

## **ARTH 430 / 599: WOMEN AS MAKERS AND PATRONS OF ART IN THE MIDDLE AGES**

### **FALL 2021**

Wednesdays, 4.30–7.10 pm

Instructor: Dr. Heidi Gearhart

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Office Hours: Mondays 3–4 pm (online) and Wednesdays, 3–4 pm Horizon Hall 3202 (3rd floor) and by appointment

This course will examine the role of women in the production of art in the Middle Ages. We will consider notions of patronage, artisanship, and collaboration and discuss how these categories might help or hinder the discussion of women's contributions to art. We will begin by looking at legendary models for female patronage, from the emperor Constantine's mother Helena to the church building of Paula, disciple of St. Jerome, as well as evidence for women's artistic work throughout the Middle Ages, and we will discuss how concepts of gender affected the understanding of agency, both medieval and modern. We will also see how women's artistic work might subvert the categories which defined them, through the production of textiles (by Queen Matilda of Scotland for example), the copying of manuscripts (as at the abbey of Chelles, or in Paris workshops), or the writing of texts themselves (as in the cases of Hildegard of Bingen and Christine de Pizan), and how women's lives and opportunities changed throughout the era.

The goal of this course is to familiarize students with notions of gender in the Middle Ages, particularly with regards to artistic production; to consider how, when, and if, artistic practice (or representations of it) was gendered; and to take a broad sweep of literature on the topic. This is a seminar, and much focus will be put on individual research projects.

### **Learning Objectives:**

In this course, students will develop reading, research, and writing skills, while learning about the role of women in artistic production in the Middle Ages, particularly in Europe. Through class participation and work done during and beyond class hours, students should strive to:

- Understand problems and questions about women's role in art making
- Demonstrate knowledge of medieval objects and architecture
- Critically assess texts and analyze objects and architecture
- Gain familiarity with key medieval writers
- Through written and oral communication, synthesize and analyze specific problems of women in art making
- Develop original ideas and research on our topic and produce a written analysis.

**Evaluation:**

Attendance and Participation	15%
Comments and Questions on the Readings (c. 150 words weekly)	15%
Short Response Papers (2–3 pages / 500–600 words each, 10% each)	20%
Paper Proposal and Annotated Bibliography	10%
Presentation	10%
Final Paper (8–10 pages / 2400–3000 words)	30%

In order to pass this course you will have to keep up with lectures and assigned readings. Participation in class discussion is critical. (See below)

**Readings:**

Readings for this class will be available through the library e-reserves on Leganto. Readings will form the basis for discussion each class and are required. Your participation grade will depend on your completion of the readings and your discussion of them in class.

**Attendance:**

Attendance at meetings is **required**. More than two unexcused absences will cause your participation grade to drop. (After two absences every additional missed class will lower your participation grade by half a letter.)

**Participation:**

Participation grades will be as follows:

A: Excellent. Consistent attendance and participation in discussion, demonstrates understanding and effort with regard to weekly readings comments are productive, making connections to other students' points and to other parts of the course, positive contributions to class discussion and environment.

B: Good. Consistent attendance and occasional participation, demonstrates completion of weekly readings, makes a positive contribution to class discussion and environment.

C: Needs Improvement. Poor class attendance and does not participate, doesn't keep up with reading, and does not contribute positively to the class.

D/F: Unsatisfactory. Poor class attendance, disrupts discussion or does not allow other students to learn, or negatively contributes to class.

Please note: Technological devices may only be used in relation to the class. Use of a technological device for non-course related reasons during class negatively affects the entire classroom and will lower your participation grade by two letter grades. The only exception is for university emergency alerts.

**Comments and Questions on the Readings (c. 150 words weekly)**

Each week write out c. 150 words about the readings and bring this to class. You may summarize what you've read, and make note of things that you thought were interesting or things with which you disagreed. Also, think about how the article is organized, the kinds of evidence used, and the way in

which the author situates the argument within the field. Be sure to include at least one question to bring up in class.

**Short Papers:**

You must submit two short papers during the semester (2-3 pages / 500–600 words each), which will reflect further on the readings of the course, and through which you will begin to develop a research theme. You may choose which readings and which dates; please submit your schedule to me by Sept. 1.

