

# The 21<sup>st</sup> Vagantes Conference on Medieval Studies

MARCH 24<sup>TH</sup>–26<sup>TH</sup>, 2022

CASE WESTERN RESERVE UNIVERSITY  
AND THE CLEVELAND MUSEUM OF ART

CLEVELAND, OHIO





## Welcome

On behalf of the 21<sup>st</sup> annual Vagantes Conference on Medieval Studies Organizing Committee, we are excited to welcome you to Case Western Reserve University. Our conference will feature thirty papers by scholars from universities in Canada, Europe, and the United States. It is our great pleasure to have our keynote lectures delivered by Elina Gertsman, the Archbishop Paul J. Hallinan Professor in Catholic Studies II, Professor, and Director of Graduate Studies in Art History at CWRU, and Daniel L. Smail, the Frank B. Baird, Jr. Professor of History at Harvard University.

### **Organizing Committee:**

Alex Kaczinski, Ph.D. Candidate, Art History

Anna O'Connell, DMA Historical Performance Practice

Reed O'Mara, Ph.D. Student, Art History

Sam Truman, Ph.D. Candidate, Art History

## About Vagantes

Since its founding in 2002, the Vagantes Conference on Medieval Studies has nurtured a lively and interdisciplinary community of junior scholars. Every conference features approximately thirty papers on varied topics, allowing for exciting dialogue and the creation of new professional relationships between future colleagues. Named after the groups of wandering medieval clergy, students, and minstrels, Vagantes travels to a new university every year, highlighting the unique resources of the host institution through keynote lectures, exhibitions, and special events. It is entirely organized and run by graduate students. Out of consideration for graduate students' limited budgets, Vagantes never charges a registration fee.

## Board of Directors

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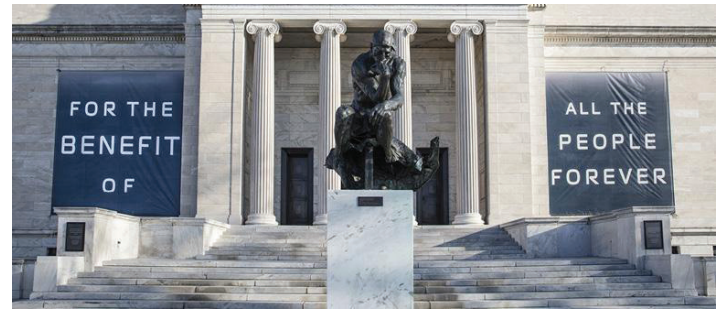
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## About Case Western Reserve University

Case Western Reserve University (CWRU), established in 1967, is the top-ranked private research university in Ohio. CWRU's 267-acre campus is located in the heart of University Circle, one of Cleveland's most energetic and culturally robust communities. Just minutes away from downtown, University Circle comprises 550 park-like acres in a vibrant urban environment. Of the 40 cultural, medical, educational, religious, and social-service institutions that call University Circle home, CWRU is the largest. Our campus is within walking distance of outstanding destinations such as Severance Hall, home of the world-famous Cleveland Orchestra; Cleveland Museum of Art, housing one of the nation's finest collections; Cleveland Institute of Music; Cleveland Institute of Art; Western Reserve Historical Society; Cleveland Botanical Garden; Cleveland Museum of Natural History; and many others.

## Land Acknowledgment

Case Western Reserve University and the greater Cleveland area occupy the traditional homeland of the Lenape (Delaware), Shawnee, Wyandot Miami, Ottawa, Potawatomi, and other Great Lakes tribes (Chippewa, Kickapoo, Wea, Pinakahsw, and Kaskaskia). We express our gratitude and appreciation to those who lived and worked here before us. We also acknowledge the thousands of Native Americans who now call Northeast Ohio home.

## About the Cleveland Museum of Art

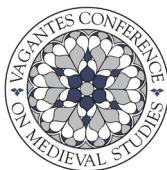
The Cleveland Museum of Art (CMA) was founded in 1913. As the museum's motto states, it was created "for the benefit of all the people forever." The CMA offers dynamic and transformative experiences that illuminate the power and enduring relevance of art in today's global society. The museum builds, preserves, studies, and shares its outstanding collections of art from all periods and parts of the world, generating new scholarship and understanding, while serving as a social and intellectual hub for its community.

