



## Medievalism is a Global Phenomenon: Including Russia

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When will all the haters and fools out there realize that having a good relationship with Russia is a good thing, not a bad thing. [?]

@realDonaldTrump, 11 November, 2017

### 1. Brave New Medievalisms

Once upon a time, as part of the political unrest on the European continent following the French Revolution, the Napoleonic Wars, and the failed 1848 revolution in Germany, a large number of progressive or even revolutionary –ism terms invaded the British Isles and the English language. Among these words were “republicanism,” “democratism,” “liberalism,” “feminism,” “socialism,” and “communism.”<sup>1</sup> Soon thereafter, the English language responded to these continental coinages with words that can be seen as protective counter measures against these continental aggressors: Among these counter-revolutionary terms are “conservatism” and “medievalism,” two words that protect the strong umbilical cord between the premodern and the early nineteenth-century, preserve the “unique continuity” Britain felt it had (for its political, social, and cultural heritage) between its medieval and early modern past on the one hand and its contemporaneity on the other.<sup>2</sup> Thus, while France, Italy, and some of the German-speaking regions identified medieval culture as a model against which a different future could be constructed, Britain and the United States (except for a

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<sup>1</sup> A shorter version of this essay, entitled “Brave New Medievalisms?,” was originally presented at the 2016 Annual Convention of the Association for Slavic, East European & Eurasian Studies (ASEEES) in Washington, DC, during a roundtable on round-table “Neo/New Medievalism: Russia, Europe and the US,” organized by Dina Khapaeva (School of Modern Languages, Georgia Institute of Technology). That version, ДИВНЫЕ НОВЫЕ МЕДИЕВАЛИЗМЫ? (“Brave New Medievalisms?”), was then published in Russian in the 1/2018 issue of *The New Literary Observer*. <http://www.nlobooks.ru/node/9335>; accessed on April 8, 2018.

<sup>2</sup> Richard Utz, “Coming to Terms with Medievalism: Toward a Conceptual History,” *European Journal of English Studies* 15/2 (2011): 101-13; see also Richard Utz, “Medievalism’s Lexicon: Preliminary Considerations,” *Perspicuitas* (2014): [https://www.uni-due.de/imperia/md/content/perspicuitas/medievalisms\\_lexicon.pdf](https://www.uni-due.de/imperia/md/content/perspicuitas/medievalisms_lexicon.pdf); accessed on April 7, 2018.

short period following the “American Revolution”) imagined their countries and communities as continually connected to the medieval past. Thus, in noted contrast to the violent break with the Ancien Régime constituted by the French Revolution, English politicians, historians, and artists celebrated political and legal traditions deriving from the Middle Ages as signs of an organically and peacefully progressing commonwealth. While “medievalism” could denote reactionary or obscurantist thinking or behavior and opposition to reform and enlightenment, in most cases it was used to describe, in neutral or positive ways, “the beliefs and practices (regarded as) characteristic of the Middle Ages; medieval thought, religion, art, etc. Also: the adoption of, adherence to, or interest in medieval ideals, styles, or usages” (*Oxford English Dictionary*).

## 2. Othering Medievalism

In the final third of the nineteenth-century and the first third of the twentieth century, the advent of the modern university includes the handing over of historical inquiry from private amateurs, dilettantes, and enthusiasts to full-time academics. These academics, to underline their newly won status and acknowledge their foundational link with enlightenment ideals, begin to “other” all those who believe in the possibility of a more or less unmediated understanding of the past, the possibility of a common humanity accessible to everyone across centuries. To them, the investigation of the medieval past must happen from a position of what Kathleen Biddick has appropriately termed “hard edged alterity,” an allegedly safe epistemological distance from which the scholar may ascertain, *sine ira et studio*, what the Middle Ages was ‘really’ like.<sup>3</sup> To these scholars, the term “medievalism,” linked as it was to the pre-academic traditions of pre-professional antiquarianism, was a burden they wanted to shed. Therefore, they replaced it with the umbrella term, “medieval studies,” which warned anyone with aspirations about learning about medieval culture that hard and serious academic effort was a pre-condition for comprehending it. “Medieval history,” “medieval philology,” “medieval archae-ology,” etc., further specialized and refined the process of pastist “othering.” Professional medievalists had drawn up the drawbridge between the general public and their ivory tower castle. Anything to be known about the medieval past would have to be mediated by and through them.

