



ICMA NEWS

...AND MORE

December 2013, no. 3

Martha Easton, Editor

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FROM THE PRESIDENT

Dear fellow ICMA Members,

Here it is, only mid-November when I am writing this message to you, and the second issue of *Gesta* for 2013 should already be in your hands. If it has not reached you, please contact either the Press directly (subscription fulfillment at (877) 705-1878 [toll free in the U.S. and Canada] or (773) 753-3347) or Ryan Frisinger in the ICMA office (email icma@medievalart.org or ryan@medievalart.org). Thanks to our Editors, Linda Safran and Adam Cohen, and to our new partners at the University of Chicago Press, especially Kari Roane, for making this possible. Please remember that, ultimately, the production of the journal relies upon you, our members, and is only one among the many benefits of membership in ICMA that merit your continuing support.

ICMA has been busy on many fronts in recent months, nearing the end of the next volume in the ongoing ICMA census of medieval sculpture in America, and sponsoring sessions and receptions at conferences, for example the Byzantine Studies conference at Yale University, and organizing and hosting visits to many exhibitions through the efforts of the Membership and Development Committees. You can read about the past and future events elsewhere in this Newsletter, also appearing in a timely manner and in a digital form that you will find, I hope, very convenient as well as handsome, thanks to the efforts of its Editor, Martha Easton, now completing her term of tremendous achievement, making the transition to digital format. Sherry Lindquist, who takes over next year, is already compiling material for her first issue, and needs all of us to send her material, so please do keep that coming, to newsletter@medievalart.org.

Soon, the end of the year will be upon us, as witnessed by the first snowflakes of the year drifting by my window earlier this week. For ICMA, this season means a new election of officers, directors, and Nominating

Committee, the ballot for which should reach you later this month or early in December, and also means that it is time for renewal of your membership. The online system is working well, and our Operations Administrator, Ryan Frisinger, has been working hard to switch us to a new and improved system to keep track of our members. Please renew, and please renew as soon as possible, so that you do not forget, as happens with some of our members every year. Note that once again there is no increase in membership dues in 2014. We have been holding dues steady for many years now, while other organizations and costs have been rising. An increase in 2015 is not unlikely, but we want to see the effect of the new manner of publishing *Gesta* before determining what the rates should be. One effect will be noted, I hope, by those of you who live outside North America, namely that there is no longer a surcharge reflecting the extra costs of mailing to our international members, since our partners at the University of Chicago Press see that surcharge as unnecessary. Yet another good reason for our international members to encourage others to join us!

Although the membership rates remain the same, I hope that some of you, whether in North America or elsewhere, will consider raising the category of your membership. It has been a very expensive year for ICMA, and I will soon be sending you in a separate message a plea for your generosity.

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ICMA AT CAA!

Please join us at the ICMA Annual Meeting with reception at the College Art Association Annual Conference in Chicago, Illinois, from 6 p.m. to 8 p.m. on Thursday, February 13, 2014, at Fine Arts Building of 1886, 401 South Michigan Avenue.

FROM THE PRESIDENT

(continued)

Elsewhere in this *Newsletter* you will read about recent and upcoming activities on many fronts, such as the Programs and Lectures Committee's sponsored events and sessions in New York, Washington, and Los Angeles, to name only three. We were very pleased to be able to co-sponsor a conference at Columbia University last month in connection with the "Medieval Treasures from Hildesheim" exhibition that opened at the Metropolitan Museum on September 17. That fantastic exhibition will be on view until January 5, 2014, and truly should be rated "vaut le voyage," an incredible and unique event, and I hope that many of you will have a chance to see it. Our next ICMA Annual Meeting will be during the College Art Association Annual Meeting in Chicago, Illinois, from 6 p.m. to 8 p.m. on Thursday, February 13, 2014, in the Fine Arts Building of 1886, at 401 South Michigan Avenue, only about four blocks up South Michigan Avenue from the Hilton that serves as the CAA convention headquarters. Recently renovated, it is a fantastic space (for more information, see <http://www.fineartsbuilding.com>).

Thanks to Nancy Sevckenko for making these splendid arrangements for the Annual Meeting, which is the moment when I literally pass the gavel (ICMA actually has one!) to Nancy as our next President, her term beginning at that time. It has been an honor and a privilege for me to serve in that capacity during the last three years, and I am sad that my term has ended so quickly, with many things that I had hoped to accomplish left undone. Fortunately, I leave the gavel in Nancy's incredibly kind and capable hands, and I am confident that she will receive the support that it has been my good fortune to receive from so many of you over the last three years. I owe profound thanks to so many people that I would weary your indulgence to name everyone, much as I would like to do so. I must, however, single out a very few, and ask those not named to understand the need for great selectivity in making this list. First, thanks to Nancy, who has been kind, supportive, and full of suggestions and corrections when warranted (often!). I have leaned heavily upon her throughout my term, along with the other members of the Executive Committee, Becky Corrie and Gerry Guest. Becky, as Treasurer, is remarkable, and that our finances have survived and recovered from the economic stresses of recent years owes a great deal to her, and also to Doralynn Pines, who has been a truly marvelous Chair of the Finance Committee, all of whose members have made many trips to New York for thrice-yearly meetings, and given valuable advice. The committee Chairs have been great, and worked very hard, but I must single out not only Doralynn, who has now been working tirelessly on Development as well as Finance, but also Betsy Sears of Publications, who worked so hard with all the committee members on the complex discussions leading to our partnership with the University of Chicago Press; Kirk

Ambrose and Lina Gertsman who have supervised so many great conference sessions and lecture tours through the Programs and Lectures Committee; and Anne Stanton and recently Jan Marquardt of Promotions and Membership, Jan especially working closely and tirelessly with the newly constituted Development Committee launched under the co-Chairs Nina Rowe and Kirsten Noreen, and now continuing with Doralynn. Betsy Chunko and Matt Westerby have been wonderfully energetic and effective chairs of the Student Committee, which has organized many conference sessions and helped engage many of our young colleagues in a variety of ways. The new website design introduced recently by Anne Harris, Editor and Chair of its Editorial Board, working with Danielle Oteri and Greg Luce, is an ongoing work in progress, but already a great improvement over what we had. Many of you probably do not know our distinguished Counsel George Spera, but his contributions have been far beyond what we have any right to expect, and I have made our colleagues in other ACLS organizations green with envy when I have, on occasion, relayed something of his efforts on our behalf, not only traveling to attend most of our board meetings, and making sure we follow our By-Laws and our legal obligations, but giving immense care to the various contracts we have entered into, especially with the University of Chicago Press for *Gesta*, and with ISD for the coming publication of the next volume in our series on medieval sculpture in America, edited by Joan Holladay and Susan Ward. Thank you, George! I have worked closely with Danielle Oteri who, as our sole Administrator for my first two years, was just heroic as well as understanding and patient, and who has done great things in her new role as our Programs Director, especially with the transition to the digital *Newsletter* and the exploration of options for the sculpture volume, while Ryan Frisinger has taken over the role of Operations Administrator in our office in The Cloisters with energy and unfailing good humor. There are many others, including my predecessor Colum Hourihane who was generous with invaluable advice. Most of all, however, I owe heartfelt thanks to you, to all of our members. ICMA is a membership organization, and without your past and future support, it cannot exist or fulfill its mission to support the study of the great medieval artistic traditions that we all love.

