

Peregrinations

Publication of the International Society for the Study of Pilgrimage Arts

Welcome to our second issue

Welcome to the International Society for the Study of Pilgrimage Arts (ISSOPA). The Society seeks to advance the understanding of artwork produced in association with pilgrimage. Partially despite, and partially because of, our great admiration for the wonderful journals like *Gesta*, *Art Bulletin*, and others dedicated to extensive studies in the field of art history, we see a need for publications of a different type, which will offer new and varied opportunities for scholars to exchange ideas and to publish less complex essays. Inspired by several European publications which include minor findings, and as-yet-incompletely formed theses, we are led to begin an enterprise which should provide such a forum. We inaugurate this venture, not in a spirit of competition nor of lower standards, but rather in hopes of expanding the arena for discourse.

We hope to create a forum for the exchange of information and of new and developing ideas. In this issue, we offer the first scholarly article, in which Pippin Michelli presents a revised foundation for the Forgeais pilgrim badges from Chartres, and we continue the tradition of publishing reviews of books and articles that are germane to the subjects of pilgrimage centers, pilgrimage art and architecture, and related issues, which may be of interest to our readers.

We also will inform members of upcoming events and publications that might interest them or that could provide the opportunity to present, discuss, and publish works about pilgrimage centers and art. There are neither dues nor obligations.

If you do not wish to receive this newsletter, just drop either of us a line at blicks@kenyon.edu or rtekippe@westga.edu. If you are interested in writing for *Peregrinations*, see the Call for Submissions on page 7.

Conferences

September 4-7, 2002. Conference sponsored by the Southern African Society for Medieval and Renaissance Studies, at the University of South Africa (UNISA), in Tshwane/Pretoria. Contact: Professor John Lambert, Dept. of History, University of South Africa, P.O. Box 392, Tshwane/Pretoria, 0003 South Africa; 27-12-429-6353, fax 27-12-429-3400; lambej@unisa.ac.za

September 10-13, 2002. "Herbst des Mittelalters? Fragen zur Bewertung des 14. und 15. Jahrhunderts." 33. Kölner Mediaevistentagung. Contact: Thomas-Institut, Univ. of Cologne, Universitätsstr. 22, D-50923 Cologne, Germany (+49-221-470-2309; fax +49-221-470-5011; martin.pickave@uni-koeln)

September 10-15, 2002. "Medieval Europe 2002." Third international conference on medieval and later archaeology, in Basel. Contact: Medieval Europe Basel 2002, c/o Archaeologische Bodenforschung, Petersgraben 11, P.O.B, CH-4001 Basel, Switzerland; fax +41-612-672-376; info@mebs-2002.org; <http://www.mebs-2002.org>

September 10-15, 2002. "Medieval Europe 2002." Third international conference on medieval and later archaeology, in Basel. Contact: Medieval Europe Basel 2002, c/o Archaeologische Bodenforschung, Petersgraben 11, P.O.B, CH-4001 Basel, Switzerland (fax +41-612-672-376; info@mebs-2002.org; <http://www.mebs-2002.org>)

September 19-21, 2002. Sixteenth Annual Medieval-Renaissance Conference, at the University of Virginia, Wise. Contact: Kenneth J. Tiller, Dept. of Language and Literature, Univ. of Virginia's Coll. at Wise, Wise, VA 24293 (540) 376-4587; kjt9t@uvawise.edu; <http://www.wise.virginia.edu/history/medren.html>

Peregrinations
July 2002

Executive Editor
Rita Tekippe

Editor-in-Chief
Sarah Blick



Bust-Reliquary of Saint Lambert of Liège
by Hans von Reutlingen, 1512
Silver, 162 cm high
Cathedral Treasury, Liège

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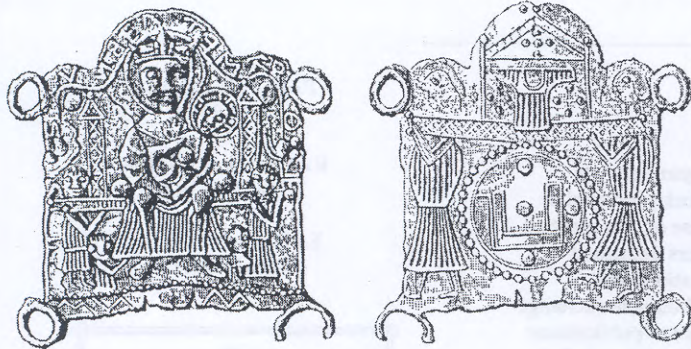
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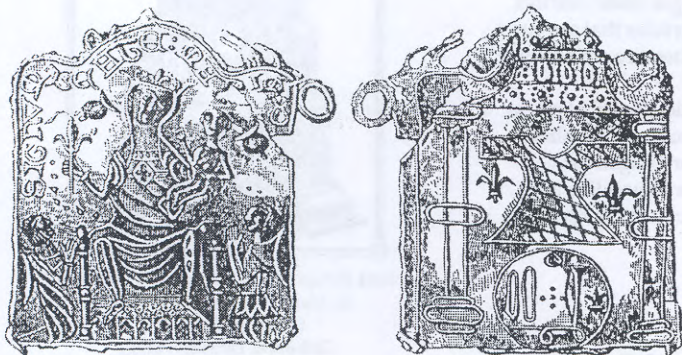
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THE FORGEAIS BADGES



Figures 1a, 1b
(Lecocq, Fig. 2, Fig. 3)



Figures 2a, 2b
(Lecocq, Fig. 7, Fig. 8)



Figure 3a,
(Forgeais 1865, p. 115)

A GORDIAN KNOT: NOTES ON CHARTRES PILGRIM BADGES

Chartres studies have recently been enriched by the incorporation of information about nine pilgrim badges attributable to that center. On the reverse sides of several of these badges are reproductions of coins, several of which could be identified and used to date the manufacture of the badge moulds. With this accomplished, these badges could form a uniquely well-established, continuous record of cult management. Leaving the numismatic and chronological issues for later study, my present concern is to clarify the record about the six of these nine badges that belonged to the Paris antiquities dealer Arthur Forgeais.

Because his daily route to work took him past the restoration works on the Seine bridges, Forgeais was able to acquire quantities of small antiquities as they were dredged from the riverbed. Significant portions of Forgeais' collection were acquired by the French State for the Cluny Museum and for the newly formed Musée Carnavalet. Included in the material for the Musée Carnavalet were four badges from Chartres that Forgeais published during the 1860s (Forgeais numbers 1 to 4) (figs. 1-4). Subsequently, the entire acquisition, temporarily deposited in the Hôtel de Ville library, was tragically damaged when revolutionary arsonists destroyed the building and its contents on May 24, 1871, reducing Forgeais' first four badges to shapeless lumps.¹ The following year, Arthur Forgeais sold two further badges to the city of Chartres, and these (numbers 5 and 6) are now in the Musée des Beaux Arts at Chartres.