## Acknowledgments

This conference would not have been possible without the generous support of numerous individuals and organizations. We are grateful for financial support provided by the CWRU's Department of Art History and Art, the Baker-Nord Center for the Humanities, Friends of Art, the CWRU Graduate Student Council, the Medieval Academy of America (MAA) and the MAA Graduate Student Committee, CWRU's Department of Music and the Music Graduate Student Organization (MGSO), and CWRU's Graduate Association of Medieval Studies (GAMS). We would like to express our gratitude to, in alphabetical order, Elizabeth S. Bolman, William Clasp, Ashley Fluty, Elina Gertsman, Covesa Gragg, Russell David Green, Hannah Hilditch, Andi Milligan, Allison Monroe, Elena Mullins, Wendy Rohm, David Rothenberg, Joanne Schamberg, Marcella Verchio, Holly Witche, and Jennifer Wright.

## CWRU Conference Volunteers

This event would not be possible without our student volunteers. They include, in alphabetical order, Phaik Tzhi Chua, Shayla Croteau, Carlos Gamez, Dane Harrison, Andrew Hatfield, Caitlin Hedge, Rosemary Heredos, Luke Hester, Katelyn Jones, Vivian Lewis, Addi Liu, Morgan McCommon, Cameron McConnell, Emerson Page, Clara Pinchbeck, Marina Savchenkova, Katie Sucha, Maura Sugg, Angie Verduci, and Katie Young.



BAKER-NORD  
CENTER FOR  
THE HUMANITIES



Department of Art History and Art  
Department of Music  
School of Graduate Studies



