

THE GRADUATE ASSOCIATION OF MEDIEVAL
STUDIES PRESENTS THE

7TH ANNUAL MEDIEVAL STUDIES COLLOQUIUM



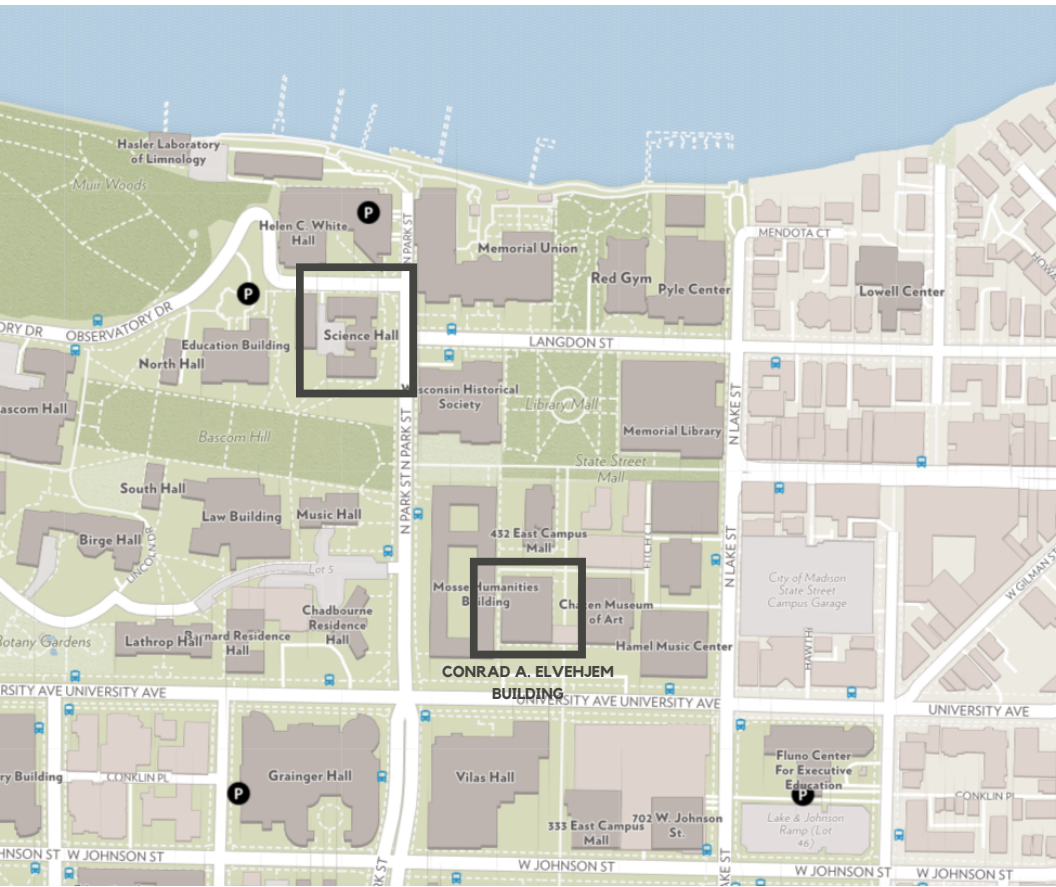
TRANSCENDING

CHANGES IN MEDIEVAL
TIME AND SPACE

BOUNDARIES

APRIL 3 - 4, 2020

UNIVERSITY OF WISCONSIN - MADISON



IMPORTANT LOCATIONS:

- Conrad A. Elvehjem Building:
 - Hagen Room (first floor)
 - L150 (lower floor)
 - L140 (lower floor)
 - Kohler Art Library (first floor)
 - Department of Art History (second floor)
 - Chazen Museum of Art (second floor and above)
- Science Hall
 - Reception Space (second floor)

OTHER CAMPUS LOCATIONS:

- Memorial Library
 - Special Collections (ninth floor)
- Memorial Union
- Wisconsin Historical Society

