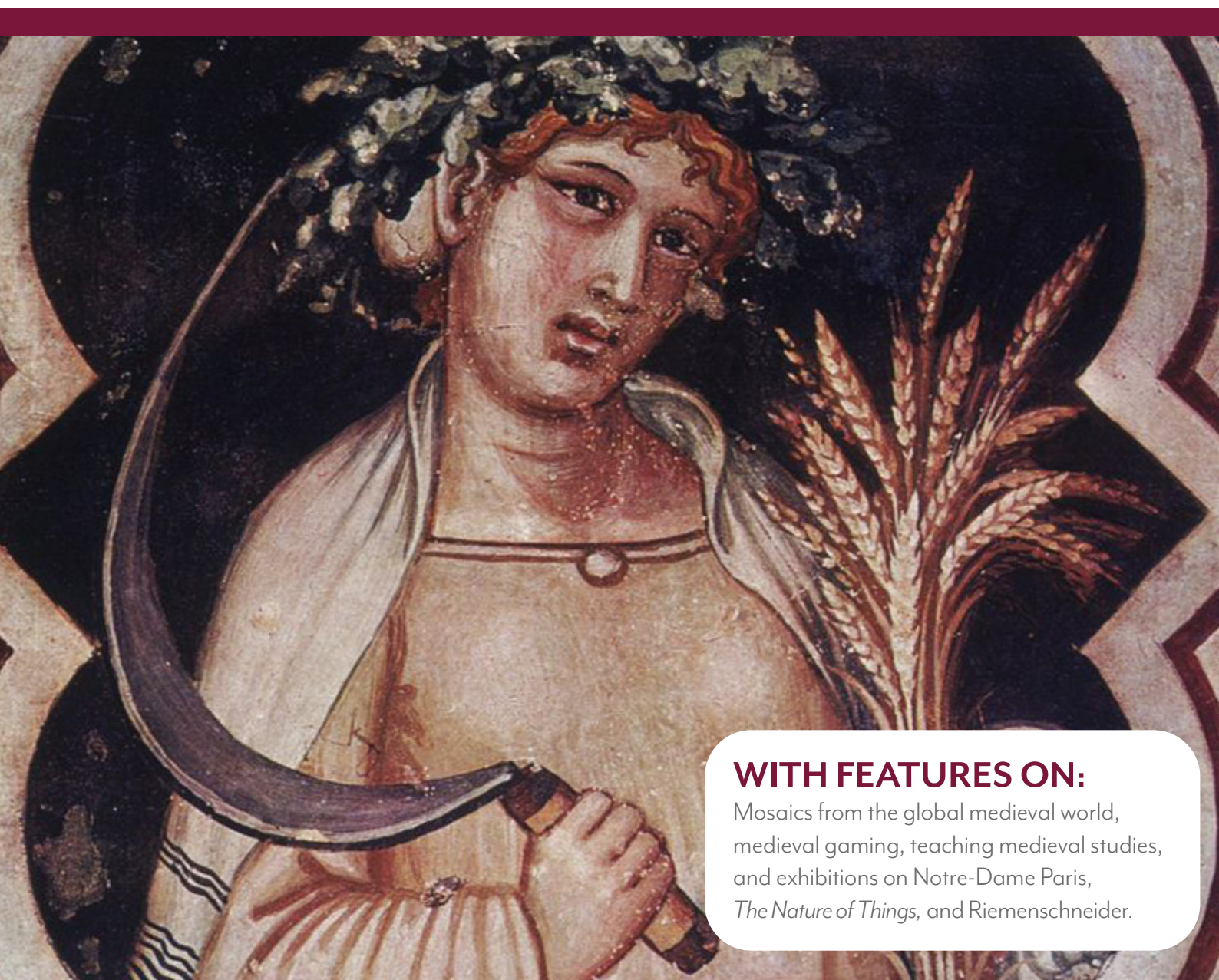


ICMANEWS



THE ICMA WELCOMES YOU!

ICMA News welcomes submissions from medievalists at any career stage, representing a diverse range of perspectives, living around the globe, and working in any geographic region of the medieval world.



WITH FEATURES ON:

Mosaics from the global medieval world, medieval gaming, teaching medieval studies, and exhibitions on Notre-Dame Paris, *The Nature of Things*, and Riemenschneider.



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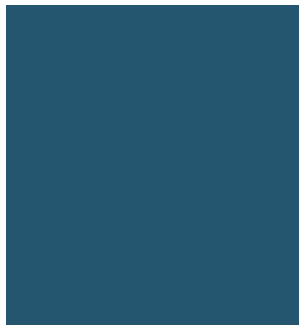
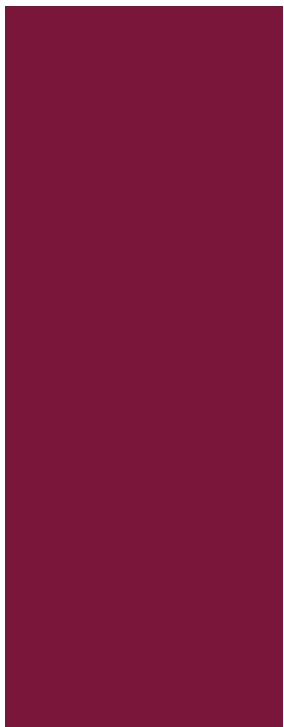
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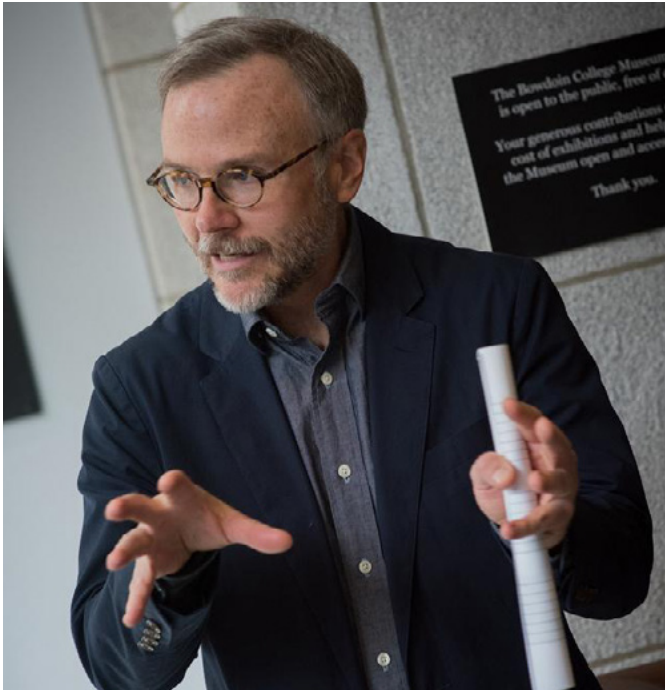
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52 CONTRIBUTORS



LETTER FROM THE PRESIDENT, STEPHEN PERKINSON

June 22, 2023

To the ICMA Community,

I hope this newsletter finds you happily embarked on your summer plans. I know so many of us look forward to these months for the opportunities they offer: trips to far-flung sites and archives, visits with friends and colleagues, perhaps some stretches of unimpeded writing and thought, and relaxation and fun as well. I very much hope that you, too, are able to enjoy some of the possibilities of this time of year.

These months come at the end of a period of particularly energetic activity for our organization and its members. In April, we sponsored a panel on “Digital Medievalism” at AAH in London, organized by Atineh Movsesian and Claudia Haines; a report on this session is in the “ICMA Event Recaps” section of this newsletter. Speaking from personal experience, it was marvelous to see so many of our members in May at the rekindled International Congress on Medieval Studies (ICMS) at Kalamazoo. I found the new, hybrid version of the conference to be incredibly energizing. As in pre-pandemic years, the ICMS offered countless opportunities to connect in person with colleagues old and new. But by expanding its reach into the virtual realm of Zoom presentations, it invited the participation of scholars who were unable to travel to Michigan. The ICMA of course sponsored numerous sessions, each of which was excellent. Reports on many of these are also found in the “ICMA Events Recaps” section of this newsletter, and I want to thank their organizers of our various Kalamazoo events: Heather Badamo, Roland Betancourt, Gabriela Chitwood, Shirin Fofi, Larissa Grollemond, Bryan Keene, Kelin Michael, Alison Locke Perchuk, and Shannah Rose. I’m also grateful to the many others who participated in those events, delivering

papers, chiring sessions, and (in our “Mining the Collection” series) providing insight into museum collections. In all, I found the entire experience of being back at Kalamazoo truly invigorating—a reminder to me of how fortunate I am to share this community with you all.

In recent months the ICMA has also sponsored several important free-standing lectures. We continued our collaboration with the Courtauld Institute of Art with Andrea Achi’s fabulous talk in London; this year we had the opportunity to extend our reach in the UK through an additional sponsored lecture by Dr. Achi in Edinburgh. We also launched an important new lecture series: Nancy Wu delivered the first in what we envision as an ongoing series of lectures under the auspices of our IDEA committee (see “ICMA Event Recaps” below). In recent months, our Membership Committee has helped us mount quite a few “pop-up” events—chances for members to gather and socialize while participating in a visit to a site, collection, or exhibition. While these tend to be small-scale events, I believe they’re of significant value to the organization, as they help us foster opportunities for members to gather in a great many different places and contexts. In recent months, we’ve held these at Forest Lawn Cemetery in Los Angeles, as well as in conjunction with exhibitions in Budapest (see “ICMA Event Recaps” below), Aachen, Berlin, and Rouen. In addition, the ICMA has helped to support scholars’ days in conjunction with exhibitions at Toledo, Cleveland, and Worcester. In the online realm, our Digital Resources Committee organized the second iteration of their “Digital Approaches to Medieval Art History” events, this one featuring Maeve Doyle and Alex Brey. The ICMA also sponsored an online book salon on “Writing the Middle Ages and the Renaissance for the Public,” featuring Vanessa Wilkie and Beth Morrison (see “ICMA Event Recaps” below). In the very near future (as I write), the ICMA will be supporting a gathering at the Symposium on Medieval and Renaissance Studies as well as an exhibition in St. Louis, and we will also be sponsoring a slate of sessions at the International Medieval Congress in Leeds. I am enormously thankful to the many, many people involved in making them possible. If you have ideas for how we might add further to this remarkable litany of events, please don’t hesitate to be in touch with me or with any other member of the ICMA’s leadership—we’re eager to receive your thoughts and ideas.

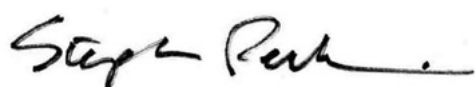
The ICMA has also been active on the publishing front in recent months. The latest issue of *Gesta* should have appeared in your mailbox by now. Under the careful guidance of our co-editors, Susan Boynton and Diane Reilly, our flagship journal continues to provide a venue for stellar scholarship deserving of wide readership. (If you are wondering why you received a second copy of the issue, note that our publisher, the University of Chicago Press, discovered that there were print problems with some of the issues that were originally sent out, and arranged to replace all of them with new copies.) There is also exciting news to report about our *Viewpoints* series: the second volume in this series has just appeared. Edited by Benjamin Anderson and Mirela Ivanova, it contains more than a dozen thought-provoking essays tackling the question posed by the title: *Is Byzantine Studies a Colonialist Discipline?* Congratulations to the volume’s editors and authors for their outstanding

achievement. I offer my thanks as well to the editor of the series, Roland Betancourt, and to our Executive Editor at the University of Pennsylvania Press, Eleanor Goodman, for their efforts at ensuring the success of the ICMA's efforts to use this series to engage with many of the pressing issues and concerns of our day.

On a rather less celebratory point, I suspect that many of you will have seen the report on jobs in medieval studies compiled by the Medieval Academy (more information available [here](#)). The grim tidings in that report will probably come as little surprise to any of us at this point (which is not at all to diminish the value of the report or the usefulness of the data it contains). The news is not all bleak, however. The ICMA is fortunate to be in a truly strong position. Our organization enjoys a healthy endowment. We benefit from the remarkable energy of a great many volunteers and a small but talented staff (with particular thanks here to our Executive Director, Ryan Frisinger). Our overall membership numbers remain quite robust, and our members are enthusiastically committed to our shared field. All of that said, we obviously must strive to help our members navigate the many serious challenges confronting our field (and the Humanities writ large). We need, I believe, to help make the case for our field of study in the face of skepticism from those who doubt its value. If we are to preserve the study of past cultures, we must assist our members in engaging with the pressing issues and concerns of the present. We must also continuously strive to bring the objects we study to new audiences. This means, of course, that we must seek ways of making the objects we care for accessible to individuals who may never have encountered them, and we must invite those individuals to share in our enthusiasm. At the same time, we must address the diminishing resources available to scholars in our field. With all these thoughts in mind, the ICMA will be devoting considerable energy in the coming months to considering ways we might build upon our many successes. This work is undeniably daunting. But I also find the task of confronting these challenges tremendously exciting, because through our efforts we can all catch glimpses of what a future medieval studies will look like.

If you have thoughts, ideas, or concerns, please do not hesitate to be in touch with me—these are collective efforts, and this is work we must all do together. For now, I hope that you all are finding a chance to take part in the various joys of summer, and that the season will prove to be both productive and restorative for you.

Best wishes,



Stephen Perkinson
President, ICMA
Professor of Art History
Bowdoin College
sperkings@bowdoin.edu

SPECIAL ANNOUNCEMENTS



MAA's 2023 CARA Award for Excellence in Teaching Awarded to Elina Gertsman

**The 2023 CARA Teaching Prize has been awarded to
Elina Gertsman (Case Western Reserve University).**

About the Prize

The CARA Award for Excellence in Teaching Medieval Studies recognizes outstanding pedagogical achievement by Medieval Academy members. This can include:

- teaching inspiring courses at the undergraduate or graduate levels;
- creating innovative teaching materials (including textbooks);
- developing courses and curricula;
- scholarship of teaching and learning (including presentations at conferences as well as publications);
- support for K–12 pedagogy and curricula;
- community-oriented or publicly-directed educational initiatives.

**Congratulations to Elina and other ICMA members
who won awards (past and present)!**



SECOND VOLUME IN THE ICMA VIEWPOINTS SERIES

A virtual book launch event is planned for Fall 2023

Is Byzantine Studies a
Colonialist Discipline?

Toward a Critical Historiography

Edited by Benjamin Anderson and Mirela Ivanova

Is Byzantine Studies a Colonialist Discipline?: Toward a Critical Historiography

Edited by Benjamin Anderson and Mirela Ivanova

Is Byzantine Studies a colonialist discipline? Rather than provide a definitive answer to this question, this book defines the parameters of the debate and proposes ways of thinking about what it would mean to engage seriously with the field's political and intellectual genealogies, hierarchies, and forms of exclusion.

In this volume, scholars of art, history, and literature address the entanglements, past and present, among the academic discipline of Byzantine Studies and the practice and legacies of European colonialism. Starting with the premise that Byzantium and the field of Byzantine studies are simultaneously colonial and colonized, the chapters address topics ranging from the material basis of philological scholarship and its uses in modern politics to the colonial plunder of art and its consequences for curatorial practice in the present. The book concludes with a bibliography

that serves as a foundation for a coherent and systematic critical historiography. Bringing together insights from scholars working in different disciplines, regions, and institutions, *Is Byzantine Studies a Colonialist Discipline?* urges practitioners to reckon with the discipline's colonialist, imperialist, and white supremacist history.