# “The Breath of Every Living Thing”: Zoocephali in the Hammelburg Mahzor and the Limits of Alterity

**Elina Gertsman**, Case Western Reserve University

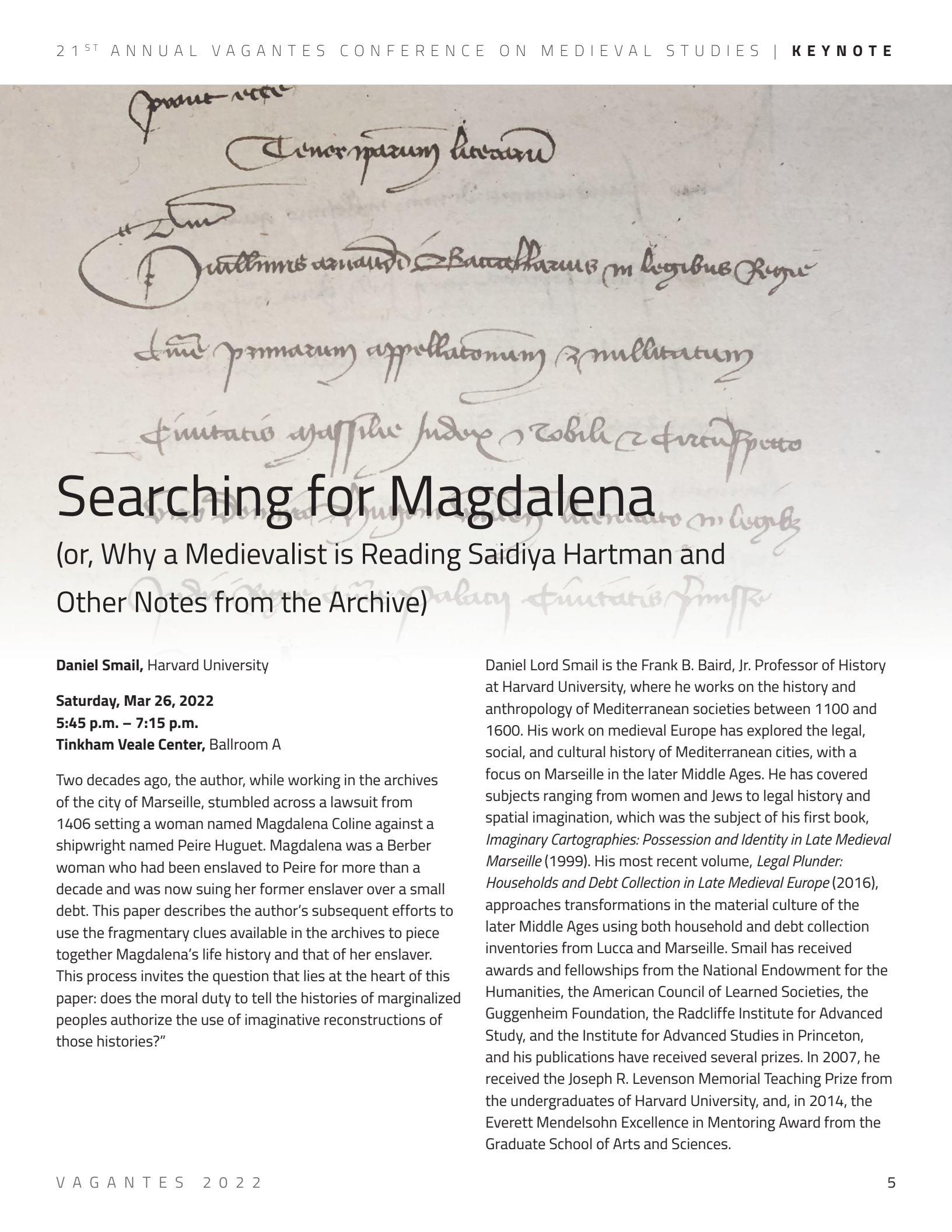
**Friday, Mar 25, 2022**

**4:15 p.m. – 5:45 p.m.**

**Cleveland Museum of Art**, Recital Hall

The lecture focuses on the woefully understudied Hammelburg Mahzor (Darmstadt, HLH Cod. Or. 13), a Jewish festival book completed in Lower Franconia in the middle of the fourteenth century. The book’s most remarkable feature is the inclusion of carefully curated zoocephalic, or theriomorphic, figures: humans with beastly and bestial heads. By virtue of their alterity, the zoocephali call attention to themselves with emphatic force. The purpose of this talk is to explore the semiotics and phenomenology of this alterity, and to suggest that its presence lies at the intersection of language, philosophy, poetry, and history. In the Hammelburg Mahzor this visual idiom also signals distinction, albeit in a way that, conspicuously, collapses temporalities, tests the limits of alterity, and makes an argument about likeness and difference. Ultimately, theriomorphs stand as a fitting metaphor for medieval Jewish art as it has been viewed in mainstream scholarship.

Elina Gertsman is the Archbishop Paul J. Hallinan Professor in Catholic Studies II, Professor of Art History, and Director of Graduate Studies in the Department of Art History and Art at Case Western Reserve University. She is the author of several award-winning books, including her 2010 *The Dance of Death in the Middle Ages: Image, Text, Performance*. This monograph was awarded the Medieval Academy of America subvention, the John Nicholas Brown Prize from the MAA for the best first book in medieval studies, and the Samuel H. Kress Research Award from the International Center for Medieval Art. Her second book, *Worlds Within: Opening the Medieval Shrine Madonna* (2015), was awarded the Millard Meiss Publication Grant and the Samuel H. Kress Research Award from the ICMA, and the Medieval Academy’s inaugural Karen Gould Prize. Most recently, she published *The Absent Image: Lacunae in Medieval Books* (2021), which won the Charles Rufus Morey Award from the College Art Association. She also recently edited *Abstraction in Medieval Art: Beyond the Ornament* (2021). Her work has been supported by the Guggenheim, Kress, Mellon, and Franco-American Cultural Exchange foundations as well as by the American Council for Learned Societies. In 2022, she was elected a Fellow of the Medieval Academy of America.