*With sincere best wishes,
Lawrence Nees, President*

ICMA DEVELOPMENT COMMITTEE

Tour of Exhibition at Getty Center: “Canterbury and St. Albans”



On September 22, 2013, the ICMA Development Committee organized, along with the Getty Center, a special tour of the exhibition “Canterbury and St. Albans: Treasures from Church and Cloister.” This visit, conducted by Kristen Collins, Associate Curator of Manuscripts (Getty Center) and co-curator of the exhibit, offered ICMA members insight into both the stained glass windows of Canterbury Cathedral and the unbound pages of the St. Albans Psalter. The 16 attendees also had the opportunity to go to the talk of the Very Reverend Dr. Robert Willis, Dean of

Canterbury, on “Canterbury – 14 Centuries of Community and Creativity.”

The Committee is currently organizing an event in conjunction with the Getty Villa exhibition “Heaven and Earth: Art of Byzantium from Greek Collections” (April 9 to August 25, 2014). More details will be circulated in the spring.

*Kirstin Noreen
Development Committee Co-Chair
Los Angeles, California*

Tour of Exhibition at The Metropolitan Museum of Art: “Medieval Treasures from Hildesheim”

Gerhard Lutz, Curator of the Dom-Museum, Hildesheim led 25 ICMA members and donors through the spectacular exhibition, “Medieval Treasures from Hildesheim” at The Metropolitan Museum of Art, New York. The event was held on Friday, October 11, 2013. A highlight of the exhibition is the extraordinary bronze baptismal font dated 1226. Strategically placed in the medieval galleries, visitors encounter the font one gallery before the special exhibition gallery at the entrance to the Lehman Wing of the Museum. The exhibition, which remains on view until January 5, 2014, was organized by Dr. Lutz and Peter Barnet, Senior Curator, Department of Medieval Art and The Cloisters, at the Metropolitan.

The Committee is currently organizing a special presentation and reception at the offices of the World Monuments Fund on December 17, 2013. Lisa Ackerman, Executive Vice President, will guide participants on a journey through several WMF projects, including the Walled City of Famagusta; the church of Santa Maria Antiqua, Rome; Qusayr ‘Amra, Jordan; and the tenth-century temple of Phnom Bakheng, Angkor, Cambodia.

After approximately two years of almost monthly events that welcomed ICMA members and donors to special tours of medieval and early renaissance exhibitions in museums and galleries all over New York and in the tri-state area, the Development Committee in New York has decided to slow down a bit and discuss next steps. The Committee, with members Elizabeth Parker, Doralynn Pines, Stephen Scher, and Christine Verzar, met on October 4, 2013, and will meet again on January 17, 2014.

*Doralynn Pines
Development Committee Co-Chair
New York, New York*

FROM THE NEWSLETTER EDITOR

As this is the last *ICMA Newsletter* of my three-year term as Editor, I would like to express my thanks to Larry Nees and the members of the ICMA board who have supported me, and to all the ICMA members who have supplied me with interesting information to include in each issue. I would also like to thank in particular Danielle Oteri, who has been formatting the new digital version of the *Newsletter*. This has been a time of transition for the *Newsletter*, and I appreciate your patience as we explore the possibilities of our new digital format. I am extremely pleased that Sherry Lindquist has agreed to become the new Editor, beginning with the April issue, bringing her stellar abilities and experience as an editor, as well as her boundless enthusiasm.

In general, the new digital *Newsletter* will include information such as ICMA news items, exhibition reviews, recent museum acquisitions, and other special features. Because of their time-sensitive nature, conference and exhibition listings, as well as CFPs, will be listed only on the ICMA website. The *Newsletter* will still continue to provide detailed information about certain fellowship opportunities and other resources when appropriate. Please feel free to contact the Editor at newsletter@medievalart.org if you have news that you would like to include in an upcoming issue, or if there is a question about where to place a news item.

*Martha Easton
Seton Hall University*

ICMA GRADUATE STUDENT ESSAY AWARDS (2014)

The International Center of Medieval Art wishes to announce its annual Graduate Student Essay Award for the best essay by a student member of the ICMA. The theme or subject of the essay may be any aspect of medieval art, and can be drawn from current research. The work must be original and should not have been published elsewhere. The winner will receive a prize of \$400.

Thanks to the generosity of one of our members, we are now able to offer a second prize as well, of \$200. The donor of this prize has suggested that "special consideration be given to those papers that incorporate some discussion of the interconnections among medieval science, technology, and art." Although the prize will by no means be restricted to papers that address this theme, papers that do so will be given special attention by the selection committee.

Applicants are requested to submit an article-length paper (maximum 30 pages, not including footnotes) following the editorial guidelines of our journal *Gesta*. Each submission must also include a 250-word abstract written in English regardless of the language of the rest of the paper.

Applicants are also required to submit their curriculum vitae and must be current members of the ICMA for their essays to be considered. All submissions are to be sent electronically to the Operations Manager of the ICMA, Ryan Frisinger, at ryan@medievalart.org. The winning essay will be chosen by members of the ICMA Grants and Awards Committee, which is chaired by our Vice-President. The deadline for submission is March 1, 2014 and the winner will be announced at the ICMA meeting in Kalamazoo in May.

The winners will be given the opportunity to have their papers posted on the ICMA website (www.medievalart.org), if they so wish.

ICMA AT THE BYZANTINE STUDIES CONFERENCE

An ICMA reception, co-sponsored by the Jaharis Center for Byzantine Art and Culture at Hellenic College near Boston, took place in early November during the annual Byzantine Studies Conference, this year held at Yale. The reception seems to have been a success: it was announced in the conference program, and around 120 people showed up, many more than we expected.

As there was a cash bar (and there were some complaints about that), we didn't run out of the important stuff. The hors d'oeuvres were somehow stretched to feed the large number of people, a true miracle of the loaves and the fishes. We are all thankful to Brandie Ratliff, the director of the Jaharis Center, for so generously agreeing to co-sponsor the event and to supplement the funds we had available.

We had a lot of membership fliers reproduced and these were distributed around the few cocktail tables in the room, along with a few older issues of *Gesta*, all of which disappeared, as we had hoped, in the course of the party. Who knows what it will do for membership, but it was indeed an "event."

Nancy Sevchenko
ICMA Vice-President



RECENTLY PUBLISHED BOOKS BY ICMA MEMBERS

Anita Fiderer Moskowitz, *Forging Authenticity. Bastianini and the Neo-Renaissance in Nineteenth-Century Florence*. (Florence: Leo S. Olschki, 2013).

Daliaruth Halperin, *Illuminating in Micrography: The Catalan Micrography Mahzor—MS Heb 8 6527 in the National Library of Israel*, Medieval and Modern Iberian World series (MEMI) vol. 51 (Boston, Leiden, and Tokyo: Brill, 2013).

Carolyn Diskant Muir, *Saintly Brides and Bridegrooms: The Mystic Marriage in Northern Renaissance Art* (Turnhout: Brepols, 2012).

Mark J. Johnson, *The Byzantine Churches of Sardinia, Spätantike - Frühes Christentum - Byzanz. Kunst im Ersten Jahrtausend, Reihe B: Studien und Perspektiven, Band 38* (Wiesbaden: Dr. Ludwig Reichert Verlag, 2013).