FRIDAY

APRIL 3RD, 2020

8AM – 9AM — **REGISTRATION**
Hagen Room, Elvehjem Building

9AM – 10:15 AM — **SESSION ONE**
"ANIMALS"
Room L140, Elvehjem Building
Chaired by Carsten Haas

"An Interdisciplinary Investigation on Medieval Bestiaries" by Claire Kittell

"Nebuchadnezzar's Revelation: Rationality, Conversion, and Bestial Transformation in the Old English *Daniel*" by Alex Fairbanks-Ukropen

"Magical Animal Transformations: Medieval Commentary on Sexualized Violence and Toxic Masculinity" by Bailey Flannery

- MORNING BREAK -

10:30 AM – 11:45 AM — **SESSION TWO**
"GENDER"
Room L140, Elvehjem Building
Chaired by Sarah Friedman

"From Æthelberht to Bracton: Examining Legal Traditions in Relation to Domestic Violence" by Sarah Fairbanks-Ukropen

"Murderous Mothers and Deadly Sons: Tracing the Subject in Volsunga Saga" by Aaryn M. Smith

NOON – 2PM **LUNCH WORKSHOP -**
KARLYN GRIFFITH
Hagen Room, Elvehjem Building

2PM – 3:15 PM — **SESSION THREE**
"TIME"

Room L140, Elvehjem Building
Chaired by Maxwell Gray

"Cosmological Theories of Time and Motion in Old English Literature" by Sarah Jeanne Parker

"No Time Runs Against the King: Time, Jurisdiction, and Legal Fictions in the Late Medieval Common Law" by Charlotte Whatley

- AFTERNOON BREAK -

5:30 PM – 7PM — **KEYNOTE**
Room L140, Elvehjem Building
Dr. Karlyn Griffith
Art History, California State
Polytechnic University - Pomona

**"The English Apocalypse in France:
Exchanges of Apocalypse Manuscript
Traditions across the Channel in the
Thirteenth and Fourteenth Centuries"**



SATURDAY

APRIL 4TH, 2020

8AM – 9AM — **REGISTRATION**
Hagen Room, Elvehjem Building

9AM – 10:15 AM — **SESSION FOUR**
"ARCHITECTURE"
Room L150, Elvehjem Building
Chaired by Tania Kolarik

"Constructing the Female Emperor's Capital" by Qingfeng Nie

"Saracenic Myth: Historiographic Trends in the Intersectionality of Gothic Origins" by Hayla May

"Stopping Invidia (Envy) at the Threshold: Late Roman Threshold Mosaics in North Africa" by Laurie Porstner

- MORNING BREAK -

10:30 AM – 11:45 AM — **SESSION FIVE**
"SPIRITUAL BOUNDARIES"
Room L150, Elvehjem Building
Chaired by Holly McArthur

"Transcending the Senses: Aural Imagination in Buffalmacco's "Triumph of Death" in Trecento Pisa" by Anna Betz

"Transcending Human Boundaries through Dante's Idea of Trans-Humanization" by Aniello Di Iorio

"Earthly Garments for Heavenly Bodies: Fashion and Devotion in 14th century Cologne" by Claire Kilgore

NOON – 2PM **LUNCH WORKSHOP -**
NICOLE DISCENZA
Hagen Room, Elvehjem Building

2PM – 3:15 PM — **SESSION SIX**
"POLITICAL BOUNDARIES"
Room L150, Elvehjem Building
Chaired by Mya Frieze

"Moving with Margery Kempe: Pilgrimage as an Approach to Premodern Migration" by Annika Pattenaude

"They are coming over OUR walls: Fourteenth-Century Visual Reception of the 1291 Fall of Acre in Mainland French Royalist Traditions (Les Grandes Chroniques de France)" by Tirumular (Drew) Narayanan

"Courtly Proscription and Prescription: John of Salisbury, Chrétien de Troyes, and the Purpose of the Arthurian Romance" by Sarah Cox