In addition to the editors, the contributors to this volume include Andrea Myers Achi, Nathanael Aschenbrenner, Bahattin Bayram, Averil Cameron, Stephanie R. Caruso, Şebnem Dönbekci, Hugh G. Jeffery, Anthony Kaldellis, Matthew Kinloch, Nicholas S. M. Matheou, Maria Mavroudi, Zeynep Olgun, Arietta Papaconstantinou, Jake Ransohoff, Alexandra Vukovich, Elizabeth Dospěl Williams, and Arielle Winnik.

MEMBER NEWS

MEMBER AWARDS AND APPOINTMENTS

If you are a member and your work has garnered a national or international award in the twelve months prior to November 2023, please send your information to Melanie Hanan, newsletter@medievalart.org, by **October 15, 2023** (for publication in the autumn issue).

Dustin Aaron has been appointed Assistant Professor in the Department of Theory and History of Art and Design at The Rhode Island School of Design (RISD).

Jennifer Borland (Oklahoma State University) and **Nancy Thompson** (St. Olaf College), managing co-editors of the online, open-access journal *Different Visions: New Perspectives on Medieval Art*, have received a 2023–2024 Digital Art History grant from the Samuel H. Kress Foundation. The grant will support the hiring of a content manager to facilitate and oversee indexing as well as improve discoverability of articles published in *Different Visions*.

Olga Bush (Vassar College) was appointed a Fellow in Garden and Landscape Studies at Dumbarton Oaks for the 2023–24 academic year to support research on her project titled “Extraction and Construction: The Ecology and Landscape Architecture of Madīnat al-Zahrā’ (Córdoba) in the Pan-Mediterranean Medieval Context” that forms a part of her monograph in progress at the intersection of environmental studies and medieval Muslim visual culture.

Francesca Dell’Acqua has been awarded the Accademia dei Lincei “Mario Di Nola” Biennial Prize (2023), which honors an Italian author of a literary, philosophical, or historical monograph or essay, for her monograph: *Iconophilia: Politics, Religion, Preaching, and the Use of Images in Rome c.680–880*. Birmingham Byzantine and Ottoman Studies 27, London and New York, Routledge.

Elina Gertsman won the 2023 Otto Gründler Book Prize for *The Absent Image: Lacunae in Medieval Books* (University Park: Penn State Press, 2021). The prize is awarded to the author of a book or monograph in any area of medieval studies that is judged by the selection committee to be an outstanding contribution to the field. The announcement and citation of Prof. Gertsman’s book can be found here: <https://wmich.edu/news/2023/05/71571>.

Cailah Jackson was recently awarded the 2022 Article Prize, given by the Comité International d’Études Pré-ottomanes et Ottomanes (CIÉPO), for her article, “The Illuminations of Mukhlis ibn ‘Abdallah al-Hindi: Identifying Manuscripts from Late Medieval Konya,” published in 2019 in *Muqarnas* 36:41–60.

Lauren VanNest, a doctoral candidate in Art and Architectural History at the University of Virginia, has been awarded a Kress Two-Year Institutional Fellowship in the History of Art at the Zentralinstitut für Kunstgeschichte in Munich, Germany, for 2023–25. This fellowship supports research on her dissertation, “Sacral Performance & Extended Royal Bodies in the Ottonian Empire: The Case of Henry II & Kunigunde (1002–1024).”

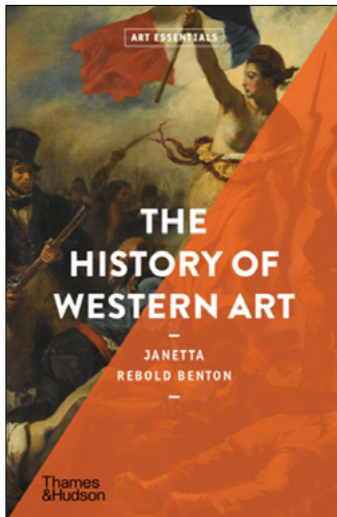
Katherin Werwie has been hired as the Associate Curator of Duke University’s Nasher Museum where she will be working with their historic collections, including their Brummer collection of medieval art.

Nancy L. Wicker has been awarded a Solmsen Fellowship for the academic year 2023–24 at the Institute for Research in the Humanities at the University of Wisconsin–Madison, where she will spend a sabbatical year writing on Viking art.

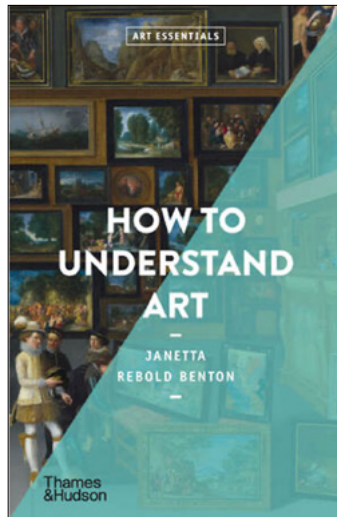
RECENT BOOKS BY MEMBERS

If you are a member who has published a book (or equivalent research project) twelve months prior to November 2023, which has not yet been announced in this newsletter, please send a full citation and hyperlink to Melanie Hanan, newsletter@medievalart.org, by **October 15, 2023** (for publication in the autumn issue).

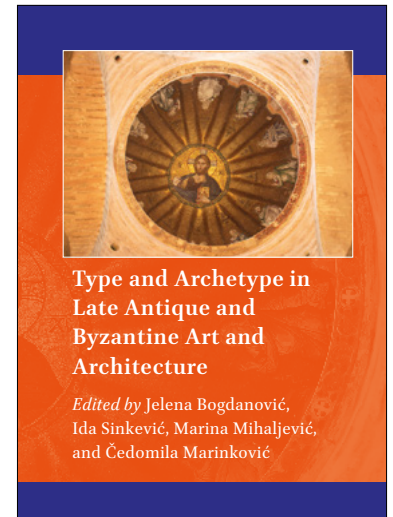
For book descriptions, publisher information, purchasing opportunities, etc., please click the book titles below to link to publisher pages.



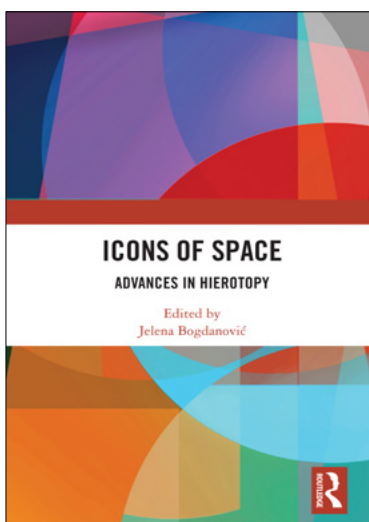
Benton, Janetta Rebold. *The History of Western Art*. Art Essentials Series. London: Thames & Hudson, 2022.



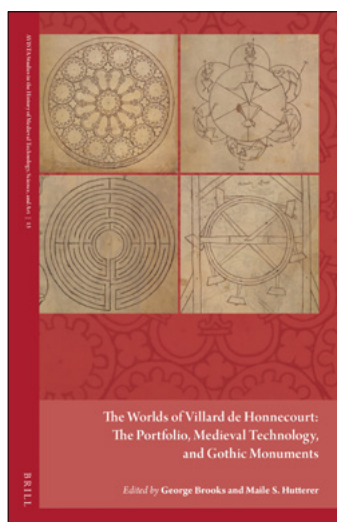
Benton, Janetta Rebold. *How to Understand Art*. Art Essentials Series. London: Thames & Hudson, 2021.



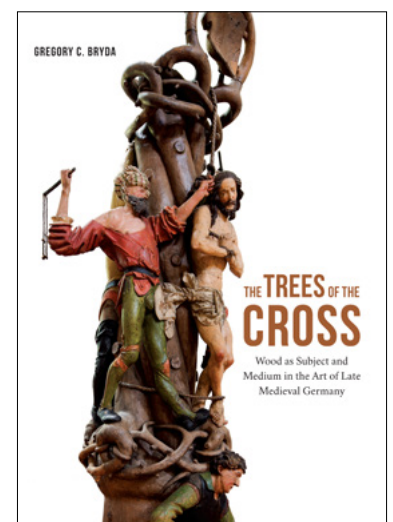
Bogdanović, Jelena, Ida Sinkević, Marina Mihaljević, and Čedomila Marinković, eds. *Type and Archetype in Late Antique and Byzantine Art and Architecture*. Leiden: Brill, 2023.



Bogdanović, Jelena, ed. *Icons of Space: Advances in Hierotopy*. (paperback) Abingdon: Routledge, 2023.

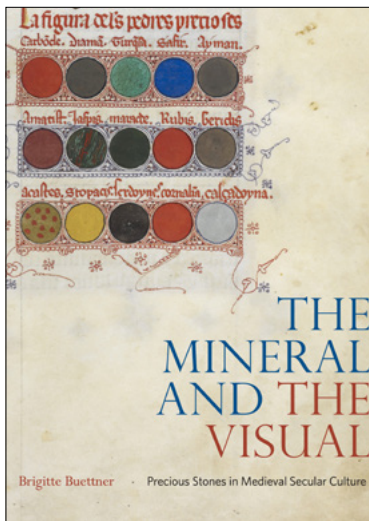


Brooks, George, and Maile Hutterer, eds. *The Worlds of Villard de Honnecourt: The Portfolio, Medieval Technology, and Gothic Monuments*. AVISTA Studies in the History of Medieval Technology, Science and Art, vol. 15. Leiden: Brill, 2023.

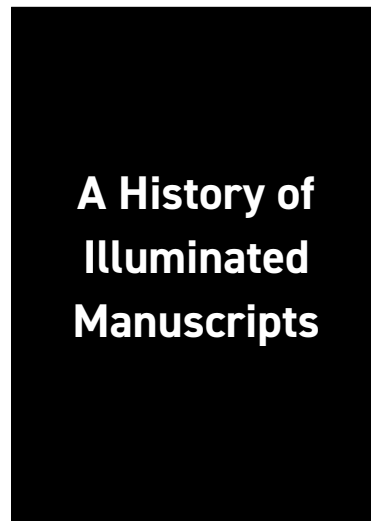


Bryda, Gregory. *The Trees of the Cross: Wood as Subject and Medium in the Art of Late Medieval Germany*. New Haven: Yale University Press, 2023.

Published with the support of the ICMA Kress Foundation Grant for Research and Publication, 2021.

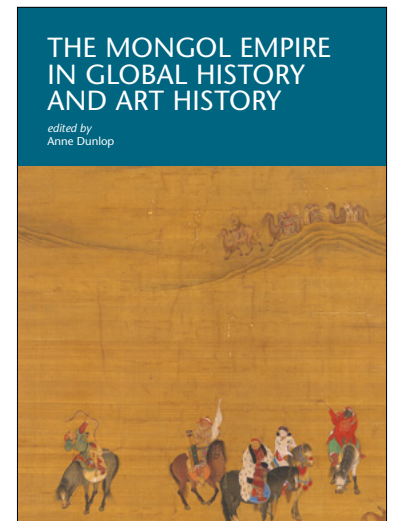


Buettner, Brigitte.
The Mineral and the Visual: Precious Stones in Medieval Secular Culture. University Park: Pennsylvania State University Press, 2022.

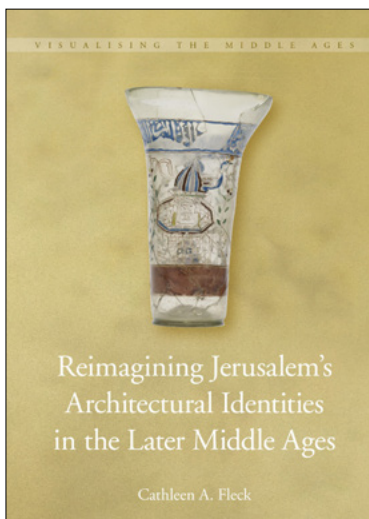


de Hamel, Christopher.
 泥金手抄本的历史 *A History of Illuminated Manuscripts*, trans. **Xin Yue Wang.** Nanning: Guangxi Fine Arts Publishing House, 2023.

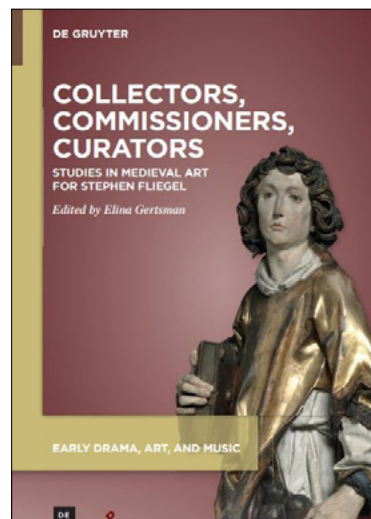
Translated into Chinese by Xin Yue (Sylvia) Wang and published in April 2023, A History of Illuminated Manuscripts has become the first major survey of manuscript illumination available in Chinese.



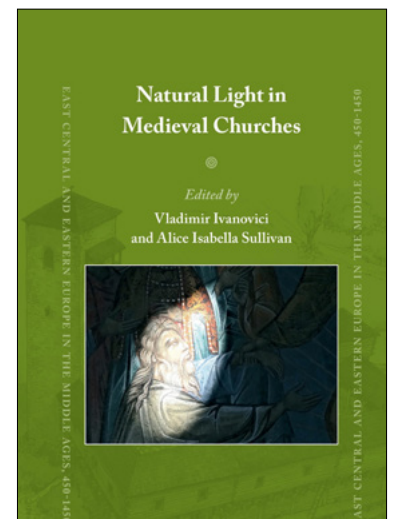
Dunlop, Anne, ed. *The Mongols in Global History and Art History.* Rome: Officina Libraria, 2023.



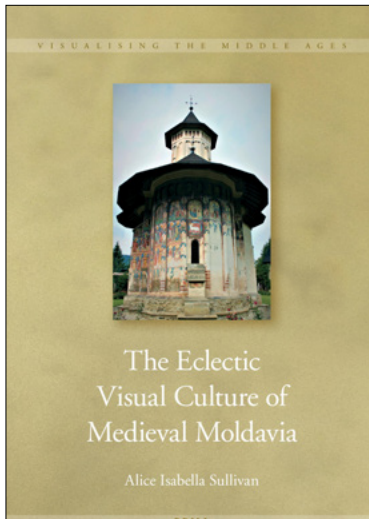
Fleck, Cathleen A.
Reimagining Jerusalem's Architectural Identities in the Later Middle Ages. Leiden: Brill, 2023.



Gertsman, Elina, ed. *Collectors, Commissioners, Curators: Studies in Medieval Art for Stephen N. Fliegel.* Early Drama, Art, and Music series, Medieval Institute Publications. Berlin: De Gruyter, 2023.

