

# HAGIOGRAPHY SOCIETY

## Article Prize Winner

The Hagiography Society is pleased to announce the winner of the 2025 Hagiography Society Article Prize, awarded to a scholarly essay or article on any disciplinary subject, published in 2023 or 2024, which makes an outstanding contribution to the study and understanding of saints, holy men and women, virtue traditions, and the concept of sanctity in ideational, literary, artistic, and sociohistorical dimensions in the pre-modern period. This year's prize winner is Dina Boero, for her article "The Space of the Stylite: Columns and Their Topographical Contexts," *Studies in Late Antiquity* 8, no. 2 (2024): 159–207 (DOI: <https://doi.org/10.1525/sla.2024.8.2.159>). The article is available in an [open source format](#), as well!

The prize committee offered the following praise for Boero's work:

*In her article, "The Space of the Stylite: Columns and Their Topographical Contexts," Dina Boero masterfully reinserts stylites into their topography. We were impressed by Boero's thoughtful theoretical framing of her arguments, how the article integrates literary, artistic and archeological evidence and its diachronic perspective. Commendable too are the remarkable selection of carefully chosen high-quality images, maps and plans. Boero shows us how drawing on many and varied ways to think about saints and sanctity creates a richer, more textured understanding of both these saints and the landscape they constructed.*

Many thanks to this year's prize committee: Maya Maskariniec, chair (history and classics, USC); CJ Jones (German studies, Notre Dame); and Ruth Noyes (Estonian Academy of Arts).



Symeon's final column at the center of his cruciform church.  
Photo by Dina Boero

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## CFPs, International Congress on Medieval Studies (May 14-16, 2026), Kalamazoo

All those interested in presenting a paper are encouraged to submit their abstract directly to the [Confex system](#) before **September 15th**. *Please note the modality listed for the sessions (in person or hybrid).*

### **A Sensory History of Devotion in the Late Medieval Mediterranean World (Hybrid)**

*Organizers: Emmarae Rita Stein, Claire E. Becker, Vittoria Magnoler*

This panel invites papers on Christian devotional practices in the late medieval Mediterranean that foreground the senses. How did touch, sight, sound, smell, and taste shape how people encountered the divine? We welcome papers on themes such as material culture, gendered piety, cross-cultural devotional exchange, institutional attempts to regulate sensory worship, and the politics of embodied spirituality. Scholars working with diverse Christian communities and sources—from relics to processions, from tears to incense—are encouraged to apply. Together, we aim to explore how sensory experience made the sacred tangible between 1300 and 1550.

### **Diocesan Saints and Holy Bishops (In person)**

*Organizers: Kyle C. Lincoln and Hannah L. Jones*

Co-sponsored by Episcopus: Society for the Study of Bishops and Secular Clergy in the Middle Ages

This panel presents research on the role of bishops as promoters of saint's cults, the role of bishops as living saints or holy men themselves, and the ways in which the cult of the saints influenced the development of their diocesan regions. Papers in the panel are welcome from all disciplines and scholars at all career stages.





### **Gender and Agency in the Desert (In person)**

Organizers: Meg Cotter-Lynch and Loren Easterday Lee

This session aims to illuminate how the wilderness serves not only as a site of spiritual transformation but also as a terrain for negotiating gender identity and autonomy in hagiographical texts. Focusing on challenging figures like Mary the Egyptian, the panel invites papers that explore diverse representations of gender and sanctity against the backdrop of desert spaces. Papers that embrace ecocritical approaches are particularly welcome.

### **Performing Piety: Saints' Embodied Devotion and Devotion to Saints (In person)**

Organizer: *Heidi Zmick*

Bodily experiences often prompt moments of religious revelation in biographies of pre-modern holy figures. Scholars have long examined the devotional lives of holy people and the devotion of lay people to these holy people either during their lives or, more commonly, after their deaths. This panel promotes further examination of the embodied, emotional, physical devotional practices performed both by saints and by later devotees to holy figures. This may extend to actions done by holy figures, in the name of various saints/holy people, or as witnessed by them.