**Final Papers:**

All students are to submit a final paper for this course (8–10 pages / 2400–3000 words) which will be due on Wednesday, Dec. 8. A Paper Proposal (1–2 pages) and Annotated Bibliography with at least 6 sources on your topic, including short notes about the source (c. 50 words), are due Nov. 10. Presentations on your paper topic will be 15 minutes, and will take place on Nov. 17 and Dec. 1.

**Deadlines:**

Deadlines are important. Short papers, proposals, and bibliography, and your final paper are due via Blackboard by 11.59 pm on the due date. If you need an extension you must contact me 24 hours before the deadline to request more time. If you do not submit an assignment your grade will be a zero. If you wish an exemption for religious holidays you must contact me within the first two weeks of the semester with the appropriate dates.

**Evaluation:**

Your work will be evaluated as follows:

A+ (98-100)	A (93-97)	A- (90-92)	Outstanding and exceptional level of work
B+ (87-89)	B (83-86)	B- (80-82)	Good to very good level of work
C+ (77-79)	C (73-76)	C- (70-72)	Satisfactory to average level of work
D (60-69)			Below average work -- marginally acceptable
F (below 60)			Unacceptable work – very poor quality or quantity

**Proper Etiquette for Course:**

Our class is a space for everyone to learn. Each student is expected to treat their fellow students and Instructor with utmost respect, and treat all persons fairly and kindly. For further guidelines see <http://www.albion.com/netiquette/corerules.html>

Our classroom is a safe, open space for the exchange and debate of ideas. Please respect your fellow students and listen to everyone’s comments. We want our class to be a supportive, amicable and also challenging place for learning. We are all in this together!

Just a note – when you send an email, please remind me of your full name and which class you are in. Also, please let me know how best to address you. I use she/her for myself and you may address me as Dr. Gearhart in email and verbally.

**Technological Requirements:**

This class will be taught in person, but readings will be accessed through Blackboard, and assignments will be submitted through Blackboard as well. Please make sure that you have appropriate bandwidth to access files, and can log in to the course on Blackboard regularly.

A GMU email address is required for this course. All communication will be through Blackboard and GMU email only.

**Software:**

This course uses Blackboard as the learning management system. You will need a browser and operating system that are listed compatible or certified with the Blackboard version available on the [myMason Portal](#). See [supported browsers and operating systems](#). Log in to [myMason](#) to access your registered courses. Some courses may use other learning management systems. Check the syllabus or contact the instructor for details. Online courses typically use [Acrobat Reader](#), [Flash](#), [Java](#), and [Windows Media Player](#), [QuickTime](#) and/or [Real Media Player](#). Your computer should be capable of running current versions of those applications. Also, make sure your computer is protected from viruses by downloading the latest version of Symantec Endpoint Protection/Anti-Virus software for free [here](#). Students owning Macs or Linux should be aware that some courses may use software that only runs on Windows. You can set up a Mac computer with Boot Camp or virtualization software so Windows will also run on it. Watch [this video](#) about using Windows on a Mac. Computers running Linux can also be configured with virtualization software or configured to dual boot with Windows.

*Nota Bene:* If you are using an employer-provided computer or corporate office for class attendance, please verify with your systems administrators that you will be able to install the necessary applications and that system or corporate firewalls do not block access to any sites or media types.

**Academic Integrity:**

At George Mason University, Academic Integrity is demonstrated in our work, community, the classroom and research. We maintain this commitment to high academic standards through Mason's Honor Code. It is an agreement made by all members of our community to not "cheat, steal, plagiarize, or lie in matters related to your academic work." Students sign an agreement to adhere to the Honor Code on their application for admission to Mason and are responsible for being aware of the most current version of the code.

The Honor Code Pledge reads as follows:

***To promote a stronger sense of mutual responsibility, respect, trust, and fairness among all members of the George Mason University Community and with the desire for greater academic and personal achievement, we, the student members of the university community, have set for this Honor Code: Student Members of the George Mason University community pledge not to cheat, plagiarize, steal, or lie in matters related to academic work.***

The Honor Committee is selected to promote academic integrity as a core value for our university community. Members of the committee serve on hearing panels established to investigate and resolve alleged violations of the Honor Code. Undergraduate and graduate students at Mason are subject to the university Honor Code. Mason's law school, the Scalia School of Law, has an Honor Committee that is

independent from the rest of the University's Honor Committee. Questions about cases brought by the Scalia School of Law should be referred to that committee.