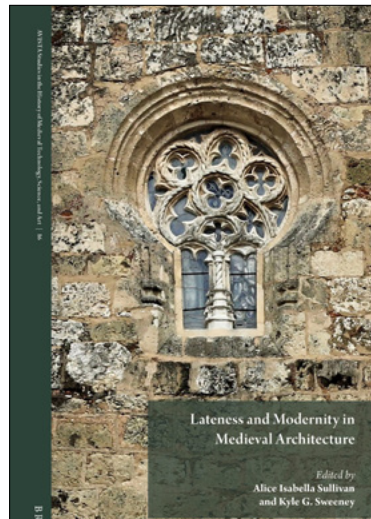


Ivanovici, Vladimir, and Alice Isabella Sullivan, eds. *Natural Light in Medieval Churches. East Central and Eastern Europe in the Middle Ages, 450-1450, vol. 88.* Leiden: Brill, 2023.



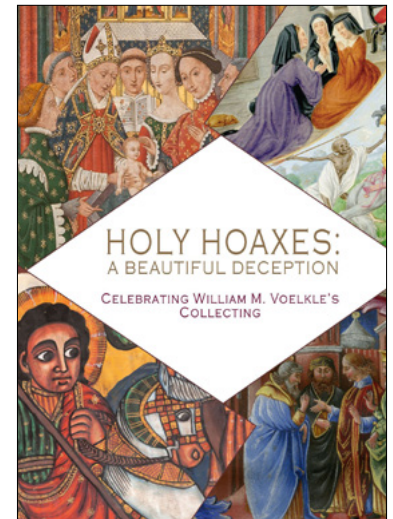
Sullivan, Alice Isabella.
The Eclectic Visual Culture of Medieval Moldavia. *Visualising the Middle Ages*, vol. 15. Leiden: Brill, 2023.

This monograph received a Kress Research Grant from the ICMA in 2018.



Sullivan, Alice Isabella, and Kyle G. Sweeney, eds. *Lateness and Modernity in Medieval Architecture.* *AVISTA Studies in the History of Medieval Technology, Science, and Art*, 16. Leiden and Boston: Brill, 2023.

This book received a Kress Publication Grant from the ICMA in 2021.



Voelke, William M.
Holy Hoaxes: A Beautiful Deception. Celebrating William M. Voelke's Collecting. Introduction by Christopher de Hamel and preface by Sandra Hindman. Paris: Les Enluminures, 2003.

IN THE MEDIA

Robert Bork and Jennifer Feltman discuss the use of iron staples at Notre-Dame, Paris, in: *Jeremy Hsu*, “Notre Dame fire revealed cathedral’s innovative use of iron,” *New Scientist*, March 15, 2023. **Jennifer Feltman** is further quoted on this topic in: *Sarah Kuta*, “The 2019 Notre-Dame Fire Revealed Iron Staples Holding the Cathedral Together,” *Smithsonian Magazine*, March 17, 2023; and *Jessica Stewart*, “Notre-Dame Fire Revealed Cutting-Edge Technology Used to Originally Construct the Church,” *mymodernmet.com*, April 23, 2023.

ICMA EVENT RECAPS

If you would like to organize a virtual or in-person event or a study day for the ICMA at your local museum or institution, please contact Ryan Frisinger at icma@medievalart.org. International events are welcome.

ICMA at the CAA Annual Conference in New York: “Visualizing World Peace in the Global Middle Ages, 500–1500” (February 18, 2023)

Jitske Jasperse and Diane Wolfthal organized the ICMA-sponsored session, “Visualizing World Peace in the Global Middle Ages, 500–1500,” at the 111th CAA Annual Conference in New York in February, 2023.

ICMA Pop-up at the Budapest History Museum in Budapest, Hungary: The Island—Saint Margaret and the Dominicans (March 11, 2023)



On behalf of the ICMA Membership Committee, Zsombor Jékely organized an exhibition tour and ICMA pop-up event in Budapest on March 11, 2023. The event took place in conjunction with the exhibition of the Budapest History Museum dedicated to Saint Margaret and the Dominican nunnery on Margaret Island. The story and fate of Saint Margaret, the thirteenth-century saintly princess, has always captured the imagination of people interested in history. The occasion for the exhibition is the 750th anniversary of Margaret’s death in 2020. The exhibition offers visitors a selection of artifacts never exhibited

before and presents the result of the last two decades of archaeological research. In addition to visiting the exhibition, the event also included a visit to the former male Dominican monastery of Buda, as well as to the site of the female Dominican convent on Margaret Island.

Margaret, the daughter of King Béla IV, was born in 1242 at the time of the Mongol invasion. We know that she was brought up as a child in the Dominican monastery in Veszprém, which had been founded shortly before, and at the age of ten she was transferred to the monastery on Margaret Island that her parents

- Continued to Next Page



had built. During her canonization process, the testimonies of her contemporaries, recorded in 1276, tell of her dedicated, self-sacrificing lifestyle, her unending faith in Christ, and the miracles that took place during her life and at her tomb. Margaret's role model was her aunt, the sister of Béla IV, Saint Elizabeth of Hungary, who was canonized as early as 1235.

Despite all attempts and royal support, Margaret's canonization was not achieved in the Middle Ages. It was her brother, Stephen V, who was the first to attempt this, but neither he, nor Ladislas IV, nor their successors from the House of Anjou were successful. We don't know exactly when she was elevated to the rank of Blessed, but there are clear records of this from the fifteenth century and we also know many medieval depictions of Margaret. Her cult in Hungary developed soon after her death; she was buried in front of the main sanctuary of the Dominican church, and later an ornate white marble sarcophagus was made for her body, with reliefs depicting her miraculous deeds. Based on her oldest legend and the canonization records, further versions of the legend were written, and a Hungarian-language version was produced at the end of the Middle Ages. The veneration of Saint Margaret has been almost unbroken over the centuries. Her relics and bones were taken to Pozsony (Bratislava) by the nuns in the sixteenth century to escape the Ottoman threat.

The study day started in the Castle Museum of the Budapest History Museum. Zsombor Jékely welcomed the participants on behalf of the ICMA and then Ágoston Takács, the curator of the exhibition, gave a guided tour to the Saint Margaret exhibition. Gábor Klanczay, professor of Medieval Studies at the Central European University, gave an overview of the life and cult of Saint Margaret. In the exhibition, fragments of the white marble sarcophagus of Saint Margaret as well as numerous fragments of newly discovered wall paintings from Margaret Island were on view, along with stone carvings, statues, and other fragments from the medieval convent. Most of the relics of Margaret were lost in the eighteenth century, but perhaps her most famous relic, her penitential belt, has survived, and its ornate reliquary box and an authentic replica of the medieval object could also be admired in the exhibition. Also on display was the funerary crown of King Stephen V (Margaret's brother), the discovery of which in 1838 marked the start of systematic excavations of the monastery ruins.

Among the spectacular results of the recent research are the fragments of wall paintings, most of which could be seen by the public for the first time thanks to the restoration work of Eszter Harsányi. Wall paintings have been found in several parts of the monastery, including the small room where



the staircase leading from the monastery to the nuns' choir was in the late Middle Ages. The colorful pieces of plaster fragments preserving halos and faces hint at the relationship of Saint Margaret and her fellow nuns to images; her legend describes the role of Calvary images and other representations in her prayer and contemplation.

After a coffee break, the visit continued in the medieval Dominican monastery of Buda, presently located inside Hilton Hotel Budapest. Our group was able to enter the site of the former church as well as the cloisters, where tombstones and other stone carvings from the church are on permanent display. Despite gale-force winds, most of the group then proceeded to Margaret Island, to the site of the former Dominican convent. Ágoston Takács talked about the different parts of the building, while Professor Alex Leonas of Károli Gáspár University talked about the most recent archaeological campaigns at the site where students of the University participated as volunteers. These excavations have brought to light numerous fresco fragments as well. At the end of the afternoon some mulled wine restored everyone's body temperature to normal.

ICMA members from Vienna and Bratislava participated in the pop-up event and there were also colleagues and art history students present from Prague (Charles University) and from Budapest (Eötvös Loránd University, Károli Gáspár University). Although both the exhibition and the event were on a smaller scale, they presented a perfect opportunity to meet friends and colleagues and to develop stronger connections among medieval art historians in Central Europe.

- Submitted by Zsombor Jékely



ICMA at AAH in London: “Digital Medievalisms” (April 14, 2023)

In April, Claudia Haines (Case Western Reserve University) and Atineh Movsesian (University of California, Berkeley) traveled to University College London to chair their ICMA-sponsored session entitled “Digital Medievalism” at the 2023 Association for Art History Annual Conference. The session featured four papers that considered the benefits technology can bring to the study of medieval art. As the speakers—Sabina Zonno and Lynn Dodd (both University of Southern California), Begoña Cayuela (independent scholar), Kristine Tanton (Université de Montréal) and Meredith Cohen (University of California, Los Angeles), and Matthew Westerby (Center for Advanced Study in the Visual Arts)—demonstrated, technologies like virtual reality, digital modeling, and user-generated 3D models can have fascinating implications for the study of everything from manuscripts to wall paintings to architecture and beyond. In short, the session left its participants convinced that the future of the digital humanities is bright!



The following lists the presenters and their papers:

Lynn Dodd and Sabina Zonno
 “Using Virtual Reality to Explore 15th Century Illuminated Manuscripts”

Begoña Cayuela
 “The Colors of Sant Quirze de Pedret”

Kristine Tanton and Meredith Cohen
 “Digital Gothic: The Case of the Lady Chapel of Saint-Germain-des-Prés (c. 1255)”

Matthew Westerby
 “Digital Medievalism and User-Generated 3D Models”



- Submitted by Atineh Movsesian
 and Claudia Haines

ICMA Annual IDEA Lecture: Nancy Wu, “John of Marignolli, the Tribute Horse, and East-West Encounters in the Fourteenth Century” (April 17, 2023)



“Tribute Horse” (1342 original now lost, Ming-dynasty copy). Beijing, The Palace Museum. From Yu Hui, *Yuan Dynasty Paintings* (Shanghai: Shanghai Science and Technology Press, 2005), 230–31.

Since 2020, Nancy Wu, Educator Emerita of The Metropolitan Museum of Art, has been researching the history of the Franciscan mission in fourteenth-century China. In the ICMA’s 2023 Annual IDEA Lecture, Wu discussed how in 1342, the Franciscan John of Marignolli, as papal nuncio, presented a horse to the Mongol Emperor of China. When scrutinized, Wu demonstrated how this seemingly cordial exchange reveals a multitude of encounters across temporal and geographic boundaries—over 1,300 years and from Avignon to Xanadu. Wu discussed and considered the event’s historical and cultural implications against the backdrop of the so-called Mongol Mission in medieval China.

ICMA Book Salon Online via Zoom: “Writing the Middle Ages & the Renaissance for the Public: A Conversation with the Authors” (May 23, 2023)

In an ICMA-sponsored book salon in May, Vanessa Wilkie and Elizabeth (Beth) Morrison, discussed the joys and challenges of working with the medieval and Renaissance periods in writing trade books rather than academic works or even those intended for the museum-going public. They shared their journeys in developing an authorial voice for the mass market and took questions from attendees interested in this field outside of traditional career paths for pre-modern scholars. Vanessa Wilkie is William A. Moffett Senior Curator of Medieval Manuscripts & British History and Head of Library Curatorial at The Huntington Library, Art Museum, and Botanical Gardens and author of the popular non-fiction book, *A Woman of Influence: The Spectacular Rise of Alice Spencer in Tudor England*. Beth Morrison is Senior Curator of Manuscripts at the Getty Museum and author of the medieval adventure novel *The Lawless Land*.

ICMA Sessions at the International Congress on Medieval Studies, Kalamazoo (May 11–13, 2023)

Mining the Collection | Session I: The Walters Art Museum and Session II: The Art Institute of Chicago (May 11 and 12, 2023)

The ICMA sponsored two lunch-time virtual Mining the Collection events at ICMS 2023. Shirin Fozi (Paul and Jill Ruddock Associate Curator, The Met-Cloisters) presided over lively discussions about an array of objects presented by Ellen Hoobler (William B. Ziff, Jr., Associate Curator of Art of the Americas, 1200 BCE–1500 CE, Walters Art Museum), Christine Sciacca (Associate Curator of European Art, 300–1400 CE, Walters Art Museum), and Jonathan Tavares (Arms and Armor Curator, The Art Institute of Chicago).



Roundtable | “New Critical Terms for ‘Medieval’ Art History” (May 12, 2023)

The ICMA Task Force for Detours and Diversions in “Medieval” Art History took shape in Fall 2021 around the following questions: what is the scope of medieval art history, and how does the growing interest in global approaches invite us to reconsider our academic practices and methodologies? During the 2021–22 academic year, we held a series of Zoom conversations around theoretical topics selected by our members to investigate these questions, including discussions about postcolonialism, deterritorialization, oceans and seas, and connections and disconnections in cross-cultural interaction. At each session, we discussed how different approaches advocated in the selected readings and related conceptual frameworks might inform our teaching, research, and curatorial practices. These discussions were held with an eye toward how they might shape a new volume of key concepts in medieval art history, modeled after Nina Rowe’s 2012 *special issue* of *Studies in Iconography*, “Medieval Art History Today—Critical Terms.” The group’s reading discussion bibliography appears at the bottom of this newsletter item.

To share our findings and open the discussion to the broader community, we held a hybrid roundtable session, entitled “New Critical Terms for ‘Medieval’ Art History,” at the ICMS at Kalamazoo in May 2023. Several working group members joined us for the session, which was generously supported by the ICMA and the Kress Foundation. We asked participants to perform two tasks: 1) present a brief overview of the state of the field for current terms and methodologies employed by art historians, and 2) consider the geographic and temporal scope of medieval art history as practiced today. The roundtable thus sought to situate critical terms within cross-cultural frameworks to evaluate connections and disjuncture across disciplines and subdisciplines. Each participant delivered short presentations on critical terms of their choice, exploring the challenges and opportunities of new theoretical, methodological, and geographic approaches.



Two images from the "Catalan Atlas," ca. 1375. Bibliothèque nationale de France, Espagnol 30, no folio numbers.
Image rights: <https://gallica.bnf.fr/edit/conditions-dutilisation-des-contenus-de-gallica>

The participants represented a range of disciplinary foci. Diliانا Angelova opened our roundtable with a discussion of visuality that focused on the relationship of text and image in the tenth-century CE *Paris Psalter*, particularly as concerned visualizations of classical heritage in Byzantine art. Patricia Blessing considered evocations of multisensory experience in the Arabic poetry in the architectural decoration of the fourteenth-century CE Alhambra in her presentation on the sensory. Bryan Keene discussed Andean ceramic *pots* to explore concepts related to sexuality, arguing for the relevance of premodern global experiences to current discussions of these topics. Christina Normore raised questions about visualizing work and status through a consideration of the fourteenth-century CE *Catalan Atlas*' famed image of King Mansu Musa to propose the critical term labo(u)r. Maria Alessia Rossi and Alice Sullivan defined the critical term eclecticism through a prism focused on medieval eastern European art, building on formalist approaches to explore cross-cultural interaction and agency. Finally, Nancy Wicker's discussion of object-based art histories presented the many lives of golden bracteates from medieval Scandinavia, with particular attention to archaeological and anthropological approaches.