### **Researching Saints and Hagiography, with Some New Tricks for Old Dogs (A Roundtable) (In person)**

Organizer: *Laura Ackerman Smoller*

How does one begin to research the lives and cults of medieval saints? Even long-time scholars may find themselves in need of a tune-up on new resources or on the latest iteration of old standbys. The organizer invites presenters for a hands-on roundtable/workshop introducing experienced and novice researchers to the major databases and finding aids for investigating sanctity, hagiography, and canonizations in the Middle Ages. Ideally, panelists would demonstrate old standards like the *Bibliotheca Hagiographica Latina*, as well as newer digital tools for investigating saints' lives, liturgical celebrations, miracle collections, canonization processes, and other relevant sources in manuscript and print.



### **Revolutionary Saints (In person)**

*Organizer: Maeve Callan*

On All Saints' Day 2022, Pope Francis declared the saints "true revolutionaries," and revolutions throughout Christian history attest to the power of saintly devotion. Whether it be the Virgin Mary inspiring the 1791 Haitian revolution or Hans Böhm's 1476 uprising at Niklashausen, Thomas Aquinas's view that the needy have a moral right to take from the wealthy or Thomas Becket's repeated refusals to comply with a secular ruler's abuses of power, the saints reflect revolution and remind us of our own power to resist. This session invites paper proposals that examine connections between medieval saints and revolution, broadly defined.

### **Saints and the Environment (Hybrid)**

*Organizer: Laura Ackerman Smoller*

Saints' lives and miracle collections represent a relatively untapped source for the study of environmental history, and yet they offer rich glimpses of humans' various relationships with the natural world. This panel will explore interactions between saints and the natural environment as portrayed in hagiography, miracle collections, canonization processes, liturgy, and art. Topics might include the weather (including evidence of unsettled weather related to climate change), agricultural pests, settlements in new lands, the wilderness, and animals. Submissions utilizing ecocriticism and animal studies are strongly encouraged, as well as those focusing more on a hagiographical angle.

### **Saints' Lives as Living Works: Editing and Editorial Practices (In person)**

*Organizer: Amy V. Ogden*

Editions of medieval texts are fundamental to much of our scholarship, but the work of editing is frequently not given equal value in considerations for hiring or promotion and tenure. Editing can also become an isolated effort. Consequently, modern, accessible editions of saints' Lives in many language traditions are lacking. This session aims to contribute to the recognition of editorial work as intellectual labor and to the building of community among editors (and sharing of new practices and technologies), and to encourage younger scholars to incorporate editorial work into their scholarship throughout their careers.



### **The Devotional Lives of the Poor Clares (Hybrid)**

*Organizers: Hannah L. Jones and Lezlie S. Knox*

Co-sponsored by the Franciscan Institute St Bonaventure University.

This session will explore the religious experimentation of the Poor Clares by examining the hagiographic texts, art, sermons, and/or liturgical hymns that shaped their devotional lives. We encourage proposals from a variety of disciplines, geographical areas, and time periods.

### **Violence against Virgin Martyrs and the War on Women (In person)**

*Organizers: Maeve Callan and Julia Salkind*

Co-sponsored by the Society for Medieval Feminist Scholarship

Hagiography celebrates the sanctity of its subjects, but the lives of the virgin martyrs often revel in explicit sexualized violence inflicted upon their protagonists, transforming the texts into seemingly pornographic rather than pious content, more influenced by a hatred of women than a love of God. This fetishizing of female pain has alarming implications for more generalized violence against women, especially in our increasingly hostile political and social climates. This session invites paper proposals which analyze hagiography's misogynistic and pornographic aspects concerning virgin martyrs, connecting these discussions to violence against women in the medieval and/or modern world.