ICMA STUDENT COMMITTEE

Trend-spotting in the world of CFPs

It is always interesting and meaningful to track trends and patterns within the world of art historical conferences. CFPs, in setting the tone for a conference, introduce key themes and concepts that often have proliferated in recent publications, forums, blogs, and even other conferences. Some of the latest trends have had a particular longevity within the scholarly community, including issues and themes based on the study of artistic exchange and networks. With hot topics come a myriad of buzzwords, key phrases, and even novel methodologies. These days, broader issues are the name of the game.

Even the most specialized of conferences tend to encourage their participants, through their CFPs, to tap into larger issues and threads. One of the trends in CFPs is to connect to other disciplines such as social and economic history, and apply new methodologies to seemingly tired, old material. Like the latest clothing fashions, trends come and go with the seasons. Some trends have an absolute death, while others linger and re-invent themselves. And then, there are those few trends which become classics, or in the world of art history, reliable mainstays in scholarship and methodology.

It is our responsibility as individuals dedicated to scholarly study to stay aware of the nature of scholarship, and tied to that, the major themes developed for conferences and beyond. Presenting at conferences is a significant part of

academic life, and on its own, provides tremendous growth. CFPs, as neatly packaged textual blurbs, can also provide inspiration. Do not underestimate the CFP! Sometimes these short descriptions come with saucy word play and effortless prose, making them inspirational gems and entertaining reads. At the sight of the next CFP that lands in your email inbox, take a closer look, and you might find inspiration within!

*Lehti Mairike Keelmann
University of Michigan, Ann Arbor*

ICMA Student Committee News

The Student Committee has developed a Nomination Packet for recruiting prospective committee members. The Nomination Packet includes a brief Questionnaire and our committee's Prospectus, which introduces our goals, responsibilities, and the various roles available to committee members. As we finalize the Packet and post it online in the near future, we invite interested parties to apply for membership in the committee. The committee brings together a group of graduate students with a range of research interests for the common goal of promoting student involvement in the ICMA and its goals of encouraging the study of the Middle Ages. We eagerly look forward to adding new members into our fold!

Interested in joining the Student Committee? Please contact our Chair, Matt Westerby: m.westerby@gmail.com.

CALL FOR ICMA-SPONSORED SESSION PROPOSALS

International Medieval Congress at Kalamazoo, 2015

The ICMA seeks proposals for sessions to be held under the organization's sponsorship in 2015 at the International Medieval Congress at Kalamazoo. Session organizers and speakers must be ICMA members. Proposals must include a session abstract and a CV of the organizer(s). Thanks to a generous grant from the Kress Foundation, funds may be available to defray travel costs of sponsored session speakers. Please direct all session proposals and inquiries by **May 1, 2014** to the Chair of the Programs Committee: Elina Gertsman, Department of Art History and Art, Case Western Reserve University at elina.gertsman@case.edu.

International Medieval Congress at Leeds, 2015

The ICMA seeks proposals for sessions to be held under the organization's sponsorship in 2015 at Leeds. Session organizers and speakers must be ICMA members. Proposals for ICMA sponsorship should consist of a title, an abstract, a CV of the organizer, as well as the names of 3 speakers.

Thanks to a generous grant from the Kress Foundation, funds may be available to defray travel costs of sponsored session participants. Please direct all session proposals and inquiries by **September 15, 2014** to the Chair of the Programs Committee: Elina Gertsman, Department of Art History and Art, Case Western Reserve University, at elina.gertsman@case.edu.

College Art Association, Washington DC, February 3-6, 2016

The ICMA seeks proposals for sessions to be held under the organization's sponsorship in 2016 at the annual College Art Association. Session organizers and speakers must be ICMA members. Proposals for ICMA sponsorship should consist of a title, an abstract, and a CV. Thanks to a generous grant from the Kress Foundation, funds may be available to defray travel costs of sponsored session speakers. Please direct all session proposals and inquiries by **August 15, 2014** to the Chair of the Programs Committee: Elina Gertsman, Department of Art History and Art, Case Western Reserve University, at elina.gertsman@case.edu.

ICMA MEMBERSHIP COMMITTEE

The Membership Committee over the past two years has been trying to create a more convivial atmosphere for members by arranging small gatherings. In concert with the Development Committee, special tours of museum and gallery exhibits have been arranged in Chicago, Los Angeles, New York, Cambridge (MA), New Haven, and others, often with dinner or drinks afterwards. In addition, ICMA members have convened casual dinners and coffees when traveling; lately in Nuremberg, Dublin, Paris, and Amherst. Invitations to join ICMA went out to Islamicists and Byzantinists at receptions held during their conferences as well.

On December 6, 2013, the ICMA organized a tour of the Byzantine exhibition *Heaven on Earth* at the National Gallery of Art in Washington DC. The curator of the exhibition, Susan Arensberg, led the tour and sixteen ICMA members were in attendance. Susan pointed out the major loans and discussed the exhibition process and the rationale for the layout. There were a lot of very lively discussions in the gallery as members asked questions and presented ideas. After the tour, most participants gathered for lunch in a private room of the National Gallery Garden Café, where the conversation continued about interesting aspects of the exhibition and art in general. Jennifer Kingsley distributed ICMA flyers and invited people to join or re-join. The food was good, the ambiance was very lively and a good time was had by all.

We would like to expand our social activities, giving a friendly face to the organization and offering local connections among scholars, by asking members to arrange such casual events in their area. For more information and to get lists of local members, contact the membership committee chair: Jan Marquardt (ophelia53@me.com).

*Janet Marquardt
Eastern Illinois University*



Armenian Museum (Watertown, MA) tour of manuscripts for ICMA members by Christina Maranci (Tufts University) on October 12, 2013



Tour of Dura Europos installation for ICMA members at the Yale Art Gallery by Lisa Brody (Associate Curator) on October 18, 2013

CALL FOR STAHL AND FORSYTH LECTURE NOMINATIONS

The ICMA seeks proposals for Stahl and Forsyth Lectures to be held under the sponsorship of the organization in 2014-2015. Please suggest the name(s) of appropriate speakers and indicate your willingness to host the event at your institution; joint proposals are welcome, as lecturers are expected to speak at more than one institution. As a reminder, Stahl Lectures are to be held in what might be termed the greater Southwest, while Forsyth Lectures, as a rule, take place in the institutions located east of the Mississippi River, especially in what might be termed the greater Midwest. The hosts assume the responsibility for advertising the event; seeking to avoid conflict with other local, national, and international events in medieval studies;

organizing travel plans for the speaker and clarifying responsibility for costs; reserving the suitable venue; organizing publicity; publishing the details on the website and in the *ICMA Newsletter*; and reporting on the event in the website or the *Newsletter*. Please direct all nominations and inquiries, accompanied by your CV and the CV of the proposed speaker, to the Chair of the Programs Committee: Elina Gertsman, Department of Art History and Art, Case Western Reserve University, at elina.gertsman@case.edu. The deadline for the nominations is **February 15, 2014** for the lectures to be planned for the late fall of the same year or the following spring.

EXHIBITION REVIEW



Medieval Treasures from Hildesheim
The Metropolitan Museum of Art
September 17, 2013 – January 5, 2014

The Met's small exhibition of medieval artworks from the Hildesheim Cathedral Treasury sparkles amid a number of other blockbuster retrospectives of the work of high-ticket modern and contemporary artists that are dotting the New York museum landscape this year. The curators of the show are to be commended for putting together a show that can speak to the layperson and the specialist alike.