These losses have been compounded by historiographical confusion. Almost all bibliographical citations which are concerned with these badges are incomplete or contain errors. Forgeais' three publications have such similar titles that confused scholars have conflated them, and this is probably the reason for the surprisingly inaccurate or missing page references. Consequently, it was until very recently believed that Forgeais had owned only two badges (numbers 1 and a conflated 5/6). A corrected bibliography is therefore essential and will be found at the end of this article.

As a further result of the confusion, the two surviving badges in the Musée des Beaux Arts at Chartres were for long known only through an engraving by Rousseau published by Lecocq (fig. 5). But this engraving seems to have been intended as a reconstruction rather than as an illustration of a single, particular object. Blending the two badges, which were apparently produced from the same mould, he created a composite image. Examination of the specific badges shows one which has flame-like motifs on the profile, while the other has lost the flames, although its reliefs have survived in better condition. In his reconstruction image, Rousseau has combined the two to produce an informative example, and although this integration of features was indicated by Lecocq, in the original publication, later researchers have consistently overlooked it. Delaporte published a

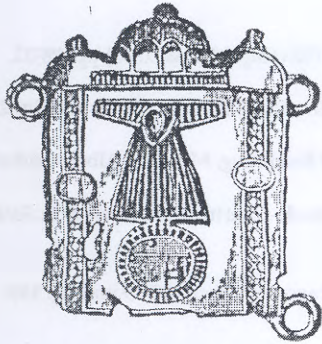
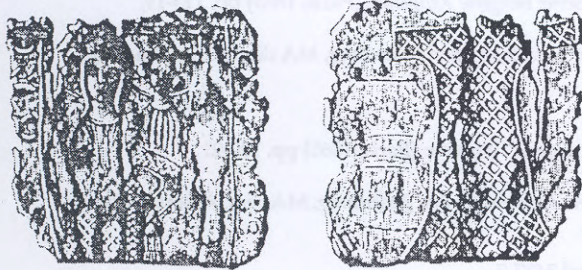
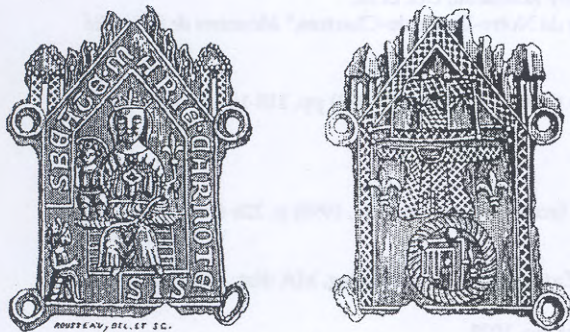


Figure 3b
(Forgeais 1865, p. 118)



Figures 4a, 4b
(Forgeais 1865, p. 120)



Forgeais 5 and 6 (conflated image in Rousseau engraving)
(Lecocq, Fig. 5, Fig. 6)

photograph of badge #5, but he either did not know or did not think it worth mentioning that it was one of two almost identical badges. Moreover, the photograph itself failed to alert scholars to the problem, because the only difference from the engraving was the poor quality of its relief;² a fact that seems to have driven scholars back to the engraving with its greater apparent clarity.

But such "reconstruction" is a fairly common feature of Victorian archaeological illustration (and of Victorian conservation generally). Fortunately, it is often disclosed through examination of the available "missing" material originally used by the artists, and it is easily recognized once the researcher has been alerted to it. Rather more worrisome are the inaccuracies of detail that are only discernible through comparison with the originals. For example, the coin on the backs of these two badges has a bezant at the bottom center that does not appear in the engraving. Without that bezant, the coin could not have been convincingly attributed and dated. Those on Forgeais' lost badges may now never be satisfactorily identified.

Still, the engravings have a different kind of accuracy that has also been overlooked. Typical of Victorian archaeological engravings, Rousseau's of the two badges in the Musée des Beaux Arts were done to scale. Forgeais' lost badges seem to have been treated similarly: the reproduction deniers on the backs of the badges match the scale of actual Chartreuse deniers to within a millimeter. Later reproductions of Forgeais' engravings have tended to enlarge them for clarity and thus deprived them of one aspect of most reliable documentary value. To rectify this, the engravings are reproduced at their original scale here.

Altogether, this article presents six badges once owned by Arthur Forgeais, including four that were destroyed and two that have long been conflated. By reproducing the engravings at original scale, and by presenting the bibliography for each badge in chronological order of publication, I hope to restore the value of the surviving information about them. The need for these measures is especially strong in America, where both Forgeais' publications and Adolphe Lecocq's essential contribution are difficult to find. Although I have not addressed the dates of the badges, annotations in the bibliography outline the development of currently-accepted opinion. This is important because that opinion rests on little more than assumption and the coin evidence is likely to undermine it.

Pippin Michelli, PhD

¹Adolphe Lecocq, "Recherches sur les enseignes de pèlerinages et les chemises de Notre-Dame-de-Chartres," *Mémoires de la Société archéologique d'Eure-et-Loir*, 6, 1876, 203-4.

²Yves Delaporte, *Les Trois Notre-Dame de la cathédrale de Chartres*, Chartres 1955, p. 40.

BIBLIOGRAPHY arranged by reference to each badge**Forgeais 1** (figs 1a and 2a) location unknown

Delaporte, Yves. *Les Trois Notre-Dame de la cathédrale de Chartres* (Chartres, 1955) fig. 26.

Forgeais, Arthur. *Collection de Plombs Historiés trouvés dans la Seine, Deuxième série: Enseignes de Pèlerinages* (Paris, 1863) pp. 28-32.

- asserts a 13th-century date for the badge

Forsyth, Ilene H. *The Throne of Wisdom, Wood Sculptures of the Madonna in Romanesque France* (Princeton, 1972) pp. 109-10 and fig. 27.

- implies a 12th-century date for the badge

Haasis-Berner, Andreas. *Pilgerzeichen des Hochmittelalters, Untersuchung zu ihrer Entstehung und Bedeutung*, MA diss. Albert-Ludwigs-Universität (Freiburg im Breisgau, 1995) pp. 24-25, and pl. 4, fig. 2.

Lecocq, Adolphe. "Recherches sur les enseignes de pèlerinages et les chemisettes de Notre-Dame-de-Chartres," *Mémoires de la Société archéologique d'Eure-et-Loire* 6 (1876) pp. 214-16, figs. 2 & 3.

- offers a 13th-century date for the coin

Williams, Jane Welch. *Bread, Wine, & Money, the Windows of the Trades at Chartres Cathedral* (Chicago, 1993) pp. 118-19 and fig. 139.