### **Writing at Helfta (Hybrid, ID: 6366)**

*Organizers: Ella Johnson, Judith Suter, Tyler Sargent*

Co-Sponsor: Cistercian and Monastic Studies.

This panel considers the ways in which the writings produced in the thirteenth-century Cistercian convent of Helfta demonstrated a literal interpretation of theological metaphors present in earlier twelfth-century Cistercian monks' writings. As reflected in their writings, the Helfta women took literally--or embodied in their spiritual practice--key concepts reflected only metaphorical in the writings of their Cistercian brothers a century before them. Papers in this panel will reflect on the significance of this embodiment of metaphor for theology and religious life today.





# Pictorial Lives of Saints – Illustration or Adaptation?

Kathryn Gerry, Bowdoin College

*Kathryn Gerry holds a PhD in medieval art history and has published on illuminated saints' lives and other topics related to the cult of saints. Much of her work has been object-based, examining the roles of materials and physical structures in our understanding of images, and her current projects draw on eco-critical studies. Her research has been supported by the Samuel H. Kress Foundation, the Andrew W. Mellon Foundation, and the School of Advanced Study at the University of London. She has held full-time curatorial and academic positions at the Walters Art Museum, Baltimore, the University of Kansas, the Memphis College of Art, and Bowdoin College, and currently works in museum education and outreach at Bowdoin. She is working on a book on the Pictorial Life of St Alban in Dublin, Trinity College MS 177, with a particular focus on the representation of place within the images.*

Medieval Europeans quickly figured out that manuscript copies of saints' *Lives* were much more captivating if they included pictures—even when they were made for the *literati*—and copies of saints' *Lives* adorned with series of images began to appear, mostly in association with Benedictine monasteries, in the tenth century. The surviving illuminated saints' *Lives* have provided fascinating material for historians of art, literature, and religion, even decades before Francis Wormald coined the term “illustrated *libellus*” in his seminal 1952 publication.<sup>1</sup> The images in these manuscripts are largely understood to be “illustrations”—colorful (though not always in full color!) adjuncts to the story that sometimes enhance meaning, but stick pretty close to the text.<sup>2</sup> Today, we mostly encounter illustrations in children's books or textbooks, so we often tend to think of them as helpful and enjoyable, but not necessarily integral parts of a text. But was this true in the Middle Ages? Are there some cases where we might consider the images in manuscripts to take precedence over words? Maybe even to be a distinct version of the story in their own right?

The Guthlac Roll, made at Crowland Abbey in England, c. 1200, proves that this could sometimes be the case.<sup>3</sup> Now kept at the British Library with the shelfmark MS Harley Roll Y 6, the Guthlac Roll is a parchment scroll about 285 cm long and 16 cm wide, unfurling horizontally to reveal a series of roundels depicting the *Life* of St Guthlac, who had established himself as an anchorite on Crowland, a small island in the fens of what is today Lincolnshire.



*Guthlac takes leave of his military companions. From the archive of the British Library (Harley Roll Y 6, Roundel 2)*



About a generation after Guthlac died in 714, an account of his *Life* was written by Felix, an otherwise unknown author, in Latin prose, and this was followed by a handful of texts, some of which follow Felix's account closely, for example an Old English prose *Life* composed c. 900, and others that strike different chords, like the two poetic texts in Old English known as Guthlac A and Guthlac B.<sup>4</sup> Several significant versions of the story were penned in the Anglo-Norman period, including an account commissioned from Orderic Vitalis, an abbreviated version of which was incorporated into his c. 1120 *Historia Ecclesiastica*. While Orderic's account was largely based on Felix's text, it contains significant departures. In the early thirteenth century, Henry of Avranches composed a poetic Anglo-Latin *Life*, and this, too, contains notable departures from, and additions to, the basic story as established by Felix. It is important to take note of these various texts because like each of them, the pictorial account in the Guthlac Roll is largely based on Felix, but includes a number of details and emphases that do not align entirely with Felix or any of the other known textual accounts. That is, the Guthlac Roll presents its own purely pictorial version of the story.

