Modernity of an Accusation against Totalitarianism”

Clara Adame-de Heu, University of Virginia-Wise

Chair: Amelia Harris, University of Virginia-Wise

10:30-11:50

Session VII: Renaissance Poetry and Drama

“‘Levers a Dansh’ [Get Up and Dance]: Monastic Dance in Sixteenth-Century England as Revealed by The Gresley Dance Manuscript”

Heidi Zmick, College of William and Mary

“Counting Coup in *Robin Hood and the Potter*”

Macklin Cowart, University of North Georgia

“Rizzio in Scotland: Renaissance Courtier and Renaissance Queen in Hogg, Doyle, and Mina”

Benita Huffman Muth, Middle Georgia State University

Chair: John Cull, University of Virginia-Wise

12:00 LUNCH, Chapel, and closing remarks

Keynote Address

Matthew Gabriele, Professor of Medieval Studies and Chair of the Department of Religion and Culture at Virginia Tech, is the author of *An Empire of Memory: The Legend of Charlemagne, the Franks, and Jerusalem before the First Crusade*—recipient of the 2013 Southeastern Medieval Association’s Best First Book—and *The Bright Ages: A New History of Medieval Europe* (2022), as well as numerous academic articles. His research and teaching explore religion, violence, nostalgia, and apocalypse in the Middle Ages and in the modern world. Gabriele’s work has addressed the Crusades, the so-called “Terrors of the Year 1000,” and issues in modern medievalism including white supremacist appropriations of the Middle Ages and pop culture phenomena like *Game of Thrones* and the video game *Dragon Age*. He has given invited talks at Harvard, Princeton, Georgetown, the University of California-Berkeley, the University of Wisconsin-Madison, the University of Virginia, the University of Tennessee-Knoxville, and Westfälische Wilhelms Universität-Münster. Gabriele has contributed to *Forbes.com*, *The Washington Post*, *The Guardian*, *The Daily Beast*, *Slate*, and *The Roanoke Times*; interviews with him have aired locally, nationally, and internationally. He completed a doctorate in medieval history at the University of California, Berkeley.

Performers

Cedric Liqueur is a noted actor, professional theater stage actor, playwright, and director, and a former member of the Royal Shakespeare Company. He completed university studies in classical history and literature at King’s College in London and film studies at San Francisco State University after earning a master’s degree in microbiology. A gifted actor, Mr. Liqueur has presented one-man solo performances of world literature at schools, colleges, universities and many other venues in the United States, Canada and Europe. He attributes his career in acting to a chance meeting with Sir Patrick Stewart at a party in England

UVA Wise Ars Nova Ensemble (formerly the Madrigal Ensemble) developed in fall 2016 in response to student interest in Medieval and Renaissance music. Interested student members began rehearsals and quickly realized the challenges and joys of performing early music without accompaniment or conductor. The ensemble has changed membership many times since its founding, and as student member interest varied the group explored a wide variety of styles and genres. The term **Ars nova** (Latin for *new art*) refers to a musical style which flourished during the Late Middle Ages. The term was first used in two musical treatises, titled *Ars novae musicae* (New Technique of Music) (c. 1320) by Johannes de Muris, and a collection of writings (c. 1322) attributed to Philippe de Vitry. The phrase was used to separate “new art” from *ars antiqua*, or “old style.” This ensemble chose the name as a symbol of our connection to not only music of the past, including madrigals, but also music that is considered the “ars nova” of today. **Performers:** Crystal Comer, Hannah-Rhea Collins, Canaan Godsey, Anthony Nipper, Will McQueen, Hunter Dobbs, Katie Pridemore, and Hannah Ryan (dir)

Sten Maulsby was active in the world of English and Celtic traditional music for twenty years before returning to graduate school to study the Middle Ages. He received an M.A. in Medieval Studies, a graduate certificate in Rhetoric, and a Ph.D. in Medieval Literature and English from Catholic University of America. His research involves manuscript studies and performance issues, focusing on the relationship between manuscript and performance, and between literate and oral processes.

Flannery Jamison is a first-year PhD student in Historical Musicology at the University of Pennsylvania. She received her master's degree at The University of Texas at Austin in 2021, where her research focused on the chansons de toile, particularly regarding gender and nostalgia. Prior to this, she graduated from The Catholic University of America with a B.A. in Music History and Literature and minors in Classical Civilizations and Theology. She has presented research at the American Musicological Society and the International Congress on Medieval Studies, and is also the recipient of the Emerging Scholars Grant from the International Courtly Literature Society. Flannery has trained as a soprano and as a ballerina and spent the last two years teaching music at St. Raphael School, where she also directed the middle school musical.