CALL FOR PAPERS

Biennial Congress of the New Chaucer Society

Pasadena, California, 15-18 July 2024

The NCS Program Committee is pleased to announce the Call for Papers for the Society’s 2024 Congress at The Westin, Pasadena, California. Please read the Guidelines for Submission carefully before submitting your abstract.

As well as an Open category, there are 9 themed threads: The Ethics of Reading Chaucer; Logistical Chaucer; Surveillance; Viability; Code(x); Ecologies and Consumption; Materialities and Performance; The Quadrivium; and Translation and Experimentation. We hope you enjoy browsing the rich range of threads and sessions below while considering your contribution to an exciting program.

Abstract submission is in two parts (please see below) and due by 22 September 2023.

Please note that proposers will not be notified of the outcome of their submission until the program is complete, with all sessions settled. We expect this process to take a number of weeks.

Huge thanks to the Program Committee for all their work in shaping this call: Tarren Andrews, Candace Barrington, Eva von Contzen, Kara Gaston, Matthew Boyd Goldie, Tom Goodmann, and Stephanie Trigg.

We look forward to seeing the congress take shape.

Andrea Denny-Brown and Aditi Nafde
Program Committee Co-Chairs
Guidelines for Submission

Please follow the two-step abstract submission process outlined below.

Please note: you may submit to only one session, including the Poster Expo.

If sessions are oversubscribed with abstracts that merit a place on the program, the Program Committee will create new sessions as necessary and as will fit within a very tight schedule. Your abstract will not be rejected simply because of your choice of session.

A contribution to the congress in a service capacity—as, for example, a workshop leader, session organizer, or session chair—does not preclude your participation elsewhere as a presenter of your own research or as a respondent.

Session organizers may not present work in their own session, though they may chair the session and may present work in another session at the congress.

Please note that you must be an NCS member to present at the congress.

To Submit an Abstract

1. **Fill out the online NCS 2024 abstract submission form:**
   https://newchaucersociety.org/surveys/?id=Congress2024_CFP

   This form ensures that the Program Committee can keep track of all submissions. We can only guarantee that your abstract will be considered if you fill out the form. In addition to your 200-word abstract and title, you will be asked to select the best session for your abstract and to describe your academic position (e.g. graduate student, early career, permanent or temporary, independent). This information will help us to find the best sessions for abstracts and to support the Society’s principle of inclusivity for session rosters. The information submitted on this form is only accessible to the Program Committee.

2. **Email your abstract** to your chosen session’s organizer(s).

   Abstracts should be titled and no longer than 200 words. Please include your name, your presentation title, and your email address along with your abstract.

   Submissions are not complete until both steps have been followed. Submissions (both the online form and the email to organizers) are due by **22 September 2023**.

Session Formats

**Hybrid sessions**, a new feature of NCS, will offer a mix of in-person and online participation. Hybrid sessions will feature papers which have been pre-recorded and uploaded to our digital platform (WHOVA). These pre-recorded papers will be played within their timetabled session and followed by
a live Q&A with both online and in-person participants. We hope this diversifies our session options and supports the Society’s commitment to inclusivity. Please note that once the program is finalized, speakers will not be able to switch between in-person and hybrid formats. Hybrid sessions are indicated below.

**Paper sessions** showcase scholarly work in the form of extended presentations of 20 minutes each. A paper panel should include no more than 4 presenters total (either 4 papers or 3 papers and a respondent) and will allow for at least 30 minutes of open discussion.

**Lightning talk sessions** feature 5-6 speakers in short presentations of 5-7 minutes, allowing at least 45 minutes for open discussion. Presentations may be scripted but need not be. They might trail or precis a large project, zoom in on an element of research or open a provocative line of inquiry.

**Position paper sessions** address a single, focused question through a panel of approximately 5 speakers and are specifically intended to foster debate and to consider the state of the field. Papers should be 7–8 minutes to ensure time for discussion among speakers and with the audience.

**Poster Expo sessions** will provide opportunities for those whose research or teaching lends itself to a strong visual or material format, who would like to include experimental digital elements, or who are interested in trying alternative modes of communication. Presenters will have the option to enter into a Poster Competition judged by the NCS President and panel at the end of the Congress.

**Estimated Costs**

Feedback from previous Congresses indicated that members would benefit from a rough estimation of costs before submitting an abstract.

The local organizing committee is striving to keep the registration fee in line with previous congresses (e.g. the full NCS 2022 registration fee was 211 GBP) and will include a concessionary rate for students, hybrid attendees, and independent scholars. The in-person registration fee will include access to all congress sessions, plenaries, and events, including coffee and snacks, receptions, workshops, and transportation to and from The Huntington Library and Gardens on the final afternoon of the congress, as well as full access to the congress’s online platform. The hybrid registration fee will include full access to the congress’s online platform, hybrid sessions, plenaries, and online social events. Lunches, dinners, the banquet, and excursions are not included in the registration fee; however there are multiple reasonably priced dining options within walking distance of the congress venue.

NCS has reserved a number of rooms at the Westin for full-fee attendees at the rate of 185 USD/night. The Westin rooms will be available to book when congress registration opens. A separate block of rooms will be available for concessionary attendees at a rate of 175 USD/per night for single or double occupancy, 185 USD/night for triple occupancy, and 195 USD/night for quad occupancy. The surrounding area has numerous hotels at rates ranging from 100-250 USD/night.

We hope this information helps with your planning. Further details will be available at a later date.
1. Reading Chaucer’s Women
   Organizers: Robyn A. Bartlett (rmalo@purdue.edu) and Elizabeth Robertson (elizabeth.Robertson@glasgow.ac.uk)
   Session Format: Paper Session

   Throughout Chaucer’s poetry, the issues surrounding Cecily Chaumpaigne resurface in different forms: “cherl” masculinity and rape in the Reeve’s Tale; abduction and questions of consent in Troilus and Criseyde and the Legend of Good Women; labor, women, and the law in the Physician’s Tale; a paeon to Cecily herself, perhaps, in the Second Nun’s Tale. Though we may not yet know much about Chaumpaigne herself, her circumstances suffuse Chaucer’s poetry.

   How have we, as a field, read Chaucer’s women? To what extent has misogyny underwritten responses (both within the text and by critics) to Chaucer’s women that reproduce the dynamics of Chaumpaigne’s case? Papers might address the scholarly habit of reading like men, for example, charting the ways in which scholars have simultaneously effaced and blamed these women as surely as Chaumpaigne has been blamed. How does constrained choice operate and shape the worlds of these characters? If we read differently, is Dorigen’s promise still rash? What can we imagine for and about Chaucer’s women?

2. Uncertainty’s Certainties
   Organizers: Robyn A. Bartlett (rmalo@purdue.edu) Holly A. Crocker (hcrocker@mailbox.sc.edu) and Elizabeth Robertson (elizabeth.Robertson@glasgow.ac.uk)
   Session Format: Lightning Talks

   In building upon Christopher Cannon’s enduring essay, this panel invites papers that consider what seems to be a broadly felt need to answer definitively the question, was (or was not) Chaucer a rapist? What is at stake in attempts to exonerate Chaucer using the language of certainty? If there is a need to understand that Chaucer was not a rapist, how does that animating force shape the ways we read his poetry? Conversely, what does it mean to read Chaucer’s works with the conviction that he was, in fact, guilty of sexual assault? Given that uncertainty is a part of many, if not most areas of medieval literary studies, what do we make of pronouncements of judgment regarding Chaucer’s legal involvement with Cecily Chaumpaigne? Why is uncertainty so hard to abide when we are thinking about Chaucer’s life and literary works? And what does our difficulty in tolerating uncertainty tell us about the status of “Father Chaucer”?

   Organizers: Glenn Burger (glenn.burger@qc.cuny.edu) and Holly Crocker (hcrocker@mailbox.sc.edu)
   Session Format: Position Papers
This panel invites papers that assess how recent archival discoveries recast understandings of Chaucerian eroticism, intimacy, and sexual violence. In light of the relentless focus on rape in *The Canterbury Tales*, how might intersectional feminist-, or trans/queer-approaches to marginal or precarious bodies suggest alternative ethics of reading that intervene in discussions of Chaucer’s newly documented return to normal and resist the cultures of normativity that might preclude investigations of erotic scandal, intimate transgression, or non-binary sexualities? How can trans/queer/feminist scholars move the conversation beyond Chaucer’s own sex life, to a sustained consideration of desire’s multiplicity alongside its potential for violence and its normative force?