## 3. Survival and Revival

While the term “medievalism” did not disappear from public discourse completely, it was pretty much banned from academic use as medieval studies programs proliferated. The situation began to change again gradually in the late 1970s and 1980s, as the combined influence of feminism, reception theory and reader response, and postmodern theories reoriented scholars’ attention to what had been lost by the earlier concentration on positivist and science-emulating methodologies.<sup>4</sup> By the early 1990s, thanks to the work of Leslie Workman and Kathleen Verduin in North America, “medievalism” was making an impressive comeback. In 1991, Norman Cantor, when studying the biographies of some of the most famous academic medievalists in the 20<sup>th</sup> century in his book,

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<sup>3</sup> Kathleen Biddick, *The Shock of Medievalism* (Durham, NC: Duke University Press, 1998), p. 10.

<sup>4</sup> For a more detailed description of this process, see Richard Utz, *Medievalism: A Manifesto* (Kalamazoo, MI; Bradford, UK: ARC Humanities Press, 2017).

*Inventing the Middle Ages*, openly suggested that the multitude of modern academic studies of medieval culture had resulted in every so many subjective reinventions of that historical period.<sup>5</sup> Since 1991 and 2016, according to my count, seven times as many books and articles as between 1950 and 1991 have embraced the term, “medievalism,” i.e., the study of the ongoing invention of medieval culture by artists, writers, and academics in postmedieval times.

Carolyn Dinshaw, in her 2012 study: *How Soon is Now*, has even elevated the role of the amateur or lover of medieval culture as an important and inevitable element in comprehensive study of the Middle Ages. She creatively mixes medieval with postmedieval subject positions, describes various moments in her scholarly career during which she experienced simultaneity with medieval originals (manuscripts) as well as with multiple moments in the reception of those medieval originals, and her own present.<sup>6</sup> She confirms what Paul Zumthor in his 1980 *Parler du Moyen Age* called “delusion that might lead one to speak of the past otherwise than on the basis of now.”<sup>7</sup> In my own 2017 *essai*, entitled *Medievalism: A Manifesto*, I go so far as to claim that the academic study of the Middle Ages is only a part of the larger cultural phenomenon of “medievalism,” the continuing researching, rewriting, ‘re-present-ing’, of medieval culture in postmedieval times. I also claim that the products and practices of academic medieval studies are in no way epistemologically superior to other such reinventions.<sup>8</sup>

#### 4. Neomedievalisms

Of course, words and terms do not really belong to anyone, and their semantic path and usage can take all kinds of fascinating semantic turns. And so it is with “medievalism.” Just like its genesis and history in the nineteenth century were disputed, its current usage remains under negotiation. For example, some among those working on the reception of medieval culture in postmedieval times believe that a major paradigm shift in that reception necessitates the use of the term “neomedievalism” for some of the most recent cultural productions invoking medieval culture. The scholars adhering to this term believe that, while earlier medievalisms attempted a direct connection with the “real” Middle Ages and made painstaking efforts at representing as authentic a picture of the past as possible and necessary, many recent representations, especially those employing computer technology, are altogether “Neo”. Their recreations or reinventions are completely “Neo”, that is, they no longer make any effort at verisimilitude, authenticity, and authority, but engage in references that use earlier models of reception as the foundations for their vaguely medieval seeming and sounding ones. They are neither an original nor the copy of an original. The most prominent influence for these “Neo” worlds is, without doubt, the one created by J.R.R. Tolkien, whose

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<sup>5</sup> Norman Cantor, *Inventing the Middle Ages: The Lives, Works, and Ideas of the Great Medievalists of the Twentieth Century* (New York: William W. Morrow, 1991).