Two larger-scale works from chronologically distinct eras in Hildesheim's history begin the exhibition: the monumental thirteenth-century bronze baptismal font from the Cathedral and the large wooden corpus from a now lost eleventh-century crucifix from the convent of Ringelheim that Bishop Bernward commissioned in honor of his sister Judith, who was abbess. Both of these objects give tangible form to the ambitiousness and erudition of their respective patrons. Further, the placement of these monumental objects at the entrance to the exhibition makes clear that, over the course of several hundred years, the artistic workshops at Hildesheim were creating and collecting artworks of stunning theological complexity, technical accomplishment, and formal rigor. Arguably, these two larger-scale works stand in synecdochically for Bernward's great cast bronze doors and the Column of Christ, neither of which could make the trip.

The necessary absences of core works from the treasury allow the other precious things in the exhibition to glow. And, although its present materials do not dazzle in the same way as other works in the show do, the Ringelheim Crucifix is an absolute standout, its appearance in New York made perhaps all the more exciting by the fact that it was not included in other iterations of this exhibit. Standing at just over 5 feet tall, with his arms spread about 5 feet wide, this nearly life-size image of the crucified Christ is striking in all of its mournfulness and naturalism. For

medievalists, this image will immediately recall the corpus of the Gero Cross and the engraved image of Christ on the Lothar Cross. And yet, the Ringelheim Crucifix also bears out many more immediate connections to the diminutive yet monumental silver Bernward Cross, which is on view just a few feet away. Having the chance to tease out and ponder those connections is one of the great strengths of this show.

The manuscripts whose contents are displayed in the exhibition testify to the erudition and ambition of manuscript illuminators in the Ottonian period. As one member of the Met's conservation department noted at a recent Scholar's Day held in conjunction with the show, even when viewed under a microscope, these manuscripts look as if they were made only yesterday. Their pigments are rich and their pages are so clean as if to appear unused. The combination of these factors – the visual and textual complexity of the books and their pristine condition – enjoins us to consider the meanings of images and texts that were not necessarily expected to be seen by human eyes.

The smaller-scale metalwork from Bernward's era that is included in the exhibit visualizes the memorial function of Ottonian treasury objects in this period: in their use, they could reify their donor's or patron's hopes for salvation.

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Ringelheim Crucifix
ca. 1000 (before 1022)
Dom-Museum Hildesheim, on loan from the church of Sts. Abdon and Sennen, Salzgitter-Ringelheim (L 1993-8)

EXHIBITION REVIEW

(continued)

Such ideas certainly inform the beautiful pair of silver candlesticks Bishop Bernward himself once used, and that were precious enough to have been placed in his tomb at Saint Michael's church. The recent scholarship on the candlesticks has considered the matching inscriptions, and these speak of the works' materials, which are "[...] not out of gold, not out of silver [...]," much like Christ's own dual nature. At the exhibit, one has the luxury of viewing the candlesticks (which, like the Bernwardian manuscripts, are in an extraordinary state of preservation) from all sides, so as to take in every possible detail and to discern the minute but meaningful differences in this matching pair. Much in the same way that Bernward's doors present the viewer with various meditations on human sin, its consequences, and the promise of redemption, the candlesticks are peopled by human figures in eternal positions of reaching for a light that is just beyond their grasp.

The light toward which the figures on the candlesticks climb still emanates from the shimmering robes of the Golden Madonna, a Bernwardian work (with later additions) that was the object of cultic devotion in Hildesheim well into the fifteenth century. Both the Virgin and the infant Christ on her lap are now headless. As much as one would wish to see this figure whole again, it is nonetheless powerfully majestic, and it complements beautifully the later Romanesque sculptures of the Madonna enthroned that are also housed in the Met's collections.

One of the great achievements of this show is that it offers the visitor a clear sense of the coordination of the works in all media during Bernward's tenure; the objects that form the core of the early eleventh-century collection speak to each other in formal and conceptual terms. Many of the later works in the treasury respond to these founding ideas certainly because they served many of the same liturgical purposes. And yet, the later treasury works adapt and expand much of that initial conversation that is at once theological, iconographic, and material.

The enormous bronze baptismal font from ca. 1226 that stands at the chief entrance and exit to the gallery does precisely that. Created at a Hildesheim workshop and donated by Wilbernus of Oldenbourg-Wildeshausen to the Cathedral shortly after he became bishop of Paderborn, the font, of course, teems with baptismal iconography and visual references to water and purification. In many ways, the extraordinary density of the font's iconographic program (even the relatively detailed explanatory text in the exhibition does not even try to introduce the viewer to every scene and figure on the work), recalls the formal arrangement and tone of many of the scenes on Bernward's Column of Christ.



Bernward Cross
After 1007/Before 1022; base 14th century
Dom-Museum Hildesheim (DS 6)

The objects in the Met's *Medieval Treasures from Hildesheim* are of such breathtaking aesthetic and intellectual refinement that one visit to the show is simply not enough; each of the 50 works on display demands close, sustained, and repeated scrutiny. The curators and exhibition designers are to be commended for crafting an exhibition space that allows for close looking of all kinds. Indeed, having had the good fortune to see many of the works in the Met's show at another related exhibition called *Schätze des Glaubens*, which was on view from September 2010 until September 2012 at the Bode Museum in Berlin, I can say that the smaller number of objects in the current show works largely in its favor. The gallery in the Berlin show was bursting at the seams with liturgical objects from the Kunstgewerbemuseum and the Hildesheim Treasury, and the exhibition space in the basement of the Bode Museum allowed for many important works to fall out of focus. By comparison, the small space of the gallery in the Met encouraged the curators to create a show with fewer works, and to give each of those its own chance to shine.

Eliza Garrison, Middlebury College

SPECIAL REPORTS

Recent News on the Conversion into Mosques of Byzantine Churches in Turkey



I have been asked to write a report for the *ICMA Newsletter* concerning recent events in Turkey whereby Byzantine churches that long have held the status of state museums and cultural heritage sites are being converted into mosques. It is crucial to raise awareness about this very critical issue. The examples include the church of the Hagia Sophia in Iznik (Nicaea), the church of the Hagia Sophia in Trabzon (Trebizond), and the plans for the church and associated monastic complex of St. John Stoudios in Istanbul (Constantinople). Although these events have been ongoing for quite some time, the world started watching more closely in recent months when certain representatives of the Turkish government publicly called for the conversion of THE Hagia Sophia in Istanbul. For every example, the original Byzantine church building testifies to the vast contribution of Byzantine culture and civilization to the history of medieval art and architecture and world architecture more broadly. These churches were converted into mosques under Ottoman rule and subsequently into museums under the Turkish Republic.

Although it has been reported that right-wing Turkish politicians and political parties introduced these ideas since the 1950s, in the last year or so the trend has been implemented and seems to be gaining momentum. The political background, individuals, and organizations involved in the issue is intricate and sensitive, as Andrew Finkel has discussed in "Mosque conversion raises alarm: Christian art in Byzantine church-turned-museum is at risk after controversial court ruling," *The Art Newspaper* 245 (April 2013) (<http://www.theartnewspaper.com/articles/Mosque-conversion-raises-alarm/29200>). The peg on which to hang the legality of these conversions stems from a multifarious set of maneuvers that includes the transfer of the right to care for the monuments from the Ministry of Culture and Tourism to the Directorate General of Pious Foundations. This transfer is highly significant in the Turkish context as the two organizations adhere to separate rules, regulations, and approaches to historic monuments and museums that are often at odds with one another. In some ways these buildings embody a kind of secular state being taken over or occupied by a religious state within Turkey, although in es-

sence the Directorate of Pious Foundations always had jurisdiction over the monuments, which technically have been leased to the Ministry to run as museums. The situation is very complicated, not entirely transparent, and is not the same for every case. Claims that some consider dubious are circulating by an MHP party member who introduced the bill in parliament to make legal the conversion of the Hagia Sophia in Istanbul on the basis that the original document legalizing its conversion to a museum in the 1930s was a forgery, and therefore the building has maintained its status as a mosque since its initial conversion in the fifteenth century.