In addition, Mason has an office that deals with issues around research misconduct. Those incidents are investigated through the Office of Research Integrity and Assurance. As it states in policy 4007, "Allegations of academic misconduct against graduate students are governed solely by the university's honor code, except for 1) research activities as defined above regardless of sponsorship; and 2) master's theses and doctoral dissertations, both of which are governed by this policy. Allegations of academic misconduct against undergraduate students are governed solely by the university honor code, except for sponsored research activities which are governed by this policy." For more information, visit the Office of Research Integrity and Assurance website at <https://rdia.gmu.edu/topics-of-interest/research-misconduct/>.

This link provides the full read of the 2020–2021 Honor Code. Select it to download:

[George Mason University Honor Code 2020-2021 final](#)

**Diversity:**

George Mason University values the diversity of its students. So do I. The University's Office of Diversity, Inclusion, and Multicultural Education (ODIME) seeks to create and sustain inclusive learning environments where all are welcomed, valued, and supported. Harmful or hateful behavior will not be tolerated.

**Religious Holidays:**

Please consult the George Mason religious holiday calendar here:

<https://ulife.gmu.edu/religious-holiday-calendar/>

If religious observances will require an adjustment to your course schedule, please let me know within the first two weeks of class.

**GMU Calendar:**

For important dates regarding registration, add/drop, withdrawals, and mid-term evaluations, please consult the University calendar:

<https://registrar.gmu.edu/calendars/spring-2021/#dates>

**Student Privacy:**

Student privacy is governed by Family Educational Rights and Privacy Act (FERPA). Students must use their MasonLive email account to receive important University information, including communications related to this class. I will not respond to messages sent from or send messages to a non-Mason email address. For Mason's policy on student privacy, please see <https://registrar.gmu.edu/ferpa/>

**Sexual Harassment, Sexual Misconduct, and Interpersonal Violence**

George Mason University is committed to providing a learning, living and working environment that is free from discrimination and a campus that is free of sexual misconduct and other acts of interpersonal violence in order to promote community well-being and student success. We encourage students and employees who believe that they have been sexually harassed, sexually assaulted or subjected to sexual

or interpersonal misconduct to seek assistance and support. University Policy 1202: Sexual Harassment and Misconduct speaks to the specifics of Mason's process, the resources, and the options available to students and employees.

**Notice of mandatory reporting of sexual or interpersonal misconduct:** *As a faculty member, I am designated as a "Non-Confidential Employee," and must report all disclosures of sexual assault, sexual harassment, interpersonal violence, stalking, sexual exploitation, complicity, and retaliation to Mason's Title IX Coordinator per University Policy 1202. If you wish to speak with someone confidentially, please contact one of Mason's confidential resources, such as Student Support and Advocacy Center (SSAC) at 703-380-1434 or Counseling and Psychological Services (CAPS) at 703-993-2380. You may also seek assistance or support measures from Mason's Title IX Coordinator by calling 703-993-8730, or emailing [titleix@gmu.edu](mailto:titleix@gmu.edu).*

### **Disability Guidelines**

If you have been diagnosed with a disability and require accommodation, I am happy to work with you to help you succeed in this course. However, you will first need to be in touch with the Office of Disability Services. Please see the office website at <https://ds.gmu.edu> for further information.

### **Other Student Services:**

Mason provides many services to help you learn. Take advantage of them! Here are a few:

- Keep Learning, Learning Services: [learningservices.gmu.edu/keeplearning/](http://learningservices.gmu.edu/keeplearning/)
- Online Education Services, University Libraries: [library.gmu.edu/for/online](http://library.gmu.edu/for/online)
- University Libraries: [library.gmu.edu](http://library.gmu.edu)
- The Writing Center: [writingcenter.gmu.edu](http://writingcenter.gmu.edu)
- Counseling and Psychological Services: [caps.gmu.edu](http://caps.gmu.edu)

## CLASS SCHEDULE (15 Weeks)

### WEEK 1:

**Aug. 25:** Introduction

### WEEK 2:

**Sept. 1:** What's the problem with Women in Art?

Robertson, Elizabeth. "Feminism and Medieval Studies: Where Have We Been, Where Are We Now, and Where Are We Going? Or, What Has Happened to Women in Feminist Studies of the Middle Ages?" *Founding Feminisms in Medieval Studies: Essays in Honor of E. Jane Burns*. Laine E. Doggett and Daniel E. O'Sullivan. Rochester, NY: Boydell & Brewer, 2016. 237-46.