<sup>6</sup> Carolyn Dinshaw, *How Soon is Now: Medieval Texts, Amateur Readers, and the Queerness of Time* (Durham, NC: Duke University Press, 2012).

<sup>7</sup> Paul Zumthor, *Speaking of the Middle Ages*, trans. Sarah White (Lincoln: University of Nebraska Press, 1986), 32-33.

<sup>8</sup> On this question, see my recent review essay (“*Medievalism: A Critical History: A Response*”) of David Matthews’ *Medievalism: A Critical History* (Cambridge: Boydell & Brewer, 2015), in *Práticas da História. Journal on Theory, Historiography and Uses of the Past* 3 (2016): 155-61, and David Matthews’ response (“Putting on the Armour: A Response to Richard Utz”) in *Práticas da História*, 4 (2017): 237-43.

characters and plots, infused as they may originally have been by the academic study of the Middle Ages, now populate myriads of computer games and other popular medievalist productions.<sup>9</sup>

And then there is a parallel use of the term “New Medievalism” and “Neomedievalism”, one that is related, but quite different from the one I just described. This one developed in the wake of Hedley Bull’s 1977 book, the *Anarchical Society: A Study of Order in World Politics* and is most often applied by political scientists to the post-1970s geopolitical world. Bull rejected the claim that the modern states system was declining or becoming obsolete and, instead, proposed his own intermediary ‘new mediaeval’ model. Specifically, he contemplated that a secular variant similar to the European medieval universal world order, distinctive in terms of its overlapping authorities and multiple loyalties, might evolve in the late twentieth century. Numerous other scholars disagreed not about the neomedievalist tendencies of current and (potential) future societies, but about what was “medieval” about them.<sup>10</sup>

During the financial crisis of the early 2000s, for example, many observers no longer saw the state as a universally representative phenomenon. They viewed billions of people already living in imperial conglomerates such as the European Union, the Greater Chinese Co-Prosperty Sphere, and perhaps the Greater Russia Mr. Putin imagines. As one analyst stated:

If these may provide for relative stability or at anti-fragmentation, at least half the United Nations’ membership, about 100 countries, can hardly be considered responsible sovereigns. Billions live unsure of who their true rulers are, whether local feudal lords or distant corporate executives. In Egypt and India, democratic elections have devolved into auctions. Delivering security and providing welfare aren’t just campaign promises; they are the campaign. The fragmentation of societies from within is clear: From Bogotá to Bangalore, gated communities with private security are on the rise.<sup>11</sup>

Scholars examining this tradition are, more often than not, invested in traditional historicist thought, see the Neomedieval tendencies they diagnose as closely linked with Neoconservative thought, and are generally critical of the rebirth of the ‘medieval’ elements and features such tendencies and movements bring forth. And, as academics, they are mostly committed to the promises of the

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<sup>9</sup> For various discussions of the term “Neomedievalism,” see the contributions to Robinson, Carol L. and Pamela Clements, eds., *Neomedievalism in the Media: Essays on Film, Television and Electronic Games* (Lewiston, NY, Mellen, 2012); see further the essays by Amy S. Kaufman, Brent Moberly and Kevin Moberly, Lesley Coote, Cory Lowell Grewell, M.J. Toswell, E.L. Ridsen, and Lauryn S. Mayer to the section on “Defining Neomedievalism(s),” *Studies in Medievalism* XIX (2010); and the essays by Harry Brown, KellyAnn Fitzpatrick, David W. Marshall, and Nils Holger Petersen to the section on “Defining Neomedievalism(s) II,” *Studies in Medievalism* XX (2011). The classic investigation on neomedievalism and U.S. politics is Bruce Holsinger, *Neomedievalism, Neoconservatism, and the War on Terror* (Chicago: Prickly Paradigm Press, 2007).