Analysts have considered the issue from a variety of angles, from the attempt of some politicians within the current government to garner votes from the religiously conservative majority population in Turkey, to the wish to reclaim Turkey's Ottoman past, to a direct antagonism toward Eastern Christianity for which these buildings are immensely symbolic. Largely left out of the news reports is a significant discussion of the damage these priceless structures face in the process of conversion, and their subsequent use as mosques from an archaeological and historic preservation point of view as Amberin Zaman has reported in *The Economist*, *Al Monitor*, and elsewhere (<http://www.al-monitor.com/pulse/originals/2013/08/another-byzantine-church-becomes-a-mosque.html>). Unfortunately, the examples cited are only a fraction of a larger issue of the destruction of culturally and historically significant monuments worldwide.

Among many alterations to the building's fabric, all religious imagery must be covered-- a process that inevitably leads to damage as has been demonstrated in the past. In the case of St. John Studios, the fifth century church building would have to be rebuilt as a mosque as it is currently roofless. It has been reported that the proposed plan is to reconstruct the monument with a dome, which is entirely incongruous with the original design of the structure as a three-aisled basilica. Although individual academics and archaeologists from both within Turkey and internationally are openly opposed to this, thus far there has been no concerted effort put forth from any angle to voice an effective objection to these events. Particularly absent so far is any statement by international bodies concerned with cultural heritage preservation, such as UNESCO, ICOMOS, ICOM, and WMF among other organizations either from within Turkey or globally, to address the grave concerns about the fate of these invaluable buildings. Most likely the general perception is that there is no adequate way to deal with the complexity of the problem and any criticism from the outside would be perceived as imposed from the 'west' and therefore ineffectual. I include below an archive of links to recent news items in English worthy of note to help anyone wishing to follow the events as they unravel.

Veronica Kalas, Ph.D.
Athens, Greece

SPECIAL REPORTS

(continued)

Articles about the conversion of Byzantine churches to mosques in Turkey:

On Hagia Sophia, Istanbul:

- http://www.washingtonpost.com/national/on-faith/turkish-leaders-want-to-convert-the-hagia-sophia-back-into-a-mosque/2013/12/04/0d84411e-5d27-11e3-8d24-31c016b976b2_story.html
- http://www.eurasianet.org/node/67836?fb_action_ids=10151869555303882&fb_action_types=og.likes&fb_source=aggregation&fb_aggregation_id=288381481237582
- http://news.yahoo.com/istanbul-landmark-rekindles-religious-tensions-041113851.html?soc_src=mediacontentstory
- <http://www.hurriyetdailynews.com/hagia-sophias-precarious-future.aspx?pagerID=449&nID=58843&NewsCatID=396>
- <http://www.hurriyetdailynews.com/turkish-deputy-pm-expresses-hope-to-see-hagia-sophia-as-mosque.aspx?pagerID=238&nID=57998&NewsCatID=338>

On Hagia Sophia, Trabzon:

- <http://www.al-monitor.com/pulse/originals/2013/08/another-byzantine-church-becomes-a-mosque.html>
- <http://www.economist.com/news/europe/21582317-fine-byzantine-church-turkey-has-been-converted-mosque-erasing-christian-past>
- <http://www.theartnewspaper.com/articles/Mosque-conversion-raises-alarm/29200>

On Hagia Sophia, Iznik

- http://www.nytimes.com/2012/02/09/world/middleeast/the-church-that-politics-turned-into-a-mosque.html?pagewanted=all%3Fsrc%3Dtp&smid=fb-share&_r=0

On St. John Studios, Istanbul

- <http://www.hurriyetdailynews.com/Default.aspx?pagerID=238&nID=58526&NewsCatID=341>
- <http://www.middle-east-online.com/english/?id=62866>

On the trend in general:

- <http://www.csmonitor.com/World/Middle-East/2013/1118/Turkey-drops-a-screen-over-Christianity#.UouYNjo6vZg>

Precious Eleventh-Century Cross from Borghorst Stolen

On October 29, three men entered the former collegiate church of St. Nikomedes at Borghorst, c. 25 km north of Münster in Westphalia, Germany, and stole the precious relic cross, one of the masterpieces of eleventh-century goldsmith's work. The cross was kept in an alarmed showcase. However, the thieves, dressed as a working crew, continued their work undeterred after the alarm went on, and disappeared before the police arrived on site. According to a press release of November 19, the police know the names of the suspects who are on the run but do not want to disclose any details yet.



This spectacular burglary puts additional pressure on the problem of how precious and widely-known treasures should be kept in small parish churches without an elaborate security system and staff. The cross is known to a broader public as a loan to several major recent exhibitions such as *Canossa 1077 – Erschütterung der Welt* (Paderborn 2006), *Spektakel der Macht* (Magdeburg 2009), *Goldene Pracht* (Münster 2012), and *Treasures of Heaven* (London 2011).

Little is known about the historical background of the cross except for the inscription on the back side which mentions a BERHTA ABB[ATISS]A, the third abbess of the convent of Borghorst around 1050. On the front side “HEINRIC(VS) I (M)P(ERATO(R))” is shown to be identified with the Salian Emperor Henry III (1046-56). Two angels are floating over the emperor, indicating that they receive a donation by the ruler. The abbess on the back side asks the saints to serve as intercessors for herself and all those who contributed to the creation of the cross. The different contributions are not differentiated by the inscriptions. Henry II might have donated the relics which are kept in two Fatimid flasks, and the abbess the cross itself.

The cross probably had been donated in the context of a bloody conflict between the emperor and members of the local Billunger family. After being accused of a conspiracy against Henry III, Earl Thietmar was killed and his son had to go into exile. Thus, the initiative of Henry III might have ensured the loyalty of the convent, which had been in the area of the Billunger's sphere of influence before.

Stylistically, the cross has been attributed to the same workshop as the Gospelbook of Theophanu, abbess of the convent of Essen (1039-58) and granddaughter of emperor Otto II, until today in the treasury of Essen Cathedral. The localization of this atelier ranges from Essen to Cologne and the Meuse region (for the latest summary see Gerd Althoff in *Goldene Pracht. Mittelalterliche Schatzkunst in Westfalen*, (Munich 2012), pp. 147-150, with further references).

Gerhard Lutz
Dom-Museum Hildesheim

Medieval Wall Paintings Uncovered in Welsh Church

Five years of restoration work at the Welsh Church of St. Cadoc's in Llancafarn, vale of Glamorgan has revealed some spectacular fifteenth-century wall paintings, previously hidden under 20 layers of limewash added over five centuries. The extraordinary images include depictions of the seven deadly sins, a royal family, a gruesome corpse-like death figure, as well as one of the largest and most striking representations of the story of St George and the Dragon ever seen in a British church. For the report from the BBC, including a video, go to <http://www.bbc.co.uk/news/magazine-25214557>.

