

Speaker's Biographies

Isabel Barros Felix (Université Catholique de Louvain) – *The funerary monument of prince Afonso of Portugal (1390-1400): A 15th century commission by duchess Isabel of Portugal (1397-1471)?*

Isabel Barros Felix is a first-year student in the PhD program at the Université Catholique de Louvain, under the supervision of Professor Ingrid Falque. Her doctoral research investigates the artistic commands of Isabel of Portugal (1397-1471), duchess of Burgundy. It focuses on an intrinsic analysis of art works from the perspective of anthropology and gender studies. She holds a Master's degree in Antique and Medieval Civilizations and a Bachelor's diploma in Art History and Archeology both from the Université de Poitiers. Her research production examines medieval illuminations, manuscripts, Isabel of Portugal's patronage and iconography.

Dr. Bryony Coombs (University of Edinburgh) – *Devotion in Text and Stone: Female Authority and Agency in Margaret of Scotland's Foundation of a Royal Chapel at Thouars and her 'Speciosissimas' Book of Hours.*

Dr Bryony Coombs is a Teaching Fellow at the University of Edinburgh. She undertook her PhD on Franco-Scottish cultural connections, 1450-1550 and is currently converting this research into a monograph: *Creating Identities: Visual Arts and the Auld Alliance c.1450-1550*. Her current research focusses on the patronage of three daughters of James I; all of whom travelled to the continent and proved to be important patrons of visual and literary material. This follows on from a recent project on Franco-Scottish patrons as conduits for the transfer of ideas between Scotland and the continent, for which she was awarded the Murray Medal for History.

Anne Derbes, Professor Emerita (Hood College) – *Which Remarkable Woman? The Passion Altarpiece for Santa Clara, Palma de Majorca*

Anne Derbes, Professor Emerita at Hood College, is the author of *Picturing the Passion in Late Medieval Italy* and co-author of *The Usurer's Heart: Giotto, Enrico Scrovegni, and the Arena Chapel in Padua*. Her articles, two of which were co-authored by Amy Neff, have appeared in *The Art Bulletin*, *Speculum*, *Gesta*, and *The Journal of the Warburg and Courtauld Institutes*, and elsewhere. Her latest monograph, *Ritual, Gender, and Narrative in Late Medieval Italy: Fina Buzzacarini and the Baptistery of Padua*, was published this fall.

Dr. Diana Lucía Gómez-Chacón (Universidad Complutense de Madrid) – *Beyond the Realms of Castile. Queenship, Devotion and Artistic Patronage in the times of Queen Violante of Aragon (1236-1300/01)*

Since 2017, Diana Lucía Gómez-Chacón has taught *Historia de las Artes y el Diseño* and *Patrimonio artístico, gestión cultural y museología en el ámbito de la moda* at the CSDMM of the Universidad Politécnica de Madrid, where she is also Assistant Director of Quality and Research. In December 2020 she joined the Department of Art History of the Universidad Complutense de Madrid as Assistant Professor. She is also member of two research groups *Arquitectura e Integración de las Artes en la Edad Media* (Universidad Complutense de Madrid) and *Análisis y Documentación de Arquitectura, Diseño, Moda & Sociedad* (Universidad Politécnica de Madrid).

Dr. Mija Oter Gorenčič (France Stele Institute of Art History) – *Women as Benefactors and Art Patrons in Male Medieval Cistercian and Carthusian Monasteries in Present-Day Slovenia*

Mija Oter Gorenčič, PhD, is the Head of the France Stele Institute of Art History which is part of the Scientific Research Centre of the Slovenian Academy of Sciences and Arts. She is also elected President of the Scientific Board of the Scientific Research Centre of the Slovenian Academy of Sciences and Arts.