# Searching for Magdalena

(or, Why a Medievalist is Reading Saidiya Hartman and Other Notes from the Archive)

**Daniel Smail**, Harvard University

**Saturday, Mar 26, 2022**

**5:45 p.m. – 7:15 p.m.**

**Tinkham Veale Center**, Ballroom A

Two decades ago, the author, while working in the archives of the city of Marseille, stumbled across a lawsuit from 1406 setting a woman named Magdalena Coline against a shipwright named Peire Huguet. Magdalena was a Berber woman who had been enslaved to Peire for more than a decade and was now suing her former enslaver over a small debt. This paper describes the author's subsequent efforts to use the fragmentary clues available in the archives to piece together Magdalena's life history and that of her enslaver. This process invites the question that lies at the heart of this paper: does the moral duty to tell the histories of marginalized peoples authorize the use of imaginative reconstructions of those histories?"

Daniel Lord Smail is the Frank B. Baird, Jr. Professor of History at Harvard University, where he works on the history and anthropology of Mediterranean societies between 1100 and 1600. His work on medieval Europe has explored the legal, social, and cultural history of Mediterranean cities, with a focus on Marseille in the later Middle Ages. He has covered subjects ranging from women and Jews to legal history and spatial imagination, which was the subject of his first book, *Imaginary Cartographies: Possession and Identity in Late Medieval Marseille* (1999). His most recent volume, *Legal Plunder: Households and Debt Collection in Late Medieval Europe* (2016), approaches transformations in the material culture of the later Middle Ages using both household and debt collection inventories from Lucca and Marseille. Smail has received awards and fellowships from the National Endowment for the Humanities, the American Council of Learned Societies, the Guggenheim Foundation, the Radcliffe Institute for Advanced Study, and the Institute for Advanced Studies in Princeton, and his publications have received several prizes. In 2007, he received the Joseph R. Levenson Memorial Teaching Prize from the undergraduates of Harvard University, and, in 2014, the Everett Mendelsohn Excellence in Mentoring Award from the Graduate School of Arts and Sciences.



## Activities

### Professional Development Workshop

Harkness Chapel

March 24<sup>th</sup>, 6:00 p.m. – 7:00 p.m.

This workshop on publishing as a graduate student will feature presentations by professors Elina Gertsman (CWRU, Art History), David Rothenberg (CWRU, Music), and Daniel Smail (Harvard University, History). Although this panel is composed of medievalists, its content is for all! Speakers will discuss publishing from an editor's perspective, the mechanics of co-authoring and collaborating, the ins and outs of the publishing process, and much more.

### HoloLens Sessions

Kelvin Smith Library, Room LL06

March 25<sup>th</sup>, 1:45 p.m. – 3:30 p.m.

Experience the HoloLens augmented reality technology that has been pioneered by CWRU's own Interactive Commons in collaboration with the Department of Art History and Art's chair Professor Elizabeth S. Bolman. Guided mixed-reality sessions will virtually transport conference attendees to the sixth-century Red Monastery Church in Upper Egypt. One of the most important extant early Christian monuments in the Nile Valley, the Red Monastery Church is filled with remarkable wall paintings. A decade-long conservation project recently revealed the murals' many layers of vibrant and colorful imagery.

### Medieval Music Concert: *Lost Voices, Renewed Remnants*

Harkness Chapel

March 25<sup>th</sup>, 7:00 p.m. – 8:00 p.m., Reception to follow

What do we do with the pieces of music in manuscript form that survive only in fragments, a single page, or even a book binding? How can we reconstruct the lost voices of a multi-voice work, when only one melody still exists? Join Dr. Allison Monroe and the CWRU Historical Performance Practice Collegium ensemble to renew these remnants of the past in a concert in CWRU's Gothic revival chapel.

### Guided Tours of the CMA's Medieval Collections

Cleveland Museum of Art, Atrium

March 25<sup>th</sup>, 2:30 p.m. – 3:30 p.m.