<sup>10</sup> On this issue, see the contributions to Louise D’Arcens and Andrew Lynch, eds., *International Medievalism and Popular Culture* (New York: Cambria Press, 2017), especially Clare Monagle, “Sovereignty and Neomedievalism: Hedley Bull’s *The Anarchical Society* and International Relations Theory,” pp. 1-17.

<sup>11</sup> Paragh Khanna, “The Next Big Thing: Neomedievalism,” *Foreign Policy* 17 September, 2009. <http://foreignpolicy.com/2009/09/17/the-next-big-thing-neomedievalism/>; accessed on April 6, 2018.

enlightenment in which reason and academic scholarship may, in the end, win the day against myth, mythography, and what they would see as populist appropriations of the ‘real’ Middle Ages.

## 5. What about Russia?

Both, the postmodern presentist medievalists and their pastist counterparts in the Anglo-American, Francophone, and German- and Spanish-speaking academies have paid relatively little comparative attention to the reception of medieval culture and ‘medievalia’ in the Slavic-speaking world, especially in Vladimir Putin’s Russia. While, as president of the International Society for the Study of Medievalism, I feel I should have been cognizant of the manifold uses of the medieval past in Russia, it is only by coincidence that the unfortunate cultural and linguistic barrier between the study of ‘western’ and ‘eastern’ medievalism was breached for me:<sup>12</sup>

Part of the cohort of colleagues joining the Georgia Institute of Technology together with me in 2012 was Dr. Dina Khapaeva. She shared with me her 2012 book, *Portrait critique de la Russie*, in which she documents convincingly how Putin’s Russia has in recent years embarked on a path toward a new feudalism, clan economy, Gothic morality, and even Gothic aesthetics.<sup>13</sup> In her monograph, as well as in number of similarly illuminating shorter publications since, she has revealed how Putin has anchored his own politics of aggressive patriarchy and historical Russian messianism within a particularly virulent brand of neomedievalism. Specifically, she exposes Putin’s Eurasianist ideology, which fuses the glorification of the regimes of Ivan the Terrible and Stalin and advocates a return to a medieval society of orders and “gothic morality”.<sup>14</sup>

Had there been more and better exchange and collaboration between medievalists working on ‘western’ and ‘eastern’ issues, North American scholars may well have been better prepared for resurgence of neomedievalist manifestations during the 2016 electoral campaign and especially since the election of Donald Trump as president of the United States. President Trump, albeit so far to a somewhat lesser degree than President Putin, has demonstrated a clear preference for certain principles of premodern political governance, prioritizing personal loyalty to him and lamenting the democratic separation of powers that he feels unduly limits his personal determination of all kinds of political and judicial questions.<sup>15</sup> Like Putin, Trump has also viewed certain premodern traditions and symbols as potentially helpful to increase the prestige of his position.

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<sup>12</sup> The International Society for the Study of Medievalism was founded by independent scholar, Leslie J. Workman (1927-2001) in the 1980s. He created its annual conference (since 1986), its proceedings, *The Year’s Work in Medievalism* (1985-) and its refereed journal, *Studies in Medievalism* (Cambridge: Boydell & Brewer, 1979-). Interestingly, while the society’s journals have published multiple volumes focusing on medievalisms in various western countries, none has ever focused on medievalisms in the Slavic world. For a complete list of *Studies in Medievalism* volumes, see <https://boydellandbrewer.com/series/studies-in-medievalism.html>; accessed April 8, 2018.

<sup>13</sup> Dina Khapaeva, *Portrait critique de la Russie. Essai sur la société gothique*. Trans. Nina Kehayan (Paris: L’Aube, 2012).