4. **Wife of Bath I: Alisoun After Intersectionality: New Feminist Approaches to the Wife of Bath**

Organizers: Kathy Lavezzo (Kathy-lavezzo@uiowa.edu) Suzanne Edwards (sme6@lehigh.edu) and Jenny Adams (jadams@english.umass.edu)

Session Format: Paper Session

Both Marion Turner’s *The Wife of Bath: A Biography* and Zadie Smith’s *The Wife of Willesden* urge the relevance of Chaucer’s creation to contemporary decolonial and Black feminist thought. Mindful of those and related works, we invite critical and ethical reconsiderations of the Wife of Bath. How has Alisoun been—or how could her text be—appropriated and reimagined for liberatory ends as, say, a trans or posthuman figure, or as an advocate of care? Alternately, how might the new critical vocabularies mobilized in recent decades clarify what is problematic about the Wife of Bath, e.g., her relation to whiteness, affect, capitalism or patriarchal discourse? We encourage papers that attend to Chaucer’s text, to subsequent appropriations and reimaginings of the character and/or her Tale, or both.

5. **Learned Art: Language, Ethics, the Reeve’s Tale**

Organizer: Susie Nakley (snakley@sjny.edu)

Session Format: Lighting Talks

Chaucer’s *Reeve’s Tale* revels in scatology, catalogs rape, innovates theft, flaunts institutional corruption, instantiates narrative as invective, and mires us in shady social circles and conceptions of art that we should probably flee. Rather than simply absconding, our roundtable will face the poem’s artful language. This tale (a philological flashpoint since Tolkien) aims for linguistic authenticity, yet has moved us most poignantly by misplacing and misappropriating its discourses. Predictably, it inspires a critical history that alternately demands and distorts ethical accounting. Please send abstracts that engage ethics with philology, political testimony or critical manifesto with close reading, responsibility with authority.

6. **Pregnancy I: Medieval Abortion After Dobbs**

Organizer: Catherine Sanok (sanok@umich.edu)

Session Format: Lightning Talks

This session approaches medieval literature through the lens of abortion and explores whether medieval literature offers conceptual resources for understanding abortion politics now. While medieval legal, religious, and medical discourses have been invoked both to authorize and to challenge the *Dobbs* decision, the conceptual frameworks created by, or reflected in, medieval
imaginative literature representing abortion, miscarriage, stillbirth, and severe fetal anomaly (all of which are comprised in the medieval idea of abortion) have not been identified or analyzed. How might we read figures of pregnancy’s terminations in medieval literature -- the embryonic flesh delivered in the King of Tars, for example, or Nero’s aborted surrogacy -- for the analytical purchase they might offer on the relationship between contemporary abortion politics and the politics of race, gender identity, or religion? In turn, how might contemporary abortion provision offer an analytical lens for medieval texts such as Undo Your Door, in which the princess accesses a reproductive future by tending a lifeless body that occupies her womb-like chamber? How might reading such texts with this lens open up new perspectives on embodiment and its temporalities, then and now?

7. **Cultures of Service and Labor in the Middle Ages**

Organizers: Sara V. Torres (sara.torres@converse.edu) and Brendon O’Connell (oconneb2@tcd.ie)

Session Format: Lightning Talks

Recent archival work by Euan Roger and Sebastian Sobecki has given new legal context to the role of Cecily Chaumpaigne within networks of employment and influence in Chaucer’s London. In light of these discoveries, this panel invites papers that explore the representation of labor and service in literary and documentary texts and other forms of media. How might reconsiderations of domestic economics, of mercantile and scribal labor, and of the household as a space of literary production or consumption contribute to our theorization of labor practices both in the Middle Ages? What role is played by the literary representation of service (literal and metaphoric) in constructing ideas of gender, class, and race? In what ways is the production of literary texts and authority dependent on the paid and unpaid labor of others? And how might we, as scholars and teachers, sustain ethical reading practices that draw attention not only to the presence of laboring bodies and subjectivities within medieval texts but also to forms of invisible and contingent labor that subtend academic spaces?

8. **Wife of Bath II: Teaching the Wife of Bath in Isolation**

Organizer: Usha Vishnuvajjala (vishnuvu@newpaltz.edu)

Session Format: Position Papers, hybrid

This session seeks papers on the ethical problems with teaching the Wife of Bath’s Prologue and Tale in a course with no other Chaucer (such as survey courses and Arthurian literature courses) and giving students an impression of Chaucer as a feminist author. What are the dangers of teaching a Chaucerian text with a memorably outspoken female narrator and a tale about the aftermath of rape without any of the more overtly misogynist Canterbury Tales? How might we address these dangers while also building syllabi that don’t focus exclusively on Chaucer? The session will consist of pre-recorded papers played in the session plus a livestreamed Q&A.

9. **The Ethics of Reading Chaucer Intersectionally**

Organizers: Eve Johnson (Eve.Johnson@swansea.ac.uk) Laura Kalas (I.e.kalas@swansea.ac.uk) and Roberta Magnani (r.magnani@swansea.ac.uk)

Session Format: Lightning Talks

This session invites ethical readings of the works of Chaucer and his contemporaries by harnessing intersectional methodologies. Contributors are invited to explore ways in which the voices of women
and marginalized groups have been silenced (often violently) by patrilineal historiographies. We welcome reflections on how Chaucer (and the medieval literary canon) was influenced by female-coded forms of spirituality and modes of intellectual engagement (translation, community, patronage) and the ethical implications of persisting to efface these voices. This session also makes space for considerations of white washing and transphobia through an engagement with critical race theory, Black feminist theory, and trans theory.

**THREAD: LOGISTICAL CHAUCER**

Organized by Wan-Chuan Kao (kaow@wlu.edu) and Paul Megna (paul.megna@purchase.edu)

10. The (Counter-)Logistical Lyric in Chaucer and Beyond
Organizer: Stephanie L. Batkie (slbatkie@sewanee.edu)
Session Format: Lightning Talks

This session will consider the poetic infrastructures of Chaucer’s lyric poems to ask: are these texts fundamentally logistic? Or do they access counter-logistical forces within the poetic and geopolitical climate of the later Middle Ages? Papers might consider individual lyric forms (the ballade, the envoy, etc.), ideas of brevity and efficiency, flows of affective or literary value, tracking lyric portability across international supply-lines, and more. We invite papers that focus on Chaucer, but also those which examine his relationality to the larger literary economy.

11. Entrances and Exits
Organizers: Sarah Star (sarah.star@utoronto.ca) and Rosemary O’Neill (oneillr@kenyon.edu)
Session format: Lightning Talks, hybrid

How did you get into my bedroom unseen, Criseyde asks Pandarus in Chaucer’s *Troilus*? “Here at this secre trappe dore,” he replies. Pandarus’s strange response—both precise and secretive—exemplifies a larger pattern around entrances and exits in medieval literature. Sometimes that movement is carefully coordinated in an explicit display of control; other times it happens secretly and mysteriously as if by magic. This session draws on the modern discourse of logistics to prompt new analyses of this movement’s meaning, either in *Troilus* or medieval literature at large. We invite proposals for lightning talks that consider Chaucerian and other entrances and exits or beginnings and endings through a logistical lens, including those that query the movement across thresholds to address issues of governance, control, capital, violence, and volatility. The session will consist of pre-recorded papers played in the session plus a livestreamed Q&A.

12. Affective Logistics
Organizers: Paul Megna (paul.megna@purchase.edu) and Wan-Chuan Kao (kaow@wlu.edu)
Session Format: Position Papers

What constitutes “affective capital” in the age of Chaucer? Though pilgrimage is a fundamentally logistical endeavor, the Canterbury pilgrims enter into a game of affective logistics upon accepting the terms of Harry Bailey’s tale-telling contest, an affective loop that traffics in all sorts of material and immaterial capital. If affective logistics is the art of manipulating networks of feeling, do Chaucer, his pilgrims, or the characters they portray understand themselves as affective
logisticians? Panelists might consider affective labor, as well as the difference race, gender, sexuality, ability, and faith make on its valuation within the Chaucerian corpus and contemporary works.