Caviness, Madeline Harrison. "Feminism, Gender studies and Medieval Studies." *Diogenes* 225 (2010) 30-45.

Harris, Julie A. "Finding a Place for Women's Creativity in Medieval Iberia and Modern Scholarship." *Journal of medieval Iberian studies* 6 / 1 (2014): 1-14.

### WEEK 3:

**Sept. 8:** Artist or Patron?

Martin, Therese. "The Margin to Act: A Framework of Investigation for Women's (and Men's) Medieval Art-making." *Journal of Medieval History* 42 / 1 (2016): 1-25.

Mariaux, Pierre Alain. "Women in the making : early medieval signatures and artists' portraits (9th-12th c.)." *Reassessing the Roles of Women as 'Makers' of Medieval Art and Architecture*. Therese Martin, ed. Leiden: Brill, 2012. 393-428.

### WEEK 4:

**Sept. 15:** Male / Female / Virgin / Virago

Caviness, Madeline Harrison. "Of Arms and the Woman in Medieval Europe: Fact. Fiction. Fantasy." *Zeitschrift für Geschlechterforschung und Visuelle Kultur* 54 (2013): 54-75.

Castelli, Elizabeth. "'I Will Make Mary Male': Pieties of the Body and Gender Transformation of Christian Women in Late Antiquity." *Body Guards: The Cultural Politics of Gender Ambiguity*, ed. Julia Epstein and Kristina Straub. New York: Routledge, 1991. 29-49.

**WEEK 5:**

**Sept. 22: What's in a Story? Saints, Legends, and Exemplary Women**

Brubaker, Leslie. "Memories of Helena: Patterns in Imperial Female Matronage in the Fourth and Fifth Centuries." *Women, Men and Eunuchs: Gender in Byzantium*. Liz James, ed. London: Routledge, 1997. 52–75.

Georgiou, Andriani. "Helena: The Subversive Persona of an Ideal Christian Empress in Early Byzantium." *Journal of Early Christian Studies* 21 / 4 (2013): 597–624.

**WEEK 6:**

**Sept. 29: Donors and Intercessors**

Jasperse, Jitske. "Matilda, Leonor and Joanna: The Plantagenet Sisters and the Display of Dynastic Connections through Material Culture." *Journal of Medieval History* 43 / 5 (2017) 523–547.

Caviness, Madeline H. "Anchoress, abbess, and queen : donors and patrons or intercessors and matrons?" *The Cultural Patronage of Medieval Women*. Ed. June Hall McCash. Athens: University of Georgia Press, 1996. 105–154.

**WEEK 7:**

**Oct. 6: Rethinking the Cloister / Collaborations**

Barker, Sheila. "Foreword: Women Artists in the Cloister." *Memorie Domenicane* 46 (2015): 15–17.

Hamburger, Jeffrey F. *Nuns as Artists: The Visual Culture of a Medieval Convent*. Berkeley and London: University of California Press, 1997.

Beach, Alison I. "Claustration and Collaboration between the Sexes in the Twelfth-Century Scriptorium." *Monks & nuns, saints & outcasts: religion in medieval society ; essays in honor of Lester K. Little*. Sharon Ann Farmer and Barbara H. Rosenwein, eds. Ithaca: Cornell University Press, 2000. 57–75.

**WEEK 8:**

**Oct. 13: A Womens' Art?**

Griffiths, Fiona J.. "Like the Sister of Aaron". *Medieval Religious Women as Makers and Donors of Liturgical Textiles.* *Female "vita religiosa" between Late Antiquity and the High Middle Ages*. Gert Melville and Anne Müller, eds. Berlin: Lit, 2011. 343–374.

Schulenburg, Jane Tibbetts. "Holy Women and the Needle Arts: Piety, Devotion, and Stitching the Sacred, c. 500-1150." *Negotiating Community and Difference in Medieval Europe: Gender, Power, Patronage and the Authority of Religion in Latin Christendom*. Katherine Allen Smith and Scott Wells, eds. Leiden, 2009. 95–125.