<sup>14</sup> See, for example, her “Triumphant Memory of the Perpetrators: Putin’s Politics of Re-Stalinization,” *Communist and Post-Communist Studies* 49/1 (2016): 61-73; and “History without Memory: Gothic Morality in post-Soviet Society,” *Eurozine* 2 February, 2009. Accessed on April 5, 2018: <http://www.eurozine.com/history-without-memory/>.

<sup>15</sup> Chris Cillizza, “Trump’s Russia Statement Proves He Doesn’t Understand Separation of Powers,” *CNN Politics*, 2 August, 2017: <https://www.cnn.com/2017/08/02/politics/trump-russia-sanctions/index.html>; accessed 4 April, 2019.

Think, for example, of his desire to build Trump towers in cities all over the world which are clearly reminiscent of the towers medieval merchant capitalists erected.<sup>16</sup> These towers served not only as fortresses and lookout spot as members of the aristocracy retreated into the safety of their clans, they were also meant to demonstrate the wealth and power of the respective families. Hence his original hesitation to stay at the White House and to bring his entire family to the White House. Think, also of Trumps plagiarizing of his coat of arms from those of Joseph Edward Davies, the British socialite who originally built the Mar-a-Lago resort that is the president's favorite getaway. As the *New York Times* reported, "the Trump Organization took Mr. Davies's coat of arms for its own, making one small adjustment — replacing the word *Integritas*, Latin for integrity, with *Trump*."<sup>17</sup> Amazingly, these two other premodern dreams of power as well as his appreciation for Putin and Putin's Russia come full circle in the revealing choice of naming his youngest son "Barron", a name almost certainly based on a character in nineteenth-century American political writer, lawyer, and novelist Ingersoll Lockwood's novels, *The Travels and Adventures of Little Baron Trump and His Wonderful Dog Bulgar* and *Baron Trump's Marvelous Underground Journey*. The hero of Ingersoll's novels is an aristocratically wealthy young man who resides in a building called "Castle Trump": "The little boy, who has an unending imagination and 'a very active brain,' is bored of the luxurious lifestyle he has grown so accustomed to. In a twist of fate, Trump visits Russia to embark on an extraordinary adventure that will shape the rest of his life."<sup>18</sup>

President Trump's usable medieval past, with its parallels with Putin's Russia, has helped inspire the resurgence of a whole host of racist, white supremacist, white nationalist, anti-Semitic, and neo-Nazi activities in the United States whose representatives want to see their origins in a nebulous premodern era that might well resemble the violent world depicted and loved by millions of worldwide viewers in HBO's hit TV series, *Game of Thrones*. In their most visible and violent activities, the adherents of such ideologies feel emboldened in the current cultural climate to (re)appropriate medieval symbols in an attempt to find historical support for their hateful ideologies. Paul Sturtevant has wondered publicly how the same medieval culture that inspired him to join the Society for Creative Anachronism, sew costumes in to attend Renaissance Festivals, participate in a wide range of Live Action Role Playing games to blow off steam, visit Medieval Times shows, read and re-read Tolkien and his descendants, and spend much time playing medievalist video and computer games, could lead others to attend the "Unite the Right" rally at Charlottesville, Virginia, in August 2017. He writes:

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<sup>16</sup> Decades ago, Umberto Eco denounced New York's Trump Tower as a sign of resurging neomedieval feudalism. See his *Travels in Hyper Reality: Essays*, trans. William Weaver (San Diego: Harcourt, Brace, Jovanovich, 1986), p. 62.

<sup>17</sup> Danny Hakim, "The Coat of Arms Said 'Integrity.' Now it Says 'Trump'", *New York Times* 28 May, 2017. Accessed on April 6, 2018: <https://www.nytimes.com/2017/05/28/business/trump-coat-of-arms.html>.