**THREAD: SURVEILLANCE**
Organized by Tom Goodmann (tgoodmann@miami.edu) and Sylvia Tomasch (stomasch@hunter.cuny.edu)

13. **How to Watch a Woman: Surveilling Bodies in Hagiography and Mysticism**
Organizers: Claire Crow (claire.crow@yale.edu) and Kashaf Qureshi (kashaf@uchicago.edu)
Session Format: Paper Session, hybrid

How does being watched or watching others become a means of mediating authority in the literature of medieval saints’ lives and mysticism? From The Man of Law’s Tale to The Book of Margery Kempe, what remains central to women’s spiritual experiences is their participation in creating a spectacle that can be monitored by the public sphere. This session is interested in thinking through the dynamics of how women gain or lose authority through the politics of communal observation. Alternatively, papers might consider the female ways of watching: how do women themselves act as surveillers, regulating interpretations of both themselves and their communities? Papers might consider the implications of gendered authorship, the use of hagiographical tropes beyond the genres of saints’ lives and mysticism (for instance, in The Clerk’s Tale), and biopolitical configurations of the body. The session will consist of pre-recorded papers played in the session plus a livestreamed Q&A.

14. **Pregnancy II: Pregnancy and Premodern Surveillance**
Organizers: Julie Chamberlin (jchamberlin1@luc.edu) and A.E. Whitacre (awhitacre@eureka.edu)
Session Format: Lightning Talks

In the Middle Ages, as in the present, pregnancy was a site of intense surveillance and control. This session invites papers that consider how medical, judicial, religious, and social surveillance of the pregnant body is deployed in medieval literature. Before ultrasound technology and fetal “heartbeat” monitors, how did premodern medical practices seek to know and to confine the pregnant body? How did religious and judicial authorities use surveillance to coerce and control pregnancy and gender conformity? How did pregnant people seek to elude these surveillance practices? Papers might consider how medieval literature both participates in and problematizes the surveillance of pregnancy, birth, and abortion.

15. **Trust Interactions in Medieval Literature**
Organizers: Laura Hatch (hatch.laura@gmail.com) and Nancy Haijing Jiang (nancyhaijingjiang@gmail.com)
Session Format: Lightning Talks

While trust is frequently seen as transhistorical human behavior, recent studies have sought to understand it as a historically specific phenomenon, traceable in literature and crucially shaping its contours. For instance, in medieval literature, Gawain’s trust and mistrust of the Green Knight’s game and intentions or Margery Kempe teaching her readers not to “dowtyn not ne mystrostyn,” encouraging belief in both God and her. How is trust, trusting relationships, and mistrust
represented across varying genres? How do cultures of trust cultivated in legal, commercial, religious contexts intersect with and shape literature? How does the role of trust inform the transmission and reception of medieval literary texts? What is the medieval influence on modern concepts of trust and mistrust? How might we incorporate interdisciplinary trust studies into medieval literary study? Building on the rich conversations from the “Risk and Trust” panel at NCS 2022, we invite scholars to explore trust interactions in medieval literature.

16. Doing Surveillance Studies
Organizers: Tom Goodmann (tgoodmann@miami.edu) and Sylvia Tomasch (stomasch@hunter.cuny.edu)
Session Format: Lightning Talks

In a lightning session, participants will consider Surveillance Studies as a tool for medievalists and discuss the ways in which their own work utilizes, is challenged by, interrogates, and revises basic terminology and notions of this relatively new field. Surveillance Studies in the social sciences is often presentist and technology-centered; if we try to historicize such practices, what issues arise? Can surveillance studies be used with scholarly integrity to examine premodern social practices? In relation to specific medieval (and early modern) texts, what are the advantages of importing such new theories and methodologies? what are the disadvantages? what works? what doesn’t apply?

THREAD: VIABILITY: ACCESS, VALUE, NEW DIRECTIONS
Organized by Katie Little (katherine.c.little@colorado.edu)  Eva von Contzen (eva.voncontzen@anglistik.uni-freiburg.de) Candace Barrington (barringtonnc@ccsu.edu) Lisa Lampert-Weissig (llampert@ucsd.edu)

17. Tech Talks: Access and Accessibility in the Medieval Classroom
Organizers: Jessica Hines (jnhines@bsc.edu), Jessica Ward (Jessica.ward@unsystem.edu) and Sophia Yashih Liu (yashihliu@ntu.edu.tw)
Session Format: Lightning Talks

The current proliferation of digital tools and technologies offers new avenues for pedagogical engagement as well as unprecedented modes of accessibility and access to medieval texts and resources. This lightning talk panel invites ideas about new media use and the digital humanities as resources in medieval classrooms across the globe, with a particular interest in how changing modes of access and accessibility open up new spaces for intellectual engagement and exploration. Topics might include: multimodal tools and technologies, accessibility, literature and language instruction in the non-Anglophone world, global and transnational media, AI as challenge and tool, and the limits and inaccessibility of digital tools.

18. Finding a Place for the Medieval in Composition Classes and Other Unexpected Places
Organizer: Anna Kelner (anna.kelner@gmail.com)
Session Format: Lightning Talks

Medieval Literature is often seen as a narrow, even esoteric specialty but its survival as a discipline might depend on working it into a broad range of classes. This panel solicits papers on teaching
medieval literature in composition classes, primary and secondary schools, community colleges, and in non-Anglophone and multi-lingual settings. Not only can medieval texts be themselves objects of study, they can also help students and teachers reflect on the process of writing and language learning itself. This panel is therefore particularly interested in papers that examine the conversation between medieval rhetoric, multilingualism, and/or vernacularity and those topics in our own time.

19. Reframing Relevance: Contingency, Impact, and Medieval Studies
Organizers: Clare Davidson (Clare.Davidson@acu.edu.au), Gina Marie Hurley (gina.hurley@yale.edu) and Mary Kate Hurley (hurleym1@ou.edu)
Session Format: Lightning Talks

This panel interrogates what we mean when we discuss “relevance” with regard to medieval studies. Too often, relevance is imagined as medieval texts that speak obviously to our present. We invite lightning paper proposals that take this question in a slightly different direction: how does the medieval speak to the modern in ways that are not obvious? How can we learn from and with medieval texts about the contingency that conditions both historical literary archives and our own tenuous present? How might the archive of medieval culture or that of personal experience allow us to better grapple with (not solve) the problems of the present, and how might we use our insights to generate better futures in higher education and more broadly? Topics might include contingency and precarity—employment, academic freedom, human rights, and climate disaster—as well as what one might call the “applied medieval”—situations in which speakers have used historical examples to transmit knowledge, have engaged with misconceptions of the past in relation to race, gender, sexuality, and civilization, or have used knowledge of the pre-modern world to shape their decisions. We welcome papers that trouble traditional categories of study and teaching, including outreach outside the university and teaching in other disciplines, that think about the usefulness of medieval studies, and that reflect on the boundaries around medieval studies as a field.

THREAD: CODE(X)
Organized by J.R. Mattison (j.r.mattison@rug.nl) Hannah Ryley (hannah.ryley@ell.ox.ac.uk) J.D. Sargan (James.D.Sargan@ul.ie) and Chelsea Silva (chelsea.silva@okstate.edu)

20. Rare Books for the Rest of Us (Case Studies and Great Ideas)
Organizer: Sarah Kelen (sak@nebrwesleyan.edu)
Session Format: Lightning Talks, hybrid

This session acknowledges the professional diversity of NCS members’ teaching roles and institution types, including many outside of R1 research universities. This lightning session offers examples of our colleagues’ uses of digital archival resources as a teaching tool, whether in classroom teaching or in mentoring student research, particularly when our institutions lack direct access to relevant primary materials. Panelists will share ways they have used specific online resources and offer suggestions for how that resource may work for others interested in similar practices in their teaching and mentorship of student research. The session will consist of pre-recorded papers played in the session plus a livestreamed Q&A.
21. Lacunae: Telling Absences in Manuscripts and Texts
Organizers: Matthew Fisher (fisher@humnet.ucla.edu) and Marisa Libbon (mllibbon@bard.edu)
Session Format: Paper Session

The material turn of the last decades has returned the study of medieval literature to its origins. Even as it embodies the past, materiality makes explicitly clear how much has been lost, destroyed, omitted, or occluded. Yet evidence can take unexpected forms.