The Guthlac Roll today is fragmentary, with a series of 18 and a half roundels surviving on a scroll made from several sheets of parchment affixed to each other at their ends. The final roundel in the series is a fitting end to the story (and the much shorter span of this last strip of parchment suggests that it was made to fit exactly), so the end of the scroll as we have it today is most likely as it was when it was first made. It is from the start of the scroll that we are missing material, including half of what is presently the first roundel in the series. Based on the average number of roundels per strip of parchment and where the story picks up, it is likely that we are missing at least 3 or 4 roundels, and possibly more. The extant roundels contain a few Latin inscriptions identifying characters, but no verses or longer descriptive passages, and certainly no portions of any textual account of the saint. We cannot rule out the possibility that some textual material has been lost from the start of the scroll, but there is also no suggestion of any such text nor any reason to suspect that there was. If anything, the unusual choice of a horizontal scroll suggests that the makers of the Guthlac Roll had something unusual in mind.

Of course, pictorial accounts of saints and biblical figures exist in other media, where we would not usually expect much text. For this reason, stained glass windows are sometimes called "the Bibles of the Poor," although it is questionable that anyone would have been able to make sense of these narratives if they did not already know the story well or have a canon, monk, or other learned person on hand to help guide them through the narrative.<sup>5</sup> Perhaps it is in part because of this association between stained glass and pictorial narrative that it has sometimes been suggested that the Guthlac Roll might have been a planning sketch for a stained glass window or a piece of metal work, like a reliquary decorated with enamel roundels. Other than the fact that the object is unusual, there is nothing to suggest that it was a





*Guthlac is laid out for burial. From the archive of the British Library (Harley Roll Y 6, Roundel 16)*

sketch for something else. As Richard Marks has noted, the inscriptions don't really line up with contemporary stained glass composition.<sup>6</sup> More importantly, the level of finish is comparable to other examples of tinted line drawing, with heavily inked outlines and color washes—the Guthlac Roll is not a sketch. Although the format is uncommon, a few comparative examples exist, including a mid-thirteenth-century scroll with the *Life* of St Eligius and the more famous, if more distant, Joshua Roll, made in the Byzantine Empire in the late tenth century, almost certainly for an imperial patron.<sup>7</sup> In fact, there is no reason that I know of to think of the Guthlac Roll as anything other than a finished series of pictures in its own right.<sup>8</sup>

Another series of hagiographic pictures also makes a good argument for seeing image cycles in books as their own version of the story. In the so-called Book of St Albans, a mid-thirteenth-century manuscript made at St Albans Abbey and now housed in Trinity College Dublin (MS 177), a series of images runs along the top of many of the folios, recounting the conversion and martyrdom of Alban, the martyrdoms of two of his companions, and the development of his cult as his tomb is sought out first by Germanus of Auxerre and then by King Offa of Mercia, who founds a monastery on the site (in this version of the story at least).<sup>9</sup> This cycle of pictures is attributed to Matthew Paris (d. 1159), the well-known monk, historiographer, hagiographer, cartographer, and artist of St Albans who also copied many of the textual components in this manuscript. Much of the content of these images is echoed in the texts that fill the folios below the images, but the pictures tell their own version of the story, weaving the late antique visit of Germanus and the early English discovery of the gravesite by Offa together with the Romano-British events of the martyrdom, in ways that sometimes align closely with the included texts, but often do not. In fact, this series of pictures is often described as part of the *Vie de Seint Auban*, the vernacular verse version of the *Life* of Alban also composed by Matthew Paris, but the pictures continue long after that text is completed in the manuscript and they carry the story forward far past the events recounted in the hagiographic poem. This apparent disjuncture between text and image can be resolved if we consider the other components of the manuscript, which include, in addition the vernacular *Vie*, two other textual versions of Alban's *Life*—one in Latin prose and one in Latin verse—along with devotional material related to the saint and charters detailing some of the claimed privileges of the abbey.<sup>10</sup> Alongside these other components, it becomes possible to see the pictorial *Life* as yet another version of the basic story, adding in cer-





tain details and emphases while omitting others, one complementary component of a collection of accounts of Alban compiled in a single manuscript volume.