She is currently the leader of a fundamental research programme *Slovenian Artistic Identity in European Context* and the leader of two fundamental research projects. She has won several scientific awards in Slovenia and several international scholarships, including JESH Scholarship (Joint Excellence in Science and Humanities) in 2020 awarded by Austrian Academy of Sciences. She also teaches art history at the University of Maribor (Department of art history) in Slovenia. In spring semester 2020/21 she was a co-lecturer at doctoral seminar at the Department of History at the University of Vienna in Austria. Her field of research is medieval art and architecture, especially Carthusian and Cistercian art.

Dr. Joni Hand (Southeast Missouri State University) – *Playing by the “Rule”:* *Monastic Order and Identity in the Psalter of Bonne of Luxembourg*

Dr. Joni Hand holds a BA in graphic design from Kent State University, a MA in painting from Bradley University, a MA in art history from Hunter College of the City University of New York, and a Ph.D. in art history from the Graduate Center of the City University of New York. She is the author of *Women, Manuscripts, and Identity in Northern Europe, 1350-1550* (Ashgate, 2013), *Bound for the Midwest: Medieval and Early Modern Religious Manuscripts in the Charles Luce Harrison Collection* (Southeast Missouri University Press, 2017), and various articles on Medieval manuscripts. She is currently conducting researching on new acquisitions in the Special Collections and Archives of Kent Library, Southeast Missouri State University. Dr. Hand is Associate Professor of Art History at Southeast Missouri State University and Coordinator of the Gallery at Catapult Creative House. She lives in Cape Girardeau, Missouri with her husband Kevin.

Iliana Kandzha (Central European University) – *Wives and Widows in a Monastic Space: Kunigunde of Austria (1465-1520) and the Carthusian Monastery of Prüll*

Iliana Kandzha is a doctoral candidate at the Medieval Studies Department at Central European University (Budapest and Vienna), working on the subjects of imperial holiness, cults of saints, and political symbolism. In her dissertation, she investigates the late medieval cults of Emperor Henry II and Cunigunde—the only chaste imperial couple canonized by the Catholic Church.

Maria Lesimple (University of Grenoble-Alpes/LUHCIE) - *Margaret of Austria's 'Treasure of Brou': between Arts, Religion and Politics*

Maria Lesimple is a PhD candidate at the University of Grenoble-Alpes, since 2015. Her

research focuses on iconography in late-medieval Germanic and Flemish art. She also completed a degree in Digital Humanities, and worked on digitization projects at the University Library of Heidelberg. In her thesis, she focuses on the 'Treasure of Brou', an ensemble constituted by Margaret of Austria and bequeathed to her funerary foundation. Maria Lesimple has taken part in a number of national and international conferences in Paris, Madrid or Würzburg. She published an essay presenting the 'Treasure' in the catalog of the exhibition *Primitifs flamands* held in Brou in 2018.

Dr. Richard A. Leson (University of Wisconsin-Milwaukee) – *Remembering Enguerrand of Coucy: Jeanne of Flanders' Memorial Campaigns at Longpont and Laon*

Richard A. Leson is Associate Professor and Director of Graduate Studies in the Department of Art History at the University of Wisconsin-Milwaukee. His research concentrates mostly on the art and architectural patronage of the French baronial family of Coucy. His publications have appeared in journals such as *Gesta*, *Speculum*, *Studies in Iconography*, and the *Bulletin of the John Rylands Library*. He is currently completing a monograph on the life and artistic patronage of Jeanne of Flanders, the unsung widow of Enguerrand IV of Coucy who played an important role in the Franco-Flemish wars of the early fourteenth century.

Dr. Giorgia Mancini (University of Cambridge) - *At the heart of devotion in fifteenth century Ferrara: female donors in San Giorgio fuori le Mura*

After studying Art History at the Universities of Udine and Bologna, Giorgia Mancini completed a Master's degree in the History of Design at the V&A/RCA, London. She worked in the curatorial department at the National Gallery (2004-2006) and in the Sculpture department at the V&A Museum (2006-2008). In 2008, she was appointed as Research Fellow at the National Gallery to work with Nicholas Penny on the catalogue of 16th-century paintings from Ferrara and Bologna (published in 2016). In 2020, she was awarded a PhD degree in Art History at the University of Cambridge.