New Research Center in Cluny

The mayor of Cluny, Jean-Luc Delpeuch, visited the United States last year seeking scholars of Cluny to share his vision of a research center in the city to replace the cramped space presently available in the archives of the Musée Ochier. The government is in the process of de-centralizing control of many historic monuments in France, replacing the

responsibility for their maintenance upon departments and towns. Cluny has received a portion of the site back into their care and they are trying to make the most of it, even while lobbying for some of the better pieces. The town has been part of a regional grant to replace aging stones in the remaining transept of the abbey church (very controversial work undertaken by the departmental architect), called "Project Hézelon," and to build a comprehensive digital reconstruction of the church from laser scans of all the stone fragments, called "Project Gunzo." The Gunzo project also produced a very elaborate film reconstructing the original west portal of the abbey church for an exhibition held at the Cluny Museum last spring. Cluny has also undertaken renovation work on the medieval stable now used as a local exhibition space and cinema. The research center will be housed in the former prison, once used by K. J. Conant to store the dozens of boxes of sculptural fragments that were turned up in his excavations. On September 28, a formal inauguration of the site was held with a day of presentations open to the public, with participants including Jean-Luc Delpeuch (the mayor of Cluny), Brigitte Maurice-Chabard, Neil Stratford, Peter Fergusson, Janet Marquardt, Giles Constable, Christian Sapin, and Walter Berry, and then a formal ceremony consisting of speeches, ribbon-cutting, and the unveiling of a plaque naming the center after Conant. The rationale for the latter was that he had once been honored by a street in his name which was lost in 1988 when the nave was dug out to reveal the column bases. Conant's work, criticized vehemently during his lifetime by scholars in Paris and doubted by many of his own colleagues, has been rehabilitated by many finds in the excavation work of recent years undertaken by Christian Sapin, Anne Baud, and others. Thus, the initial sentiment for him that led to the street naming – that his work 'resurrected' the abbey from obscurity – has been rejuvenated.

Janet Marquardt
Eastern Illinois University



Janet Marquardt with the new plaque at Cluny honoring Kenneth J. Conant

Opening the Geese Book

During 2012 and 2013, Volker Schier and Corine Schleif launched the website for the international pilot project "Opening the Geese Book." The project focuses on the lavishly and whimsically illuminated, two-volume liturgical manuscript known as the Geese Book. Produced in Nuremberg between 1503 and 1510, this gradual preserves the complete Mass liturgy compiled for the church of St. Lorenz, where it was used until the Reformation was introduced in the city in 1525. In 1952, the parish presented the book to Rush Kress for "the American people," out of gratitude for the support of the Samuel H. Kress Foundation in rebuilding the church after World War

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SPECIAL REPORTS

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II. In 1962, the manuscript assumed its place in the Pierpont Morgan Library in New York, where it remains today – the largest complete manuscript in the collection. The volumes are renowned for their fanciful marginal decoration featuring provocative and satirical imagery of animals, wild folk and a dragon. The work takes its name from an enigmatic bas-de-page illustration showing a choir of geese singing from a large chant manuscript with a wolf as their choirmaster. Joining the choir, a fox extends his paw menacingly in the direction of one of the geese.

The aim of the project is to exhibit and explore a multisensory work of the past using multimedia technologies of the present. “Opening the Geese Book” re-integrates the arts and re-contextualizes them historically. Media designers and performers collaborated with codicologists, musicologists, and art historians to offer an alternative to traditional scholarly publishing.

The larger project comprised a concert, audio compact disc (Naxos), and radio broadcast. The centerpiece is the recently launched website designed by Jan de Rode and Geeske Bakker, containing a digital facsimile that provides zoomable high-definition access to its 1,120 pages. Elizabeth Remak-Honnef and Inge Neske furnished the codicological description. Contents of the volumes are indexed and specific feast days and saints’ days can be located via a drop-down menu. Users can listen to 53 minutes of recorded chants, interpreted and performed by the Schola Hungarica of Budapest under the direction of László Dobszay and Janka Szendrei. Transcriptions and translations are provided for these selected chants. Nine high-definition videos focus on the main historical protagonists and explain the complex setting for the production of the manuscript. The videos reproduce about 700 ancillary manuscript folios, drawings, paintings, sculptures, graphics, buildings, maps, archival sources, and historic photographs. Much material is published here for the first time. Generous financial support from the Kress Foundation, the National Endowment for Humanities, and several institutional and corporate sponsors in Germany make this endeavor possible.

The site is designed to be extensible and accommodate new research. Videos explaining how the book was made and used are in preparation. Essays on the animals of the Geese Book are planned.

To access the project, see: <http://geesebook.asu.edu/>

Corine Schleif
Arizona State University

Byantine, Medieval, and Islamic Art at The Princeton University Art Museum

The trustees of Princeton University began collecting works of art soon after the founding of the school as the College of New Jersey in 1746. It was not until the 1880s, however, that then-president James McCosh established a commission to investigate the possibility of building a museum of historic art. McCosh, a Scotch Presbyterian minister and professor of philosophy, wanted to incorporate new academic disciplines into the college curriculum that reflected the new model of scientific study and laboratory-based learning. These disciplines included not only the biological sciences but also art history. McCosh and the members of the commission agreed that it was imperative that students in the Department of Art and Archaeology have access to a collection of objects that would serve as a laboratory for learning. Designed by the New York-based architect A. Page Brown and built between 1887 and 1889, the Museum of Historic Art was a Romanesque Revival-style functional box of a building (Figure 1). It was similar in style to the new Biological Sciences laboratory, also designed by Brown. Brown thus created a visual link that echoed the methodological connections between art and science as practiced by the new department.



Figure 1.

Brown’s Romanesque Revival building no longer stands, having been replaced in the 1960s and expanded in the 1980s. However, the Museum’s collection of early Christian, Byzantine, medieval and Islamic art is displayed in a 1921 addition designed by Ralph Adams Cram, the pre-eminent American architect of the Gothic revival. Originally built to house the school of architecture, Cram’s addition was meant to evoke the Gothic palaces of Venice, and the room’s arched windows and abundant natural light create an evocative space for display (Figure 2).



Figure 2.

The Museum's collection is best described as eclectic and includes stone and wood sculptures, architectural fragments, stained glass, and ivories, enamels and other precious objects for both sacred and secular use. Highlights of the collection include the following items.



Middle Byzantine
Cross base in the form of a church tower
 11th–12th century
 Bronze
 56.7 x 13.8 cm
 Museum purchase, Fowler McCormick, Class of 1921, Fund and Carl Otto von Kienbusch Jr., Memorial Collection, and matching funds provided by the Program in Hellenic Studies, with the support of the Stanley J. Seeger Hellenic Fund
 2008-52

With its high dome and form arms in the shape of a cross, this cast-bronze base resembles a church. It would have been fitted on a wooden pole, topped with a large bronze cross, and carried in religious processions. The form might have reminded viewers that the physical architecture of the church was a concrete way to access the ephemeral power of the divine, represented by the symbol of the cross.



Tirolus Iafarinus,
 Italian, 12th century
Processional cross
 ca. 1100–1150
 Gilt copper
 50.7 x 25.3 cm
 Museum purchase, gift of Carl Otto von Kienbusch, Class of 1906, for the Carl Otto von Kienbusch Jr., Memorial Collection y97

This gilt copper cross served as a sacred focal point in religious processions. A relief of the body of Christ once hung in the center, marked by the surviving rosettes. While churches throughout Christendom commissioned crosses of this type, this piece is unique in the inclusion of an inscription on the base that names the artist. It requests that those who look upon the work pray to God on behalf of “Tirolus Iafarinus who made me.” This plea illustrates the idea that crafting liturgical objects was holy work, and each piece the medieval artist created was understood as an offering to God.