#### Luke Hester, *Terms of Adornment: Self-Fashioning in Early Medieval Jewelry*

This tour addresses the ways in which materiality and iconography work together to function in different ways for people's own self-fashioning and protection. Beginning with the Constantinian coin pendant (1994.98), one can see how the actual bullion image of the emperor confers status and protection. Then, two cases over, the Byzantine cross pendant (1954.3) rests the owner's identity in the cross while also providing two capsules containing magical texts. In the CMA's Byzantine Gallery one can also see a Pectoral Cross (1948.20) and an Enkolpion (1972.94) with images of saints and spaces for relics. The Bloodstone Cameo (1959.41) additionally makes use of its material, which was understood to have magical and medicinal properties. In the Migration Period Gallery, the Cumberland Medallion (1930.504) shows incredible enameling and may have been worn by a priest as part of their office. Even small eagle fibulae (1918.928) signaled a wearer's upper-class identity and represented the popularity of thinly sliced garnet inserted into jewelry.

#### Angie Verduci, *CMA Medieval Collection Highlights*

This tour highlights the global Middle Ages through treasures in the European, Mesoamerican, and Southeast Asian Galleries. Artworks under consideration will include such pieces as the Guelph Treasure (1930.505, 1931.462, 1931.55), Mourners from the Tomb of Philip the Bold (1958.67, 1940.128), Nataraja, Shiva as the Lord of Dance (193.331), Seated Buddha (1973.85), the Front Face of a Stela, Free-standing Stone with Relief (1967.29), and more. Explore a range of sculpted objects made from a diverse array of materials and marvel at their intricate details and ritual importance.



## Guided Tours of the CMA's Medieval Collections

Cleveland Museum of Art, Atrium

March 26<sup>th</sup>, 1:45 p.m. – 3:15 p.m.

### Angie Verduci, *Fierce Protectors at Sacred Sites*

This gallery tour offers an insight into the popularity of guardian figures in sculpture throughout the Middle Ages. The goal is to uncover how different cultures across the globe shared the need to produce guardian figures that stood at the entrance to sacred sites. Moving through the CMA global medieval collections, this gallery tour will explore the crafting, function, and reception of five sculptures of fierce protectors, which were once placed at the entrance of Chinese tombs (2000.118), Buddhist temples in Vietnam and Japan (1935.147, 1982.146, 1988.53), and Christian churches (1928.861). Looking closely at these artworks will pinpoint how the fierce expressions and exaggerated physical features of these guardian creatures made them powerful presences able to ward off evil and protect sacred sites.

### Clara Pinchbeck, *Constructing Space: A Thousand Years of Portable Material Culture at the Cleveland Museum of Art*

This gallery tour highlights the Late Antique and Byzantine collections at the CMA. With a focus on portable objects, this event will consider artworks such as the "Caster Ware" Vase with Hunt Scene, mid-100s (1992.126), a Cosmetic Jar, 500-550 (1946.261), Pilgrim's Ampulla with Scenes of the Crucifixion and the Ascension, c. 600 (1999.46), Pilgrim's Flask with Saint Menas, 400-600 (1999.230), and a Pyx, c. 1170-1180 (1949.431). Learn about how these objects move through space and construct a particular place.

## KSL Special Collections close-looking sessions

Kelvin Smith Library, Special Collections

March 26<sup>th</sup>, 1:45 p.m. – 3:15 p.m.

In these two 45-minute close-looking sessions, explore and examine medieval and early modern fragments, leaves, and codices from Special Collections at Kelvin Smith Library. Many of these leaves were (in)famously excised from medieval volumes by Otto F. Ege (1888-1951), an educator, socialist, bookseller, and biblioclast with ties to CWRU. Some of the objects on display have been studied, transcribed, and performed by members of CWRU's Department of Music.



# Program

Thursday, March 24 CMA, Recital Hall, 10 a.m. – 9 p.m.

10:00 a.m. – 10:30 a.m.

## Check-in and Coffee Service

Attendees may pick up their conference materials on any day of the conference

10:30 a.m. – 10:45 a.m.

## Opening Remarks by Alex Kaczenski

10:45 a.m. – 12:00 p.m.