Forgeais 2 (figs 2a and 2b) location unknown

Forgeais, Arthur. *Collection de Plombs Historiés trouvés dans la Seine, Deuxième série: Enseignes de Pèlerinages* (Paris, 1863) pp. 33-34.

- asserts date a little later than Forgeais 1

Haasis-Berner, Andreas. *Pilgerzeichen des Hochmittelalters, Untersuchung zu ihrer Entstehung und Bedeutung*, MA diss. Albert-Ludwigs-Universität (Freiburg im Breisgau, 1995) pp. 24-25, no. 2.

Lecocq, Adolphe. "Recherches sur les enseignes de pèlerinages et les chemisettes de Notre-Dame-de-Chartres," *Mémoires de la Société archéologique d'Eure-et-Loire* 6 (1876) pp. 218-22, figs. 7 & 8.

- asserts a 14th-century date

Forgeais 3 (figs 3a and 3b) location unknown

Forgeais, Arthur. *Collection de Plombs Historiés Trouvés dans la Seine, Quatrième Série: Imagerie Religieuse* (Paris, 1865) pp. 115-19.

- asserts a 16th-century date

Haasis-Berner, Andreas. *Pilgerzeichen des Hochmittelalters, Untersuchung zu ihrer Entstehung und Bedeutung*, MA diss. Albert-Ludwigs-Universität (Freiburg im Breisgau, 1995) p. 24, no. 3.

Forgeais 4 (figs 4a and 4b) location unknown

Forgeais, Arthur. *Collection de Plombs Historiés Trouvés dans la Quatrième Série: Imagerie Religieuse* (Paris, 1865) pp. 120-21.

- asserts a 15th-century date

Haasis-Berner, Andreas. *Pilgerzeichen des Hochmittelalters, Untersuchung zu ihrer Entstehung und Bedeutung*, MA diss. Albert-Ludwigs-Universität (Freiburg im Breisgau, 1995) p. 24, no. 4.

Forgeais 5 and 6 (figs 5a and 5b) Chartres Musée des Beaux Arts, inv 3417-1 and 3417-2

NB: both badges were made from the same mould. The engraver has used the more complete profile of one and the more clear reliefs of the other. Figs 5a and 5b are a conflation of two badges.

Bruna, Denis. *Enseignes de Pèlerinage et Enseignes Profanes*. Musée National du Moyen Âge Thermes de Cluny (Paris, 1996) p. 82, fn. 1.

NB: Bruna notes the sale of two pilgrim badges to the Chartres Museum by Forgeais in 1872.

Delaporte, Yves. *Les Trois Notre-Dame de la cathédrale de Chartres* (Chartres, 1955) p. 40 (photo).

- offers a date in the 13th century

Haasis-Berner, Andreas. *Pilgerzeichen des Hochmittelalters, Untersuchung zu ihrer Entstehung und Bedeutung*, MA diss. Albert-Ludwigs-Universität (Freiburg im Breisgau, 1995) p. 24, no. 6 engraving signed by Rousseau, Del. et Sc.

Lecocq, Adolphe. "Recherches sur les enseignes de pèlerinages et les chemisettes de Notre-Dame-de-Chartres," *Mémoires de la Société archéologique d'Eure-et-Loire*, 6 (1876) pp. 217-18, and figs. 5 and 6.

- late 13th-century date, based on Charles of Valois coin on back

Williams, Jane Welch. *Bread, Wine, & Money, the Windows of the Trades at Chartres Cathedral* (Chicago, 1993) pp. 118-19 and fig. 140.

Additional Bibliography: the remaining badges**Badge 7 (Found at Vintry Dam, London; private collection)**

Spencer, Brian. *Medieval Finds from Excavations in London: 7, Pilgrim Souvenirs and Secular Badges* (London, 1998) p. 226 & fig. 239b.

Badge 8 (Collection Michael Mitchener)

Haasis-Berner, Andreas. *Pilgerzeichen des Hochmittelalters, Untersuchung zu ihrer Entstehung und Bedeutung*, MA diss. Albert-Ludwigs-Universität (Freiburg im Breisgau, 1995) p. 24, no. 6.

Mitchener, Michael. *Medieval Pilgrim and Secular Badges* (London, 1986) p. 263, cat. no. 1022.

- asserts a 14th-century date

Spencer, Brian. *Medieval Finds from Excavations in London: 7, Pilgrim Souvenirs and Secular Badges* (London, 1998) p. 226.

Badge 9 Nieuwlande Badge (Collection Cothen, coll. part. Van Beuningen, inv 3130)

Haasis-Berner, Andreas. *Pilgerzeichen des Hochmittelalters, Untersuchung zu ihrer Entstehung und Bedeutung*, MA diss. Albert-Ludwigs-Universität (Freiburg im Breisgau, 1995) p. 24, no. 5.

Van Beuningen, H.J.E. & Koldweij, A.M. *Heilig en Profaan. 1000 Laatmiddeleeuwse Insignes uit de Collectie H.J.E. van Beuningen* (Cothen, 1993) p. 218, no. 445 (illus).

- assert date in 2nd half of 14th Century

BOOK REVIEW

*Memory of the Eyes:**Pilgrims to Living Saints in Christian Late Antiquity*

by Georgia Frank University of California Press, Berkeley, 2000, 232 pages

By Jacquelyn Tuerk, University of Chicago

Georgia Frank's research lucidly exemplifies the current scholarly attention to visuality -- the psychological and cultural habits of interpreting what one sees. Visuality combines perception and epistemology, varying from culture to culture. Frank's essential question concerns how late antique pilgrims saw and understood the saints, hermits, and holy people that they visited. She theorizes that late antique readers of pilgrimage accounts, travelogues, and saints' lives imagined pilgrimage in terms of literary descriptions, models which readers applied to their own encounters. Such literary models focused on visual experience and visual metaphor, thus represented and shaped visuality for them.

In the first chapter, Frank posits a ruling paradigm for pilgrimage texts and experience in late antiquity: that one witnesses the sacred past by thoughtfully eyeing the sacred present, thereby motivating a "memory of the eyes." Upon examining pilgrimage accounts from Egeria, Jerome, and others, Frank argues that pilgrims, with "the eye of faith," mentally experienced the sacred events of the Gospels. The psychological and emotional engagement of viewer with spectacle was a cultural phenomenon established within the ancient tradition of rhetorical description, according to Frank.