Her publications include essays and articles on Emilian Renaissance painting and Este patronage and collecting.

Amy Neff, Professor Emerita (University of Tennessee) – *Which Remarkable Woman? The Passion Altarpiece for Santa Clara, Palma de Majorca*

Amy Neff is Professor Emerita at the University of Tennessee, Knoxville. Her research has primarily focused on the art of the Franciscans. A monograph published in 2019 focuses on the art, theology, and devotion in the *Supplicationes variae*, a superbly illuminated manuscript from northern Italy. She has also written several iconographic studies on Franciscan and feminist topics. She was a recipient of the Rome Prize at the American Academy and of fellowships from the Center for Advanced Studies at the National Gallery in Washington, the Center for Renaissance Studies at Villa I Tatti, and the National Endowment for the Humanities.

Yeidy Rosa (University of Durham) – *Hidden and Revealed: Women's Power, Family Feuds and Jewish-Muslim-Christian Relations through a recently uncovered mural of the Lamentation in the Cathedral of Albarracín*

Yeidy Rosa completed a BA in History of Art at The Ohio State University, an MA in Humanities and Social Thought at New York University, an MA in Social History of Art at University of Leeds, and is a PhD researcher in Visual Culture and Hispanic Studies at Durham University. She has completed programs in History of Art, Archaeology, Anthropology and Palaeography at Koç University (Turkey), Ohio University (China), Columbia University (United States and Brazil), School of Advanced Study at University of London and Casa Árabe (Spain). She has taught History of Art at the University of Puerto Rico at Río Piedras and the Pontifical Catholic University of Ecuador in Quito.

Abstracts

Isabel Barros Felix (Université Catholique de Louvain) – *The funerary monument of prince Afonso of Portugal (1390-1400): A 15th century commission by duchess Isabel of Portugal (1397-1471)?*

Isabel of Portugal, duchess of Burgundy, was a princess of Portuguese and English origins. Her father, king John I, bastard son of king Peter I, launched a complex propagandistic discourse of legitimation of the new dynasty, in which all future members of the Avis family would engage. Isabel was deeply involved in political and religious matters of her time and was responsible for an important patronage, being at the origins of several art commissions. A controversial example is the funerary monument of prince Afonso, her brother. Composed of a wooden arc, covered with highly decorated gilded copper plaques, on which top lies the young prince's effigy, the tomb has no parallel in Portugal though it is thought to have been commissioned by Isabel. The monument is located in Braga's Cathedral whose history is linked to the origins of Portuguese kingdom; its copper matches that of Portuguese coins; its style and iconography corresponds with Flemish brasses and English tombs. It is indeed a complex monument at which scholars have looked from an artistic and chemical point of view, but whose historical context still demands attention. Recent research regarding Portuguese queens, the House of Avis and the family's pantheon at Batalha shine some light on the matter. Could family ties, legitimation and prestige be the keys to better understand this rare monument? As I would like to demonstrate in this paper, it seems that Isabel is indeed in the centre of divergent matters: her English background, her life in Flanders and her care for her Portuguese family. As I will show, Prince Afonso's monument could, in fact, constitute a female commission that carries a substantial message regarding the Avis dynasty and its relation to the Church.

Dr. Bryony Coombs (University of Edinburgh) – *Devotion in Text and Stone: Female Authority and Agency in Margaret of Scotland's Foundation of a Royal Chapel at Thouars and her 'Speciosissimas' Book of Hours.*