## Session 1 - Expanded Histories

Session Chair: Katie Sucha

**Church Asylum in Non-Normative Sources in the Carolingian World**, Nick Rogers

**Sites of Slavery in Frankish Acre**, Christopher Herde

**Some Possible Methodological Approaches to the Phenomenon of Monastic Sign Languages**, Rauno Alliksaar

12:00 p.m. – 12:15 p.m.

## Break

12:15 p.m. – 1:45 p.m.

## Session 2 - Global Connections: Real and Imagined

Session Chair: Dane Harrison

**The Pillars of Hercules and the End of the World: Medieval Mapping and the Geographic Imaginary**, Karen Klockner

**(De)Constructing Christian Conques: Islamic Presence in the Shrine of Sainte Foy**, Kris Racaniello

**The Geographical and Temporal Scale of Hospital Construction in the Premodern Mediterranean**, Brittany Forniotis

1:45 p.m. – 3:00 p.m.

## Afternoon Break

3:00 p.m. – 5:00 p.m.

## Session 3 - The Body and Theology

Session Chair: Cameron McConnell

**Ritual Impurity and Women's Liturgical Participation among Medieval Copts**, Arsany Paul

**Seeing, Tasting, and Touching: Sensing the Holy Pregnant Body in the Later Middle Ages**, Claire Kilgore

**Holy Healing: English Alabaster St. John's Heads (c. 1430–1550) and Remedial Ingestion**, Rebekkah Hart

**Royal Bodies and the Las Huelgas Deposition**, Anabelle Gambert-Jouan

6:00 p.m. – 7:00 p.m.

## Professional Development Workshop at Harkness Chapel



10:00 a.m. – 10:30 a.m. **Coffee Service and Check-in**

10:15 a.m. – 12:00 p.m. **Session 4 - Experiencing the Medieval Landscape**

Session Chair: Vivian Lewis

**"The fludd comes fleetinge in full faste": Ecological Disaster and Ecofeminist Gossips in Three *Noah* Plays**, Phoenix Gonzalez

**Ekphrasis as Methodology: Rethinking Ephemeral Material Culture and Labor at Medieval Feasts, c. 1300-1500**, Eileen Morgan

**Seasons May Change, Winter to Acorns? The Use of Non-Standard Seasons Expressions in a Fourteenth-Century Castilian Hunting Manual**, Camila Roxana Marcone

**Taking a Closer Look at a Group of Late Medieval Prayer Nuts with the "Boxwood Project"**, Samantha Horton

12:00 p.m. – 12:15 p.m. **Break**

12:15 p.m. – 1:45 p.m. **Session 5 - Movement and Melody in the Medieval World**

Session Chair: Maura Sugg

**The Procession of the Assumption in Medieval Rome: Urban Staging, Liturgical Drama, and the Medieval Moving Image**, Ariela Algaze

**Donning Melodies, Dawning Awareness: Intermelodicity and Meaning in the Alba Tradition**, Anya B. Wilkening

**The Challenges of Medieval German Musicking**, Anna O'Connell

1:45 p.m. – 2:30 p.m.

**Afternoon Break**

**HoloLens Sessions at KSL Room LL06**

2:30 p.m. – 3:30 p.m.

**Guided Tours of the CMA's Medieval Collections; concurrent with HoloLens Sessions; concurrent with Session 6**

3:00 p.m. – 4:00 p.m.

**Session 6 - Old Books, New Readings**

Session Chair: Katelyn Jones

**How to Do the History of Persianate Homoerotic Iconography? Male Intimacy in Illuminated Manuscripts of Sa'adi's Gulistan**, Gilad Bendavid

**Teenagers at Tintagel: Female Childhood and Adolescence in Chrétien de Troyes' *Conte du Graal***, Sami Olive

4:15 p.m. – 5:45 p.m.

**Professor Elina Gertsman, Keynote Lecture**

Introduction by Reed O'Mara

**"The Breath of Every Living Thing": Zoocephali in the Hammelburg Mahzor and the Limits of Alterity**

5:45 p.m. – 7:00 p.m.

**Evening Break**

7:00 p.m. – 8:00 p.m.