In chapter two, Frank explores how the monastic world was imagined as a charmed biblical land, under the influence of secular exotic travel writing. Accordingly, pilgrims' travelogues, if taken as literary creations rather than factual records, reveal the imagined world, depicting monks as living exemplars of the biblical past. Underlying Frank's argument is the belief that travelers see what they are

conditioned to see. Creating a chain of influence, these travelogues further shaped imaginary expectations for the would-be pilgrim/reader. Frank examines the fifth-century texts, *The History of the Monks of Egypt* and *The Lausiac History*, demonstrating that their literary conventions are borrowed from exotic travel writing akin to *The Odyssey*, Antonius Diogenes' *The Wonders Beyond Thule*, and Lucian's *A True Story*. Through these conventions, Frank characterizes the two fifth-century texts as personal pilgrimage narratives about travel as well as works of monastic chronicle and biography, as they are more frequently described. They record pilgrimage not to holy places, but to holy people. In a careful balance, *The History of the Monks of Egypt* and *The Lausiac History* portray the monks as marvelous distant exotics and yet offer points of identity for the reader which effectively familiarize the "Other."

Frank asks, in chapter three, how hagiography enticed people to visit the desert saints, and also shaped pilgrims' desires, perceptions, and expectations. Examining *The History of the Monks of Egypt*, *The Lausiac History*, and other biographies of saints, Frank focuses on three main tropes: the importance of seeing the saint face-to-face, paradisiac descriptions of the desert, and the saints' own journeys to persons deemed holier or to God himself. The hagiography suggests that when pilgrims see a saint face-to-face, they encounter them in paradisiac spaces and in biblical time -- they look the past in the eye.

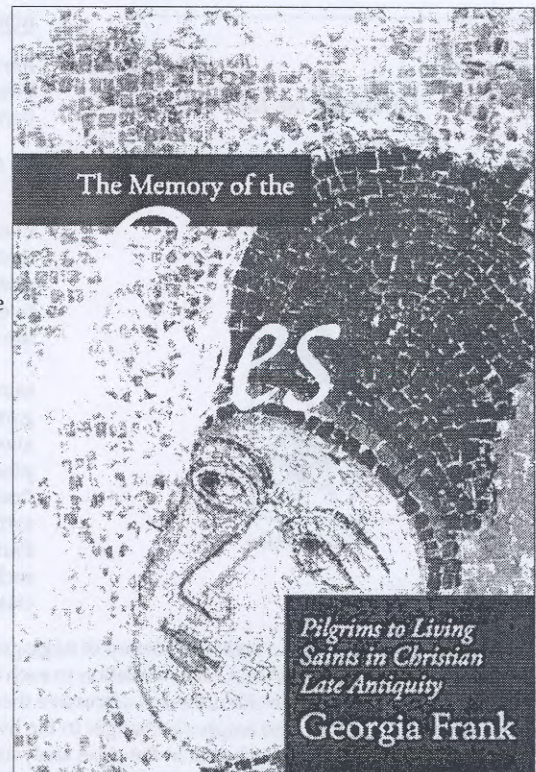
Chapter four addresses why vision in particular was the tool or metaphor of choice for accessing the holy past. Gregory of Nyssa and John Chrysostom argued for the superiority of the eye over the other senses. A traditional hierarchy of the senses, stemming from a tradition going as far back as Aristotle, Zeno the Stoic, Cicero, and Plutarch held the belief that the eye would touch what it sees, thus substantiating and strengthening memory. The mnemonic and haptic power of sight, according to the late antique conceptual scheme, emphasized the importance of the pilgrim seeing the saint face-to-face, and thus, through the saints' appearance, pilgrims could encounter and "remember" the sacred past. Examples from the writings of Jerome, the Syrian bishop Theodoret of Cyrhus, the pilgrim Egeria, and others tell us less about what the authors saw with their physical eyes, and more about what they considered possible with "the eyes of faith." In chapter five, Frank places the pilgrims' close examination of saints' faces into a tradition of physiognomy. From a glowing face "just like an angel," the pilgrim could read the saint's spiritual exaltation, in a bearded saint, the pilgrim "saw" Aaron of the Old Testament, or from a blood-shot eye one could distinguish the Anti-Christ. In similar fashion, for centuries, people had scrutinized physiognomy to peer into the character of others (a face like a lion, square with deep-set eyes, showed that person to be generous and ambitious; a small swine-like forehead revealed the bearer's stupidity; and a large bovine face was a testimony to lethargy) so pilgrims sought, found, and described facial proof of the saints' holiness. In ten short pages, chapter six expands upon a larger argument about "the eye of faith" and its potential for regaining lost time through relics, icons, and the Eucharist as well as through the faces of living saints.

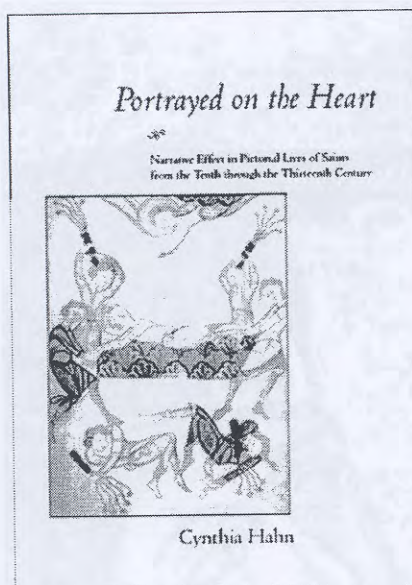
Although Frank tips her conclusions before she has laid out all of her evidence, her lively phrases and her references to the modern readers' experience are just part of what makes her work truly enjoyable. This book, saturated with strong evidence and persistent, thoughtful interpretation, is an historian's response to literary theory. It deserves, and doubtless will receive, the attention of scholars in diverse disciplines from social history and religious studies to art history.

Selected works by Frank related to pilgrimage:

"The Pilgrim's Gaze in the Age before Icons," in *Visuality Before and Beyond The Renaissance*. Edited by Robert S. Nelson. (Cambridge Studies in New Art History and Criticism; Cambridge: Cambridge University Press, 2000), 98-115.

"Miracles, Monks, and Monuments: The *Historia Monachorum in Aegypto* as Pilgrims' Tales," in *Pilgrimage and Holy Space in Late Antique Egypt*. Edited by David Frankfurter. (*Religions in the Greco-Roman World*; Leiden: Brill, 1998). 483-505.





BOOK REVIEW

Portrayed on the Heart: Narrative Effect in Pictorial Lives of Saints from the Tenth through the Thirteenth Century, by Cynthia Hahn
Berkeley: University of California, 2001, 442 pages

by Ana Munk, University of Washington

The book under review approaches a broad spectrum of medieval pictorial lives of saints with the well-defined goal of revealing the visual narrative strategies that connect each particular biography with a type of sainthood. Although Hahn's close analysis of images and pictorial sequences reveals rich variations and innovative solutions in designing a saint's vita, their common denominators communicate the steadiness of genres in the *longue durée* of medieval monastic culture.