French
Capital from the Church of Sainte Madeleine, Vézelay
 1140s
 Stone
 25.0 x 19.0 cm
 Museum purchase, gift of Gordon McCormick, Class of 1917 y1949-117

This fragment of a larger double capital comes from the twelfth-century monastic church of Ste. Marie-Madeleine at Vézelay, one of the most important stops along the pilgrimage roads from Burgundy to Spain. The textured vines mirror the curve of the bird that dips his neck to eat from a bunch of grapes. The scene might recall the abundance of Paradise, transposed to the earthly realm, or might symbolize rituals associated with Christian worship. Or, perhaps for the medieval monk there was no one meaning, but instead infinite possibilities for contemplation and imagination, a way to enliven the often repetitive day-to-day existence within the walls of the monastery.



Persian
Molded vessel: seated man holding a water skin
 Second half of the 13th century
 Frit body painted in black under a turquoise glaze
 25.2 x 13.2 x 11.8 cm
 Museum purchase, Trumbull-Prime Fund
 y1931-3

This vessel for pouring liquids takes the shape of a man with a water jug, perhaps the artist's light-hearted play on the relationship between form and function. The piece was cast from a mold, meaning multiple versions would have been made. Black pigment was applied to the raw clay surface to create the decoration before the entire piece was coated in a glaze that, when fired, turned a brilliant turquoise. The area around the base was left unglazed to prevent the vessel from fusing to the kiln during firing.

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SPECIAL REPORTS

(continued)



French
Relief from a casket: Scenes of lovers and game-playing
ca. 1340–60
Ivory
10.5 x 25 x 4 cm
Museum purchase, John Maclean Magie, Class of 1892, and Gertrude Magie Fund, 1996-153



Panel from a casket: Sir Gawain on the Marvelous Bed
1300–50
Ivory
10.7 x 12 x 0.5 cm
Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund and Fowler McCormick, Class of 1921, Fund 2009-23

These two ivory panels originally formed two sides of a casket. This type of casket features images of courting couples or stories from popular romances and is often rife with sexual innuendo. For example, the first panel depicts, among other lively pursuits, a game known as “main chaude” where a man places his head in a lady’s lap as he tries to guess the identity of the person hitting him.

The second panel depicts an episode from the romance poem “Percival, the Story of the Grail.” Here, the artist has collapsed multiple events into a single image. Sir Gawain has arrived at a castle where beautiful maidens live imprisoned under a curse. He spends the night in a magic bed, where arrows and swords rain down on him from above. Gawain protects himself with his shield and survives, only to be attacked by a great lion. The lion’s paw becomes embedded in Gawain’s shield, and he chops it off, thus releasing the maidens from their enchantment.



Egypt or Syria Mamluk
Cauldron with geometric designs and inscribed cartouches
15th century
Copper and tin
h. 33.3 cm, diam. 69.4 cm
Gift of Moses Taylor Pyne
y1940-438

The production and trade of sumptuous metalwork flourished under Egyptian Mamluk rulers, who controlled large portions of the Middle East between 1250 and 1517. A military dynasty originally descended from slaves, the Mamluks used these precious objects to proclaim their wealth and legitimize their rule. The surface of this cauldron is so intricately engraved that almost nothing is free of texture, pattern, or inscription. Similar objects were inlaid with precious metals, and their inscriptions celebrated the virtues of the owner in highly stylized decorative script.



Spanish
Gisant: knight in armour
ca. 1500
Stone
189.9 x 63.5 x 43.3 cm
Gift of Baroness Cassel van Doorn
y1955-3277A

This tomb figure has been separated from its base, which would have likely displayed the occupant’s name and family crest. However, the hairstyle and hat help to date the figure to around 1500 in Spain. The sculptor has paid specific attention to depicting the armor, detailing each ring of mail and even reproducing repairs that had been made to the metal. When compared with the idealized features of the face, we can see that it was this man’s armor, not his physical appearance, that was chosen to represent his individuality. Fragments of Spanish architecture and sculpture such as this tomb figure were popular with American collectors in the early twentieth century. Prior to entering the Art Museum’s collections, this knight was displayed upright in the stair hall of industrialist [Arthur Curtiss James’ Manhattan mansion](#).

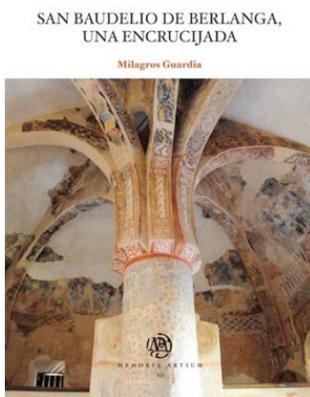
Johanna G. Seasonwein
Princeton University Art Museum

Sofia Gans, graduate student
Department of Art History and Archaeology
Columbia University

RESOURCES AND OPPORTUNITIES

New Book on Berlanga Frescoes

In 2011, Dr. Milagros Guardia, professor at the University of Barcelona, published a book in Spanish entitled *San Baudelio de Berlanga, una encrucijada* (*San Baudelio de Berlanga, a Crossroads*). San Baudelio de Berlanga is a tiny building, located in the province of Soria (Spain), decorated with a unique pictorial program, and the book is a major contribution to the knowledge of this building and its place in Spanish



Romanesque art. This will be of interest to ICMA members since several museums in the United States, such as the Museum of Fine Arts, Boston, The Cloisters, The Indianapolis Museum of Art, and the Cincinnati Art Museum, preserve fragments of frescoes from this church.

Open Content Program at the Getty

The Getty has lifted restrictions on the use of images to which it holds all the rights or are in the public domain. As a result, there are roughly 4,600 images from the J. Paul Getty Museum available in high resolution on the Getty's website for use without restriction — representing 4,689 objects (some images show more than one object), including paintings, drawings, manuscripts, photographs, antiquities, sculpture, and decorative arts. The Getty plans to add other images, until eventually all applicable Getty-owned or public domain images are available, without restrictions, online.

The Getty Research Institute is currently determining which images from its special collections can be made available under this program, and the Getty Conservation Institute is working to make available images from its projects worldwide.

Previously, the Getty Museum made images available upon request, for a fee, and granted specific use permissions with terms and conditions. Now, while the Getty requests information about the intended use, it will not restrict use of available images, and no fees apply for any use of images made available for direct download on the website.

For more information, see: www.getty.edu/about/opencontent.html

Digitization Project – The Bodleian Library and the Vatican Library

The Bodleian Libraries of the University of Oxford and the Biblioteca Apostolica Vaticana (Vatican Library) have joined efforts in a landmark digitization project with the aim of opening up their repositories of ancient texts. Over the course of the next four years, 1.5 million pages from their collections will be made freely available to researchers and to the general public. The digitization project will focus on Hebrew manuscripts, Greek manuscripts, and incunabula, both religious and secular texts. These groups have been selected because of their historical importance and for the strength of these collections in both libraries.