On the 7 October, 1479, Louis XI wrote to the abbot of Saint-Laon de Thouars. He declared that he had decided to have the body of his late wife, Margaret of Scotland, dauphiness of Viennois, transported from the cathedral of Châlons-en-Champagne, where she had been interred, to his abbey. In order, he noted, that she might be buried in the chapel that she had founded during her lifetime. Margaret had died in 1445 after a brief and unhappy marriage to the dauphin. Great stress has been laid by historians, on Margaret's reported literary enthusiasms; she was undoubtedly a very important literary figure in the French court during this period, yet there has been a failure to examine her cultural interests more broadly. Literary interests frequently went hand-in-hand with a wider appreciation of visual material: illuminated manuscripts, architectural enterprises and their decoration etc. This side of Margaret's cultural legacy has hitherto received little scholarly attention and yet it tells us a great deal about a young, well-educated princess, her integration into a

foreign court, her aspirations and desires. It illustrates the means at her disposal to assert her religious beliefs and exercise her political and social agency.

The focus of this presentation is to examine a key example of Margaret's artistic agency: the arrangements she made for her unusual funerary chapel. A key piece of evidence in the correspondence that survives surrounding this foundation is the reference to a 'horas quasdam speciosissimas,' or a 'beautiful Book of Hours' which she left as a deposit for the funds required to complete the chapel and its decoration. Details of this transaction, of the order of works undertaken at the chapel, and suggestions regarding what this Book of Hours may have contained, are examined here for the first time.

Dr. Diana Lucía Gómez-Chacón (Universidad Politécnica de Madrid) – *Beyond the Realms of Castile. Queenship, Devotion and Artistic Patronage in the times of Queen Violante of Aragon (1236-1300/01)*

In spite of the attention that historians and art historians have paid to her husband, King Alfonso X the Wise, Queen Violante of Aragon has remained hidden under a cloak of silence, which she is gradually beginning to leave. Queen Violante was a key member of the royal Castilian family: daughter of Jaime I of Aragon and Violante of Hungary, mother of the infante Fernando de la Cerda and King Sancho IV of Castile. Her role as patron of religious institutions will be analysed from a political, artistic and devotional point of view, taking into account the scarcity of documentation preserved in this regard, which forces us to rely on secondary sources. Moreover, particular attention will be paid to Queen Violante of Aragon's relationship with the religious community of the Cistercian monastery of Las Huelgas in Burgos, questioned by certain researchers, through the detailed examination of the diptych-reliquary of Saint Ursula, exhibited in the Labour Hall of the abovementioned monastery since 2015 an extraordinary piece that may come from beyond the realms of Castile.

Dr. Mija Oter Gorenčič (France Stele Institute of Art History) – *Women as Benefactors and Art Patrons in Male Medieval Cistercian and Carthusian Monasteries in Present-Day Slovenia*

The Carthusians and the Cistercians settled in the small geographical area of present-day Slovenia in the southeast of the Holy Roman Empire six times. Their fast arrival is particularly surprising. The Cistercians established two monasteries, the first one in the time of St. Bernard of Clairvaux, while the Carthusians established four monasteries here. The first two were indeed the first charterhouses to be founded in the German part of the Holy Roman Empire. The topic of female patronage in these monasteries has not yet been the subject of an independent study. Therefore, the objective of this paper is to show how women from noble families endowed Cistercian and Carthusian monasteries in the 14th and 15th centuries; the type of wishes they expressed in their documents issued for the monasteries; whether they began to issue documents only after they became widows or before that; to what extent their burial in the monasteries was related to the burials of their husbands; where in the monastery they were buried.

Since all six of the discussed monasteries were male, four of which belonged to the strictest monastic order, the topic is extremely interesting to research. Although, owing to the Turkish sieges and the modern times' reconstructions, the majority of the works of art in these monasteries have not been preserved, the analysis of the preserved archival sources offers interesting data. On the one hand, the women were only in contact with the monasteries jointly with their husbands. On the other hand, there are also other examples to be found. Among these, the example where a woman named herself as founder stands out, despite the fact she was not the founder of the monastery. The case of a widowed husband digging up his already-buried wife and transferring her into a Carthusian monastery is also intriguing, while the intense efforts of the Carthusian prior for the canonization of Catherine of Siena stand out as well. Even though Slovene lands were on the periphery of artistic development, the monasteries represented a connection with the centre. Only knowledge of practices in entire Europe can reveal the wholesome perspective and understanding of ways in which women in the late Middle Ages patronised and interacted with monastic establishments.