- AFTERNOON BREAK -

5:30 PM – 7PM — **KEYNOTE**
Room L140, Elvehjem Building
Dr. Nicole Guenther Discenza
English, University of South Florida

"Distant Wonders and Crossing Boundaries in Early Medieval England"

7PM – 9PM — **RECEPTION**
Second Floor, Science Hall



KEYNOTES

DETAILS



FRIDAY

Dr. Karlyn Griffith
Art History, California State
Polytechnic University -
Pomona

"The English Apocalypse in France: Exchanges of Apocalypse Manuscript Traditions Across the Channel in the Thirteenth and Fourteenth Centuries"

Within the body of surviving medieval illustrated manuscripts, Apocalypses are among the most luxurious and the most numerous, behind only Books of Hours and Psalters. Yet unlike these manuscripts, illustrated Apocalypses maintained consistent popularity until the era of printed books. Based on patterns of surviving extant Apocalypses there are phases of increased popularity associated with specific historical periods and regions of Europe. The most prolific phase is that of Anglo-Norman Apocalypses, which first appeared in the 1240s in England. Around 1300 at least a couple of Anglo-Norman Apocalypses were imported to French-speaking regions across the Channel and ignited a renewed interest in illustrated Apocalypse manuscripts on the Continent. The first copies of an English Apocalypse were in Metz, the urban heart of the Lorraine region, old Lotharingia, and a prominent regional center of manuscript production. As suddenly as these manuscripts appeared, however, they disappeared with production lasting at most two decades. In the 1320s another sudden and brief phase of illustrated Apocalypses began in Coutances in western Normandy and lasted five to ten years. Two other extant Apocalypses were made in northeastern France in the early fourteenth century. For the next century, these manuscripts remained international best-sellers, yet none were made in Paris, the leading center of manuscript illustration in France. What sparked interest in Apocalypse manuscripts both in England and in France? Why in only certain locations? Why not in Paris? Despite illustrated Apocalypses receiving considerable scholarship over the last century, especially on English manuscripts, these questions have not been posed before.

The Apocalypse and its eschatological prophecy permeated medieval life, and the books visualizing John's revelation contributed to medieval culture in a myriad of ways beyond their obvious eschatological purpose. Not only did the Apocalypse fire the medieval imagination across the arts, but it provided foundational information about salvation history. Despite this crucial role, the past 100 years of scholarship on Apocalypse manuscripts has been almost exclusively limited to mapping iconographic families and offering devotional interpretations. I argue that illustrated Apocalypse manuscripts could also express regional and political identity. In particular I suggest that in the late medieval period the Anglo-Norman iconographic cycle grew in popularity around the English court to delight—and certainly to provide devotion—but to also express an English dynastic presence in salvation history. In turn on the continent, Apocalypse manuscripts played a subtle part of transcultural politics. This isn't particularly unusual; manuscripts had been used as gifts and status objects with underlying political agendas throughout the Middle Ages. English illustrated Apocalypses were imported to areas with deep political ties and even alliances with the English crown. These manuscripts expressed the regional identity of their owners as art collectors and political partisans that was simultaneously a bid for salvation.

SATURDAY

Dr. Nicole Guenther Disenza
English, University of South
Florida

"Distant Wonders and Crossing Boundaries in Early Medieval England"