Seeing these pictorial *Lives* of Guthlac and Alban as their own distinct versions of the stories, their own editions, gives us more material to work with as we consider how accounts of the saints change over time, how different versions reflect the concerns and priorities of different historical moments, different authors and audiences. Rather than spending our time seeing how closely such image series do or do not align with their supposed textual or pictorial exemplars, we could be adding pieces to the puzzle of cult development with these distinct and unique narratives.

## Notes

- <sup>1</sup>Francis Wormald, "Some Illustrated Manuscripts of the Lives of the Saints," *Bulletin of the John Rylands Library* 35/1 (1952), pp 248-266; for more information on illuminated hagiographic manuscripts, see Cynthia Hahn, *Portrayed on the Heart: Narrative Effect on Pictorial Lives of Saints from the Tenth through the Thirteenth Century* (Berkeley: University of California Press, 2001).
- <sup>2</sup>Merriam Webster defines illustration as "a picture or diagram that helps make something clear or attractive," (<https://www.merriam-webster.com/dictionary/illustration>; accessed 7 August 2025).
- <sup>3</sup>See Jane Roberts, "Guthlac on a Roll: BL, Harley MS Y.6," in *Guthlac: Crowland's Saint*, ed. Jane Roberts, Alan Thacker (Donington: Shaun Tyas, 2020), pp 242-276.
- <sup>4</sup>See Felix, *Life of Saint Guthlac: Texts, Translation and Notes*, ed. and trans. B. Colgrave (Cambridge: Cambridge University Press, repr: 1985); information about other Guthlac texts can be found in Colgrave's introduction, pp 19-25; also Jane Roberts and Alan Thacker, "Introduction to Guthlac's Life and Cult," in *Guthlac: Crowland's Saint*, pp xv-xlvi.
- <sup>5</sup>Madeline Caviness, "Biblical Stories in Windows: Were They Bibles for the Poor?" in *The Bible in the Middle Ages: Its Influence on Literature and Art*, ed. Bernard S. Levy (Binghamton: Medieval and Renaissance Texts and Studies, 1992), pp 103-147.
- <sup>6</sup>Richard Marks, *The Stained Glass of the Collegiate Church of the Holy Trinity, Tattershall* (New York: Garland, 1984), p 225.
- <sup>7</sup>The Elgiva Roll is Paris, Musée Carnavalet, D.7075, for which see Elizabeth Williams' entry in Melanie Holcomb, ed., *Pen and Parchment: Drawing in the Middle Ages* (New York: Metropolitan Museum of Art, and New Haven: Yale University Press, 2009), pp. 138, 139; a fourteenth-century *Life* of St Quentin is also known: Brussels, Bibliothèque Royale, MS II.3189; the Joshua Roll is Vatican City, Biblioteca Apostolica Vaticana, Cod. Vat. Ms. Pal. graec. 431; see Jeffrey Anderson's entry in Helen C. Evans, William D. Wixom, eds., *Glory of Byzantium: Art and Culture of the Middle Byzantine Era, A.D. 843-1261* (New York: Metropolitan Museum of Art and Harry N. Abrams, 1997) pp 238-240.
- <sup>8</sup>See also Kimberly Kelly, "Forgery, Invention and Propaganda: Factors behind the Production of the Guthlac Roll (British Museum Harley Roll Y.6)," *Athanas* 8 (1989), pp 1-13.
- <sup>9</sup>See Kathryn Gerry, "Matthew Paris' Pictorial Life of Alban," in *The Cambridge Companion to Matthew Paris*, ed. James Clark (Cambridge: Cambridge University Press, 2026), pp 167-195.
- <sup>10</sup>There is some evidence that this manuscript circulated among lay readers and this is sometimes offered as an explanation for the extensive pictorial content, but even if the manuscript was sometimes made available to members of the laity, the materials compiled strongly point to the monastic community as the primary audience for the book, and in the fifteenth century the manuscript was still kept at the abbey.