As such, this project, based on twenty years of studying and "consorting with" saints, has succeeded remarkably well. Its success seems largely due to clear organization and disciplined writing and it is distinguished by helpful reminders about each analysis' broader significance. This by itself should assure the book's place on reading lists for scholars, students, and non-specialist readers. Hahn defines terms and introduces concepts, while systematically presenting classes of pictorial lives without presupposing that a highly-informed art historian is her reader. Part of the study's grace is its linear readability, which makes it useful to anyone seeking reference to particular manuscripts or to the specific narrative issues associated with each of the types she presents.

Hahn begins her study with a welcome history of hagiographical texts. Then a hagiographical narrative is presented in its entirety, considered as both written and visual text, and in relation to such issues as the hagiography's claims to truth. In *Martyrs' Passions*, speaking (or telling silences) and witnessing are identified as discursive themes located in martyrs' tortured bodies. The body issue is equally central to the lives of virgin saints. Logically, the emphasis changes in the lives of bishops, in consideration of their active roles in social spheres and institutions. Here the topic is no longer anchored to the close analysis of similarities and inconsistencies with models of sainthood and Christomimetic aspects of martyrs' lives, but instead turns to the "public relations" aspect of bishops' lives as conveyed through emphatic gestures performed in open forums. In view of a bishop's bond to his episcopal territory and constituency, a rather typical martyrdom scene in a bishop's life was told with a more concrete sense of time and space. With regard to the lives of the monks, Hahn considers their function in a monastic setting, debating and ultimately revalorizing Michael Goodich's interpretation of them as being primarily intended to provide paradigms for the achievement of monastic ideals. The lives of women confessors, catering to a limited audience of nuns, address issues of gender and renunciation, with the emphasis accordingly shifted in the stock scenes that comprise the lives of all confessor saints.

Hahn concludes with exploration of the innovations of Matthew Paris in response to thirteenth-century chivalric culture. She appraises Matthew's heightened artistic sense for narrative effect, resulting from his reexamination of previously established narrative strategies, and his introduction of complex intersections of gaze and space, his images-to-text relations, and the audiences' differentiated responses to the *récit*. In Hahn's estimation of Matthew, the analysis of sight (first encountered in the treatment of martyrs' lives) revealed a demand for proper viewing (and narrating) with renewed persuasive strength. She then explores Matthew Paris' legacy through fourteenth-century developments as pictorial cycles move to fresco and stained glass media.

This overview doesn't give justice to the finer points of Hahn's analysis, but overall, the pictorial lives of saints emerge as cohesive groups with clear purposes largely determined by the type of hagiographical genre to which they belong and with which they shared stock images. Since none of the manuscripts are analyzed as monographs, the reader is not informed about narrative digressions and tangents that might be found in the course of a narrative dénouement. All potential gaps and narrative seizures are accounted for, rhetorical silences voiced, and meandering courses straightened out toward establishing "the ineffable holiness of a saint." In her reliance on the prevalent meaning, Hahn's approach differs greatly from pictorial narratology, such as that developed by Suzanne Lewis in *The Rhetoric of Power in the Bayeux Tapestry* (Cambridge: Cambridge University Press, 1999). Lewis' took decisive steps to provide a methodological framework, but disclosed less about the strategies of disruption and discontinuity. Hahn's book capitalizes on this structure, but since her scope of inquiry is much broader (one of the most admirable aspects of the book), closures and consistencies come to the fore rather than singular rhetorical aims in a particular visual narrative. Founded as it is on the premise that imagery does what the accompanied text says it should, Hahn doesn't seek to challenge, which is all for the best since the reader thus understands what constitutes a distinctly medieval "horizon of expectation."

The most important goal of Hahn's project, however, is also the most evasive one. The eye of the beholder at any given time period (now past) enlivened the images from a now-lost perspective. This audience reception is the Holy Grail of art history and discussion of the issue is scattered throughout the book as well as clustered in individual subchapters. The effects of the images on the public are first raised in the subchapter devoted to hagiography and its goals of edification. Here the hagiological/theological texts, expounding on their own spiritual goals, provide the explanation which is supported throughout the book; the lives were made to be affective and effective for "a living audience." The medieval audiences expressed various emotional responses to the fate of holy protagonists; the beholder moaned, wept, and feared. And yet, that beholder (a monk, nun, knight, queen, layman, pilgrim) is strangely absent because, it seems, his/her presence (found in the texts and figured in the images) dissolves into the broader goals of hagiography: goals of building and upholding a model of saintly perfection. Hahn says, for instance, that lives of the bishops "had a fiercely partisan audience," (p. 131) yet she concludes that some audiences could not easily identify with them (p. 170). "Fierce partisanship," like any other unbridled emotional condition, implies subjective entanglement with the imaged – a problematic relationship to saintly perfection. Which of these goals the images privileged or the audience recognized hinged on the specific approach to the heart of the audience.

Was it possible for the viewer to engage on a level other than that prescribed by the accompanying text? Did the image stir a mundane thought even as an interstice leading to purification? It seems not; the tantalizing and even overtly sexual content provoked emotions which resolved in an anagogical/intellectual/spiritual meaning in the eye of a reverent monk, for instance. To assume that such an audience,

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13TH-C. RELIQUARY CHASSE OF SAINT ELEUTHERIUS CARRIED IN THE GRAND PROCESSION AT TOURNAI BY CITIZENS OF BLANDAIN, 1989 (AFTER TOURNAI CATH., *LA GRANDE PROCESSION DE TOURNAI 1090-1992*, P. 73)

Conferences (cont'd from page 1)

September 26-28, 2002. "Border Matters: Crossing Medieval Boundaries." Twenty-seventh Annual Meeting of the South Eastern Medieval Association, in Tallahassee. Contact: David F. Johnson, Dept. of English, Florida State Univ., Tallahassee, FL 32306-1580; djohnson@english.fsu.edu; fax: 850-644-0811; <http://www.english.fsu.edu/sema/>

September 27-28, 2002. Eighteenth Annual Conference of the Medieval Association of the Midwest, hosted by St. Norbert College, in De Pere, Wisconsin. Contact: Edward Ridsen, Dept. of English, St. Norbert Coll., 100 Grant St., De Pere, WI 54115; 920-403-3938; fax 920-403-4086; edward.ridsen@snc.edu

September 27-29, 2002. Twenty-Seventh International Patristic, Medieval, and Renaissance Conference at Villanova University. Contact: Thomas A. Losoncy, Dept. of Philosophy, Villanova Univ., 800 Lancaster Ave., Villanova, PA 19085-1699 (610-519-4717; fax 610-519-4639; tlosoncy@vill.edu