**Medieval Music Concert at Harkness Chapel:  
*Lost Voices, Renewed Remnants***

Reception to follow

8:30 a.m. – 9:00 a.m.

## Coffee Service and Check-in

9:00 a.m. – 11:00 a.m.

## Session 7 - Modes of Power: Medieval Gender Construction and Representation

Session Chair: Maura Sugg

**Equestrian Imagery and the Seal of Joanna de Stuteville**, Wren Biszewski Eber

**Portraits of Hripsime: Examining the Iconographic Relationship between Trdat and Hripsime**, Lauren Onel

**Queer Vikings and Trans Magic**, Hero Morrison

11:15 a.m. – 12:45 p.m.

## Session 8 - International Politics and Liturgy

Session Chair: Clara Pinchbeck

**Dynamics of Power in Byzantine Syria: Liturgical Byzantinization in the Syriac Baptismal *Ordo* Attributed to Basil**, Paul Elhallal

**Reception (Halls) of the First Crusade: Assessing Komnenian Foreign Policy in 1096-1097**, Tiffany VanWinkoop

**An Unpublished Sixteenth-Century Armenian Gospel Book from Sanahin Monastery**, Claudia Haines

12:45 p.m. – 1:45 p.m.

## Afternoon Break; Vagantes Board of Directors Meeting

1:45 p.m. – 3:15 p.m.

## Guided Tours of the CMA's Medieval Collections; concurrent with two 45-minute KSL Special Collections close-looking sessions

3:30 p.m. – 5:30 p.m.

## Session 9 - The Speaking Page

Session Chair: Luke Hester

**Silky Sinew and Sutured Skin: Embroidered Manuscript Repairs in the High Middle Ages**, Emilela Thomas-Adams

**Towards a Queer Reading of the *canso* of Bietris de Roman**, Diana Myers

**"There will be signs in the sun": Illuminating the Apocalypse of Hildegard of Bingen's Homilies for the First Sunday of Advent**, Theresa Rice

5:45 p.m. – 7:15 p.m.

## Professor Daniel Smail, Keynote Lecture

Introduction by Sam Truman

**Searching for Magdalena (or, Why a Medievalist is Reading Saidiya Hartman and Other Notes from the Archive)**

7:15 p.m. – 7:30 p.m.

## Closing Remarks by Anna O'Connell

7:30 p.m. – 9:00 p.m.

## Final Banquet



## Parking

Limited free parking is available on Martin Luther King Jr. Drive near the Cleveland Museum of Art and CWRU. Metered street parking can also be found near the museum along East Boulevard, Wade Oval Drive, Euclid Avenue, and Bellflower Road.

Parking in the garage at the Cleveland Museum of Art is currently available at the following rates:

Members: \$6

Nonmembers: \$12

At this time, parking can be paid for in advance on the museum's website or purchased on-site at the garage entrance using a credit card. **The museum highly recommends paying parking fees in advance.**

Parking on CWRU's campus is available at several locations. The closest parking garage to both CWRU and the CMA is the Kelvin Smith Library (11055 Euclid Ave, Cleveland, OH 44106) deck, which is located beneath the library. The entrance to the garage can be found along East Boulevard. **Please note, there are no free parking areas anywhere on campus.**

## Information

For more information about the 21st Vagantes Conference on Medieval Studies including abstracts, program image information, restaurant recommendations, and more, follow the QR code to our website!



## Interested in Hosting?

We are pleased to announce that Harvard University will be hosting Vagantes 2023!

The Vagantes Conference on Medieval Studies is now accepting applications for our 2024 host institution. Vagantes is a unique opportunity to showcase the medieval studies community at your institution, as well as to gain valuable professional experience in planning and organizing the event. The conference also offers opportunities to meet and interact with medievalist graduate students and faculty from across the country. Applications will be accepted until Wednesday, August 31<sup>st</sup> 2022 and will be reviewed by the Vagantes Board of Directors. E-mail submissions are required.

To learn more about applying to host the 23<sup>rd</sup> Vagantes Conference on Medieval Studies, please visit: <http://vagantesconference.org/hosting-vagantes/>.