<sup>18</sup> Chris Riotta, "Did an Author from the 1800s Predict the Trumps, Russia and America's Downfall?" *Newsweek* 31 July, 2017. Accessed on April 8, 2018: <http://www.newsweek.com/donald-trump-predicted-ingersoll-lockwood-adventures-barron-melania-last-644284>.

I look at the faces of those people pictured at Charlottesville, and I wonder whether I'd met any of them. And I wonder how their love of the Middle Ages could manifest so disgustingly differently. I wonder whether I did meet those charismatic bigots in my travels in medievalism. I probably did. The vast majority of the people I met, and the friends I made, were, like me, delightful nerds. But I remember more than one occasion around a campfire where someone made a racist joke. I know several people in these groups who had confederate flags on their trucks. I remember hearing that a couple of them had some *weird politics*, said with eye rolls and in hushed tones. I also remember how overwhelmingly white almost all of these activities were. The armor worn in Charlottesville looks ever so slightly familiar, the symbols on the shields ring a bell.<sup>19</sup>

I understand Sturtevant's reaction, and I have asked myself some of the very same questions about the dark side of political and cultural (neo)medievalisms. The "weird politics" he remembers as "hushed" have since been emerging publicly not only in the United States, but as a phenomenon that is just as global as the Hollywood movies and digital games that have been complicit in sustaining various allegedly 'medieval' gender and race stereotypes throughout the 20<sup>th</sup> century.

## 5. Global Medievalisms Need Global Scholarship

The practices and mentalities of the medieval era as researched and represented since the beginnings of the modern university in the second half of the nineteenth century have created grand narratives that were deeply imbricated with the masculinist, nationalist, and racist thought of nineteenth-century medievalism and its academic spin-off, medieval studies.<sup>20</sup> These grand narratives have, in turn, influenced the stories created by authors of fiction, directors of films and television, and game developers, and they have provided easy openings for (re)appropriation by those who would advocate male dominance, nationalist exceptionalism, colonialism, and racist purity, from the original Third Reich through the torch-carrying and "blood-and-soil" chanting neo-Nazis at Charlottesville.<sup>21</sup>

While academic medievalists have long begun to revise these grand narratives and add nuance to their scholarship, they have paid insufficient attention to the wider distribution of this more nuanced picture of the Middle Ages and focused rather on communicating amongst themselves. Professional medievalists need to engage as much with the multiple layers of reception of medieval culture as

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<sup>19</sup> Paul B. Sturtevant, "Leaving *Medieval* Charlottesville," *The Public Medievalist*, 17 August 2017. Accessed on April 5, 2018: <https://www.publicmedievalist.com/leaving-medieval-charlottesville/>.

<sup>20</sup> For some recent examinations of these connections, see Michael S. Richardson, *Medievalism and Nationalism in Early Nineteenth-Century German Opera: Euryanthe to Lohengrin* (New York: Routledge, 2018); Richard Utz, "Academic Medievalism and Nationalism," in *Cambridge Companion to Medievalism*, ed. Louise D'Arcens (Cambridge: Cambridge University Press, 2017), pp. 119-34; and Michelle R. Warren, *Creole Medievalism: Colonial France and Joseph Bédier's Middle Ages* (Minneapolis: University of Minnesota Press, 2011).

<sup>21</sup> These connections were quickly recognized and exposed, albeit most often in publications only read by a small segment of society. See, for example, Josephine Livingstone, "Racism, Medievalism, and the White Supremacists of Charlottesville," *The New Republic*, 15 August 2017: <https://newrepublic.com/article/144320/racism-medievalism-white-supremacists-charlottesville>; accessed April 9, 2018.

with medieval subjects' own self-understandings (the original medieval texts). Only if they do this will they be able to help challenge the dangerous appropriation of imaginary medieval practices and symbols by radical groups and totalitarian leaders. Paul Sturtevant's blog, *The Public Medievalist* (<https://www.publicmedievalist.com>) and dozens of other venues indicate that this process is well under way.<sup>22</sup>