This session seeks papers that grapple with the absence of the material and the evidential in the context of book history and manuscript studies. Papers might offer new methodologies for recognizing and theorizing absences, describe unresolved problems of presence, or investigate gaps in the narratives we tell of books’ histories, manuscript circulation, textual transmission, book collecting, and library formation.

22. Postmedieval Collections and Compilations
Organizers: Tom Sawyer (tsawyer@uchicago.edu) and Zach Hines (hines.464@osu.edu)
Session Format: Paper Session

At what moment in its history does a medieval manuscript become an archival artifact? When does a handwritten book no longer permit alteration or interference from its readers? A medieval book is always under construction – until it isn’t. Many medieval manuscripts, produced independently and discontinuously, survive today in composite codices assembled after the Middle Ages. How can the postmedieval modification of a codex inform literary interpretation of its contents? This session invites papers that interrogate how the reception of medieval texts has been shaped by the archival conditions of their postmedieval ownership and conservation. We welcome discussions of individual volumes and their features, histories of collecting, and repositories big and small.

23. Chaucerian Apocrypha Then and Now
Organizer: Brendan O’Connell (oconneb2@tcd.ie)
Session Format: Paper Session

For centuries, apocryphal texts and works of uncertain attribution have presented challenges and opportunities for those invested in constructing the Chaucerian canon, while raising fundamental questions for textual scholars and literary critics. This panel invites papers that address the place of Chaucerian apocrypha in contemporary scholarship. How do new understandings of authorship, authenticity and adaptation change how we view the Chaucerian apocrypha? What challenges are presented by ongoing debates about the canonicity of previously accepted works, such as Adam Scriveyn? How do formal, stylistic and literary evidence inform the decisions we make about the canon, and how, if at all, do these methodologies relate to larger ideological and disciplinary concerns?

24. Re-evaluating the Manuscripts of Multilingual Medieval Wales
Organizer: Simon Meecham-Jones (marchogaur@gmail.com)
Session Format: Paper Session
Inspired by the publication of Daniel Huws’s Repertory of Welsh Manuscripts and Scribes this session proposes a re-evaluation of the role played by Welsh poets and scribes in the development of medieval literature in the British Isles. Amongst questions to be addressed:

How far might our understanding of texts in Latin, Insular French and English be modified or enhanced by our knowledge that texts were composed, copied and/or preserved within the contested boundaries of Wales? Do these “Welsh” texts in French and Latin evidence Welsh cultural contact with continental literature, sometimes distinct from the influence of Norman physical encroachment and annexation? Further, should we consider Middle English to be a literary language of medieval Wales? Can evidence of distinctive thematic concerns or linguistic contact be discovered in “Welsh” manuscripts and/or the corpus of texts ascribed to the Welsh March, from Ancrene Wisse to Sir Gawain and the Green Knight?

25. Excerpts, Miscellaneity, and the Forms of the Tale Collection
Organizer: Abigail Adams (abigail.m.adams@utexas.edu)
Session Format: Paper Session

In The Fall of Princes John Lydgate reflects on his own work as a translator of Boccaccio that “Artificeres... Make and unmake in many sondry wyse / As potteres, which to that craft entende, / Breke and renew ther vesselis to a-mende.” This metaphor of recreation out of broken fragments aptly predicts the reception of Lydgate’s poem as excerpts in miscellanies, a practice that also shaped the early transmission of The Canterbury Tales and the Confessio Amantis. What happens when scribes and those who made and used medieval manuscript books “break” and “renew” these long texts? How can we best describe the process of excerption or of material fragmentation that have produced partial texts? What kinds of reading are enabled by collections of excerpts? How do the forms of the tale collection and of the miscellany mutually inform one another? Topics of interest for this panel might include excerpts, florilegia, scribes’ framing devices, “short texts” of longer works, etc.

26. New Work in Book History
Organizers: J.R. Mattison (j.r.mattison@rug.nl) Hannah Ryley (hannah.ryley@ell.ox.ac.uk) J.D. Sargan (James.D.Sargan@ul.ie) and Chelsea Silva (chelsea.silva@okstate.edu)
Session Format: Poster

Recent work in book history has examined medieval English books from different scales, geographic perspectives, linguistic angles, disciplinary approaches, historical (and transhistorical) contexts, and much more. Current digital approaches, from multispectral imaging to computational modeling, are producing new perspectives on the seen and unseen elements of surviving and lost manuscripts. This session seeks posters that present new discoveries, analyses, or examinations of any aspect of medieval books, whether in how we study manuscripts or what we know about them. Posters might engage with digital methods, introduce novel methods, present case studies, or synthetize data. Proposals that experiment with the poster format are especially welcome.

Posters will be displayed in the open and accessible lobby of the congress venue for a full day. Presenters need not be in attendance all day but will have the opportunity for in-person discussion as well as creative use of QR codes and our digital platform (WHOVA) to explain their underpinning
research, whether by hi-res images, pre-recorded audio or video, interactive diagrams or slide shows, links to data sets, or other dynamic content. Useful general information on formatting research posters has been published by New York University (https://guides.nyu.edu/posters), Pennsylvania State University (https://www.personal.psu.edu/drs18/postershow), and Colorado State University (https://writing.colostate.edu/guides/guide.cfm?guideid=78). Presenters will have the option to enter into a Poster Competition that will be judged by the NCS President and panel at the end of the Congress.

27. Used and Useful Books: Manuscripts as Objects
Organizers: J.R. Mattison (j.r.mattison@rug.nl) Hannah Ryley (hannah.ryley@ell.ox.ac.uk) J.D. Sargan (James.D.Sargan@ul.ie) and Chelsea Silva (chelsea.silva@okstate.edu)
Session Format: Lightning Talks

Whether serving as the stiffening skeleton of a bishop’s mitre or as a momentary coaster for a drinking cup, manuscripts filled many practical purposes both during the Middle Ages and after, often regardless of (or despite) the intentions of their writers and compilers. This session welcomes papers that address the affordances and uses of manuscripts as objects, rather than as textual repositories. Papers might discuss actual manuscripts or their artistic or textual representations, and we welcome submissions that engage in methodologies from fields including art history, history, archaeology, and other disciplines beyond literary studies.

28. How Medieval Books Came to the Huntington Library Collections
Organizers: J.R. Mattison (j.r.mattison@rug.nl) Hannah Ryley (hannah.ryley@ell.ox.ac.uk) J.D. Sargan (James.D.Sargan@ul.ie) and Chelsea Silva (chelsea.silva@okstate.edu)
Session Format: Lightning Talks

The Henry E. Huntington Library’s first director, Max Farrand, described it as “a library of libraries, a collection of collections.” It is home to the Ellesmere Chaucer and works by Lydgate and Hoccleve, among others. But how did this extensive and unique array of rare books come to be here? This session considers both collecting and the trade in manuscripts and early printed books in relation to the holdings of the Huntington Library. We seek lightning talks exploring the Huntington’s development, how and why medieval manuscripts came to the United States and North America, the idea of “rare books,” the ethics of collecting, and best practices for libraries.

THREAD: ECOLOGIES AND CONSUMPTION
Organized by Adin Lears (alears@vcu.edu) Harry Cushman (hcush@email.unc.edu) and Spencer A. Strub (spencer.strub@princeton.edu)

29. Ecological Change and Social Consequence in the Late-Medieval World
Organizers: Taylor Cowdery (cowdery@email.unc.edu) Aylin Malcolm (malcolma@sas.upenn.edu) Andrew M. Richmond (richmonda1@southernci.edu)
Session Format: Lightning Talks

How did medieval communities characterize and grapple with ecological change—whether for the better or the worse? What social responses did they have to environmental disasters such as famine,
or wildfire, or wastewater flooding? And what strategies, both local and global, did these communities adopt to reckon with the consequences of their shifting ecologies? This session invites lightning talk proposals that explore any aspect of the intersection of the environmental and the social across the medieval world. Potential topics might include the regulation and management of common resources (such as water and the roadways) or common hazards (such as waste) in the late-medieval city and countryside; the categorization and repercussions of work aimed at shaping landscape and social space; literary representations of urban socio-ecologies; or socio-literary responses to particular environmental catastrophes, such as the Black Death, the London fires of the thirteenth century, or the great famine of 1315–17. Contributors are also invited to reckon with the consequences of changes in our own interpretive methods and approaches, particularly in light of new developments in the digital humanities.