The roundtable captured a growing desire in the field to reach across disciplinary, geographic, and temporal boundaries to address blind spots in the field. The case studies ranged from eastern Europe to Peru, and from Scandinavia to North Africa. Participants discussed Christian, Islamic, pre-contact, polytheistic, and North African art, and also sought to reach beyond the visual to capture the lived experience of architecture and non-elites. Some presentations argued for the value of comparativism across the globe, while others pointed to the importance of focusing on single cultural contexts. The range of topics and approaches points toward the necessity of accommodating differences of many kinds within an effort to address the global turn in the humanistic disciplines.

We welcome your feedback on the roundtable and can be reached at badamo@ucsb.edu and williamse@doaks.org. We also wish to acknowledge the generous conversations among our group members over the 2021–22 year and its members Diliانا Angelova, Patricia Blessing, Bryan Keene, Esther Kim, Risham Majeed, Tom Nickson, Christina Normore, Meseret Oldjira, Vera-Simone Schulz, Alice Sullivan, Thelma Thomas, and Nancy Wicker.



Paris Psalter, mid-tenth century. Bibliothèque nationale de France, Grec 139, fol. 1v.



Handle Spout Vessel Depicting an Erotic Scene, 100 BCE–500 CE, Peruvian, Art Institute of Chicago, 1955.2674

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Deterritorializations

Pratt, Mary Louise. “**Arts of the Contact Zone.**” *Profession* (1991):33–40.

Tlostanova, Madina V., and Walter D. Mignolo. “Learning to Unlearn: Thinking Decolonially.” In ***Learning to Unlearn: Decolonial Reflections from Eurasia and the Americas,*** ed. Madina V. Tlostanova and Walter D. Mignolo, 1–25. Columbus: Ohio State University Press, 2012.

Oceans and Seas

Miller, Peter. “Introduction: The Sea is the Land’s Edge Also.” In ***The Sea: Thessalography and Hagiography,*** ed. Peter Miller, 1–26. Ann Arbor: University of Michigan Press, 2013.

Connections and Disconnections

Appadurai, Arjun. “**Disjuncture and Difference in the Global Cultural Economy.**” *Theory, Culture & Society* 7 (1990):295–310.

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- Submitted Heather Badamo
and Elizabeth Dospel Williams

Student Committee Sessions | “Blurring the Sacred and Secular in Late Medieval Visual Culture I: Material Mediations” and “Blurring the Sacred and Secular in Late Medieval Visual Culture II: Spatial Mediations” (May 12, 2023)



The International Center of Medieval Art Student Committee was delighted to sponsor two sessions at the 58th International Congress on Medieval Studies (ICMS) at Kalamazoo this year (May 11–13, 2023). The two sessions, “Blurring the Sacred and Secular in Late Medieval Visual Culture I: Material Mediations” and “Blurring the Sacred and Secular in Late Medieval Visual Culture II: Spatial Mediations,” broadly considered the ways in which the creation of and haptic engagement with sacred and secular objects and architectural spaces operated in a state of flux. Inspired by Joanna Cannon’s recent work, the sessions examined how boundaries between the sacred and the secular were fluid and dependent on the socio-political context of the production, circulation, and reception of such objects and spaces in the late medieval world.

The ICMA Student Committee-sponsored panels featured talks from advanced graduate students, tenure-track faculty, and painting conservators. Presenters traveled to present their research in Kalamazoo from various cities across the United States, Vienna, and Jerusalem. Speaking in our first session, “Material Mediations,” Brooke Wrubel

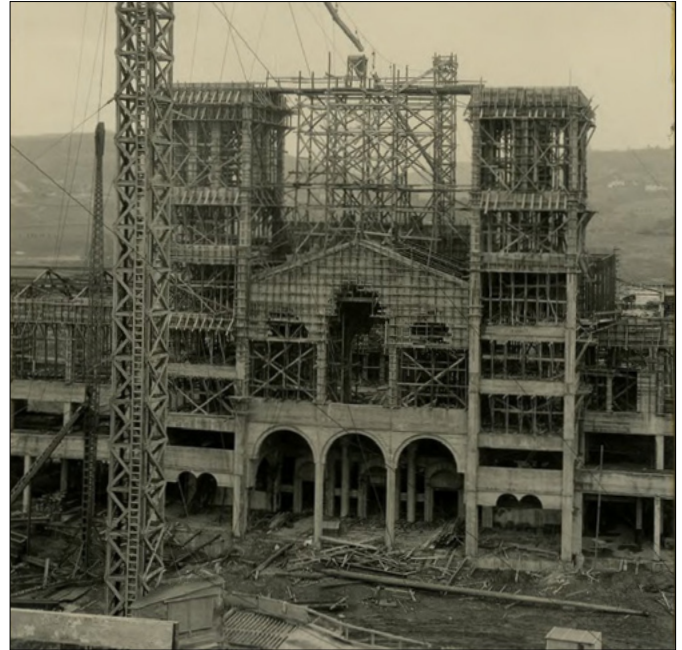
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(University of Pennsylvania), Matan Aviel (Hebrew University of Jerusalem), and Annika Svendsen Finne (Institute of Fine Arts, New York University) considered the role of materiality in late medieval Italian enamelwork, *intarsia*, and restored panel paintings. Presenting in our second session, “Spatial Mediations,” Michael Shane Harless (Rice University), Tanja Hinterholz (University of Vienna), and Sarah F. Cohen (Columbia University) discussed how architectural spaces in Assisi, Avignon, and Venice similarly acted as sacred-secular mediators.

These two sessions were extraordinarily well-attended; the presentations generated productive conversations, avenues for further research, and new and exciting professional connections. The ICMA Student Committee looks forward to hosting two more sessions at next year’s Congress.

- Submitted by Shannah Rose

Roundtable | “Medieval California” (May 13, 2023)



Royce Hall under construction

The ICMA-sponsored roundtable at Kalamazoo 2023, “Medieval California,” presented ways of interrogating the many meanings of the Middle Ages in North America by taking California as a case study. Participants addressed the intersection of these terms in the following ways: 1) the temporal framework of the Middle Ages in a Californian context that centers on Indigenous studies, including the histories and presence of Native communities; 2) the presence of medieval concepts (such as the mission system) and objects (manuscripts, later collections) in the state as continuing a history of colonialism; 3) neo-medieval art and architecture in this region from universities to cemeteries to private estates; and 4) the leading role that creators from Hollywood to the Bay Area play in the formation of modern pop culture Middle Ages in film, themed spaces, and more. The discussion offered strategies for building coalitions with communities and engaging in field work in archives in other states.

To open the session, Wallace Cleaves (University of California, Riverside) offered a land acknowledgement that recognized both the Indigenous peoples who are the historic

- Continued to Next Page

and current caretakers around Western Michigan University (including the Ojibwe, Odawa, and Bodewadmi nations) and those peoples who continue to call the region around his university home (the Cahuilla, Tongva, Luiseño, and Serrano). Such statements are agreements to be good stewards of the places around us and are therefore most authentic when they involve relationships with Native peoples and actions or initiatives that support the needs and hopes of their communities. Taking us through an examination of the history of California's colonization and statehood, Prof. Cleaves encouraged us to think about the ways America is both lacunae and palimpsest in the colonial imagination. He concluded by considering the display of medieval art at the Getty Museum and the Huntington Library, Art Museum, and Garden in proximity to significant Tongva cultural sites.

Bryan C. Keene (Riverside City College) followed with a deeper dive into J. Paul Getty's exploits of the oil-rich Osage lands of Oklahoma and of Getty Oil's capitalist footprint from New England to greater Los Angeles. Contemporary Tongva artist Katie Dorame's *California Collages* (2021) provided a lens to consider the layered histories of a place. In these works, Dorame incorporates historic and contemporary landscape photographs and Tongva symbols overlaid with Trecento Italian altarpieces. The focus then turned to the Spanish Missions of Alta and Baja California, which are filled with Spanish art—especially manuscripts and printed books—from the Middle Ages to the Baroque. The histories of the hundreds of Indigenous communities forcibly displaced by the missions enterprise and of their material culture are nearly always overlooked in these spaces. A juxtaposition with California Native arts in European and North American museums encouraged us to answer the question, “Whose stories do we tell when we speak about the land around us and what do we know of those individuals today?”

Alison Locke Perchuk (California State University Channel Islands) spoke of the Spanish and Italian fantasy pasts for California, specifically in relation to architecture. Literary milestones for each imagined past include Helen Hunt Jackson's *Ramona* (1884), about an orphan of Scottish and Gabrieleno (Spanish Mission) heritage who faced considerable discrimination, and Charles Dudley Warner's *Our Italy* (1891), which focuses on the state's prosperous economic future. Following was a discussion of how ecclesiastical environments across the state construct a white national identity that attempt to erase Indigenous layers and replicate medieval Europe. Romanesque architecture from Italy is one reference; we see a close twin of San Pietro in Tuscania (about 1093) in St. John's Episcopal Cathedral of Los Angeles (1921–25), for example. Prof. Locke Perchuk encouraged us to contrast two types of medievalisms: superficial (those based on elements of style or decoration) versus structural (those that attempt to closely follow the working methods of the past).

The final three talks concerned medievalisms more directly. Larisa Grollemond (Getty Museum) offered a rich historical overview of one of the most iconic aspects of women's dress in medievalizing fantasy: long, swooping sleeves. The visual record of the Middle Ages indeed includes a range of such sartorial silhouettes, but Dr. Grollemond reminded us that art does not always necessarily reflect reality and that imagined garments existed in medieval visual culture. A look at two moments in the nineteenth century provided a helpful counterpoint: the emergence of facsimiles and costume albums that putatively presented true medieval fashion on the one hand and the Pre-Raphaelite painters on the other with their blend of history and fantasy. In sewing patterns from the 1920s and 30s, we encounter references to “medieval sleeves” described as, “drapery from the elbow” on a “lace dinner frock” with a “chiffon yoke, cut for a square neckline in front” (Butterick 3265 from *Delineator*, June 1930). From early Hollywood films to today, “medieval sleeves” range from diaphanous chiffon to embroidered silk. Re-proposing the Middle Ages in this way makes us ask, “What makes a past medieval and what makes medieval materials feel historic?”



Marjorie O. Best, Sketch of Virginia Mayo as Lady Edith in *King Richard and the Crusaders* (1954). Los Angeles County Museum of Art, M.85.144.3.

As “the happiest place on Earth,” Disneyland’s theme park expansion of *Star Wars: Galaxy’s Edge* was conceived by imagineers as a “mysterious” and “dangerous place” (Walt Disney Imagineering on *The Imagineering Story*). Their inspiration: Istanbul, and specifically the Great Bazaar. Prof. Betancourt posed the question, “Why not Venice?” The Serenissima inspired the Venetian Hotel and Casino in Las Vegas, complete with citations from the historic city and omissions of the more direct religious architecture. The orientalism throughout *Galaxy’s Edge* is palpable; metalwork ewers can be spotted in dining spaces, a guide to beasts allows young folk to search for “exotic” and “wild” creatures (with echoes of the medieval bestiary), large banners include texts in the galactic language of Aurebesh that resemble Arabic tughras (monograms), and First Order stormtroopers interrogate guests by asking for their identification (a familiar trope from the *Star Wars* films that raises eyebrows and neck hairs given the context of Southern California and Florida).

Finally, Abby Ang (Center for Popular Democracy) drew our attention to “corporate medievalism,” which takes the form of large investment-firm landlords acquiring single-family homes or multifamily buildings. After buying out properties, they raise the rents exponentially, often pushing out communities, and become so large that they are unresponsive to the needs and concerns of tenants. King Arthur Estates and AvalonBay are two examples of corporate landlords that gobble up property in California. The structures of property, management, law, and regulation are medievalisms rooted in the past that also distract us from the capitalist corruption that harms tenants. Dr. Ang proposed alternatives such as decommodified housing or the “occupy the farm” movement that fights to save public lands for urban farming.

Medieval California is also an informal collective of medievalists in California. We organize workshops in the field, that is in situ out in the community, to discuss medieval art and history, medievalisms, and more. We have visited Forest Lawn Memorial-Parks & Mortuaries, Medieval Times, and Disneyland, among other sites, and with many more exciting field trips planned for the future.

- Submitted by Bryan Keene

Session | “The Visual and Literary Legacy of Hrabanus Maurus: Interdisciplinary Examinations” (May 13, 2023)

Organized by Kelin Michael (Emory University) and presided over by Jennifer Awes Freeman (United Theological Seminary of the Twin Cities), the ICMA-sponsored session “The Visual and Literary Legacy of Hrabanus Maurus: Interdisciplinary Examinations” at ICMS, Kalamazoo 2023, featured the following speakers and their papers:

Bill Schipper
(Memorial University of Newfoundland)
“The Pseudo-Hrabanus *Tractatus* on Acts and the *Glossa ordinaria*”

Kelin Michael (Emory University)
“Copying from the ‘Original:’ Emperor Rudolf II, Hrabanus’s *Carmina figurata*, and the Power of Legacy”

BRIEFS FROM THE FIELD

The Technical Study of Italian Gothic Panel Paintings and Related Forgeries in Cincinnati Art Collections



Christopher Platts and the research team for the technical study of art that he co-directs at the University of Cincinnati (UC) have contributed to the Taft Museum of Art's exhibition *Fakes, Forgeries, and Followers* by scientifically analyzing the Taft Museum's Italian Gothic Crucifixion painting attributed to Bernardo Daddi or his circle. Through microscopy, X-ray fluorescence (XRF), and Raman spectroscopy, the team determined that the painted and gilded surface of the work was entirely reconstructed in the late nineteenth or early twentieth century, while the wooden support of the panel itself, including its mixtilinear profile, is likely original to the fourteenth century.

Platts and his colleagues in Chemistry, Geology, and the UC Art Collection have also been examining medieval and early modern paintings in the UC collection, including works related to Pietro Lorenzetti and Raphael. They plan to undertake further technical studies at the Cincinnati Art Museum and other museums in Ohio, Kentucky, and Indiana. They recently discussed their research and related teaching and outreach efforts *on NPR Cincinnati* and *in the University of Cincinnati News*.

- Submitted by Christopher Platts

Mapping Eastern Europe: Research Fellow in the Cultural Heritage of Ukraine



A working meeting via Zoom with Roksolana, Alessia, and Alice in April 2023.

In response to Russia's ongoing war in Ukraine, and in an effort to bring attention to the history and artistic production of that region, we launched an inaugural Research Fellowship for our *Mapping Eastern Europe* project focused on the cultural heritage of the territory of modern Ukraine. *Mapping Eastern Europe* is a digital and interactive project that we designed to promote study, research, and teaching about the history, art, and culture of Eastern Europe between the thirteenth and seventeenth centuries among students, teachers, scholars, and the wider public. We designed this project in the context of our *North of Byzantium* initiative to engage a wider audience around the study and appreciation of the history and art of Eastern Europe. In 2021, the *Mapping Eastern Europe* project received the inaugural ICMA Advocacy Seed Grant, through which we sponsored ten medieval-focused entries for the site.

From February to May 2023, Roksolana Kosiv joined remotely the *Mapping Eastern Europe* project as the Research Fellow in the Cultural Heritage of Ukraine! Roksolana Kosiv is an associate professor, head of the Sacral Art Department at Lviv National Academy of Arts (Ukraine), and a senior scholar at the Andrei Sheptytskyi National Museum in Lviv. Her main research interest is Ukrainian church art of the seventeenth and the first half of the eighteenth centuries from the Western regions of Ukraine and the border areas of Poland and Slovakia.