To access the site, go to <http://bav.bodleian.ox.ac.uk/>



Centre for Pilgrimage Studies, University of York

The University of York is establishing a Centre for Pilgrimage Studies, with the aim of strengthening communication and collaboration between the growing numbers of researchers, networks of scholars, and pilgrim organizations around the world. Its initial goals are to provide greater access to pilgrimage-related research and resources through a growing online database, to publicize conferences and other events, and to encourage the development of new collaborative research projects. Scholars are encouraged to become members of the center, to upload publications and projects into the online database, and to post news of conferences, workshops, etc.

In addition, the Centre will host a two-day conference at the University of York on July 5-6, 2014 with the theme, "Assessing Pilgrimage Studies Today," and proposals in all disciplines are encouraged.

Finally, a new series, Ashgate Studies in Pilgrimage, will publish exciting new work from both established and emerging scholars. The books in the series will encompass themes as diverse as pilgrimage within national and post-national frames, pilgrimage-writing, materialities of pilgrimage, digi-pilgrimage, and secular pilgrimage.

For more information, visit www.pilgrimagestudies.ac.uk

RESOURCES AND OPPORTUNITIES

(continued)

Open Arts Journal

The *Open Arts Journal* addresses the demand for a rigorously compiled, peer-reviewed platform for arts scholarship open to diverse participants. Our dissemination is global, spanning multiple communities including practitioners of art, architecture and design, curators and arts policy-makers, and researchers in the arts and heritage sectors.

Developing from a broad base of interests, the *Open Arts Journal* emphasizes innovation, in both content and medium, and by virtue of a bespoke digital design. Our contributors encompass a wide range of scholars, from professionals to provocateurs, with original visual essays and polemics; reflections on art from curators and artists; and the fruits of rigorous theoretical, historical, or longitudinal research.

The *Open Arts Journal* is also a tactical initiative. It confronts the mixed blessings brought to the arts and humanities by current developments in 'open access' scholarship. Many of the dominant platforms for academic publishing that are free for their readers operate by drawing fees from their contributors. We feel that such arrangements frustrate if not subvert the opportunities presented by digital distribution of academic scholarship for use 'on demand.'

With an administrative home in the Department of Art History at The Open University, the *Open Arts Journal* makes an alternative, distinctive offer. Ours is a robust and imaginative response issuing from within the arts community, with an ethos of 'openness' toward those who may benefit from genuine 'open access' scholarly activity online.

Published twice a year, each edition tackles a key theme, issue or critical debate. Submissions undergo thorough, in-depth peer review in consultation with an esteemed international editorial board. We warmly welcome responses and proposals for future such issues at: Arts-open-arts-journal@open.ac.uk

To join the Open Arts Journal distribution list, visit www.jiscmail.ac.uk/OPENARTSJOURNAL.



ARISC Junior Research Fellowship

The American Research Institute of the South Caucasus (ARISC) announces the availability of US graduate student, postdoctoral and junior scholar fellowships in support of research and mentoring activities in the South Caucasus (Armenia, Azerbaijan, and/or Georgia). The goals of the fellowship are 1) to support research in and the study of the South Caucasus; and 2) to select, recognize, and financially support individuals early in their careers who demonstrate high potential to contribute to research in this region. Projects in all fields in the humanities, social sciences, and natural sciences are eligible, but all projects must include one or more undergraduate and/or graduate students from Armenia, Azerbaijan, and/or Georgia as research assistants/participants in order to foster long-term ties between the academic communities in the U.S. and the South Caucasus. Research awards will be made for a maximum of \$5,000 each to help cover travel, living, and research expenses in the South Caucasus; an additional \$500 may be made available for fellows to offset necessary expenses related to incorporating an undergraduate or graduate student in the host country in their research program. Proposals will be judged on their quality and on the potential of the research to strengthen scholarship on the South Caucasus. Application requirements: please send a complete application including the application form, a project statement of not more than 1,500 words, work schedule, budget, and curriculum vitae, by **January 24, 2014**, to info@arisc.org. Three letters of recommendation must also be submitted. Letters of recommendation should be sent directly from your referee via email. All information must be received by Friday, January 24, 2014, in order for the applicant to be considered for the fellowship. For the full call and the application form, please visit www.arisc.org.



M. Alison Frantz Fellowship 2014-15 – American School of Classical Studies in Athens

The M. Alison Frantz Fellowship, formerly known as the Gennadeion Fellow in Post-Classical Studies, was named in honor of photographer and archaeologist, M. Alison Frantz (1903 – 1995) whose photographs of antiquities are widely used in books on Greek culture. The Frantz Fellowship is awarded to scholars whose fields of study are represented by the Gennadius Library in Athens, i.e., Late Antiquity, Byzantine Studies, post-Byzantine Studies, or Modern Greek Studies.



THE AMERICAN SCHOOL
OF CLASSICAL STUDIES AT ATHENS

Eligibility: Ph.D. candidates and recent Ph.D.'s from a U.S. or Canadian institution. Successful candidates should demonstrate their need to work in the Gennadius Library.

Duration: Commensurate with the School's academic year from early September 2014 to June 1, 2015.

Terms: A stipend of \$11,500 plus room, board, and waiver of School fees. Fellows are expected to be in residence at the School for the full term of the Fellowship. A final report is due at the end of the award period, and the ASCSA expects that copies of all publications that result from research conducted as a Fellow of the ASCSA be contributed to the Gennadius Library of the School.

Application: Submit application by **January 15, 2013** for Associate Membership with fellowship, curriculum vitae, description of the proposed project, and three letters of reference online on the ASCSA website at www.ascsa.edu.gr/index.php/admission-membership/student-associate-membership. Send applications to the following email: application@ascsa.org.

Postdoctoral Research Fellowship 2014-15, Center for the Study of Christianity

The Center for the Study of Christianity at the Hebrew University of Jerusalem invites applications for a post-doctoral research fellowship in one of the following areas of study: New Testament, Early Christianity, its literature and Jewish context; Eastern Christianity; Christianity in Palestine/Eretz-Israel (in all fields and throughout its entire history); or Jewish-Christian relations. The successful candidate will be awarded for one year (or 6 months), beginning on October 1, 2014, a grant of \$2,000 per month,

as well as travel expenses, and library privileges at the Hebrew University. The postdoctoral fellow is expected to pursue her/his own research and publications, and to participate in the ongoing academic activities of the CSC. The fellow will be expected to deliver one or two lectures about her/his own research, and to be present in the Hebrew University for the duration of the fellowship. The fellowship requires residence in Jerusalem. Candidates should have received their Ph.D. degree after July 1, 2001 and before July 1, 2014 at the latest, from an institution other than the Hebrew University. Deadline for applications is **February 1, 2014**. For more information, see <http://csc.org.il/template/default.aspx?Pageld=98>, or email csc@mail.huji.ac.il.

NEH Summer Institute

The National Endowment for the Humanities will support a summer institute for university and college faculty and full-time advanced graduate students entitled "Representations of the 'Other': Jews in Medieval England." The five-week program, directed by Professor Irven M. Resnick, will enable 25 participants to meet from July 13 through August 16, 2014 at the Oxford Centre for Hebrew and Jewish Studies (England), to study perceptions of English Jews from the standpoint of medieval Christian theology, canon law, and literature. Participants will receive a stipend of \$3,900 to help defray their expenses. Applications will be accepted until **March 3, 2014**. For additional information and application instructions, prospective participants may consult the program web site at www.utc.edu/neh.

There are several other summer programs of interest to medievalists; see the NEH website for further details: <http://www.neh.gov/divisions/education/summer-programs>.



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