October 3-6, 2002. Twenty-eighth annual Byzantine Studies Conference, at Ohio State University, in Columbus. Contact: Emily Albu; emalbu@ucdavis.edu; <http://www.byzconf.org>

October 4-5, 2002. The Mysterious and the Foreign in Early Modern England. McMaster University, ON, Canada. Contact Dr. Helen Ostovich; ostovich@mcmaster.ca; <http://www.humanitiesmcmaster.ca/%7Eetaylor/index.html>

October 11-12, 2002. "Soul and Psyche: Mind, Body, and Spirit in the Medieval and Early Modern Eras." Interdisciplinary conference of Convivium: The Siena Center for Medieval and Early Modern Studies, in New York. Contact: Convivium Conference, Siena Ctr. for Medieval and Early Modern Studies, 515 Loudon Rd., Loudonville, NY 12211-1462 (518-783-2325; fax 518-783-6548; convivium@siena.edu

November 8-10, 2002. Annual meeting of the North American Conference on British Studies, to be held in conjunction with the Southern Conference on British Studies, in Baltimore. Contact: Angela Woollacott, NACBS Program Chair, History Dept., Case Western Reserve Univ., Cleveland, OH 44106-7107; (216) 368-4165; fax 216-368-4681; axw11@po.cwru.edu

April 10-12, 2003. Annual meeting of the Medieval Academy of America, in Minneapolis, Minn. (Speculum@MedievalAcademy.org; http://www.MedievalAcademy.org/www.annual_meetings.htm

April 10-12, 2003: "Defining the Holy: Sacred Space in Medieval and Early Modern Europe." The landscape of medieval Europe was filled and defined by access points to the holy: churches, chapels, cathedrals; abbeys, priories and nunneries; shrines, wells, crosses. These were thresholds where, through ritual and devotion, sacred entered profane world. Within sites there were gradations of holiness: church within cemetery; chapel within church; altar within chapel. Thus Christians crossed boundaries of holiness and moved between zones. Thus sacred space defined religious experience, in terms of geography and of social relations. Sacred space was fundamental. However, sacred landscape was reshaped over time as definition, delineation and significance of sacred spaces changed or was re-evaluated in light of social, political and religious upheavals. What one viewed as holy, might be considered superstitious, or worse, by others. Contact: Sarah Hamilton or Andrew Spicer – S.M.Hamilton@exeter.ac.uk or A.Spicer@exeter.ac.uk – History Dept, University of Exeter, Amory Building, Rennes Dr, Exeter EX4 4RJ U.K.

May 1-4, 2003. Thirty-eighth International Congress on Medieval Studies, at Western Michigan University. Contact: Medieval Institute, Western Michigan Univ., Kalamazoo, MI 49008-3801; (616) 387-8745; fax 616-387-8750; mdvl_congres@wmich.edu; <http://www.wmich.edu/medieval/congress/>

July 21-23, 2003: "Revisiting Chaucer and Christianity" -- an interdisciplinary conference on the Christian content and context of Chaucer's writings. Contact: Dr. Dee Dyas, St John's College, Chilwell Lane, Bramcote, Nottingham NG9 3DS, UK. Tel. +44 (0) 115 9255388, email: d.dyas@stjohns-nottm.ac.uk. The conference sessions will be held at the new International Study Centre within the precincts of Canterbury Cathedral. For booking forms contact the Conference Administrator, Heather Wilson (h.wilson@stjohns-nottm.ac.uk). Early booking is advisable, as places will be limited.

July 28 -- August 3, 2003. "Scandinavia and Christian Europe." Twelfth International Saga Conference, in Bonn. Contact: Rudolf Simek, Scandinavian Section, German Dept., Univ. of Bonn, Am Hof 1d, 53113 Bonn, Germany; simek@uni-bonn.de

July 31- August 3, 2003. "The Religious and the Laity: Europe 1000-1300 Conference co-sponsored by Universities of Southampton and Leicester, and Marc Fitch Historical Institute, at the University of Leicester. Contact: Dave Postles, Univ. of Leicester (pot@le.ac.uk) or Emilia Jamrozak, Univ Southampton (ej2@soton.ac.uk). <http://www.le.ac.uk/elh/pot/conf/conf.html>

CALL FOR SUBMISSIONS

Peregrinations is seeking submissions that will help make it a forum for the exchange of new and developing ideas about medieval pilgrimage art. To that end, we welcome book reviews, article reviews, brief notices, and short articles presenting preliminary findings. If you are interested in writing for Peregrinations, please contact either Rita Tekippe (rtekippe@westga.edu) or Sarah Blick (blicks@kenyon.edu). To foster the free exchange of ideas, all copyright will remain with the author of the piece, not with Peregrinations, so the article could be re-published elsewhere if the author wished.

As we want to keep our members informed of upcoming events and opportunities, we also welcome notification of conferences and calls for papers.

BOOK REVIEW (continued from page 6)

Portrayed on the Heart: Narrative Effect in Pictorial Lives of Saints from the Tenth through the Thirteenth Century, by Cynthia Hahn

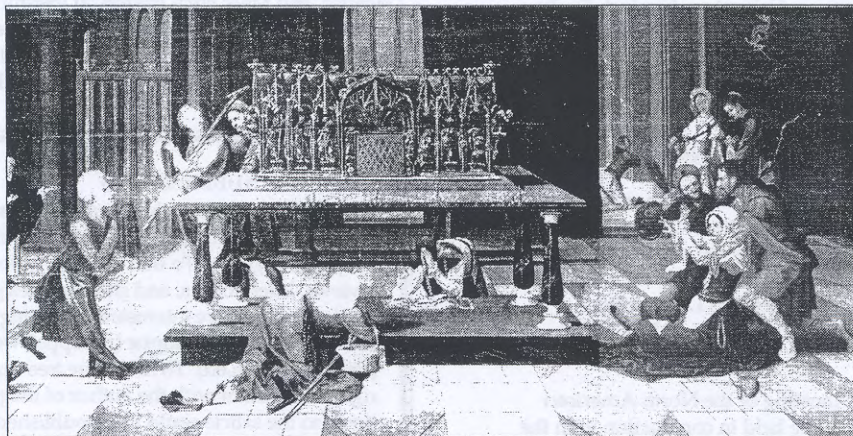
comprised of the producers and primary consumers of this work, could respond differently seems incompatible with our view of a monk's allegiance to his collective identity and the didactic purpose of his work. Yet, the subjectivity of some medieval authors does come through in the texture of their texts. In his *Dialogues*, Gregory the Great, by his own admission and his friend's observation, felt "depressed" and "unusually sad" while Caesarius of Heisterbach appeared more agitated when reporting about the most bizarre aspects of the *otherness* of medieval life.