**WEEK 9:**

**Oct. 20: A Man's World?**

**A Man's world?**

Roff, Shelly E. "Appropriate to her Sex? Women's Participation on the Construction Site in Medieval and Early Modern Europe." *Women and Wealth in Late Medieval Europe*. Theresa Earenfight, ed. New York: Palgrave MacMillan, 2010. 109-34.

Díez Jorge, María Elena. "Women and the Architecture of al-Andalus (711-1492): A Historiographical Analysis." *Reassessing the Roles of Women as 'Makers' of Medieval Art and Architecture*. Therese Martin, ed. Leiden: Brill, 2012. 479-521.

**WEEK 10:**

**Oct. 27: Whose stories?**

Caviness, Madeline. "Hildegard as Designer of the Illustrations to her Works." *Hildegard of Bingen: the Context of her Thought and Art*. Charles Burnett and Peter Dronke, eds. London: Warburg Institute, 1998. 29-63.

Parker, Sarah Celentano. "A delightful inheritance: female agency and the *disputatio* tradition in the Hortus deliciarum." *Medieval Feminist Forum* 45 / 1 (2009): 124-146.

**WEEK 11:**

**Nov. 3: Donor Portraits**

Kogman-Appel, Katrin. "Portrayals of Women with Books: Female (Il)lteracy in Medieval Jewish Culture." *Reassessing the Roles of Women as 'Makers' of Medieval Art and Architecture*. Therese Martin, ed. Leiden: Brill, 2012. 525–563.

Sand, Alexa. "Revising the Donor." *Vision, Devotion, and Self-Representation in Late Medieval Art*. New York: Cambridge University Press, 2014. 84–149.

**WEEK 12:**

**Nov. 10: Professional Artists**

Rouse, Richard H. and Mary A. Rouse. "A 'Rose' by Any Other Name: Richard and Jeanne de Montbaston as Illuminators of Vernacular Texts." *Manuscripts and their Makers: Commercial Book Producers in Medieval Paris, 1200-1500*. Turnhout: Brepols, 2000. I: 235–260.

Delarue, Dominic E.. "The 'mental models' of the Montbastons. An essay on the illustrated legendary Paris, BnF, ms. fr. 185 and the problem of use in early commercial book production." *Les Modèles dans l'art du Moyen Age (XIIe-XVe siècles)/ Models in the Art of the Middle Ages (12th-15th Centuries)*. Denise Borlée and Laurence Terrier Aliferis, eds. Les Etudes du RILMA 10 (Turnhout: Brepols, 2018) 133–147.

***Week 12 continued...***

Cooper, Charlotte E.. "Ambiguous author portraits in Christine de Pizan's compilation manuscript, British Library, Harley Ms 4431." *Performing Medieval Text*. Ardis Butterfield, Henry Hope, and Pauline Souleau, eds. Cambridge: Legenda, 2017. 89–107.

**PAPER PROPOSALS AND ANNOTATED BIBLIOGRAPHY DUE**

**WEEK 13:**

**Nov. 17            PRESENTATIONS**

**WEEK 14:**

**THANKSGIVING BREAK NO CLASS**

**WEEK 15:**

**Dec. 1:            PRESENTATIONS**

**FINAL PAPERS DUE WEDNESDAY, DEC. 8. Please submit via Blackboard by 11.59 pm.**

## **Additional Bibliography (by topic)**

### **Agency and Theory**

Caviness, Madeline Harrison. *Visualizing Women in the Middle Ages: Sight, Spectacle and Scopic Economy*. Philadelphia: University of Pennsylvania Press, 2001.

Howell, Martha. "The Problem of Women's Agency in Late Medieval and Early Modern Europe." *Women and Gender in the Early Modern Low Countries*. Sarah Joan Moran and Amanda Pipkin, eds. Boston: Brill, 2019. 21-31.

Martin, Therese. "Exceptions and assumptions : women in medieval art history" *Reassessing the Roles of Women as 'Makers' of Medieval Art and Architecture*. Ed. Therese Martin. Leiden: Brill, 2012. 1-33.

### **Historiography**

Kurmann-Schwarz, Brigitte. "Gender and Medieval Art." *A Companion to Medieval Art: Romanesque and Gothic in Northern Europe*. 2<sup>nd</sup> ed. Conrad Rudolph, ed. Newark, NJ: Wiley, 2019. 195–220.