30. Darwinism in the Middle Ages  
Organizers: Harry Cushman (hcush@email.unc.edu) and Michelle Karnes (michellekarnes@nd.edu)  
Session Format: Paper Session

This session will focus on natural science and medieval literature. Papers might consider such topics as plant, mineral, and animal classification, geology, ecology, geography, and topography. They might analyze the reception of medieval literature in the work of nineteenth-century naturalists or the applicability of later natural science to medieval literary criticism, highlighting either similarities or differences.

31. Consumption, Ingestion and the Self  
Organizer: Mariah Junglan Min (mariah_min@brown.edu)  
Session Format: Paper Session

Each of the more than 300 episodes of the series Iron Chef was introduced with a now-famous quote from the gastronome Brillat-Savarin: “Tell me what you eat, and I will tell you what you are.” This panel aims to bring together papers that explore textual depictions of how ingestion (broadly or narrowly conceived) functions as a method of negotiating the fraught boundaries of the self. Possible topics may include Eucharistic anxiety, cannibalism as racializing marker, and other fantasies on and off the anthropophagic scale that undertake the precarious and interminable project of delimiting identity.

32. Political Ecology of the Literary Marketplace  
Organizers: Taylor Cowdery (cowdery@email.unc.edu) Alexis Becker (abecker7@ithaca.edu) and William Rhodes (william-rhodes@uiowa.edu)  
Session Format: Paper Session

This session seeks papers that investigate how practices of book-making and an emergent literary marketplace worked together to shape literary history and patterns of consumption in an increasingly mercantile England during the fourteenth, fifteenth, and sixteenth centuries. Attending to the matter of books and the role of writing in defining and measuring resources, this session seeks to understand how texts both become consumable objects and participate in habits of consumption. How do written technologies of surveying, accounting, and bookkeeping participate
in the political ecology of late medieval England? Presenters might consider such topics as the role of bookshops and booksellers in the production and dissemination of fifteenth- and sixteenth-century literature; the role that economic considerations played in shaping the form of early literature (with respect to rhyme, meter, length, and so on); the differences between a literary marketplace and a patronage system; the circulation of courtly literature amongst audiences and publics beyond the court; the relation of aesthetic values to consumer values in early popular culture; and how poets imagined the relationship between writing and markets in ecological or economic terms.

33. Human Resources and Reproductive Ecologies: Consumable Bodies in the Age of Chaucer
Organizers: Sarah Baechle (sebaechl@olemiss.edu) Carissa M. Harris (carissa.harris@temple.edu) Julie Chamberlin (jchamberlin1@luc.edu) and A.E. Whitacre (awhitacre@eureka.edu)
Session Format: Lightning Talks

This panel explores late medieval literature in connection to cultures of consumption and reproduction, centering literary explorations of labor and “consumable” bodies. We welcome proposals that explore how constructions of class, gender, race, animality, and labor are levied to demarcate some bodies as resources for others’ benefit, profit, and use. Human and animal bodies were sites of consumption in the Middle Ages, identified as resources for others’ benefit, profit, and use through (re)productive relationships that allowed for both agency and exploitation. This panel invites short talks that consider the following questions, with a focus on liberation and eco-justice:

According to which variables do people and animals become resources in the medieval imagination? How do rhetorics about production and reproduction imagine living bodies as sites of generation or objects of consumption? How do literary representations navigate the porous boundary between personhood and property, especially considering the ways both personhood and property can be selectively invoked in tension with—rather than to the exclusion of—one another? We particularly welcome papers following recent calls to think further about the status of serving men and women, papers examining reproductive autonomy and bodies as resources/public goods, papers on queer and trans readings of labor and reproduction, and papers about nuances to imagining consent and coercion around the property dynamics of raptus.

34. Consuming Waters / Nurturing Waters
Organizers: Brantley L. Bryant (brantley.bryant@sonoma.edu) and Valerie B. Johnson (vjohnso6@montevallo.edu)
Session Format: Lightning Talks

Water consumes; water nurtures. This session seeks provocative interrogations and explorations of waters, engaging with fields such as Blue Humanities and (Howes’ and Smith’s term) Medieval Water Studies. Participants are invited to consider medieval texts or cultural moments in which waters consume or are consumed, and/or examples of waters that encourage, develop, and nurture. In what ways do medieval texts imagine water as a resource for human use, or as an agent seeking to fulfill its own needs? How might we consider the implications of that use or agency, whether consumptive or nurturing, when applied to nature, to bodies, to texts? Proposals that consider interdisciplinary exchange with diverse disciplines, or that consider connections between medieval texts and present-day environmental justice (especially in California), are welcome.
35. Comfort, Class, and Body
Organizers: Aylin Malcolm (malcolm@sas.upenn.edu) Noa Nikolsky (noanik@sas.upenn.edu) and Lara Farina (Lara.Farina@mail.wvu.edu)
Session Format: Paper Session

As an embodied phenomenon, comfort provides opportunities for understanding the entanglement of emotion and environment, sensitivities and milieux. To achieve comfort, bodies must navigate their surroundings and adapt or transform themselves and their places. The physicality of both comfort and discomfort thus appears to be in inextricably tied to social structures and hierarchies, and to the ways in which human and non-human organisms interact. While this process may propel extractive economies and social inequalities, it needn’t do so.

This panel is interested in how the materiality of (dis)comfort relates to larger societal structures and hierarchies. It seeks to trace the social realities of everyday bodily experience in the Middle Ages, and it asks how such realities manifest textually. We are interested in papers thinking about the care of the self, everyday physicality, medicine and hygiene, and the ways in which these topics intersect with social hierarchies. We also welcome papers on the relationships between the social and the individual body. Papers might focus on literary, scientific, medical, religious, or other texts. Focal questions include:
- How do human and non-human bodies organize themselves and others in order to achieve comfort?
- What medieval texts aim to produce feelings of satisfaction, equanimity, or well-being?
- How might we understand medieval (dis)comfort as both physical and social?
- How does physicality inform social taxonomies?
- How are bodies and social class related?

36. Debt and Indebtedness in Medieval Literature
Organizer: Nancy Jiang (haijing.jiang@warwick.ac.uk)
Session Format: Lightning Talks

Debt was ubiquitously experienced in the late medieval period, finding expression in texts that span genres and languages. Exponential growth in consumer culture alongside the period’s perennial bullion shortage meant that people were constantly indebted to one another, generating, as socio-economic historian Martha Howell describes, “a long chain of debt” that stretched across villages, cities, and even countries. Apart from navigating interpersonal debts, medieval subjects also managed debts with God, learning to balance their sins, penances, and spiritual goods before a heavenly creditor who will one day call all to account for the resources he lent out. How do these multifaceted notions of debt manifest and coalesce in literature? What do they reveal about contemporary attitudes towards resource management, ownership, and responsibly? How is debt productive and/or destructive for the ascetic, devotional, and penitential imagination? How does debt affect the relationships between writer and reader, book and owner? This session invites scholars to explore debt (broadly construed) and its reverberations in medieval literature.
37. Staging Race in Medieval Europe
Organizer: Bernardo S. Hinojosa (bernardo.hinojosa@snc.edu)
Session Format: Lightning Talks

In *Scripts of Blackness*, Noémie Ndiaye examines how the “material practices of racial impersonation” of early modern theater shaped racial ideologies. Looking back, this session asks participants to explore the portrayal of racialized people in medieval performance – including but not limited to drama – and what these practices may tell us about premodern race. We welcome talks that find evidence for these material practices in archival records, as well as those that speculate on the use and reception of different staging techniques. Participants may also consider how nondramatic literature, including the work of Chaucer, may prompt practices of “racial impersonation,” especially when considered in the context of performance.