Liturgical veil for the chalice. Provenance unknown. Kyiv workshop. Silk, embroidery with metal (golden and silver) and silk threads. (source: Andrei Sheptytskyi National Museum in Lviv).



The Theotokos Hodegetria with the Praise. 15th century. From the village Pidhorodtsi (Lviv region, Ukraine). 140 x 93 cm. Board, gesso, tempera, gilding. (source: Andrei Sheptytskyi National Museum in Lviv).

She has published several books, including *Rybotychi Center of Church Art of the 1670s–1760s* (2019), *Christ the Vine: Icons from the collection of the Andrei Sheptytskyi National Museum in Lviv* (2016), *Liturgical Veils for the Chalice and the Discos (with the catalog of works with figurative images from the collection of Andrei Sheptytskyi National Museum in Lviv)* (2013), and *Ukrainian Banners* (2009). For more than a decade, Roksolana has been a custodian of the collection of old textiles at the Andrei Sheptytskyi National Museum in Lviv, which includes church textiles, clergy vestments, secular clothes, and icons on canvas. She has curated major exhibitions on Ukrainian banners, icon painting on fabrics, icons of the Theotokos (Pokrov), and the Rybotychi masters in the museums of Lviv and Kyiv.

For the *Mapping Eastern Europe* project, Roksolana has authored the following entries:

- A thematic overview on the ***Icon Collection of the Andrei Sheptytskyi National Museum in Lviv***
- A thematic overview on the ***Church Textiles in the Andrei Sheptytskyi National Museum in Lviv***
- A case study on the ***“Zhovkva” iconostasis by Ivan Rutkovych***
- A case study on the ***Protection of the Theotokos Icon from Cheremoshnia***
- A case study on the ***Zhyrivka Epitaphios***.

We encourage you to explore these new entries and include them in upcoming study, research, and teaching projects!

- Submitted by *Maria Alessia Rossi* (Princeton University) and *Alice Isabella Sullivan* (Tufts University), Co-founders, *North of Byzantium*



The Zhyrivka epitaphios, detail.
(source: Andrei Sheptytskyi National Museum in Lviv).



Ivan Rutkovych (icons). Zhovkva iconostasis. 1697–99. Reconstruction by R. Zilinko, O. Lozynskyi, and O. Bryndikov.
(source: Andrei Sheptytskyi National Museum in Lviv).

COMMEMORATIONS

If you would like to submit a commemoration of an ICMA member who has died in the twelve months prior to July 2023, and which has not yet been announced in this newsletter, please send a 200–500 word obituary and, if possible, an accompanying photo to Melanie Hanan, newsletter@medievalart.org, by October 15, 2023 (for publication in the autumn issue).

EDITOR'S NOTE: German art historian and mentor to many ICMA members Otto Karl Werckmeister died on June 9, 2023. A commemoration for him will appear in the 2023 autumn issue of the *ICMA News*.



IN MEMORIAM
CLAIRE RICHTER SHERMAN
 (1930–2023)

In characteristically no-nonsense fashion, pioneering feminist art historian and manuscript scholar Claire Richter Sherman summed up her interests and work as follows:

My research has centered on the relationship between art and politics. *The Portraits of Charles V of France, 1338–1380* expressed these interests, as have my subsequent publications. My work on illustrations of Aristotle's work in the French translation of Nicole Oresme carries on these themes in the wider context of cultural history and manuscript studies. A second area of my research and writing concerns the roles of women in art history and criticism. I have written biographical essays on prominent women in the field and a history of their professional development.¹

It is difficult to imagine these and many other fields—art history, manuscript studies, medieval studies, women's studies, queenship studies, portraiture studies, translation studies, word-and-image studies, cultural history, and historiography—without Claire's contributions.

¹“Sherman, Claire Richter 1930–,” *Encyclopedia.com*, <https://www.encyclopedia.com/arts/educational-magazines/sherman-claire-richter-1930>.

Claire was born in Boston on February 11, 1930, the daughter of Harry Richter, a grocer, and Fannie Haifetz Richter, both immigrants from the former Russian Empire. She attended Girls' Latin School in Boston and Radcliffe College, graduating *magna cum laude* with a B.A. in History in 1951 and was elected to Phi Beta Kappa. She then switched disciplinary gears, earning her M.A. in Art History in 1958 from the University of Michigan and her Ph.D. in Art History in 1965 from The Johns Hopkins University. Claire pursued the research on her dissertation on the portraits of the French King Charles V under the supervision of Adolf Katzenellenbogen, and with the support of a fellowship (1961–62) from the American Association of University Women. Katzenellenbogen died in 1964, the year she submitted her dissertation. In her groundbreaking first monograph, based on her thesis, *The Portraits of Charles V of France (1338–1380)*, published in 1969 and dedicated to Katzenellenbogen's memory, Claire credited Katzenellenbogen and Dorothy Miner, Keeper of Manuscripts and Librarian of the Walters Art Gallery, as particular influences on her work.

The Portraits of Charles V of France was published in the series Monographs on Archaeology and the Fine Arts, sponsored jointly by The Archaeological Institute of America and The College Art Association of America, and edited at that time by another pioneering woman art historian, Anne Coffin Hanson. In a remarkably concise eighty-two text pages Claire examined the numerous portraits of the king produced in a wide range of mediums, demonstrating through close analysis the manner in which their stylistic and iconographic features register the particular contexts of their creation as well as their intended functions and reception. The portraits' greater or lesser formality, "humanization," "intimacy," "expressiveness," and/or seeming fidelity to Charles's appearance and personality bear witness, as Claire showed, to the king's intellectual interests, developing regal self-image, and style of patronage; his relationships with his counselors and courtiers; and the diverse training of the artists who realized the projects.



Less than a decade later Claire published the lengthy article, "The Queen in Charles V's Coronation Book: Jean de Bourbon and the *Ordo ad reginam benedicendam*," whose subject is London, British Library, Cotton MS Tiberius B. viii, the richly-illustrated copy of the coronation *ordo* made ca. 1365 on Charles V's order and with his "direct participation." The article appeared in *Viator* in 1977—that is, only three years after the Walters Art Gallery published Dorothy Miner's slim but equally significant *Anastaise and her Sisters*. As Sherman observed in her introduction, the texts in the *ordo* pertinent to the king's coronation, and the images of Charles himself had been *foci* of extensive study. The images of Charles's queen, Jeanne de Bourbon, that comprise nearly a quarter of the manuscript's thirty-eight extant illustrations, by contrast, had garnered virtually no scholarly attention. Sherman gave them attention—in spades—demonstrating that both the frequency of Jeanne's appearance and aspects of her portrayal relate in complex ways to the political and "historical situation" of the French monarchy and the Valois dynasty in 1364; the expected roles of French queens and the extent and contours of their power and authority; and the nature of Jeanne and Charles's relationship.

Joan Holladay emphasized the significance of both Claire's original article and its follow-up, "Taking a Second Look: Observations on the Iconography of a French Queen, Jeanne de Bourbon (1338–1378)," published in the landmark 1982 collection *Feminism and Art History: Questioning the Litany* edited by Norma Broude and Mary D. Garrard.² "Taking a

² Joan A. Holladay, "Foreword: Moving Women Foreword," in *Moving Women Moving Objects (400–1500)*, ed. Tracy Chapman Hamilton and Mariah Proctor-Tiffany (Leiden: Brill, 2019), ix–x.

Second Look” is notable not only for its content, however, but also for its form. It begins with a confession of sorts: “In recent years, a new feminist perspective has led me to question my assumptions as an art historian” (101). In its first few pages Claire frequently interjects first-person commentary concerning how she came to her topic and what piqued her interest; her methodologies, and the perspectives that feminism opened up for her; and the new questions that arose in the course of her research. A valuable tool for teaching students some of the ways that art historical research can be done, “Taking a Second Look” is also a highly personal, often moving piece of writing.

Claire’s second monograph on a medieval topic, *Imaging Aristotle: Verbal and Visual Representation in Fourteenth-Century France* (1995), is an exemplary interdisciplinary study of two sets of books whose production was a signal event in French cultural history. The manuscripts are notable as the earliest complete translations into any vernacular language of Aristotle’s *Nicomachean Ethics and Politics* as well as the short treatise, the pseudo-Aristotelian *Economics*, and for the fact that they boast the first known cycles of illustrations produced for these works. Commissioned by Charles V from his close adviser, the scholar-theologian and translator of the Aristotle texts Nicole Oresme, “as part of an ongoing and ambitious policy of cultural, linguistic, and dynastic legitimation,” the manuscripts were designed under Oresme’s direction and illuminated by some of the most prolific, accomplished Parisian artists of the day.³ In a review of the book published in *Studies in Iconography* I praised (among many things) the historical subtlety and visual acuity of Claire’s analyses, and her ability to plausibly reconstruct the intellectual and social worlds and values of patron, adviser, and artists. *Imaging Aristotle* is one of a series of rich, erudite books published in the decade 1986–96, including Sandra Hindman’s *Christine de Pizan’s “Epistre Othéa”* (1986) and *Sealed in Parchment* (1994), Anne D. Hedeman’s *The Royal Image* (1991), and Brigitte Buettner’s *Boccaccio’s “Des cleres et nobles femmes”* (1996), all of which energized the study of French secular manuscript illumination and took the field in important new directions.

Perhaps less widely known among medievalists are Claire’s many articles and essays on women scholars and artists of the modern world, and especially the volume *Women as Interpreters of the Visual Arts, 1820–1979*, which Claire edited with Adele M. Holcomb (1981). The focus of this collection of historical and biographical essays, several authored by Claire herself, is the contributions to the study of art by women critics, art historians, archeologists, librarians, curators, museum administrators, and translators. Among the issues the essays engage are the importance of women’s colleges in fostering the study of art history in the U.S., the obstacles that women faced in their professional careers, and the importance to their advancement of “networking” with other women who had managed to surmount similar obstacles. As art historian Frima Fox Hofrichter remarked in a review published in *Women’s Art Journal*,

A prominent art historian and former professor of mine regularly explained to his graduate classes what he considered to be a fundamental methodological distinction: “male art historians analyze, and women art historians make lists.” With that bitter inspiration, I have been both curious and impatient waiting for the arrival of *Women as Interpreters of the Visual Arts, 1820–1979*, and I have been richly rewarded.⁴

Also possibly less familiar to medievalists is the exhibition that Claire curated with Peter M. Lukehart, “Writing on Hands: Memory and Knowledge in Early Modern Europe,” which showed at Dickinson College’s Trout Gallery and The Folger Shakespeare Library in 2000–01, garnering the Dibner Award in the History of Science. The project had its genesis in 1988, when, as a research associate at the National Gallery of Art, Claire became fascinated by a

³ Kathryn A. Smith, review of *Imaging Aristotle*, in *Studies in Iconography* 18 (1997):250–57; see also the reviews in *Choice*, *American Historical Review*, *Medium Aevum*, and *Political Theory*.

⁴ Frima Fox Hofrichter, review of *Women as Interpreters of the Visual Arts, 1820–1979*, in *Women’s Art Journal* 2, no. 2 (1982):63; see also the reviews in *The Burlington Magazine*, *Renaissance Quarterly*, *Victorian Studies*, and *RACAR*.



fifteenth-century Netherlandish woodcut showing a hand covered with writing. Claire and Lukehart edited the beautifully-produced catalog, for which Claire wrote the introduction. “The hand was the meeting place of matter, mind and spirit,” as Claire herself put it, “part of the body, the agent of the brain in learning and remembering things, and the instrument for expressing spiritual values by writing and making art.”⁵

Early in her professional life Claire held teaching positions at American University and the University of Virginia, Charlottesville, but she spent most of her career as an independent scholar. As a senior fellow and later a senior research associate at CASVA, she edited volumes 1–13 of *Sponsored Research in the History of Art* (1981–94). She was a consultant to the J. Paul Getty Trust and the National Endowment for the Humanities, and a member (from 1980) of the editorial board of *Women’s Art Journal* and the advisory board of the Women’s Caucus for Art. Her research was supported by grants and fellowships from the American Philosophical Society, the American Council of Learned Societies, and the NEH.

In the obituary he authored that appeared in *The Washington Post*, Claire’s son Daniel Sherman, a scholar of modern French cultural history and art history, characterized Claire’s marriage to architect and academic Stanley M. Sherman as a “nearly 65-year partnership.”⁶ The couple met in 1951–52 while Claire was studying in Europe on a Fulbright; they married in 1954. In addition to pursuing their own professional lives they supported one another’s work and interests. Stan produced the text drawings and took

several photographs published in *The Portraits of Charles V*, and Claire acknowledged his editorial and photographic assistance on *Imaging Aristotle*. In 2006 Claire curated an exhibition of Stan’s bookbindings, titled “Interpretation by Design” that was held at the Walters Art Museum.⁷ Stan had become interested in the craft shortly before his retirement from architectural practice; I had the pleasure of a private viewing of some of his modern, often notably three-dimensional works after a lovely dinner at Claire and Stan’s home in Washington, D.C. After Stan’s death in 2019, Claire and Daniel donated seventy-nine of Stan’s bindings to the School of the Art Institute of Chicago Library.⁸

Claire was generous with her knowledge and supportive of younger scholars, and she enjoyed helping colleagues make connections with *simpatico* researchers and potential collaborators. Claire died on February 25 in Chapel Hill, N.C. While her family, friends, and colleagues no longer have the pleasure of her company, we do have her brilliant scholarship, which retains its value and relevancy.

Because Claire Richter Sherman did not “make lists.” She analyzed—and then some.

*Kathryn A. Smith, Professor of Art History,
New York University*

My great thanks to Daniel Sherman for reviewing drafts of this notice and for providing the photos published here.

⁵ Quotation taken from the exhibition review of “Writing on Hands” by Rita Reif, “Knowledge Literally at their Fingertips,” *The New York Times*, February 11, 2001, <https://www.nytimes.com/2001/02/11/books/art-architecture-knowledge-literally-at-their-fingertips.html>.

⁶ Daniel Sherman, “Claire Richter Sherman, (1930–2023),” *The Washington Post*, March 2, 2023, <https://www.legacy.com/us/obituaries/washingtonpost/name/claire-sherman-obituary?id=49667903>; see also the obituary on the Walker’s Funeral Home website at <https://walkersfuneralservice.com/tribute/details/3627/Claire-Shermanobituary.html#tribute-start>.

⁷ See the Walters Art Museum’s press release at: <https://thewalters.org/news/bookbindings-sherman/>.

⁸ “Stanley M. Sherman Bookbinding Collection,” <https://digitalcollections.saic.edu/smshermanbb>.