## New Articles & Books

- Aleksidze, Nikoloz. "Saint Menas in Medieval Georgia." *Vox Patrum* 94 (January 2025): 181–91. <https://doi.org/10.31743/vp.18142>.
- Arblaster, John, and Rob Faesen. *Medieval Mystical Women in the West: Growing in the Height of Love*. 1st ed. Routledge, 2024. <https://doi.org/10.4324/9781003230939>
- Balakhovskaya, Alexandra S. "Author in The Monuments of Late Antique Christian Hagiography." *Studia Litterarum* 10, no. 2 (2025): 52–69. <https://doi.org/10.22455/2500-4247-2025-10-2-52-69>.
- Boada-Benito, Aitor. *Thaúmata: Critical and Underrepresented Perspectives on Hagiography and Hagiographic Studies*. Numen Book Series. Brill, 2025.
- Boero, Dina. "The Space of the Stylite: Columns and Their Topographical Contexts," *Studies in Late Antiquity* 8, no. 2 (2024): 159–207. <https://doi.org/10.1525/sla.2024.8.2.159>
- Cichon, Mirosław. "The Miracles of Saint Menas in the Armenian Tradition." *Vox Patrum* 94 (January 2025): 167–79. <https://doi.org/10.31743/vp.17977>.
- Cortés Guadarrama, Marcos. "Construcción de la locura desde la hagiografía novohispana: El caso del libro primero del Prójimo evangélico, de Juan Díaz de Arce (México, 1651)." *Hipog-rifo: Revista de Literatura y Cultura del Siglo de Oro* 13, no. 1 (2025): 443–63.
- Dell'Isola, Maria, ed. *Female Authority and Holiness in Early and Medieval Christianity*. With Roberto Alciati, Luca Arcari, Laura Carnevale, et al. De Gruyter, 2025.
- Deusen, Natalie van. "The Company She Keeps: Poetry on Female Martyr Saints in Early Modern Icelandic Manuscripts." *Women's Writing* 32, no. 3 (2025): 261–84. <https://doi.org/10.1080/09699082.2025.2520067>.
- Digby, Simon. *Encounters with Jogis in Indian Sufi Hagiography*. Edited by David Lunn. Life and Works of Simon Digby. Primus Books, 2025.





## New Articles & Books

Doroszewska, Julia, and Filip Doroszewski. "Menacing Menas?: Saint Menas as a Military Saint and Divine Trickster in His Greek Miracle Collection (BHG 1256 1269)." *Vox Patrum* 94 (January 2025): 65–99. <https://doi.org/10.31743/vp.17968>.

Doroszewska, Julia, and Mateusz Kusio, eds. *Boundaries of Holiness, Frontiers of Sainthood: Negotiating the Image of Christian Holy Figures and Saints in Late Antiquity*. Fabulae. Brepols, 2025.

Feola, Vittoria. "Catholic Martyrs and Canon Law: Reassessing the Meaning of Hagiographic Texts in Philip II's Spain." *Religions* 16, no. 2 (2025): 1–19. <https://doi.org/10.3390/rel16020232>.

Festa, Gianni, and Augustin Laffay. *Saint Dominic and His Mission*. The Catholic University of America Press, 2025.

Grace-Petinos, Stephanie, Leah Pope Parker, and Alicia Spencer-Hall, eds. *Disability and Sanctity in the Middle Ages*. Hagiography Beyond Tradition. Amsterdam University Press, 2025.