38. Teaching the Performative Middle Ages
Organizer: Christina M. Fitzgerald (christina.fitzgerald@utoledo.edu)
Session Format: Lightning Talks

Medieval writers, readers, and audiences lived in a world replete with performance as a mode of conception, expression, and reception, experiencing even the most seemingly literary-textual works and other cultural products performatively and multimodally, through what Jill Stevenson calls a “performance literacy.” How do we teach those performative “habits of perception” (in Seeta Chaganti’s words) to our students, to help them see medieval multimodality and thus to understand how medieval texts think and make meaning? This lightning talk session invites participants to present a specific example of an activity, assignment, and other classroom engagement in short (5-7 minutes) presentations of how they teach the “performative Middle Ages.”

39. Marks and Traces of the Performative Middle Ages
Organizers: Christina M. Fitzgerald (christina.fitzgerald@utoledo.edu) and Matthew Evan Davis (matthew@matthewedavis.net)
Session Format: Paper Session

Recent scholarship has delineated the ways that medieval culture was a deeply performative and multimodal culture, from the late medieval “cultures of witnessing” in both dramatic and nondramatic genres (Lipton), the “habits of perception” of dance in poetic form (Chaganti), or the “performance literacy” of engagement with devotional objects (Stevenson). Where else might we find the marks and traces of the “performative Middle Ages,” not only of scripted drama, but of the wide panoply of performance arts? Papers in this session might address material evidence (physical marks) such as textual-codicological, archaeological, art historical, architectural, or similar evidence; or they might uncover or revisit the conceptual traces of performative modes or ways of reading in works we have generally conceived as literary.
40. Devotional Performance in Middle English
Organizer: Abigail Adams (abigail.m.adams@utexas.edu)
Session Format: Paper Session, hybrid

From the walls of the Clopton chantry chapel at Long Melford bearing lines from John Lydgate’s Testament to the performance of his Psalm 102 at the king’s chapel at Windsor described by John Shirley, Middle English devotional poems were inscribed and voiced outside the pages of manuscript books. What kinds of performances do fifteenth-century Middle English saints’ lives, prayers, and psalm translations written by authors such as Lydgate, Richard Rolle, Thomas Hoccleve, and Osbern Bokenham invite? What architectural spaces, bodily postures, and spiritual practices do they evoke? Topics might include evidence for the use of vernacular poetry in prayer, scribal copying as performance, or the relationship between manuscript materiality and the physicality of performance. Participants might also consider the use of books (books of hours, missals, and breviaries) as devotional objects and instructions for prayer or performance.

41. Performativity and Game
Organizers: Wendy A. Matlock, (wmatlock@ksu.edu), Betsy McCormick (bmccormick@mtsac.edu), Teresa P. Reed (treed@jsu.edu)
Session Format: Lightning Talks

Taking Chaucer’s storytelling game in The Canterbury Tales as a jumping off point, these panels seek to explore the intersection of performance and game in Middle English literature. Both inside and outside of the rules—as theorists including Pierre Bourdieu assert—playing literary games allows us to negotiate space and identity, revealing the reciprocal relationship between the ephemeral performance and one’s lived, material experience. Similarly, medieval textuality—as scholars like Ardis Butterfield show—blurs the lines between performance and text. Talks might investigate any of the various ways Middle English literature manifests this reciprocity, including, but not limited to
- Interplay between orality/textuality/performance
- Ethical and/or rhetorical play between author/reader
- Performativity in (trans)gender/national/racial/sexual identities
- Game/ludic as performance space

THREAD: THE QUADRIVIUM
Organized by Tekla Bude (budet@oregonstate.edu) Kara Gaston (kara.gaston@utoronto.ca) and Shazia Jagot (shazia.jagot@york.ac.uk)

42. Music and Mythos
Organizer: Sherif Abdelkarim (abdelkar@grinnell.edu)
Session Format: Paper Session

This panel invites studies in premodern music—that is, the sonic science of numbers in time—in relation to cultural myth-making. How did medieval music theory, technology, and performance look across societies? Ideologically, what roles did the premodern conceptualization of music play in the formation of medieval-to-modern national programs or diffuse cultural-ethnic identities, whether among discrete communities within a fixed geography or internationally? How have societies
enlisted their mélange of musical theories, instruments, and literary representations, past and present, toward their own mythographies and artistic innovations? In brief, this panel invites studies that investigate how a region’s “polyphonic politics” informed identity and difference that persist despite acculturation, or otherwise spawn competing national-historic narratives.

43. Noisy Texts of the Late Middle Ages
Organizer: Juliana Chapman (juliana.chapman@byu.edu)
Session Format: Paper Session

As Susan Boynton noted, “In literature of the Middle Ages...sound can become the subject as well as the substance of the text.” This session invites papers that consider sound (musical or otherwise) in the literature of Chaucer and his contemporaries. How is sound related to literature in this period, and how might recognizing this help modern readers better understand these works? Approaches to this topic may include, but are not limited to: how sound and silence impact literary structure and interpretation; connections between the sister arts of rhetoric and music; how music and sound theories, including the music of the spheres, are incorporated into literature; the role of instrumental vs natural sounds within narrative; or the impact of sounded performance on readers.

44. Quantifying Humans in the Middle Ages
Organizer: Bernardo S. Hinojosa (bernardo.hinojosa@snc.edu)
Session Format: Paper Session

This session asks participants to consider how the tools and methodologies of the quadrivium – music, arithmetic, geometry, and astronomy – allowed medieval thinkers to investigate and understand the corporeal and incorporeal attributes of the human. Participants may also consider how vernacular writers, including Chaucer and his contemporaries, deployed these tools and methodologies to craft literary characters. Topics may include subjectivity, free will, and astrology; medieval medicine and quantification; geometry, harmony, and description; scientific racism and environmental determinism before modernity.

45. Astrology and Aesthetics
Organizer: Shelley Williams (Shelley.williams@jesus.ox.ac.uk)
Session Format: Paper Session

Western astronomy and astrology in the Middle Ages worked to uncover cosmological networks of influences which generated imaginative output in a multiplicity of forms, providing a rich field of enquiry for scholars. This session considers astrology as an aesthetic system in the fourteenth century, as a method to corroborate elements and actions, manifested in visual, material and textual culture. Encouraged topics are not limited to, but include:

- Bodily manifestations of celestial forces
- Poetic uses of astrology in global medieval texts
- Manuscript production and the dissemination of astronomical / astrological knowledge
- Astral and planetary magic in both Christianity and Islam
- Plague and astrological causes
46. Literature and the Quadrivium: Interdisciplinary Methodologies
Organizers: Shazia Jagot (shazia.jagot@york.ac.uk), Tekla Bude (tekla.bude@oregonstate.edu) Kara Gaston (kara.gaston@utoronto.ca)
Session Format: Lightning Talks, hybrid

In many ways, the study of late medieval literature is inherently multi- or inter-disciplinary, but where does an investigation into literature and the natural sciences or philosophy, or the subjects of the Quadrivium, take a researcher disciplinarily? How does a literary scholar engage with subjects such as astronomy, mathematics, optics, and alchemy - and vice versa? What are the stakes and challenges in pursuing such work that takes one across disciplines and languages? How do we foster such work both as researchers and teachers? This roundtable invites contributions that reflect on methodologies, approaches, and the challenges of interdisciplinary scholarship from researchers across all career levels. The session will consist of pre-recorded papers played in the session plus a livestreamed Q&A.

THREAD: TRANSLATION AND EXPERIMENTATION
Organized by Megan Cook (mlcook@colby.edu) Elizaveta Strakhov yelizaveta.strakhov@marquette.edu) and R.D. Perry (R.D.Perry@du.edu)

47. Experimental Romance
Organizer: Elizabeth Allen (elizabethallen.uci@gmail.com)
Session Format: Paper Session

This session seeks papers on ways in which romance links translation to formal experimentation. ME romances often have their roots in other spaces and times, other languages, genres, and cultures. Translation always entails both repetition and change. So too with many of the patterns within romance, such as doubling of characters and motifs. Romance plots thematize geographical transition, shifts in identity, liminal processes of exile and adventure.