Miner, Dorothy. *Anastaise and Her Sisters. Women Artists of the Middle Ages*. Baltimore: Walters Art Gallery, 1984. (hard to find)

Nip, Renée. "'It's a Man's World': Recent Studies of Male Representation of the Female in the Middle Ages." *Gender & History* 9, no. 1 (1997): 130-34.

Rozsika, Parker. *The Subversive Stitch: Embroidery and the Making of the Feminine*. London: 1984, n.d.

### **Women of Late Antiquity**

Angelova, Diliانا N. *Sacred Founders: Women, Men, and Gods in the Discourse of Imperial Founding, Rome through Early Byzantium*. University of California Press, 2015.

Balzaretti, Ross. "Theodelinda, 'Most Glorious Queen': Gender and Power in Lombard Italy." *Medieval History Journal* 2 / 2 (1999) 183-207.

McClanan, Anne L. "The Empress Theodora and the Tradition of Women's Patronage in the Early Byzantine Empire." *The Cultural Patronage of Medieval Women*. June Hall McCash, ed. Athens: University of Georgia Press, 1996. 50–72.

### **Aristocratic patronage**

Huneycutt, Lois Lynn. "'Proclaiming Her Dignity Abroad': The Literary and Artistic Network of Matilda of Scotland, Queen of England 1100-1118." *The Cultural Patronage of Medieval Women*. June Hall McCash, ed. Athens, GA: University of Georgia Press, 1996. 155–74.

Jasperse, Jitske. *Medieval Women, Material Culture, and Power: Matilda Plantagenet and her Sisters*. Amsterdam: Amsterdam University Press/Arc Humanities Press, 2020.

Jasperse, Jitske. "Manly Minds in Female Bodies: Three Women and their Power through Coins and Seals." *Arenal* 25 / 2 (Jul-Dec 2018) 295--321.

Kahsnitz, Rainer. "The Gospel Book of Abbess Svanhild of Essen in the John Rylands Library." *The Bulletin of the John Rylands Library* 53/1 (1970) 122-166.

Vanderputten, Steven. *Dark Age Nunneries: The Ambiguous Identity of Female Monasticism, 800–1050*. Ithaca, NY: Cornell University Press, 2018.

### **Hildegard of Bingen and Herrad of Hohenberg**

Joyner, Danielle B. *Painting the Hortus deliciarum: medieval women, wisdom, and time*. College Park: Pennsylvania State UP, 2016.

Griffiths, Fiona J. *The Garden of Delights: Reform and Renaissance for Women in the Twelfth Century*. Philadelphia: University of Pennsylvania Press, 2007.

### **Rethinking the Cloister**

Beach, Alison I. *Women as Scribes: Book Production and Monastic Reform in Twelfth-Century Bavaria*. Cambridge University Press, 2004.

Hamburger, Jeffrey F. *Nuns as Artists: The Visual Culture of a Medieval Convent*. Berkeley and London: University of California Press, 1997.

Hamburger, Jeffrey F. "The Art and Architecture of Female Monasticism." *A Companion to Medieval Art: Romanesque and Gothic in Northern Europe*. 2<sup>nd</sup> ed. Conrad Rudolph, ed. Newark, NJ: Wiley, 2019. 823–856.

### **Collaborations**

Benedict, Kimberley. *Empowering Collaborations: Writing Partnerships Between Religious Women and Scribes in the Middle Ages*. *Empowering Collaborations*. London: Taylor and Francis, 2004.

Griffiths, Fiona J. and Julie Hotchin. *Partners in Spirit: Women, Men, and Religious Life in Germany, 1100-1500*. *Medieval women: text and contexts* 24. Turnhout: Brepols, 2014.

### **Women, Ritual, and Memory**

Nip, Renee. "Gendered Memories from Flanders." *Medieval Memories. Men, Women and the Past, 700-1300*. Elisabeth van Houts, ed. New York: Longman, 2001. 113–131.

Van Houts, Elisabeth. *Memory and Gender in Medieval Europe, 900-1200*. Toronto: University of Toronto Press, 1999.

Wolfthal, Diane. "Imaging the Self: Representations of Jewish Ritual in Yiddish Books of Customs." *Imagining the self, imagining the other : visual representation and Jewish Christian dynamics in the Middle Ages and early modern period*. Eva Frojmovic, ed. Boston: Brill, 2002. 189–212.