I hope this article, but even more so Dina Khapaeva's "Neomedievalism as a Future Society: The Case of Russia" and Robert Romanchuk's "*On the Letters Reaches Its Destination: Constantine Kostenechki's Russian Reception and the Historiography of the 'Second South Slavic Influence,'*" both published in the same Forum section in this 32<sup>nd</sup> (2017) issue of *The Year's Work in Medievalism*, will be an encouraging first step toward enriching what we know on Anglophone, Francophone, and German- and Spanish-speaking medievalisms with medievalism studies in the Slavic-speaking world. After all, medievalism is a global phenomenon, especially in a world of online mass media and memes that allow for the lightning-fast distribution of medievalisms that are intentionally extirpated from any 'real' past events, texts, and artifacts. Studying these global, nimble, and increasingly multimodal medievalisms exclusively under the auspices of a few dominant Western nation states and their high culture traditions simply will no longer do.<sup>23</sup>

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<sup>22</sup> Two of my own contributions include "Don't be Snobs, Medievalists," *Chronicle of Higher Education* 24 August, 2015; accessed April 5, 2018: <https://www.chronicle.com/article/Dont-Be-Snobs-Medievalists/232539>; and "Game of Thrones among the Medievalists," *Inside Higher Ed*, 14 July, 2017; accessed April 5, 2018: <https://www.insidehighered.com/views/2017/07/14/why-game-thrones-shouldnt-be-used-effort-recruit-future-medievalists-essay>. Recent examples of publicly accessible medieval scholarship providing well-informed and nuanced views on "Race, Racism, and the Middle Ages" are available at *The Public Medievalist*, accessed on April 5, 2018: <https://www.publicmedievalist.com/category/past-present/race-class-religion/race-racism-and-the-middle-ages/>. See also Olivia B. Waxman, "Game of Thrones is even Changing how Scholars Study the Middle Ages," 14 July, 2017; accessed on April 5, 2018, <http://time.com/4837351/game-of-thrones-real-medieval-history/>; and the timely statement by the Medieval Academy of America regarding the appropriation of "medieval ideas and materials in the service of white supremacy", accessed April 5, 2018, <http://www.themedievalacademyblog.org/medievalists-respond-tocharlottesville/>.

<sup>23</sup> On the speed and global distribution of medieval memes, see Andrew R. R. Elliott, *Medievalism, Politics and Mass Media: Appropriating the Middle Ages in the Twenty-First Century* (Woodbridge: D.S. Brewer, 2017). See also the portal page of the recently founded "Medievalists of Color" group, which similarly stress the necessity for a diverse and globally-minded academic medieval studies: "**Medievalists of Color** (MoC) is a professional organization of a diverse group of scholars working across the disciplines in Medieval Studies. We are graduate students, independent scholars, and tenure-track and non-tenure track faculty of all ranks from adjunct and lecturer to full professor. Among us are scholars based in the Americas, Africa, Asia, Oceania, and Europe. As people of color, we share a collective socio-political identity that draws its strength from the varied backgrounds and experiences of its members. We represent the power of difference." <http://medievalistsofcolor.com>; accessed April 8, 2018). Other examples of projects similarly based on the recognition of the global character of studying the Middle Ages and medievalisms, see Candace Barrington and Jonathan Hsy's "Global Chaucers" project (<https://globalchaucers.wordpress.com>); Carol Symes' *The Medieval Globe* (a peer reviewed journal with ARC Humanities Press: <https://arc-humanities.org/our-series/arc/tmg/>); Walter Pohl and Andre Gingrich's *Medieval Worlds: Comparative & Interdisciplinary Studies* (a journal published under the auspices of the Austrian Academy of Sciences: [http://www.medievalworlds.net/medieval\\_worlds?frames=yes](http://www.medievalworlds.net/medieval_worlds?frames=yes)); and Edward D. English's *Journal of Medieval Worlds* (University of California Press, 2019--).