Dr. Joni Hand (Southeast Missouri State University) – *Playing by the “Rule”:
Monastic Order and Identity in the Psalter of Bonne of Luxembourg*

As a child, Bonne of Luxembourg was schooled in the appropriate behavior for her social position. Like many noblewomen, her religious education was further curtailed by the traditions of her family. In Bonne's case, it was shaped by the teachings of several monastic orders. When she eight years old, she was sent to the Benedictine monastery of St. George in Prague after the arrangements for her first marriage fell through. During arrangements for her second betrothal, her father sent her to Luxembourg. This marriage contract was also dissolved, and Bonne went to stay at the abbey of Saint-Esprit, home to the Clarisses-Urbanistes. At this point, she was immersed in the teachings of St. Francis through the Poor Clares.

In addition to the Franciscans and Benedictines, the Cistercian Order was an early influence on her and after she became Duchess of Normandy. Her mother-in-law was Jeanne of Burgundy, granddaughter of King Louis IX of France. His mother, Blanche, founded L'abbaye de Maubuisson in Saint Ouen Aumône, a Cistercian abbey, where Blanche and Bonne are buried.

Although the teachings of the Benedictine, Franciscan, and Cistercian orders were formative elements, Bonne's education alone cannot be the sole basis of an argument tracing the evolution of her religious identity. It can be suggested that Bonne's dedication to the Franciscan and Cistercian orders in particular was a consequence of her family's involvement with their development during the 13th century.

This dedication is demonstrated in the *Psalter of Bonne of Luxembourg*. Two folios in particular are pertinent to the study of her religious practice; folio 295, which contains the incipit for The Lament of Mary before the Cross accompanied by an image of St. Bernard, and folio 315 with an image illustrating The Six Steps to the Love of God, accompanying the text for prayers or meditations based on St. Bonaventure's *De triplici via*. This paper will offer a reading of these two folios in order to more precisely understand the reason for their inclusion in the *Psalter of Bonne of Luxembourg* and their relationship to Bonne's religious identity.

Iliana Kandzha (Central European University) – *Wives and Widows in a Monastic Space: Kunigunde of Austria (1465-1520) and the Carthusian Monastery of Prüll*

Kunigunde of Austria (1465–1520) fulfilled several capacities during her life: first, a Habsburg princess, a daughter to Emperor Frederick III; from 1487—a consort of the mighty Albert IV, Duke of Bavaria (1447–1508); and finally, a widow, who, following Duke Albert's death, wilfully withdrew to a Franciscan convent in Munich. In her latter capacity of a widow, Kunigunde is represented on a stained glass cycle for the Carthusian Charterhouse in Prüll near Regensburg. The two surviving fragments of these elaborated stained glass windows, positioned in the monastic church's apse by 1513, depict Albrecht IV with his son Wilhelm IV (1493–1550) surrounded by saints on one window and Kunigunde of Austria with her holy namesake St Cunigunde on the other. This depiction aims to preserve the memory of Duke Albert as a pious donor, while at the same time revealing Wilhelm's desire to ensure a dynastic continuity. Indeed, the deceased Duke Albert was considered the main benefactor of this Carthusian Charterhouse when in 1484, he initiated the order's relocation to Prüll, substituting a decaying Benedictine monastery. The visual program of the church's decoration functions as praise and continuity of the ducal patronage, commissioned by Albert's heir Wilhelm IV.

However, Kunigunde of Austria was also involved in its commissioning as a part of her commemoration activities as a widow, even though the devotional spaces of this strictly enclosed order would not be accessible for women or laymen in general. Kunigunde's agency is revealed by a prominent position she receives on the stained glass window and the specific iconographic type chosen for her and her patron saint's representations. This commission represents the intricate intercession of the monastic commemoration of the deceased donor and the institute of widowhood that instigated affluent women to engage in donating to monastic orders for the sake of their husband's *memoria*. The proposed paper analyses this artistic commission—especially its iconography, the saints being evoked, and the heraldic signs being used—in conjunction with the social phenomena of widowhood and familial and female patronage over monastic spaces in late medieval Bavaria.