IN MEMORIAM
ROBERT G. OUSTERHOUT
 (1930–2023)

The ICMA community mourns the passing of Robert G. Ousterhout, Professor Emeritus of History of Art at the University of Pennsylvania. Bob, as he was known among friends and colleagues, will be remembered as one of the giants of Byzantine studies—a figure widely admired for his groundbreaking work on architecture, monumental art, and urbanism. Since the 1980s, no other scholar did more to reinvigorate and reimagine the study of the building traditions of Byzantium and the wider Christian East in the Middle Age. If previous scholarship had mostly focused on the work of documentation and the questions of style and architectural typology, Bob championed more expansive, contextual approaches. He sought to understand how buildings were constructed, and by whom, how they conveyed meaning, how they interacted with and shaped their environment, and how they changed over time. In the process, he opened up a range of fresh perspectives, often pursuing issues that had rarely, if ever, been raised before, from the notion of architecture-as-relic to the phenomenon of miniaturization. Although buildings and their lives and afterlives remained Bob's principal area of interest, his prodigiously large scholarly output includes publications devoted to such

diverse topics as pilgrim tattoos, the origins of heraldry, and the medieval reception of *Aesop's Fables*. An exceptionally lucid and adventurous thinker, Bob had an uncanny ability to see the proverbial forest for the trees and the intellectual courage to advance bold and imaginative interpretations that will continue to inspire scholars for many generations to come.

Bob received his Ph.D. from the University of Illinois at Urbana–Champaign in 1981, with a dissertation on the Kariye Camii (church of the Chora Monastery) in Istanbul, written under the mentorship of Slobodan Ćurčić. Work on this key monument of Palaiologan Byzantium proved to be foundational for much of his subsequent scholarship. It taught him, among other things, to look for aesthetic intent and functional logic behind what might appear at first as an architectural oddity; to appreciate the degree to which, in his own words, “the Byzantine church and its decoration functioned together, the one enhancing the other, forming a total work of art”; and to view and understand buildings as dynamic, ever-changing entities, constantly in the process of becoming.

Sustained by years of assiduous fieldwork, Bob's scholarship was uncommonly wide-ranging in scope. Attending to both major canonical monuments and humbler less familiar structures, his research encompassed many geographies, from Constantinople and mainland Greece to the Holy Land and beyond. Such an ecumenical perspective enabled him to take full measure of individual buildings, regional traditions, and broader architectural developments. The penetrating pages he devoted, for instance, to Hagia Sophia have helped us better appreciate not only the ingenuity and splendor of this famed edifice, but also just how anomalous it is within the larger context of Byzantine architecture. The sheer scale and ambition of the Justinianic church, the geometric clarity of its design, and the enormous resources that enabled its speedy construction had no parallel in subsequent centuries. Byzantine churches tended to be more modest affairs, typically built by masons who lacked the mathematical training of Anthemios of Tralles and Isidore of Miletos, the architects of Hagia Sophia, and who were accustomed to a working process in

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which design and construction often went hand in hand. Monumentality and daring novelty did not necessarily define great architecture. A premium was instead placed on the complexities and intricacies of small-scale design and the creative reuse and amplification of older structures. Across a series of publications, including, most notably, *Master Builders of Byzantium* (1999) and *Eastern Medieval Architecture: The Building Traditions of Byzantium and Neighboring Lands* (2019), a monumental survey for which he was awarded the 2021 Haskins Medal by the Medieval Academy of America, Bob brilliantly uncovered the social and cultural factors that gave Byzantine church architecture its distinct profile.

Bob nurtured many scholarly passions, but a special place in his heart was reserved for Cappadocia. With its surreal, volcanic landscape, this region of central Turkey is easy to love, but the material traces of its medieval centuries are notoriously difficult to interpret, in no small part due to the lack of written sources. Bob's contribution to the field of Cappadocian studies was nothing short of transformational. His monograph on the site known as Çanlı Kilise, *A Byzantine Settlement in Cappadocia* (2005; rev. edn. 2011), proposed a new methodological approach to the study of the region's rock-cut and built architecture by shifting focus from single monuments to settlements. While scholars in the past had tended to privilege Cappadocian rupestrian churches, especially those with painted interiors, Bob urged us to look beyond and study the remains of neighboring structures: refectories and reception halls, kitchens and storerooms, stables and agricultural installations, cemeteries and fortifications, and much more. By paying close attention to a wide variety of architectural features in the landscape, he convincingly challenged the scholarly orthodoxy that the rock-cut settlements of Cappadocia were primarily monastic. *Visualizing Community: Art, Material Culture, and Settlement in Byzantine Cappadocia* (2017), a synthesis of his work on the region, is a luminous example of how social and cultural history can be written in the absence of texts. Bob was deeply committed to furthering Cappadocian studies. Between 2011 and 2022, he co-directed with Tolga B. Uyar "Cappadocia in Context," a graduate summer workshop offered through Koç University, in which he

trained generations of budding Byzantinists from around the world, teaching them how to look, think, and conduct fieldwork.

After a brief stint at the University of Oregon, Eugene, his alma mater, Bob taught at the University of Illinois at Urbana–Champaign (1983–2006) and the University of Pennsylvania (2007–17). He held visiting professorships at the Moscow Institute of Architecture, Hebrew University of Jerusalem, and Harvard University. His service to the field was unstinting and far reaching. He was elected President of the United States National Committee for Byzantine Studies (2002–07), President of the Byzantine Studies Association of North America (2010–11), and served on the Board of Senior Fellows at Dumbarton Oaks (2012–18) and the ICMA Board of Directors (1996–99, 2001–04, 2014–17), among numerous other bodies.

Bob's generosity and profound humanity touched countless people. As one of the first openly gay Byzantinists, he was a beacon for younger LGBTQ+ scholars who turned to him and sought his guidance because, as a friend and colleague wrote in a moving tribute on Facebook, "he saw us, he loved us, and he wanted us to be ourselves." Bob relished and celebrated life. He swam across the Bosphorus, flew in a hot air balloon with Martha Stewart, hosted the best dinner parties, and could spin a limerick for any occasion. His jokes were legendary. Delightfully irreverent, he once invented a saint's life and proceeded to disseminate his "findings" in a spoof article. (See Batur Özturgut, "The Life of St. Ismail of Vordonos: A Summary with Partial Translation, Notes, and Commentary," *Jahrbuch der Außerordentlichen Byzantinistik* 35 [2000]:357–58.)

During his final years, while undergoing taxing medical treatment, Bob continued to lecture, travel, and write, producing—in addition to scholarship—several works of fiction. The day he died, the proofs of his latest book, a collection of essays on Istanbul, were on his desk. Αἰωνία του ἡ μνήμη!

Ivan Drpić, Associate Professor of History of Art,
University of Pennsylvania

SPECIAL FEATURES

REPORT:

Dumbarton Oaks Museum Colloquium Examines Mosaic Works Across the Global Medieval World

By Elizabeth McCord

When entering the Dumbarton Oaks Museum, you will not see any indication of the spectacular mosaic artifacts on view. You have to know where to look—in a case focused on Byzantine devotional art where two micromosaics are camouflaged alongside tempera paintings (**BZ.1947.24**, **BZ.1954.2**); in the corner of a room that features the art of the Maya (**PC.B.557**); and in another room focused on the cultures of Peru (**PC.B.432**, **PC.B.437**). Certainly, you would not consider that these four objects—representative of the global medieval cultures that make up the collections at Dumbarton Oaks—might be considered alongside one another. Looking closer, it becomes clear why these objects have drawn fascination for centuries. Tiny tesserae form exquisitely detailed images and stunning visual effects. One wonders how these artifacts came to be—what materials did artisans use and how did they prepare them? How long did they take to create? And why go through the painstaking process to create something at this miniature scale?

The Dumbarton Oaks Museum colloquium *Piece by Piece: Mosaic Artifacts in Byzantium and the Ancient Americas* (May 18–19, 2023) probed these and more questions, enabling attendees to journey through time in an exploration of mosaic artifacts that incorporated archaeological, art historical, and scientific perspectives. A rare museum-organized scholarly event, the colloquium—co-organized by Elizabeth Dospěl Williams (Curator, Byzantine Collection, Dumbarton Oaks), Ivan Drpić (Associate Professor, History of Art, University of Pennsylvania), and John Lansdowne (Post-

Doctoral Fellow and Assistant to the Director, Villa I Tatti)—combined scholarly talks with afternoon object sessions. While much of the event focused on the corpus of Byzantine micromosaic icons, organizers hoped to generate comparative methodological frameworks in examining mosaic and inlaid artifacts from the global medieval world alongside one another.



The first day featured talks considering mosaics across cultural contexts. The morning session focused on frameworks for understanding mosaic art—considering both the Mediterranean and Mesoamerican contexts to offer insights into how mosaic artwork has been and ought to be studied. Jennifer Stager (Johns Hopkins University) began with a floor mosaic found in Empuriés, Spain, to raise questions of technique and terminology, considering the ways in which the mosaic artform can serve as both a literal and figurative collage. Davide Domenici (University of Bologna) and Stephanie Caruso (Art Institute of Chicago) discussed mosaic art in early modern Italian collections to think through the lives of objects after their fabrication. Their papers spoke to the impact of collecting on how works have been studied and categorized and questioned the utility of those categorizations to art historians today.

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The second session shifted the focus to the significance that mosaic objects held in their original contexts, discussing how the mosaic medium at this small-scale imbued meaning and power to these objects as both artistic wonders and spiritually significant objects. First, Ivan Drpić (University of Pennsylvania) considered the rise of micromosaics as a prominent art form in Later Byzantium—noting that their miniature size and the use of techniques simulating aspects of painting and metalwork gave them increased attention. Both Drpić and Juan Carlos Melendez (Université Paris 1 – Panthéon Sorbonne), who spoke about Mayan greenstone mosaic masks, considered how these objects conveyed connections to ancient ancestral pasts. Melendez also discussed the political and spiritual significance greenstone mosaics held, their role in divination rituals, and the perceived value of greenstone amongst Mayan cultures.



The second day of the colloquium delved deeper into the corpus of Byzantine micromosaic icons, exploring production techniques, materials, and scientific analysis. Liz James (University of Sussex) offered framing questions concerning the corpus, focusing on the Victoria and Albert Museum's *Annunciation* icon. How exactly were these icons made? What materials and techniques did their makers utilize? What did the planning process look like? How many tesserae per minute could be laid down? How expensive were materials and labor costs?

In addition to these technical questions, the idea of repair and the changes made by past conservation efforts came through the days' papers. These included Silvia Pedone's (Accademia Nazionale dei Lincei, Rome) discussion of micromosaics preserved in Rome, which focused on the icon of Christ housed in the Church of Santa Maria in Campitelli, and John Lansdowne's (Villa I Tatti) consideration of the *Eleousa* icon at The Metropolitan Museum of Art. Lansdowne's paper additionally raised questions about forgery and replication, generating a rousing debate among attendees as to whether the *Eleousa* is a fake and what it means to be a fake in the context of the micromosaic corpus.

Further technical discussion came in the final session of the day, in which Maria Yakovleva (Central Andrey Rublev Museum of Ancient Russian Culture and Art, Moscow) and Manuela DeGiorgi (University of Salento) discussed the results of scientific analyses conducted on six Byzantine micromosaic icons in the former Soviet Union and the icon of Christ in Galatina, respectively. These papers offered insights into the materials, shapes, and sizes of tesserae; the role of wax and Greek pitch in initial fabrication and later conservation interventions; and information about the pigments used. Throughout this second day, the many lives of each micromosaic shone through. How is our present-day understanding of these objects influenced by the work of postmedieval restorers and conservators, and how can we figure these interventions into the study of this corpus, even with limited records of them?



Colloquium speakers and workshop attendees heard about exciting recent studies of the two Dumbarton Oaks micromosaic icons. Talks by Smithsonian Museum Conservation Institute (MCI) scientists Thomas Lam, Edward Vicenzi, and Keats Webb; National Museum of the American Indian conservators Stephanie Guidera and Emily Kaplan; and University of West Attica Professors Stefania Chlouveraki and Dimitrios C. Makris shared data regarding material makeup and evidence of tools and techniques used. This data is the result of more than two weeks of extensive imaging at MCI—including 2D and 3D imaging techniques, Portable X-Ray Florescence Spectrometry, and Scanning Electron Microscopy. Workshop attendees were also able to use a DinoLite microscope to examine both the Byzantine micromosaics and Dumbarton Oaks' Wari mosaic mirror and a Maya mosaic mask.

The scientific discussion highlighted the trans-temporality of these objects. As co-organizer Elizabeth Dospěl Williams noted in her closing remarks, to look through the scanning electron-microscope was like time travel—it enabled the viewing of the work of past conservators and curators, as well as evidence left by past viewers. The study of mosaic objects in both the Mesoamerican and Byzantine contexts reveals resonances over and despite boundaries of time and space. At Dumbarton Oaks, where seemingly disconnected objects are placed in nearby galleries, these resonances were particularly felt.

Elizabeth McCord is the post-baccalaureate curatorial fellow at Dumbarton Oaks and an incoming history Ph.D. student at the University of California, Berkeley.

REPORT:

Gaming Goes Medieval

By Larisa Grollemond



Fig. 1: Players of *Diablo III* can choose from a variety of different “medieval” character types. (Blizzard Entertainment)



Fig. 2: Link approaches Hyrule Castle in *The Legend of Zelda: Tears of the Kingdom*. (Nintendo Games)

It’s 2023 and the Middle Ages are alive and well in a huge variety of media. Medievalisms (post-medieval reinterpretations of the medieval era) abound in movies, television, toys, live-action reenactments, and theme parks, but nowhere is this fascination with the era more evident than in gaming. While board and card games, in their analog formats, have their origins in the Middle Ages—from India and the vast Islamic world to Europe and the Mediterranean—the term “gaming” today now also refers to console games, virtual reality games, role-playing games, and more. Even the application of the term “video games,” which has existed since the 1970s, has in recent years grown more complex; today it encompasses games made for the most familiar and popular consoles—Nintendo, PlayStation, and Xbox—to the games meant for play

on PCs, as well as games that are specific to mobile platforms like iOS and Android. Most of the industry’s most popular titles are available across platforms, allowing players to choose their preferred modality. In short, millions of people play video games; it’s a billion-dollar industry that well outperforms the film industry in terms of revenue generation and the number of regular participants, and it is in this context that the Middle Ages has become a familiar home for huge numbers of casual and more serious gamers alike.

Literally hundreds of “medieval” video games have been released since the dawn of the video game console in the 1980s; a **2018 analysis** found over 600 medieval titles released between 1980 and 2013, and there have been many dozens more since then, demonstrating an ever-growing demand for medieval games. There are so many such titles that “medieval video games” constitutes a stand-alone genre, overlapping with fantasy, science fiction, and a variety of other categories. Of course, what counts as “medieval” is quite flexible and such games exist on a spectrum between attempts to recreate history and pure fantasy clothed in the aesthetics of the medieval—or more accurately, in the medievalism that has come to stand in for “the medieval.” Entries including *Diablo* (1996–2023) (Fig. 1), the many titles that make up the *World of Warcraft* (1994–2022), *Skyrim* (2011), *Dragon Age* (2009), and the latest additions to the *Legend of Zelda* franchise (first released by Nintendo in 1987), *Breath of the Wild* (2021) and *Tears of the Kingdom* (2023) (Fig. 2), show how intimately the Middle Ages is connected to fantasy. These games blend complex worlds and adventure-based plotlines with fantasy elements that have come to be visual hallmarks of the medieval (dragons, armor and swords, epic quests, magic), meaning that the category is open, flexible, and expanding. Games in this broad category include a familiar list of attributes: a “medieval” storyline that may or may not be loosely tied to history (the Crusades, general adventure quest stories), magic or sorcery, knights on horses, mythical creatures, castles, bloody battles, and a fulsome array of deadly weapons.