Since medieval authors left explicit and implicit traces of their presence through their choices for emphasis and omission, while striving to prove divine truths, one should perhaps allow for more prolonged moments of subjective engagement. The receptive monk as the ideal producer and viewer would yearn to learn how to look properly and to submit to the narrative regime while disengaging with that part of himself that is not defined by his corporate identity.

The viewer's identity did not have to be approached from the banks of "new" art history; it could have been profiled as a sum, but not a sum-total, of the external conditions that make them members of their class, gender, age, social, economic, and political environment. A brief, but insightful attempt to flesh out a narrative protagonist (though not the spectator) can be found in Hahn's discussion about queens turned nuns. An historically-present queen stripped of her jewelry and weaving her own clothes makes one feel the tensions and "flashbacks" that similar dramas of passage and changes of identity, when restaged in the image, may have provoked in a nun reliving her own relationship to the past. It is about nostalgia that arises at the junction of individual engagement with cultural memory, as I remember Mieke Bal's point. And on a basic level of human experience, the modern reader empathizes as well; it is not to fall into the trap of "presentism" (as it is now fashionable to term the relevance of the past for the present) to say that any appointment with the human heart leads to recognitions of subjectivity. These days, it can also lead to Freud and Lacan (whom Hahn approached in her inspired article: Cynthia Hahn, "Visio Dei: Changes in Medieval Visuality" in *Visuality Before and Beyond the Renaissance: Seeing as Others Saw*, Ed. Robert S. Nelson, Cambridge: University Press, 2000, pp. 169-196). In both that article and in this book, Hahn took decisive steps toward the psychology of sight of the medieval audience; in this book, however, a prior methodological commitment to narratology seems to have prevented further exploration of medieval psyche. This is all to say, however, that anyone embarking on such a quest must first consult Hahn since this book sets the stepping-stones and outlines the exciting possibilities.

The Hill Monastic Manuscript Library at St. John's University in Collegeville, Minnesota, U.S.A., offers access to over 70,000 medieval manuscripts online for free through their catalogue Electronic Access to Medieval Manuscripts (EAMMS). Direct your browser to www.hmml.org. Then click on "Search the Manuscript Catalogue." For a quick tour of the Catalogue, click on "Introduction to the Online Catalogue."

New Journal: *Journeys: International Journal of Travel and Travel Writing*. The purpose of *Journeys* is to reflect the rich diversity of travels and journeys as social and cultural practices as well as their significance as metaphorical processes. It will be a broad-based interdisciplinary journal of particular interest for those interested in the studies of travel writing from the perspectives of, for example, anthropology, social history, religious studies, human geography, literary criticism and cultural studies. Manuscripts and requests for information can be directed to: The Editors, Journeys, Roehampton Institute London, 80 Roehampton Lane, London, SW15 5SL, UK. Tel: +44 (0) 1865-392 3170; Fax: +44(0) 1865-392 3518. email: Journeys@Roehampton.ac.uk; <http://www.berghahnbooks.com/Journals/journeys.html>



FROM THE PREDELLA OF THE ALTAR OF NOTRE-DAME-AUX DEGRÉS, COLOGNE
DETAIL: CULT OF THE RELICS OF SAINT AGILOLPHUS. O/P, 75X173 CM OVERALL
C.1521. COLOGNE CATHEDRAL

LIÈGE CATHEDRAL COLLOQUIUM

An international colloquium entitled *La Cathédrale Gothique Saint-Lambert à Liège; Une Église et son Contexte*, was held at the University of Liège March 16-18, 2002, bringing together a group of scholars who had investigated various aspects of the old structure which had been destroyed in the French Revolution. The objective of the gathered historians, art historians, and archeologists was stated in the advertisement as "...de situer l'ancienne cathédrale dans le contexte architectural de son époque." Speakers and sessions for the conference are shown in the program below, which was excerpted from the advance flyer.

Mardi 16 avril 2002**La cathédrale Saint-Lambert à Liège**

Session du matin (10h00 - 12h00)

M. Otte (Liège)

- Aux origines de la cathédrale gothique
J.-M. Léotard (Liège)
- L'apport des sources historiques
A. Marchandise (Liège)
- Les pratiques liturgiques au XIV^e et au XV^e s.
C. Saucier (Chicago)

Session de l'après-midi (14h00 - 17h30)

M.-Ch. Laleman (Gand/Gent)

- L'apport de l'archéométrie à la compréhension de la cathédrale gothique
P. Hoffsummer (Liège)
- L'architecture au XIII^e et au XIV^e s. : essai de reconstitution, de datation et d'interprétation
M. Piavaux (Liège)
- Le message des pierres : état de la question
A. Lemeunier et A. Warnotte (Liège)
- La démolition
Ph. Raxhon (Liège)

Conférence du soir (20h15)

- L'architecture vers 1200
A. Prache (Paris)

Mercredi 17 avril 2002**Le contexte**

Session du matin (9h00 - 12h00)

J. Stiennon (Liège)

- Essai sur la réception du gothique en Belgique : L.-Fr. Génicot et L. Delehouzée (Louvain-la-Neuve)
- Entre tradition et renouveau : l'architecture des ordres réguliers dans le diocèse de Liège au XIII^e et au XIV^e s.
Th. Coomans (Louvain/Leuven)
- Églises liégeoises en chantier au XIII^e et au XIV^e s. : M. Piavaux, P. Hoffsummer et Fr. Doperé, Fr. Tourneur (Liège)

Session de l'après-midi (14h00 - 16h30)

P. Kurmann (Fribourg en Suisse)

- Architectures coloniales
N. Nussbaum (Cologne)
- L'architecture du Nord de la France
D. Sandron (Paris)
- Cathédrales aux confins du Royaume et de l'Empire (Cambrai, Tournai, Liège)
J. Westerman (Leyde/Leiden)

Visites

Conférence du soir (20h15)

- La sculpture au XIII^e s.
R. Suckale (Berlin)

Jeudi 18 avril 2002**Questions particulières**

Session du matin (9h00 - 12h00)

Y. Vanden Bemden (Namur)

- Charpentes et élévations des cathédrales
P. Hoffsummer (Liège)
- Reconstitution en 3 dimensions : l'exemple de Strasbourg
St. Potier (Strasbourg)
- La peinture murale au XIII^e et au XIV^e s. dans le diocèse de Liège
A. Bergmans (Gand/Gent)
- Le portail gothique de Maastricht
B. Köster (Kiel)

Conclusions : J.-L. Kupper (Liège)



J.-N. Ponsart, La cathédrale, 1810-1815, aquarelle
© MARAM Liège

Our friend and colleague, Benoit Van den Bossche, of the Department Histoire de l'Art du Moyen Âge, Université de Liège, organizer of the event, sends a brief report that the colloquium was a success and tells us of forthcoming reports of findings:

"Le colloque sur l'ancienne cathédrale de Liège s'est très bien passé. Pour ce qui est du fond, plusieurs pistes nouvelles ont été lancées. Les interventions des archéologues envisageant les vestiges de l'ancienne cathédrale et ceux des collégiales liégeoises sous l'angle des disciplines archéométriques (dendrochronologie, étude des matériaux, étude des marques des tailleurs...) ont été particulièrement intéressantes. La mise en valeur des vestiges encore "in situ", place St-Lambert, dans le cadre d'un archéoforum devra tenir compte de ces approches. Au terme du colloque, on peut confirmer l'idée que la cathédrale de Liège a été l'une des grandes cathédrales d'Occident - mais elle était bien différente des cathédrales "classiques" françaises: son plan (à deux chœurs), son élévation, ses matériaux en faisaient une oeuvre originale. Je prévois de publier des actes à moyen terme. En attendant, un compte-rendu ("Bericht") paraîtra dans un prochain numéro de la "Kunstchronik"...: le rapport du colloque "La cathédrale gothique Saint-Lambert à Liège: une église et son contexte" paraîtra probablement dans le numéro de septembre-octobre (n°2002/9-10) - et si ce n'était pas le cas, au plus tard en novembre-décembre (n°2002/11-12). Ce n'est pas moi qui ai écrit le compte-rendu, mais Frederike Dhein, de l'université de Bonn: pour le rédacteur de la Kunstchronik, il est très important que ce type de rapport soit aussi critique - ce qui suppose qu'il ne soit pas écrit par l'organisateur."

CALLS FOR PAPERS

October 4-5, 2002. Twelfth Annual Conference of the Texas Medieval Association, at the University of Saint Thomas, in Houston. Call for papers, abstracts due by September 15, 2002. Contact: Irving A. Kelter, Dept. of History, Univ. of Saint Thomas, 3800 Montrose Blvd., Houston, TX 77006-4969; kilter@stthom.edu

February 5-8, 2003: ANZAMEMS conference (Australian & New Zealand Association for Medieval & Early Modern Studies) on "Memory and Commemoration." Suggested topics: forms of commemoration, ways of remembering across time & space; modern creation & recollection of medieval & early modern pasts; historical, literary and artistic representations of memory; the material and ritual culture of commemorating the living & dead, past events & mystic occurrences; genealogies, tradition & familial memory, etc. The programming committee invites proposals (150 words) for 20-minute papers. These should be sent, with preliminary indication of audio-visual requirements, to convenor, Megan Cassidy-Welch (Dept. of History, University of Melbourne, Victoria 3010 Australia, email: anzamems-2003@unimelb.edu.au by September 6, 2002. For further details contact the convenor or see the website: <http://www.history.unimelb.edu.au/anzamems>

February 21-22, 2003. "Texts/Commentaries." 20th Illinois Medieval Association. Call for abstracts. 200-word proposals for papers (20 minutes) or panels on all aspects of the relationships between texts and commentaries in the Middle Ages. Deadline for proposals is September 15, 2002. Contact: Anne Clark Bartlett, Dept. of English, DePaul University, Chicago, IL 60614; abartlett@condor.depaul.edu

February 22, 2003. "Perceptions of the Past / Visions of the Future." Interdisciplinary conference hosted by the University of Toronto. Call for Papers, deadline for one-page proposals is September 16, 2002. Contact: 2003 CMS Conference Committee, Centre for Medieval Studies, Univ. of Toronto, 39 Queen's Park Cresc. E., Toronto M5S 2C3 ON, Canada; fax: (416) 971-1398; medieval@chass.utoronto.ca

Web Sites of Interest:

- Black Plague Simulation: middle school lesson simulating a pilgrimage during the Black Plague epidemic era.
http://www.mcn.org/ed/cur/cw/Plague/Plague_Sim.html
- Museums in Belgium
<http://www.muse.ucl.ac.be/Musebe/Musebe.html>
- Belgian saints
Dossiers littéraires des saints de la province de Liège
http://www.fundp.ac.be/philol_lettres/histoire/h221r.htm
- Cathedral at Liège
<http://www.ulg.ac.be/trecatlg/GBsom.htm>

March 20-23, 2003: "Vagantes": Second Annual Graduate Student Conference on the Middle Ages. Papers are welcome from all disciplines, including those dealing with topics outside the Latin West. Participants should keep in mind that papers and abstracts should demonstrate not only originality and mastery of their specific topic, but also an understanding of the audience, which will be largely made up of graduate students from a wide range of disciplines. Send 250-word abstracts, along with a very brief CV, by October 1, 2002 either by email to vagantibus@hotmail.com or by regular mail to: Vagantibus, c/o Centre for Medieval Studies, University of Toronto, 39 Queen's Park Crescent East, Toronto, Ontario M5S 2C3, Canada. Updated information will be posted on the conference website: <http://www.chass.utoronto.ca/medieval/vagantes.html>.

June 10-14, 2003. "Frontiers in the Middle Ages." The Third European Congress of Medieval Studies. Individual papers should address law, cultural contacts, vernacular languages, or archival documents and manuscripts. Congress languages are English, French, Italian, Spanish, and German. Contact: Outi Merisalo, ILRC, Univ. de Jyväskylä, BP 35 (P), FIN-40351 Jyväskylä, Finland; +358-14-260-1405; fax +358-14-260-1401; <http://www.cc.jyu.fi/~merisalo>

July 14-17, 2003. "Power and Authority." International Medieval Congress, University of Leeds. Call for papers, deadline for submission of individual 20 minute papers, including abstracts for IMC 2003 is August 31, 2002. For submission of full sessions of three 20 minute papers, the deadline is September 30, 2002. Contact: Axel E. W. Müller or Claire Clarke, International Medieval Institute, Parkinson 1.03, Univ. of Leeds, Leeds LS2 9JT, U.K; +44-113-233-3614; fax +44-113-233-3616; IMC@leeds.ac.uk; <http://www.leeds.ac.uk/imi/imc/imc.htm>.

July 22-26, 2004. Seventh Cardiff Conference on the Theory and Practice of Translation in the Middle Ages. Hosted by the University of the Sorbonne in Paris, France. This conference focuses not only on textual translations, it also deals broadly with translation of ideas, cultural understanding, or saints' bodies. Send one-page abstracts and CV by September 1, 2003 to Dr. Jacqueline Jenkins, Dept. of English, University of Calgary, 2500 University Drive, N.W., Calgary, Alberta, T2N 1N4, Canada; jenkins@ucalgary; http://www.english.ucalgary.ca/faculty/j_jenkins/mtc.htm

Peregrinations

Volume 1, Issue 2, July 2002

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