### **Collectors**

Schulenburg, Jane Tibbetts. "Female Religious as Collectors of Relics: Finding Sacrality and Power in the 'Ordinary.'" *Where heaven and earth meet: essays on medieval Europe in honor of Daniel F. Callahan*. Michael Frassetto, Matthew Gabriele, and John Donald Hosler, eds. Leiden: 2014. 152-177.

Schleif, Corine. "Saint Hedwig's Personal Ivory Madonna: Women's Agency and the Powers of Possessing Portable Figures." *Four Modes of Seeing: Approaches to Medieval Images in Honor of Madeleine Caviness*. Evelyn Lane et al., eds. (2009) 382-403.

### **Textiles**

Wicker, Nancy L. "Nimble-Fingered Maidens in Scandinavia: Women as Artists and Patrons." In *Visualising the Middle Ages 7 / 2* (2012) 865–902.

### **Weaving**

Karras, Ruth Mazzo. "'This Skill in a Woman is by no Means to be Despised': Weaving and the Gender Division of Labor in the Middle Ages." *Medieval Fabrications: Dress, Textiles, Clothwork, and Other Cultural Imaginings*. Ed. E. Jane Burns. Palgrave, 2004. 89–104.

### **Buildings and Architecture**

Schulenberg, Jane Tibbetts. "Female piety and the building and decorating of churches, ca. 500-1150." *Reassessing the Roles of Women as 'Makers' of Medieval Art and Architecture*. Therese Martin, ed. Leiden: Brill, 2012. 245–273.

Schöllner, Wolfgang. "Frauenarbeit in Den Mittelalterlichen Bauwirtschaft." *Archiv Für Kulturgeschichte* 76 (1994) 305-320 (n.d.).

### **Glassmakers**

Lillich, Meredith Parsons. "Gothic Glaziers: Monks, Jews, Taxpayers, Bretons, Women." *Journal of Glass Studies* 2 (1985) 72–92.

### **The Late Middle Ages**

Gee, Loveday Lewes. "Patterns of Patronage: Female Initiatives and Artistic Enterprises in England in the 13th and 14th Centuries." *Reassessing the Roles of Women as "Makers" of Medieval Art and Architecture*. Therese Martin, ed. Leiden: Brill, 2012. 565–631.

Sandgren, Eva Linqvist. "Book Illumination in the Bridgettine Abbey of Vadstena," *Mulieres Religiosae: Shaping Female Spiritual Authority In the Medieval and Early Modern Periods*. Veerle Fraeters, and Imke de Gier, eds. Turnhout: Brepols, 2014. 219-42.

Sand, Alexa. *Vision, Devotion, and Self-Representation in Late Medieval Art*. New York: Cambridge University Press, 2014.

### **Christine de Pizan**

Brownlee, Kevin. "Christine transforms Boccaccio: gendered authorship in the *De mulieribus claris* and the *Cité des Dames*." In *Reconsidering Boccaccio: Medieval Contexts and Global Intertexts*, Edited by Holmes, Olivia and Stewart, Dana E.. Toronto Italian Studies, 246-259. Toronto: University of Toronto Press, 2018.

Johnstone, Boyda. "'Far semed her hart from obeysaunce": strategies of resistance in *The Isle of Ladies*." *Studies in the Age of Chaucer* 41 (2019): 301-324

Schieberle, Misty. "The *Lytle Bibell of Knyghthod*, Christine de Pizan's *Epistre Othea*, and the problem with authorial manuscripts." *Journal of English and Germanic Philology* 118, no. 1 (2019): 100-128.

Walters, Lori J. "Remembering Christine de Pizan in Paris, BnF, MS Fr. 24392, A Manuscript Owned by Anne de France, Duchess of Bourbon." *Digital Philology* 6, no. 1 (2017): 15–66.

### **Exhibition Catalogues**

Frings, Jutta, ed. *Krone Und Schleier: Kunst Aus Mittelalterlichen Frauenklöstern*. Exh. cat. Munich: Hirmer, 2005.

Kalavrezou, Ioli., and Angeliki E. Laiou. *Byzantine Women and Their World*. Cambridge: Harvard University Art Museums, 2003.