Fig. 3: Crusader Kings III features a variety of historical realms populated by a cast of medieval characters. (Paradox Interactive)

Other titles are more intimately connected to the history of the Middle Ages, offering fictionalized but more “realistic” experiences with the period. The *Age of Empires* series (1997–2021), *Medieval: Total War* (2002), the *Crusader Kings* series (2004–20) (Fig. 3) are often the first entry point that, by now, generations of children and teenagers have into the Middle Ages, and what shapes their early ideas of the medieval. While games might be the thing that inspires them to delve deeper into history, medieval video games might be the most impactful and, for some, the only contact they have with the period. Games often remain in heavy use or are discovered anew by adults for whom the medieval has long been mediated by popular medievalisms. Streaming platforms including Twitch have helped to make gaming into a community activity, with users connected across the globe for live playthroughs and competitions.



Fig. 4: Players explore the interior of Hagia Sophia as assassin Ezio Auditore on a mission against the Templars in *Assassin's Creed: Revelations*. (Ubisoft)

Whereas several of the older “medieval” games from the late 1990s and early aughts present a macro, military-driven view of events and focus on battles as drivers of narrative, several chapters of the *Assassin's Creed* series have earned praise for their more intricate and complex world-building based on historical events and places. These “open world” games have detailed settings with fully-articulated environments—visual, haptic, aural—in which players can move freely, giving a more visually nuanced view and really, a

total sensory experience. The first of the games was set during the Third Crusade, followed by *Assassin's Creed II*, set in Renaissance Florence, and the sequels *Assassin's Creed: Brotherhood* and *Assassin's Creed: Revelations* that returned players to Constantinople amid the rise of the Ottoman Empire. Gameplay allows players to navigate historical landmarks including the Hagia Sophia (Fig. 4) and the Topkapı Palace while trying to free the city from the encroaching Templars. A strong narrative drives the story while players inhabit the persona of an assassin connected to the mysterious Order of Assassins. The interactions between characters are close and personal, and stealth and cunning are prized rather than bird's-eye view martial strategy.



Fig. 5: Sword-wielding rabbits are among the foes players encounter in *Marginalia Hero*. (Crescent Moon Games)



Fig. 6: Manuscripts are the battlefield in *Inkulinati*. (Yaza Games)

Recognizing the huge impact that games can have and their efficacy for teaching the Middle Ages, historians have begun to develop some of their own. Recently, a group of history PhDs, game developers, and artists teamed up to create *Strange Sickness* (2022) a PC-based game that merges historical research and documentation from medieval Aberdeen to tell a digital story of the city's plague outbreaks in the late fifteenth and early sixteenth centuries. A recent crop of games, though, deals more directly with medieval history and art aimed at a larger market, where they've found considerable success. Perhaps the most straightforward of these is *Marginalia Hero* (2018) released as an app for iPhone and Android and billed as the "the weirdest medieval RPG [role-playing game]" (Fig. 5). Using art inspired by illuminated manuscripts and tapestries, the gameplay is classic: players encounter enemies (creatures based on bestiaries and other marginalia), fight them to collect coins that can be exchanged for weapons, and work their way through increasingly more difficult levels. In a similar vein, *Inkulinati* (2022), a 2D strategy game, also uses medieval marginalia as its starting point (Fig. 6). Players use "living ink" to defend their avatar—their own Tiny Inkulinati Master illuminator—by creating a line-up of marginalia-inspired animal fighters that go into battle to defeat a host of enemies. Gameplay largely takes place linearly, along the lower margins of a manuscript that combines a simple narrative with strategy, rewarding tactical thinking puzzle-solvers. Medievalists will recognize many of the marginal creatures in the game, but they've

been weaponized; rabbits moon their opponents, foxes steal resources, and demons set fires, but there are also donkey-bards who aid other fighters and snails that eat their opponents entirely. Players and critics have praised the game for its “Monty Python-esque humor,” a case of medievalisms informing new medievalisms.



Fig. 7: Monks hard at work in the scriptorium of *Pentiment*. (Obsidian Entertainment)

Perhaps the most exciting recent development in the world of medieval video games has been the release of *Pentiment* in 2022. Inspired by Umberto Eco’s *The Name of the Rose*, *Pentiment* is an adventure game where players assume the identity of protagonist Andeas Maler, an aspiring artist who comes to the Bavarian town of Tassing to further his career as an illuminator in the nearby abbey’s scriptorium (Fig. 7). Andreas quickly becomes embroiled in a detective-style mystery thriller centered around a murder and a dark conspiracy theory, and players must collect clues, question townsfolk, and draw their own conclusions. The aesthetic of the game is based on manuscript illumination but more heavily on fifteenth and sixteenth-century prints and panel paintings, and the content of the game is also deeply historical: players discuss Christine de Pizan and Socrates, encounter the Fugger bank, and become familiar with the inner workings of a monastery. Reviewers have praised the game for its complex narrative, deeply researched story, smooth and engaging gameplay, and beautiful environments, but medieval nerds in particular will recognize many greatest hits of illumination and frequent references to historical characters and events.



Fig. 8: Players master tools, ingredients, and the local market in *Potion Craft: Alchemist Simulator*. (Niceplay Games)



Fig. 9: European prints form the backdrop for a puzzle adventure story in *Apocalypse: Harry at the End of the World*. (Punch Punk Games)



Fig. 10: The narrative and backgrounds of the game are built from a variety of Renaissance paintings come to life in *Procession to Calvary*. (Digerati Games)

There's also *Potion Craft: Alchemist Simulator* (2021), a game “set in a medieval fantasy world” in which the player assumes the identity of an alchemist trying to get a potion shop off the ground, selling concoctions to local townsfolk and passersby inside a visual atmosphere “inspired by medieval manuscripts and medical texts.” The connection to medieval art is more tenuous here—the style of the game is roughly based on prints and incunabula, merging some of the coloration of parchment and illumination, but it points to the capaciousness and endless potential of the medieval when it comes to creating unique visual atmospheres (Fig. 8). Other recent games, including *Apocalipsis: Harry at the End of the World* (2018) (Fig. 9); Joe Richardson's *Four Last Things* (2017) along with his more recent *Procession to Calvary* (2020) (Fig. 10); and *The Life and Suffering of Sir Brante* (2021), also adopt aesthetics based on historical art—namely European woodcut prints and engravings alongside fifteenth- and sixteenth-century paintings—and merge them with medievalizing narratives, demonstrating the flexibility of “the medieval” in the contemporary imagination.

Many of these games of course present a simplified and fictionalized view of a complex period, often relying on the stereotypical impression of the Middle Ages as a bleak place dominated by religious superstition (*Apocalipsis* presents a particularly dark view of torture chambers accompanied by somber music and a storyline about the end of the world). And, like many medievalisms, video games have garnered criticism for problematically presenting issues of race, gender, and sexuality, often falling into a Euro-centric perspective that centers the narratives of Christian, white, cis, male Crusader characters. Games, and gaming (as in the “Gamergate” controversy of 2014–15) have also at times been co-opted by white supremacists and misogynists, leading to harmful interpretations and reformulations of history, weaponized to fight modern battles. These are critical issues to players, developers, and scholars alike within the burgeoning field of games studies as they're currently playing out in the academy and far beyond. Players on online forums, in magazines, and on social media are having conversations critiquing the ways that games present history and

its inhabitants, and are in turn asking insightful questions about the histories that inform beloved games. It should be no surprise that video games continue to be one of the primary ways that people encounter the Middle Ages, and the potential for growth is exponential as technology continues to advance into AR and other immersive experiences. As *Pentiment*'s game director Josh Sawyer *has said*, “History contains everything cool that has ever happened,” and games play a crucial role in making that history discoverable, fun, and accessible.

To learn more about medieval video games and join the conversation:

- The Middle Ages in Modern Games and their on-going series of Twitter conferences: [@MidAgesModGames](#) on Twitter and online via the **University of Winchester**:
- The Public Medievalist **Gaming Series**
- Matthew Gabriele and David Perry's **Modern Medieval Substack**
- **Games and Culture**: A Journal of Interactive Media.

Larisa Grollemond is Assistant Curator of Manuscripts at The J. Paul Getty Museum.

REFLECTION:

Elina Gertsman Receives CARA Award for Excellence in Teaching Medieval Studies

By Cecily Hughes, Reed O'Mara, Sam Truman, and Angelica Verduci



Fig. 1: Professor Elina Gertsman

At the 98th Annual Meeting of the Medieval Academy of America (MAA) in Washington, D.C., in February 2023, Elina Gertsman, Professor of Art History at Case Western Reserve University (CWRU), was awarded the Committee for Centers and Regional Associations (CARA) Award for Excellence in Teaching Medieval Studies (Fig. 1). She was nominated for the award by us, a group of her current and former graduate students who have been greatly impacted by her outstanding efforts both in and out of the classroom. Our group includes a current Ph.D. student, two doctoral candidates, and a recent graduate. Collectively, we have known Professor Gertsman for many years, which we believe grants us a particularly informed perspective on her teaching and mentorship. To extend the celebration of Professor Gertsman's accomplishment, we write to enumerate the many reasons why she is so deserving of the CARA Award.

Professor Gertsman's wide-ranging impact on the scholarly community at CWRU cannot be overstated. As the Archbishop Paul J. Hallinan Professor in Catholic Studies II, Professor of

Art History, and Director of Graduate Studies in the Department of Art History and Art in the joint program between CWRU and the Cleveland Museum of Art (CMA), Professor Gertsman engages with students as our Director of Graduate Studies, Interim Chair, professional development mentor, and fearless *Methodologies of Art History* leader, to name a few of her roles. It is through her teaching, however, that she has perhaps made her greatest contribution to the department's culture, which emphasizes high academic standards, object-based study, and enthusiasm for learning.

The idea that the Middle Ages can be brought to life through teaching lies at the core of Professor Gertsman's work. She vividly resurrects the medieval world in the classroom through a thoroughly interdisciplinary teaching style that incorporates a wide range of topics spanning from medicine to theology. Throughout her syllabi, plentiful primary sources bring the voices of medieval thinkers and writers into the lives of modern-day students, emphasizing the ongoing relevance of the Middle Ages to a contemporary audience. From the political showmanship found in Abbot Suger's humorous insistence that his brilliant designs and lavish spending were all thanks to God's will instead of his own—to the original “scream therapy” of Christina the Astonishing (who enjoyed catharsis by rolling herself into a ball and bellowing), students discover how very like us medieval people could be. Professor Gertsman's dedication to making the Middle Ages relevant in the current cultural climate carries throughout CWRU's campus. She frequently organizes lectures, bringing guest speakers to address pressing topics in medieval studies, including eco-criticism, gender, and race.

Professor Gertsman's emphasis on the importance of the Middle Ages as a highly relevant topic of study, coupled with her obvious love of the subject, is both infectious and incredibly influential. No matter how many times she has covered the material, she presents it to her students with open enthusiasm underscored by the earnest conviction that medieval art is the most fascinating topic—something that hardly

needs to be explained to the readers of this newsletter. Her ability to convey complicated information in a way that is not only accessible but also fun and engaging has led numerous students who were not previously medievalists to leave her classes with a newfound appreciation for the ideas and art of the Middle Ages.



Fig. 2: *Portable Altar of Countess Gertrude*, ca. 1045. Germany, Lower Saxony?, 11th century. Gold, cloisonné enamel, porphyry, gems, pearls, niello, wood core, 4 1/8 in. x 10 13/16 in. x 8 1/4 in. The Cleveland Museum of Art, Gift of the John Huntington Art and Polytechnic Trust, 1931.462.

An example of Professor Gertsman's unique teaching style near and dear to many students is her lecture on the relics and reliquaries of the CMA's Guelph Treasure. Her colorful explanation of *pars pro toto*—which paints the *Portable Altar of Countess Gertrude* (Fig. 2) as a sort of clown-car, packed full of saints via their bodily fragments, accompanied by the infamous story of Hugh of Lincoln fervently chewing on Mary Magdalene's finger bone—is as funny as it is unforgettable. Similarly memorable is her lecture on how the *Arm Reliquary of the Apostles* (Fig. 3) transformed the celebrant into a kind of priestly cyborg, who used the metal arm as an extension of his own body to bestow blessings upon the laity—an act which she modernizes with the good-humored wish of being able to bop students with the reliquary to cure their ills (especially those that seem to manifest miraculously as paper deadlines near). So many objects in the CMA's collection have Professor Gertsman's mark on them that students can hardly help but recall her words when passing through the galleries. Few will ever forget that the saints who hauled around their own decapitated heads are called “cephalophores” thanks to her enthusiasm for the song “You Probably Get That a Lot,” in which They Might Be Giants croon about “The way you swing your head while strolling fancy free....”



Fig. 3: *Arm Reliquary of the Apostles*, ca. 1190. Germany, Lower Saxony, Hildesheim. Gilt silver, champlevé enamel, oak, 20 1/16 in. x 5 1/2 in. x 3 5/8 in. The Cleveland Museum of Art, Gift of the John Huntington Art and Polytechnic Trust, 1930.739.



Fig. 4: Professor Gertsman and students Cecily Hughes, Rebekkah Hart, and Claire Sumner experience the *Immersive Realms* app.

Outside of the classroom, Professor Gertsman is also engaged in projects that are intended to make the Middle Ages more accessible. While her bi-annual, medieval fiction book club—often held at a local meadery!—is both welcomingly low-stakes and low-tech, other projects are anything but. She has recently been working in collaboration with her students and CWRU’s Interactive Commons on a mixed-reality project *Immersive Realms*, an application for Microsoft HoloLens headsets that lets users virtually hold, turn, and even resize scanned objects from the CMA’s collection while they walk through a digitally-constructed private chapel (Fig. 4). In other words, participants can interact with and examine medieval objects in a way not possible in either a traditional museum or classroom context. This means that Professor Gertsman’s hope to wield the *Apostles* arm reliquary and *bless* a student has finally come to pass. The application allows everyone an immersive experience evocative of real medieval architecture—complete with sounds and (some) scents—without the cost of an international flight. Along with this, Professor Gertsman is working to create a 3D scan of one of the CMA’s medieval ivories. As these examples show, Professor Gertsman is forward thinking and keenly aware of how technology can augment teaching about the Middle Ages, making learning an immersive and kinetic experience.

Because of Professor Gertsman’s tireless efforts, CWRU’s campus is home to a thriving, dedicated, and actively-engaged group of medievalists. Under her tutelage, this group continues to grow—and make its own mark on the field—with each passing year. We were elated to see the announcement that Professor Gertsman would receive the award, and several of us had the opportunity to attend the MAA this year and watch the award ceremony in person (there were posters involved, as well as many happy tears shed) (Fig. 5). It is Professor Gertsman’s passion and drive, as well as her attentiveness and care, that spur her students to strive for success in everything they do. We have long lauded her as an instructor par excellence, and we are elated to see Professor Gertsman’s efforts honored with this year’s CARA Award for Excellence in Teaching Medieval Studies.

Cecily Hughes (second-year doctoral student), Reed O’Mara (fourth-year doctoral candidate), Sam Truman (sixth-year doctoral candidate), and Angie Verduci (2023 Ph.D. graduate) are all medievalists under the supervision of Professor Elina Gertsman at Case Western Reserve University.