Yet romance has often been understood as formulaic and conventional, though scholars also note its capacity for self-reflection and experimentation. How does translation highlight or enable formal experimentation in romance? Formal aspects of translation may be linguistic, poetic, or narratological, including: lexical and semantic features; metrical or stanzaic patterns; sonic effects such as rhyme and alliteration; visual effects such as manuscript mise-en-page; addition, subtraction, or variation of characters or plot motifs; amplification or abbreviation; verbal echo, allusion and citation. How do the forms of romance translation measure its capacity for experimentation?

48. Translation, Experimentation, and Pedagogy
Organizers: Corey Sparks (ctsparks@csuchico.edu) and Kerilyn Harkaway-Krieger (K.Harkaway-Krieger@gordon.edu)
Session Format: Lightning Talks

This session showcases the various ways The Canterbury Tales are taught at the undergraduate or high school level through adaptation, translation, or imitation. The session welcomes talks about how teachers have used contemporary adaptations of The Canterbury Tales as intertexts in
conversation with Chaucer’s original, especially as contemporary adaptations often help students attend to dynamics of race, class and gender. Talks might also address how teachers have invited students to adapt or translate medieval texts into contemporary contexts as a pedagogical tool. Finally, the session welcomes talks that address how to teach Chaucer as an adaptor, translator, or imitator.

49. Value and the Untranslatable
Organizer: Stephanie Batkie (slbatkie@sewanee.edu)
Session Format: Paper Session

Questions of linguistic translation often revolve around what is lost in the act of moving from one language to another, particularly in regard to formal or poetic elements. The “shape” of one language is not always conducive to the “shape” of another, and things like rhyme, wordplay, and meter, which often carry important interpretive power, frequently end up feeling untranslatable. This session will ask participants to consider how the Middle Ages approached the idea of translation-loss and how this specter shapes literary value in the period. Papers might consider texts that actively resist their own translation, discuss authors who shift assumptions about translation-loss, or take up the challenges of making space for (and valuing) loss in modern adaptations of medieval work.

50. “Authentic” Translation?
Organizer: Rebecca Menmuir (r.menmuir@qmul.ac.uk)
Session Format: Paper Session

Is any translation authentic? What metrics might be used to consider the authenticity of linguistic translation? And how interested were medieval authors with constructing, challenging, or otherwise engaging with the concept of authenticity in their translations?

The scope of this session is linguistic translations, and whether and how authenticity could be constructed, maintained, or challenged in medieval translations.

Papers might discuss translations across vernaculars (e.g. Hoccleve’s translation of Christine de Pizan’s Epistre), Latin to vernacular (e.g. Chaucer’s Boece), Greek or Arabic to Latin (e.g. the 12th-c boom in translating Aristotle, Avicenna, Maimonides, etc, into Latin); or they might focus on translation theory in the medieval period more broadly.

Papers are also likely to engage with the interrelated theories of authorship and authority in the Middle Ages.

51. Dreaming the New
Organizer: Boyda Johnstone (bjohnstone@bmcc.cuny.edu)
Session Format: Paper Session, hybrid

How did late medieval dream visions repurpose, reinvent, and reproduce Chaucerian and other early dream vision forms? How did Chaucer himself borrow from others when building his phantasmagoric House of Fame? To what extent are dream poems by Richard Roos, Charles
d’Orleans, James I of Scotland, John Clanvowe, or anonymous works such as The Isle of Ladies dependent on generic types established by Chaucer and others, even while they experiment with new modes of seeing and interpreting the constructed dream world? This panel invites papers that consider how dream visions (including those by Chaucer) construct the new while borrowing from the old and possibly the foreign, thinking through the affordances of dream as a nexus of possibility, novelty, familiarity, and intimacy. The session will consist of pre-recorded papers played in the session plus a livestreamed Q&A.

52. Forms of Translatio studii et imperii
Organizers: Elizaveta Strakhov (yelizaveta.strakhov@marquette.edu) and R. D. Perry (r.d.perry@du.edu)
Session Format: Position Papers

For Walter Benjamin, “the kinship of languages manifests itself in translations,” but to what extent is this kinship always embroiled in the expressions of political and cultural power? The medieval topos of translatio studii et imperii, or the translation/transferal of learning and empire, imagined culture as moving inexorably westward from ancient Greece and Rome to Western Europe and inexorably forward from a hallowed past to a valorized present day. Translatio studii et imperii thus offered an ideologic vision of progress in overdetermined terms (Western, modern) that continue to hold a deep grip on our cultural imaginaries. This session invites lightning talks on the forms this transmission takes: what experimental modes did this transfer of power require and how did individual texts or authors manifest them? Are there modes of translation that might resist the ideological pull of translatio, either in the medieval moment or in our present one? And, perhaps most pragmatically, if the structure of the university means we are teaching more medieval texts in translation, how might we navigate this aspect of the translations we teach or classrooms we create?

THREAD: OPEN
Organized by Andrea Denny-Brown (andreadb@ucr.edu) and Aditi Nafde (Aditi.Nafde@newcastle.ac.uk)

53. Editing I: The Ethics of Editing
Organizer: Jonathan Fruoco (jonathan.fruoco@gmail.com)
Session Format: Paper Session

Editing medieval poetry today poses a significant challenge due to its often explicit or obscene content and its problematic representation of race, gender, and sex. This session proposes to reflect on the contemporary ethical issues of editing these texts. How do we revisit centuries-old editing practices from the ground up to address societal changes? What are the theoretical implications of editing in the contexts of debates on gender, race, class, nation, politics, and education? Speakers are notably invited to consider the pedagogical use of these edited texts and the impact they might have on students.

54. Editing II: De-Emphasizing the Edition
Organizer: Matthew Evan Davis (matthew@matthewedavis.net)
Session Format: Paper Session
Despite recent scholarship, all too often medieval poets are seen as belonging to realm of the codex and the editions and models built to serve that codex, when in fact their poetic outputs were extracodical, multimodal, quasi-performative and frankly more human than the bare text itself on the manuscript page would indicate. This session seeks to redress this disparity through papers that explicitly de-center the edition as the locus of scholarship and examine medieval poetic works as shaped by their full context – architectural, visual, performative, written, and as corpora rather than single pieces.

55. Chaucer’s Black London
Organizer: Dorothy Kim (dorothykim@brandeis.edu)
Session Format: Lightning Talks, hybrid

This lightning talks panel seeks to underscore how medieval scholarship has ignored the historical Black population of medieval England — medieval London especially. The will recontextualize the most recent scholarly evidence: which indicates fourteenth-century London had a Black population of around 13%. “Chaucer’s Black London” is a form of repair work that will be the first foundational layer to reorient the medieval past’s racial imaginary for a literary future that reckons with a medieval Black London. How does this change the literary assessment of Chaucer, Gower, medieval drama and the urban literary landscape? How does this history fit into a discussion of the Black Atlantic? What does an earlier start to England’s adoption and practice of racialized unfreedoms mean? The session will consist of pre-recorded papers played in the session plus a livestreamed Q&A.

56. Vomit Epistemologies
Organizers: Shoshana Adler (shoshana.adler@Vanderbilt.edu) and Noa Nikolsky (noanik@sas.upenn.edu)
Session Format: Paper Session, hybrid

Nausea, illness, claustrophobia, insomnia, ecstasy, disgust, mutilation, intoxication: we invite papers that consider subjectivity and embodied knowledge through cultural histories of bodily disruption in Chaucer’s world. How is physical disruption represented rhetorically and shaped by narrative? What do such disturbances, from mundane instances of vomiting to profound divine visions, teach us about the ways people saw their own and others bodies? How do extreme physical states disrupt relationships between interpersonal, social, or political bodies? How do these disruptions ask us to read? We welcome papers drawing on critical paradigms from disability studies, queer studies, trans studies, medieval race, cultural history of the senses, class and Marxism, science and medicine, and religion, among others. The session will consist of pre-recorded papers played in the session plus a livestreamed Q&A.

57. Pacific Medieval Studies
Organizer: Jonathan Hsy (hsy@email.gwu.edu)
Session Format: Position Papers, hybrid

What is Medieval Studies in an Asia-Pacific framework? Topics may include: teaching across Anglophone and non-Anglophone environments; collaborative networks across geographies (Australasia, Asia, Polynesia, Americas); California’s medieval legacies; oceanic methods; dialogues
among medievalists and scholars/educators in Asian American and Pacific Islander Studies, Pasifika Studies, or Indigenous Studies. The session will consist of pre-recorded papers played in the session plus a livestreamed Q&A.

