WOMEN IN MEDIEVAL ART: SCHEDULE OF READINGS

Jane Welch Williams, University of Arizona

This course will address a series of issues concerning the imagery and lives of women in the middle ages. We will begin with readings in feminist theory, in order to ground our thinking in most recent feminist methodology. ... Readings will be discussed ...in relation to imagery. The juxtaposing of historical and artistic evidence will provide a critical understanding of the ideological function of medieval art in framing women’s roles and in setting attitudes toward women.

**Topic 1. Feminist methodology today**


**Topic 2. General historical studies of medieval women**


**Topic 3. Evil Women: Eve, Luxuria, prostitutes**


Topic 4. Marriage and family

Topic 5. Women's Property and Power

Topic 6. Women's Work

**Topic 7. Women Saints**


**Topic 8. Female personifications of Virtues, Arts, and the like**


**Topic 9. The noble woman and her education**


**Topic 10. Spirituality and Medieval Nuns**


Topic 11. Special women: queens, writers, artists

Topic 12. Mary Virgin Mother


THE MEDIEVAL FEMINIST ART HISTORY PROJECT
An important new initiative is the Medieval Feminist Art History Project, organized by Paula Gerson and Pamela Sheingorn, who are collecting syllabi and other resources for teaching. They regularly publish a list of feminist scholars with addresses and current research interests and projects. For more information, write to Paula Gerson, International Center for Medieval Art, The Cloisters, Fort Tryon Park, New York, NY 10040; or, to Pamela Sheingorn, Art Department, PO Box 281, Baruch College-CUNY, 17 Lexington Avenue, New York, NY 10010.

MFAHP: A PROGRESS REPORT
Pamela Sheingorn, Baruch College

The Medieval Feminist Art History Project, originally developed under the wing of the Society for Medieval Feminist Scholarship, has now become an independent, sister organization. What follows is a report on our progress to date.

Brief history
We began with a session sponsored by MFN at the 1991 Kalamazoo congress. Entitled “The Medieval Feminist Art History Project,” the session’s standing-room-only audience responded with intense interest and gratifying enthusiasm to papers delivered by Madeline Caviness and Ann Roberts. With our title, Paula Gerson and I had hoped to