Grogan, Marie Schilling. "The Hours of the Cross in Gertrude the Great of Helfta's Spiritual Exercises: Liturgical Tradition, Imagination, and Invention." *American Benedictine Review* 76, no. 2 (2025): 146–59. <https://doi.org/10.1353/ben.2025.a960758>.

Kalinke, Marianne. "Norway and Iceland: Curators of Medieval French and German Literature." *Scandinavian Studies* 97, no. 2 (2025): 45–69.

Komatina, Ivana. "The Ages of Man in Serbian Medieval Literary Tradition: A Case Study of Serbian Hagiographies." *Acta Antiqua Academiae Scientiarum Hungaricae* 64, no. 3/4 (2025): 415–28. <https://doi.org/10.1556/068.2024.00140>.

Mayo, Arantza. "Writing the Next Saint: Salas Barbadillo, Juana de La Cruz and the Politics of Saint-Making in Early Modern Spain." *Bulletin of Spanish Studies: Hispanic Studies and Researches on Spain, Portugal, and Latin America* 102, no. 1 (2025): 97–115. 202537125005. <https://doi.org/10.1080/14753820.2025.2458405>.

Do you have a new book you would like us to include or spotlight?  
Please contact Rachel Anderson ([anderach@gvsu.edu](mailto:anderach@gvsu.edu)) with details!



# New Articles & Books

- Parsons, Katelin Marit. "The Saint and the Sea: Úrsúluðvæði and Women's Mobility in Premodern Iceland." *Women's Writing* 32, no. 3 (2025): 285–303. <https://doi.org/10.1080/09699082.2025.2520069>.
- Pelt, J. Van. *Saints in Disguise: Performance, Illusion and Truth in Early Byzantine Hagiography*. Peeters Pub & Booksellers, 2025.
- Piowarczyk, Przemysław. "Prolegomena to the Study of the Miracles of St Menas." *Vox Patrum* 94 (January 2025): 35–64. <https://doi.org/10.31743/vp.17966>.
- Rhodes, Elizabeth. "The Male Virgin Martyr: A Boy's Tale." *Bulletin of Spanish Studies: Hispanic Studies and Researches on Spain, Portugal, and Latin America* 102, no. 4 (2025): 755–80. <https://doi.org/10.1080/14753820.2025.2470576>.
- Rice, Robin Ann. "La metáfora psíquica que somos: Tormentas interiores y exteriores en la hagiografía sobre la 'China Poblana.'" *Hipogrifo: Revista de Literatura y Cultura del Siglo de Oro* 13, no. 1 (2025): 81–91.
- Ryczkowski, Patryk M. "Praesidium non futile: Die jesuitische Aneignung der hagiographischen Legende über die Blutreliquie der Thebäischen Legion in der Mauritias von Louis Cellot (1628)." In *The Poetics of Things Past / Gedichtete Geschichtsdinge: Transmission of Knowledge in Verse from Antiquity to Early Modern Times*, edited by Maren Elisabeth Schwab, Stefan Feddern, Jochen Schultheiß, and Andreas Schwab. Karl Wachholtz Verlag, 2025.
- Stradomski, Jan. "Medieval Slavic Translations of the Miracles of Saint Menas: Sources and Textual Problems." *Vox Patrum* 94 (January 2025): 101–25. <https://doi.org/10.31743/vp.18042>.
- Talbot, Alice-Mary. *Studies in Byzantine Monasticism*. 1st ed. Routledge, 2024. <https://doi.org/10.4324/9781032704784>.
- Walsh, Martin W. "Giovanni Sercambi's *De Novo Ludo* and the Patron Saint of Cuckolds, with an English Translation." *Folklore* (London, UK) 136, no. 2 (2025): 359–77. <https://doi.org/10.1080/0015587X.2025.2476281>.