58. Anonymous Assets
Organizer: Myra Seaman (SeamanM@cofc.edu)
Session Format: Lightning Talks

Anonymity abounds across Middle English literature. Authors’ names rarely appear in medieval manuscripts, and for certain genres—drama, lyric, and romance, for instance—inadvertent anonymity is the norm. Yet modern criticism treats this anonymous literary culture as a flaw or deficiency, at best a neutral feature, rather than as a potential site for critical discovery. This session invites participants to explore the opportunities for new or uncommon understanding that anonymity enables. Presenters might, for instance, consider how anonymity operates within particular genres; analyze how engaging anonymity could alter familiar interpretations; investigate anonymous subjectivity; or perform close readings that foreground anonymity.

59. Striking Things: Late Medieval Objectivity
Organizer: Matthew Boyd Goldie (mgoldie@rider.edu)
Session Format: Paper Session

Proposals are invited that consider objectivity in scientific writing, Chaucer, and/or his contemporaries. An “obiectum” can be “what is hurled at and strikes the observer. To call something an ‘obiectum’ would be something like calling it ‘striking,’ ‘a striking thing.’” These are objects that “by themselves, move our intellect or the senses to knowledge of them.” Dewan and Ayers are explicating Aquinas, but later scientific and other writings also acknowledge diverse versions of objectivity. What objects are significant in your chosen work or works, and what are their affordances? What perceptual or other processes are evoked? How does a narrator or character interact with objects, and what does it reveal in terms of a theory? How is experience developed and pulled beyond the self to an exterior world? Where are material objects valued instead of devalued? The senses and Object-Oriented Ontology may be considered, but new phenomenological approaches are particularly encouraged.

60. The Heraldic Imagination
Organizers: Megan Cook (megan.cook@colby.edu) and Elizaveta Strakhov (yelizaveta.strakhov@marquette.edu)
Session Format: Paper Session

Heraldry— the practice of devising, displaying, and recording coats of arms— had much to offer the medieval imagination. Heralds drew on bestiaries, herbals, and lapidaries when assigning armorial charges; poets in turn adapted the formal structure and descriptive language of heraldry to contexts ranging from the political to the erotic. Heraldic display was central to tournaments and pageants, and to understandings of genealogy and household or military affiliation. This panel seeks papers that explore the intersection of heraldic thought and literary practice in late medieval England, though we welcome contributions that explore heraldry’s French, Welsh, and Latin contexts as well.
61. Transtemporal Methodologies
Organizers: Bobby Meyer-Lee (meyerlee@aya.yale.edu) and Claire Waters (cmwaters@ucdavis.edu)
Session Format: Lightning Talks

Several recent, celebrated studies of medieval literature have anchored their purpose in one or more twenty-first-century activist concerns, examining the medieval roots or affinities of contemporary white supremacy, thinking ecocritically about the medieval beyond-human, juxtaposing medieval political events with modern ones, etc. We seek papers that consider how such transtemporal methods might be theorized, either by direct reflection or through an example of practice. Topics might include the ethics of historical alterity, the relation between these methods and various historicisms of the 80s/90s, the question of what sort of value late medieval literature holds for present-day activism, etc.

62. Teaching Chaucer at Hispanic-Serving Institutions
Organizers: Elizabeth Schirmer (eschirme@nmsu.edu) and R. Jacob Mcdonie (robert.mcdonie@utrgv.edu)
Session Format: Lightning Talks

What is the value of teaching Chaucer at Hispanic-Serving Institutions (HSIs)? We seek papers that address this question from a variety of angles, especially those grounded in classroom experience. Thus, papers might share specific techniques and strategies that the author has used to help students at HSIs connect to Chaucer’s poetry. At the same time, we hope to learn more about the knowledges and experiences that Borderlands and Latinx students bring to their encounters with medieval poetry, and the distinctive kinds of meaning that emerge. We invite potential panelists to consider, both what Chaucer might have to offer students at predominantly Hispanic/Latinx institutions, and also what students from Latinx communities might teach us, as professional medievalists, about Chaucer. In that vein, we welcome papers that consider the implications of teaching the “Father of English Poetry” in predominantly Hispanic/Latinx communities. But we are especially excited by any glimpses that might emerge of a Chaucer that exceeds or evades the uses to which he has been put by the English literary canon.

63. Chaucer in Film and Other Media
Organizer: Leonard Koff (lkoff@ucla.edu)
Session Format: Paper Session

This session is appropriate for a New Chaucer Society congress in Pasadena that is Hollywood Adjacent. It seeks papers that examine the ways the text of Chaucer’s Canterbury Tales, as well as Troilus and Criseyde, has been adapted to visual forms and live performance so that what we see in film and hear performed reflects in specific ways what we imagine seeing and hearing as we read Chaucer.

Papers for this session should assess the ideas and practices entailed in transforming literature into film, including animated film, and live performance, including the way Chaucerian themes and concepts, as well as Chaucer’s self-presentation in his own work, narratives settings in Chaucer’s
work, characters in individual Canterbury tales and the Canterbury prologue, in *Troilus and Criseyde*, are seen and heard rather than imagined through private reading, even private reading aloud.

Suggested media versions of Chaucer to consider include:

- Pier Paolo Pasolini’s 1972 film, *The Canterbury Tales (I racconti di Canterbury)*
- Canterbury Tales (2003), an adaptation of six of Chaucer’s *Canterbury Tale* in a modern setting
- *Troilus and Cressida* (1981): Chaucer is listed on the screen credits as author, but so is William Shakespeare, which suggests that examining this film enables us to chart Chaucer’s own literary history.
- The reading performance, available on YouTube, of tales from Chaucer’s *The Canterbury Tales*, adapted and directed by Richard Lloyd, performed on the grounds of the Coulsdon Manor Hotel, Surrey UK between 27 July-6 August 2011.

64. **Out of Time: Eternity and Transcendence**

Organizers: Gillian Adler (gadler@sarahlawrence.edu) and Sebastian Langdell (Sebastian_Langdell@baylor.edu)

Session Format: Paper Session

In the well-known scene of Troilus’s ascent to the eighth sphere of heaven, Chaucer leaves us unsure about the effects of transcendence on Troilus’s viewpoint. Does he “see time” with a divine-like detachment and experience the bliss of timelessness, or does he use his new distance from mortal time and space to snub those he left behind? This session invites papers interested in Chaucer’s visions of eternity and transcendence, not only in texts that explicitly stage the physical flights of characters, but also in works in which the consciousness of eternity influences characters’ attitudes toward time. Papers might engage with the broader tradition of visionary and mystical texts (e.g., Boethius’s *Consolation of Philosophy*; Julian of Norwich’s *Revelations*; Dante’s *Commedia*); the role of eternity in the “post-Chaucerian tradition” (Lydgate, Hoccleve, etc.) or the alliterative tradition (e.g., *Pearl*); the relationship between moral formation and visions of eternity; and/or epiphanies and realizations spurred by glimpses of the eternal.

65. **Poster Expo (Open Topic)**

Organizers: Andrea Denny-Brown (andreadb@ucr.edu) and Aditi Nafde (Aditi.Nafde@newcastle.ac.uk)

Session Format: Poster

Members whose research or teaching lends itself to a strong visual or material format, who would like to include experimental digital elements, or who are interested in trying alternative modes of communication are warmly invited to submit an abstract. Posters can be on any topic, whether linked to a thread or session above or otherwise.

Posters will be displayed in the open and accessible lobby of the congress venue for a full day. Presenters need not be in attendance all day but will have the opportunity for in-person discussion as well as creative use of QR codes and our digital platform (WHOVA) to explain their underpinning research, whether by hi-res images, pre-recorded audio or video, interactive diagrams or slide shows, links to data sets, or other dynamic content. Useful general information on formatting research
posters has been published by New York University (https://guides.nyu.edu/posters), Pennsylvania State University (https://www.personal.psu.edu/drs18/postershow), and Colorado State University (https://writing.colostate.edu.guides/guide.cfm?guideid=78). Presenters will have the option to enter into a Poster Competition that will be judged by the NCS President and panel at the end of the Congress.