Maria Lesimple (University of Grenoble-Aples/LUHCIE) - *Margaret of Austria's 'Treasure of Brou': between Arts, Religion and Politics*

Being one of the greatest art collectors of her time, Margaret of Austria (1480-1530) can definitely be considered a 'remarkable woman' of the late Middle Ages. Her role as a patron for the arts has been well studied throughout time, thanks to the numerous inventories of her possessions that have been preserved. Having chosen widowhood at the age of twenty-five after several matrimonial failures, she became a powerful political figure as regent and governess of the Netherlands on behalf of her nephew, Charles V. The refined literary and artistic education she received at the French court is reflected in the impressive art collection she constituted and kept in the palace in which she had settled in Mechelen. This is where she fashioned one of the most culturally influential court of the time.

In the same way as most contemporary rulers, Margaret did not cease to exhibit her piety and personal devotions to the eyes of the world. Of all the religious

institutions she founded, the most important is probably the one she designated as her burial place, the Monastery of Brou. She selected among her art collections some fifty objects that she decided to bequeath to the Augustinian convent. The 'Treasure of Brou' constitutes the corpus to which I dedicate my doctoral research. This paper's aim is to analyse what this bequest can tell us about Margaret of Austria's devotional strategies. By studying the items both in their iconography and materiality, we will highlight how arts and religion were two intrinsically connected tools used by Margaret to establish her authority and ensure her legacy, as heiress of the Burgundian lineage and member of the Habsburg dynasty. We will try to understand the function of such a 'treasure' in the eyes of a powerful female politician of the late Middle Ages.

Dr. Richard A. Leson (University of Wisconsin-Milwaukee) – *Remembering Enguerrand of Coucy: Jeanne of Flanders' Memorial Campaigns at Longpont and Laon*

In 1288, Jeanne of Flanders (c. 1273–1333) married Enguerrand IV of Coucy (c. 1225–1310), infamous for his trial and condemnation by Louis IX. As Enguerrand entered the final decade of his long life, Jeanne took prescient steps to ensure her influence in and around the barony. Shortly after Enguerrand's death, his nephew and heir challenged Jeanne's considerable dower rights. The response of the widowed Lady of Coucy involved the completion of projects that guaranteed her indelible association with the last of an otherwise uninterrupted line of Coucy lords, a dynasty that stretched back two centuries. Jeanne's campaign was twofold: in 1316, at the Cistercian Abbey of Longpont, she completed a multi-generational tomb program in Enguerrand's honor. In the same year, the canons of the Cathedral of Laon confirmed Jeanne's right to name the chaplains for a new chantry chapel dedicated to Elizabeth of Hungary, an honor she secured by financing construction.

Until recently, Jeanne's association with her husband's tomb and the Laon chapel have gone mostly unnoticed. This paper discusses the documentary and art-historical evidence for her hand in these projects, including a little-discussed fragment of Enguerrand's tomb effigy and a damaged retable at Laon. By acclaiming Jeanne custodian of Enguerrand's memory, these monuments helped to safeguard her influence and, arguably, created a counter-narrative to contemporary pro-Capetian hagiographic tracts that villainized the late lord of Coucy.

Dr. Giorgia Mancini (University of Cambridge) - *At the heart of devotion in fifteenth century Ferrara: female donors in San Giorgio fuori le Mura*

San Giorgio fuori le Mura is the church attached to an important Olivetan male monastery founded in Ferrara in the early 1420s. Although it housed the Pala Roverella by Cosme Tura, one of the highlights of the Ferrarese Renaissance, this church has not received much scholarly attention. Drawing on new research, the paper will explore the fifteenth-century San Giorgio, focussing on the donors who contributed to its building and decoration.

