Cosmic oven or Athanor from Annibal Barlet,
*Le Vray Cours de Physique*,
Paris, 1653.

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Athanor and the Museum Press

In 1980 Professor François Bucher (University of Bern, *Medieval Art*) asked Allys Palladino-Craig to take on the responsibility of general editor and publisher of the first volume of *Athanor* (1981). Professor Bucher served as faculty advisor until his retirement. During that time, Palladino-Craig won several grants for the publication, and in 1994 established the Museum Press of the Florida State University Museum of Fine Arts with Julienne T. Mason as principal editorial assistant and graphic designer. Beginning in 2018, Jean D. Young became the designer for *Athanor* XXXVI, and Carey E. Fee joined the editorial team. From 1998-2002, Patricia Rose served as faculty advisor to this annual journal, which is a project of the Museum Press. For volumes 26 - 27, Richard K. Emmerson, the Editor of *Speculum* from 1999 to 2006, served as co-editor. In 2019 Preston McLane, Director of the Museum of Fine Arts and the Museum Press at Florida State University, took on the role of editor of *Athanor*.

This issue of *Athanor* is made possible with the support of Dean James Frazier and Interim Dean Scott Shamp of the College of Fine Arts, the Museum of Fine Arts Press, and the Florida State University Libraries.
Manuscript submission: Readers are invited to submit manuscripts for consideration. Authors should consult the Chicago Manual of Style for matters of form. The University assumes no responsibility for loss or damage of materials. Correspondence and manuscripts may be addressed to the Editor, Athanor, Department of Art History, 1019 William Johnston Building, 143 Honors Way, Florida State University, Tallahassee, FL 32306-1233, or sent electronically to the Department of Art History. <arthistory@fsu.edu>

To obtain copies: Athanor is published annually by the Department of Art History as a project of the Florida State University Museum of Fine Arts Press. Past issues are available for a suggested minimum donation of $10.00 to cover handling and contribute to subsequent issues; please request volumes through the Department of Art History, Florida State University, Tallahassee, FL 32306-1233.

The next Art History Graduate Symposium will be held in March 2020; symposium paper sessions cover a wide variety of topics. Students from universities nation-wide make presentations which frequently become published essays in Athanor. The format of the symposium includes a keynote address by major scholars. Since 1993 keynote speakers have been: Fred Licht, Boston University and the Peggy Guggenheim Collection, Venice (1993); Gerald Ackerman, Pomona College (1994); Marcel Roethlisberger, University of Geneva (1995); Robert Farris Thompson, Yale University (1996); Oleg Grabar, Institute for Advanced Study (1997); Phyllis Bober, Bryn Mawr College (1998); Carol Duncan, Ramapo College (1999); Bogomila Welsh-Ovcharov, University of Toronto at Mississauga (2000); Neil Stratford, ret. Keeper of Mediaeval Antiquities, British Museum (2001); Debra Pincus, Professor Emerita, University of British Columbia (2002); Jonathan Brown, Institute of Fine Arts, NYU (2003); David Summers, University of Virginia (2004); Thomas B.F. Cummins, Harvard University (2005), W.J.T. Mitchell, University of Chicago (2006); Michael Leja, University of Pennsylvania (2007); Pamela Sheingorn, City University of New York (2008); Alexander Nemerov, Yale University (2009); Richard Shiff, University of Texas at Austin (2010); John T. Paoletti, Wesleyan University (2011); Maria Gough, Harvard University (2012); Magali Carrera, University of Massachusetts, Dartmouth (2013); Felipe Pereda, Johns Hopkins University (2014); Claire Farago, University of Colorado at Boulder (2015); Barbara Mundy, Fordham University (2016); and Edward J. Sullivan, Institute of Fine Arts & Department of Art History, New York University (2017). For details of date and for précis submission, please contact: Department of Art History, Florida State University, 1019 William Johnston Building, 143 Honors Way, Tallahassee, FL 32306-1233. <arthistory@fsu.edu>

The essays contained in Athanor are articles by graduate students on topics of art history and humanities. As such, Athanor exists as a critical forum for the exchange of ideas and for contrast and comparison of theories and research and is disseminated for non-profit, educational purposes; annotated allusions, quotations, and visual materials are employed solely to that end.
Lauren Lovings-Gomez was awarded the Günther Stamm Prize for Excellence for “Antiquity, Exoticism, and Nature in Gold ‘Lotus and Dragon-fly’ Comb with Cyprian Glass Fragment” presented at the 2018 Art History Graduate Symposium.
JOHN SEMLITSCH

- The Friction of Recognition: Information and Illegibility in Drew Bacon’s Life

DONATO LOIA

- Reflections on Gerhard Richter’s Cologne Cathedral Window

YUE REN

- Injection versus Extraction: Contemporary Chinese SEA in Context Transformations

HÉCTOR RAMÓN GARCIA

- Beholding Chicano History: Iconography and the Chicanx Movement

THOMAS BUSCIGLIO-RITTER

- Paris-on-Hudson: Artistic Authorship in Victor de Grailly’s American Landscapes

REBECCA LAWDER

- “Erotic Nature”: John Dunkley’s Decolonial Visions

ALEXA AMORE

- Open Book, Broken Flesh: The Victoria and Albert Museum’s Gothic Ivory Devotional Booklet as Simulacral Wound

TARA KAUFMAN

- Living Rivers: Collective Agency in Carolina Caycedo’s Be Dammed

SARAH LEARY

- Sarah Miriam Peale’s Mary Leypold Griffith and the Staging of Republican Motherhood

LAUREN LOVINGS-GOMEZ

- Antiquity, Exoticism, and Nature in Gold “Lotus and Dragon-fly” Comb with Cyprian Glass Fragment

CAITLIN MIMS

- Visual and Textual Narratives: Shifts in the Identity of the Byzantine Croce degli Zaccaria