Wonders are rare by definition: familiar customs and beings do not excite wonder. Wonders thus tend to be distant in time, place, or both. Most early medieval English texts that detail wonders put them in the past, from miracles of the Bible and Old English renderings of its stories to the marvels of *Beowulf*. A few texts, however, describe contemporary wonders that they suggest their audience can see if they cross into unfamiliar territories. The accounts of Othhere and Wulfstan preceding the Old English *Orosius* introduce audiences to people with strange and even wonderful customs. These are European peoples. *The Wonders of the East*, in contrast, treats beings outside of Europe, both human and non-human. Finally, *The Phoenix* describes paradisiacal lands far from England where the Phoenix rules other birds and no humans live. The degree of wonder does not always correspond directly with distance, but geographical distance is one factor in how different beings are from the English. The Finns and Lapps of Othhere's narrative have some differences from Othhere and his English audience; the more distant Ests whom Wulfstan describes have more unusual customs. No physical description appears for any of these northern European groups, so audiences can assume the people are like them. The creatures and people in *The Wonders of the East* live even further from the English, and they generally appear wondrous more for physical characteristics that violate the expectations of English readers, as Asa Simon Mittman and Susan Kim have explored in detail. Several of these beings present danger, but not all of them; both beauty and horror appear. *The Phoenix* finally establishes lands that are impossibly distant, beyond an uncrossable boundary, and has no people. These birds live unthreatened, even sustained, by marvels. Reading these texts together indicates illuminates early English fascination with the unusual and a desire to supplement the marvels of the past with the possibility of contemporary wonders. The texts offer a way to possess some part of what is far away and thrilling even if English audiences cannot travel to see these amazing people and places.

ACCOMODATION

If you need an accommodation to attend this event, please contact Mya Frieze at frieze@wisc.edu. If you have special dietary needs, please also contact Mya Frieze.

LAND ACKNOWLEDGEMENT

The staff and faculty at the University of Wisconsin-Madison Prevention Research Center recognize the land the center occupies is the ancestral home of the Ho-Chunk Nation, who have called this land Teejop (day-JOPE) since time immemorial.

In the first treaty following the Indian Removal Act in 1830, the state government forcibly removed the Ho-Chunk from their home in 1832. In the decades that followed, the federal and state government sought to completely remove the Ho-Chunk from Wisconsin. Despite these attempts, many Ho-Chunk people continued to return to their home in present-day Wisconsin.

We acknowledge the circumstances that led to the forced removal of the Ho-Chunk people, and honor their history of resistance and resilience. The Ho-Chunk Nation and the other eleven First Nations residing in the boundaries of present-day Wisconsin remain vibrant and strong.

We recognize and respect the inherent sovereignty of the twelve First Nations that reside in the boundaries of the state of Wisconsin. This history of colonization informs our work and vision for a collaborative future. We encourage you to visit their web sites for more information. <https://prc.wisc.edu/land-acknowledgement/>

VAGANTES 2021

NOTES

ACKNOWLEDGEMENTS

MYA FRIEZE, GAMS PRESIDENT

This Colloquium encompasses the purpose of the Graduate Association of Medieval Studies: bringing together graduate students and scholars to share research, make connections, and enrich our understanding of medieval studies. This event would not have been possible without the generous support and assistance of the following people and entities:

- Anna Betz, Scribe and Abstract Committee Member
- Thomas E.A. Dale, and the Medieval Studies Program
- Carsten Haas, Abstract Committee Member and Session Chair
- Sarah Friedman, Session Chair
- Maddy Kasprzak, and the Associated Students of Madison Grant Allocation Committee
- Teddy Kaul, Art History Program Coordinator
- Claire Kilgore, Abstract Committee Member
- Tania Kolarik, Social Media Manager and Session Chair
- Holly McArthur, Session Chair
- Jordan Rosenblum, and the Department of Art History
- Brian Rust, Vice President, Abstract Committee Member, and Session Chair
- Alex Ukropen, Treasurer and Abstract Committee Member
- Anja Wanner, and the Department of English

We also owe a major thanks to our keynote speakers, Karlyn Griffith and Nicole Guenther Discenza, for sharing their time and knowledge. Thank you to our graduate student presenters and participants. And the deepest thanks to all the members of the Graduate Association of Medieval Studies for all of their work and support to create a supportive, kind, and curious community of medieval scholars on the University of Wisconsin-Madison campus.



Graduate
Association of
Medieval Studies
University of Wisconsin-Madison



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Contact request@asm.wisc.edu
for accommodation information.