In particular, we will discuss the prominent role played by two Ferrarese laywomen in the decades before the powerful Lorenzo and Niccolò Roverella

became the main actors. The paper will draw attention on newly discovered documents revealing the identity of the female donors of the two chapels flanking the cappella maggiore. It is significant that these chapels were crucial devotional points in the late-Gothic San Giorgio, as they housed the relics of Saint Maurelius (one of the two local patron saints) and of the Blessed Alberto Pandoni.

By examining the terms of the bequests stipulated by these female patrons we will consider their relationship with the Olivetan congregation, their pursuit for commemoration and the ways in which their donations contributed to the building of one of the most important churches in fifteenth-century Ferrara.

Amy Neff, Professor Emerita (University of Tennessee) and **Anne Derbes, Professor Emerita** (Hood College) – *Which Remarkable Woman? The Passion Altarpiece for Santa Clara, Palma de Majorca*

An immense but little known multi-scene panel painting from the early fourteenth century, originally found in Santa Clara, the Clarissan house in Palma de Majorca, has been associated with the patronage of more than one remarkable woman. Scholars have long credited its commission to Sancia de Majorca, consort of Robert of Anjou, and have maintained that she had the work produced in Naples and shipped to Majorca. More recently Tina Sabater raised another possibility: that it was Sancia's mother-in-law, Maria of Hungary, who commissioned the piece for Santa Maria Donna Regina in Naples; she posits that it was later sent to Santa Clara, perhaps motivated by Sancia's intervention. While the involvement of Sancia seems logical, visual evidence casts doubt on both of these hypotheses. Our work in progress suggests an alternative: that the painting was executed in Palma itself. Though we cannot exclude the possibility of Angevin funding for the work, stylistic peculiarities argue for the participation of an artist trained on the Iberian peninsula, in Catalonia or Aragon, perhaps working on the island of Mallorca. Highly unusual iconographic features may also respond to local issues, specifically to tensions between the nuns of Santa Clara and the neighbouring Jewish community. If that is the case, Santa Clara's most powerful abbess, Blanca de Vilanova, may have initiated the commission.

Yeidy Rosa (University of Durham) – *Hidden and Revealed: Women's Power, Family Feuds and Jewish-Muslim-Christian Relations through a recently uncovered mural of the Lamentation in the Cathedral of Albarracín*

Through the resistant reading of Spanish primary sources and the close analysis of a fifteenth-century mural, this paper's core concern is women's patronage through pious deeds included in their last wills and testaments that shed light on the centuries-long feuds between families that used art and architecture in their battles for power, status, land and memory.

In 2011, as art conservators began an eight-year restoration project at the sixteenth-century Catedral El Salvador de Albarracín in Teruel, Spain, a thick layer of plaster began to detach itself from a wall in the baptismal chapel. Underneath the gesso was what remained of a late Gothic, brightly painted mural depicting the Lamentation of Christ. The uncovering of the mural was unexpected, as there was

no knowledge or known archival materials documenting its existence. In combing through archival documents, the earliest source found that could shed light on the patronage of the mural was the 1509 last will and testament of María Díaz de Molina. Part of a powerful Albarracín family, her foundation of a chaplaincy was meant to ensure her family's legacy for perpetuity. Yet she was not alone, as sixty-eight (32%) of Albarracín's chaplaincies had been established by women.

Beyond rendering María Díaz de Molina as a powerful patron, the documents reveal a Jewish and Muslim population that was displaced and replaced during the so-called *Reconquista*; the role of Christian women in this displacement through patronage to the church and women's preaching; the complex *convivencia* (cohabitation or coexistence) between the *mudéjares* (Muslims living in Iberia under Christian-rule), Jews, old Christians, new Christian *conversos* (Jews converted to Christianity) and *moriscos* (Muslims converted to Christianity), and local families' battles for power, status and memory in the Christian-ruled former Berber *taifa* kingdom.