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[1] While it will be clear from what follows that I write as someone whose theoretical/practical training and area-focus is literary, I do not mean to imply that such an approach is limited to the study of medieval literary texts. I feel strongly that the insights gained from Gay and Lesbian/Queer theory can be adapted effectively for all types of medieval discourse—e.g., literary, historical, artistic, theological, and political.

[2] The following reading of Sir Gawain is taken from a chapter of my forthcoming book *Sodomy, Silence, and Social Control in Late Middle English Verse.*

WOMEN AND MEDIEVAL ART HISTORY

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ON GENDER ISSUES AND THE TEACHING OF MEDIEVAL ART: SOME RECENT RESOURCES

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Art history is a conservative discipline, as Diane Wolfthal has rightly noted.[1] Despite some pioneering studies of women in medieval art in the 1970s and early 1980s,[2] many of us have begun to incorporate gender issues into our courses only fairly recently. The last year or two has seen a spate of conference sessions and publications devoted to feminist approaches to medieval art. Those of us seeking alternatives to traditional surveys have found this outpouring heartening and enormously helpful. This note will summarize some of these developments, particularly those with a pedagogical emphasis. For the 1992 Kalamazoo conference Sue Ellen Holbrook of TEAMS co-organized two round-table sessions entitled, "Resources for Teaching about Women in Art History." The session featured talks by Annemarie Weyl Carr ("Hildegard of Bingen: A Woman and her Images"), Janet Marquardt-Cherry ("Sources for Eve and Mary"), and Jane Welch Williams ("Images of Women at Chartres"). Prof. Williams also distributed copies of her syllabus for a course on women and medieval art (see below).

Byzantinists have also begun to plan sessions and gather materials for introducing feminist issues in the classroom. The 1992 Kalamazoo session on teaching spawned a second session, at the Byzantine Studies Conference at the University of Illinois this past fall. Thalia Gouma-Peterson organized this workshop, called "Teaching about Women in Byzantium: Approaches and Methodologies." Presenters included Thelma K. Thomas

("Women in Late Antique and Early Christian Art and Art History), Christine Havice ("Teaching about Byzantine Women in Art History"), Carolyn L. Connor ("Theodora's Challenge"), and Alice-Mary Talbot ("Teaching about the Religious Life of Byzantine Women"); Judith Herrin provided commentary. Prof. Gouma-Peterson and several other scholars, including all the presenters, have compiled an extensive bibliography on women in Byzantium. The bibliography is available for $1.00 from Donna Warner, Art Department, College of Wooster, Wooster, Ohio, 44691. Annemarie Weyl Carr (who, with Christine Havice, organized a session on women in Byzantium at the 1991 BSC) is planning a follow-up at the Byzantine Studies Conference in the fall of 1993, to be held at Princeton University.

Another new undertaking, not limited to medieval art, is a project in curriculum transformation in art history organized by Diane Smith-Hurd (Art Academy of Cincinnati, 1125 St. Gregory St., Cincinnati, Ohio, 45202) and Linnea Dietrich (Miami University, New Art Building, Oxford, Ohio 45056). They chaired a session on this subject at the 1993 meeting of the College Art Association and they, too, are collecting syllabi and other materials; they welcome inquiries.

Scholars working on gender issues in medieval art will find a trove of material in a recent special issue of *Gesta* (vol. XXXI/2, 1992) on monastic architecture for women. The papers in this issue were presented originally at the 1991 meeting of the College Art Association, in a session entitled "Medieval Women and their Patrons: Architectural Space and Problems of Design," organized by Caroline A. Bruzelius and Constance H. Berman. Jeffrey F. Hamburger, the discussant for the session, contributes a valuable overview, "Art, Enclosure and the *Cura Monialium*: Prolegomena in the Guise of a Postscript," including a detailed bibliography. Though the special issue is not concerned specifically with teaching, anyone preparing a course dealing with gender and medieval art will find much of interest here.

[1] "An Art Historical Response to 'Gay Studies and Feminism: A Medievalist's Perspective'," *MFN* 14 (Fall 1992): 16.

[2] Dorothy Miner, "Anastaise and Her Sisters" (Baltimore, 1974); Annemarie Weyl Carr, "Women Artists in the Middle Ages," *The Feminist Art Journal*, 1976-5-9, 26; eadem, "Women and Monasticism in Byzantium: Introduction from an Art Historian," *Byzantinische Forschungen* 9: 1-15.

COURSES ON WOMEN IN MEDIEVAL ART

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The following are sample syllabi and readings supplied by Madeline Caviness and Charles Nelson, Tufts University, and Jane Welch Williams, University of Arizona. For information regarding the Art History Project's current interest in collecting syllabi, see Pamela Sheingorn's report, following.