Fig. 5: Students and former students (left to right) Reed O’Mara, Lauren Maceross (Art History, M.A.’13), Zoe Appleby, and Rachel McNellis (Music, Ph.D.’19) proudly celebrating Professor Gertsman’s (second from left) CARA award.

EXHIBITION REPORTS:

Notre-Dame de Paris: At the Heart of the Construction Site, Notre-Dame, Paris, March 7 until the cathedral reopening

By Kris N. Racaniello



After descending a flight of steps beneath the square of Notre-Dame Cathedral, Paris, one enters the long, low, underground space. There, the exhibition *Notre-Dame de Paris: At the Heart of the Construction Site* (*Notre-Dame de Paris: au coeur du chantier*) (March 7, 2023–December 2024) is staged within the Espace Notre Dame. As many readers of this newsletter will know, on April 15, 2019, flames engulfed Notre-Dame, obliterating the wooden framework, spire, many of the cathedral's arches, and causing additional damage to nearly every part of the building and the artworks within. This unusual exhibition was prompted by the industrious reconstruction work undertaken over the last four years at this very site.

Like the current exhibition on Notre-Dame at the Cité de l'architecture et du patrimoine in Paris, *Notre-Dame de Paris: At the Heart of the Construction Site* offers visitors an overview of the restoration process at the cathedral following the 2019 fire. Unlike the exhibition at the Cité, however, the exhibition on the construction site is free to the public and without need of a reservation until the monument is reopened at the end of 2024. All wall didactics and videos are available in French and English, and the exhibition guide is available in French, English, Spanish, German, and Italian. Following along with the exhibition's unusual location and title, all display cases and many of the didactics of the exhibition are fabricated out of raw veneer plywood, emphasizing the in-process, short-term nature of the restoration.

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The exhibition contains three main parts: a film, a central pedagogical model of the cathedral, and finally, display stations highlighting the diversity of trades involved in the restoration project. An exhibition map suggests beginning with the immersive film, which traces the construction site from April 15, 2019, to the present. Striking footage of the fire opens the film, followed by President Emmanuel Macron's impassioned speech promising that the cathedral would be rebuilt "by all of us, together," which he delivered in front of the still smoldering building. The film is beautifully shot, providing a haunting soundscape (largely thanks to Mylène Pardoën and the "acoustics" team of Centre national de la recherche scientifique [CNRS]) and dramatic compositions made possible by a diversity of camera rigs and drone shots. The body of the film follows this dramatic introduction, discussing how the restoration materials were sourced and providing an overview of restoration techniques. The amount of money received (€846 million) and the number of donors (340,000) is emphasized, as this exhibition was only made possible through such anonymous generosity. I recommend staying through the credits at the end of the video to find out more about the researchers and organizations involved in the film and restoration project.

After the video ends, one can walk around the pedagogical model of the cathedral and to three related stations on the opposite wall. These are entitled, in order from right to left, "History of Notre Dame de Paris," "The Safety Phase," and "The Restoration," thus emphasizing the resuscitative and urgent process undertaken immediately following the fire. Each of these stations is composed of collage-video and vinyl-on-plywood wall didactics in French and English. Interestingly, each of the three video screens has been built into the shape of a simple pointed arch, suggesting luminous, digital stained glass. The history station is the only one in the exhibition to address explicitly the monument's historical timeline before 2019.

Much of the information found in the initial film credits is further extrapolated in the final section of the exhibition—the stations on the diversity of "trades" (or the *operations et métiers du chantier*, as they are called in the exhibition texts). Seven of these stations are curved, freestanding display cases with central objects and videos on both long sides of the structures. Objects highlighted include fragments of the lead roof, a panel of stained glass featuring "The Legend of Sainte-Geneviève" made in 1851 by Alfred Gérente, and a polychrome angel's head made in limestone in the nineteenth century. The frontal videos are simple and animated, best suited for children and large groups, as they feature similar but abbreviated content to that posed in the first room's film. However, on the flip side of these temporary walls, are recordings (again with captioned options in French and English) of in-depth interviews with restorers and tradespeople, an unexpected and rewarding surprise when working through the exhibition. You can hear from painting and stained-glass restorers, quarriers and stone masons, stone restorers, woodworkers and forestry experts, roofers, and master metalsmiths. Each of these display cases also features an interactive "process station" where one can flip through stained glass, assemble a wooden framework, or play a tiny model organ.





At this point, you may be distracted by the glowing neon orange light of another small exhibition installed behind the show on the *Construction Site*: that is, *Orange & Notre-Dame: Genèse d'un Engagement*. This is another short, free exhibition intended to promote the reserve-ticketed VR exhibition further down the hall in the Espace Notre Dame (*Éternelle Notre-Dame: Une expédition immersive en réalité virtuelle à la Cité de l'Histoire*, tickets from €20.99). By continuing on to the final display stations of *Notre-Dame de Paris: At the Heart of the Construction Site* you will be rewarded by a fascinating interview with an organ builder and restorer (Charles-Emmanuel Sarelot) as well as interviews with Army General Jean-Louis Georgelin (overseer of the conservation and restoration project), Philippe Villeneuve (Chief architect of Notre-Dame de Paris), and finally, at the “trades” station labeled number “10” on the exhibition guide, a fascinating set of ten interviews with the scientific and humanities based teams involved in the restoration project. These include the insights of archeological, digital, acoustic, structural, and emotional work groups. I strongly suggest saving time at the end of the exhibition

to watch each of these ten interviews. With these excellent recordings, this final section reveals many insights about the restoration process in the “trades,” including information about the individual selection of over 2,000 oak trees sourced throughout France, the discovery of two lead sarcophagi and the remains of the destroyed Rood screen, and much more.

The exhibition does not address the cause of the 2019 fire, nor does it address the political situation in France or Europe in 2019 or today. Two small gestures toward the charged nature of the restoration are given in the opening statement of the exhibition which reads “the emotion was intense, both in France and abroad,” and in an interview with Claudie Voisenat, head coordinator of the work group on “Emotions and mobilizations.” Yet, even these two gestures, especially the interview with Voisenat, could be of interest for visitors curious about the reception of the restoration project. The Voisenat team’s research will certainly provide an interesting entry point.



Two final caveats for visitors: The exhibition is closed on Mondays but open every other day of the week after 10:00 a.m. A special reservation for classes is available on Mondays if requested in advance. Reserving would be useful if one plans to bring a large group, as the space is easily overwhelmed. Finally, the exhibition is underground and therefore can be difficult to find! If you are standing in the square, observing the plywood and scaffold indicating “West façade of Notre-Dame,” you have gone too far. From that position, the entrance to *Notre-Dame de Paris: At the Heart of the Construction Site* is behind you, beyond the closed crypt now covered by the *Notre-Dame Éphémère* bleacher seating. Espace Notre Dame is at the corner of the Rue de la Cité and the Parvis Notre-Dame–Pl. Jean-Paul II. The only above-ground markers of the exhibition are two royal blue signs with white letters reading “Espace Notre Dame: Expositions.” For an in-depth visit, plan between two and two and a half hours for your trip.

Although the generous international donations to the restoration project are emphasized throughout the exhibition, *Notre-Dame de Paris: At the Heart of the Construction Site* is ultimately a show promoting solidarity in contemporary French society and the French nation, presented as an interdisciplinary and implicitly trans-class endeavor through the trades and workers involved in the project.



Kris N. Racaniello is a doctoral candidate at the Graduate Center, CUNY, and Kress History of Art Institutional Fellow at the Bibliotheca Hertziana, Max Planck Institute, Rome.

***The Nature of Things: Medieval Art and Ecology*, Pulitzer Arts Foundation, March 10–August 6, 2023**

By Daria Berman



At the lower level of the Pulitzer Arts Foundation in St. Louis, a small case containing a copper and silver-gilt monstrance reliquary brightly illuminates the entrance to the exhibition *The Nature of Things: Medieval Art and Ecology*. The monstrance evokes the shape of a Gothic chapel and intricately captures the first section of the exhibit: “Quarry and Mine,” an eclectic collection of medieval art made from metals. At first, this section appears to tell the story of artworks from medieval Christian Western Europe, but upon reading the placards it is clear that the curators have created a different narrative based on the material(s) of each object. The global reach of the European Middle Ages is made visible through the raw materials and shared design motifs that link various cultures together. The metalworks featured in “Quarry and Mine” reflect the global exchange that stretched between West Africa’s gold deposits

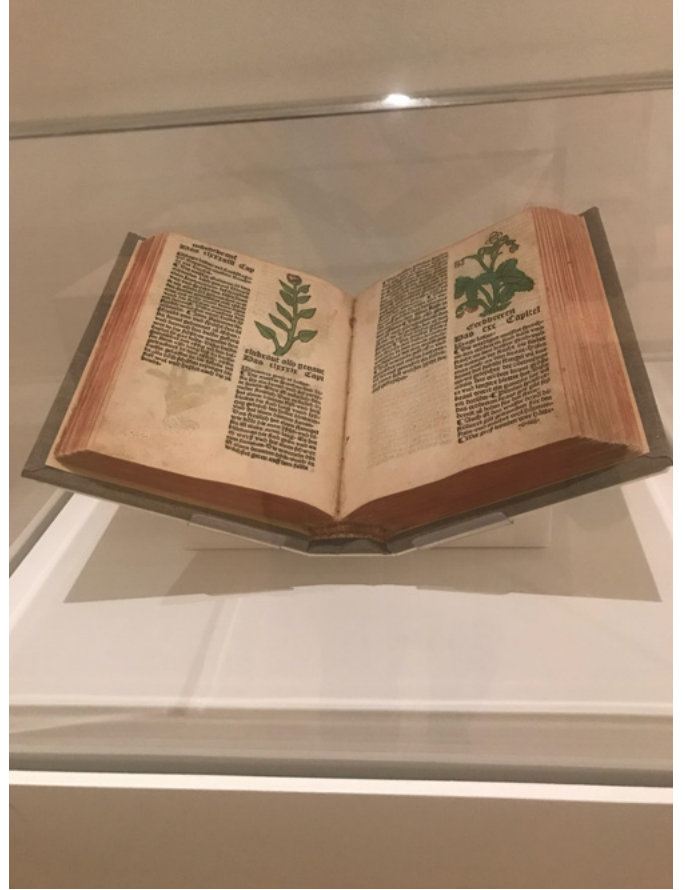
in the Mali Empire, modern day Czechia’s silver mines, and European artists. Engagement with how these artworks came into being serves the two main missions of this exhibition: (1) to demonstrate the global cultural exchange influencing European art; and (2) to educate visitors on the ecological effects of the creation of artwork on the environment. To help visitors envision the process of creating these medieval objects, the exhibition is divided into four main sections: “Quarry and Mine,” “Earth,” “Field,” and “Forest.”



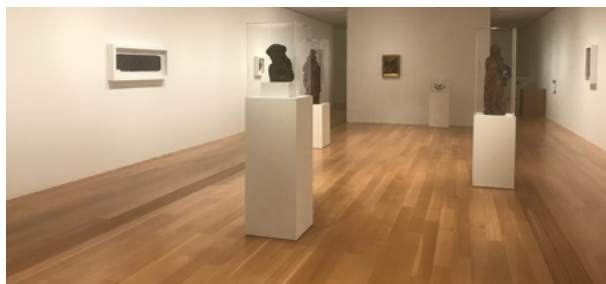
After moving through the first section focused on metalworks, “Earth” presents heavily embellished and colorful pottery and glassworks. This collection includes objects from German, Spanish (Christian and Muslim), and French makers, reflecting various cultural and religious

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influences. Near the center of the exhibition, a glistening orange light reflects off a decorative bowl. Upon closer inspection, one can see Arabic inscriptions of *al-afiya*, meaning “happiness” and “health,” painted in bands around the curve of the bowl. The shimmer from the orange paint embodies the multi-cultural techniques found in fifteenth-century Spain, where Jews and Muslims made up parts of the population pre-expulsion. The enchanting visual effect comes from a copper-luster technique first developed in West Asia that later spread to Iran where craftsmen used it to produce tin-glazed ceramics. This bowl, although labeled as “Spanish,” evokes the mission of the exhibit to highlight a cross-cultural exchange through the transmission of techniques via the networks provided by the Islamic world.



Following the prescribed route of the exhibit, “Field” begins with a colorful sixteenth-century Belgian millefleurs tapestry with unicorns. Various types of textiles and prints fill this space, displaying a diverse set of non-human subjects, such as mythical creatures and plants. Two books stand out from the objects on display: a bestiary and a botanical. The first, a thirteenth-century Franco-Flemish bestiary, records both mythical and real animals as a type of encyclopedia that also functioned as a metaphor for various Christian worshippers, such as the sheep representing faithful Christians. The fifteenth-century German botanical book lists the multiple uses of plants and herbs as medicine in the Middle Ages, showing how medieval physicians engaged with the natural world for healing. As the exhibition is not limited to Christian inspired artworks, a pink folio from the Quran is also on display here. This folio creatively engages with the theme of botanicals given its description of a beautiful garden as a metaphor for paradise.



At the close of the exhibition, “Forest” stands out for its creative display, its sculpted wooden figures mimicking a forest through their spatial alignment. In this section, common iconographies sculpted in wood are represented, such as the crucified Christ, along with various saints. In the middle of the room stand two large sculptures of saints Anthony and Mary in the round. The exhibition’s emphasis on the types of wood from which these sculptures were made leads the viewer to consider the intentions behind the carving of each figure. For example, looking beyond the paint peeling off of a crucified Christ, the viewer can see the tree rings of the wood, which in turn form a type of necklace on Christ’s chest. The detailed information on the types of wood artists used for different sculptures helps the viewer envision the process of sculpting and the difficulty in creating such life-like figures from hardwood.

Kiosks are spread throughout the exhibition as educational tools where the visitor can find out about the process of art making and its impact on natural resources. In these stations, visitors learn about the high consumption of firewood that led to deforestation, and how the mining and refining of ore has contributed to erosion. Additional stations explore the manipulation of natural resources such as clay, wood, sand, and animal skins for the creation of medieval pottery, glass, manuscripts, and textiles. While highlighting the negative consequences of these creative processes, such as deforestation, the exhibition also discusses attempts individuals in the Middle Ages made to preserve forests, such as coppicing, in which smaller branches were grown from tree stumps.

As a whole, this exhibition engages a wide variety of artwork from multiple cultural influences to demonstrate medieval artists’ curiosity about the natural world. From using fleece to mimic the color and texture of botanical gardens to manuscripts on herbs and animals, the art of the Middle Ages drew on various inspirations from the natural world. Through this exhibition, connections can be made between the artisans of Western Europe and their adoption of techniques from West Asia and the Middle East. Objects from Islamic and Christian contexts convey the layered and often complicated meanings that swirled within the global medieval world. Cross-culturalism comes to life in *The Nature of Things*, demonstrating how Western European medieval art reflects a global, ecological story coming from the quarries, earth, fields, and forests of the world.

Daria Berman is a second year Ph.D. student in History at Washington University in St. Louis, and intern at EarlyPrint, a collaborative digital humanities project at Northwestern University and Washington University in St. Louis.

See the “Events and Opportunities” section of this newsletter for information on an upcoming ICMA-sponsored event at “The Nature of Things” Exhibition.

Riemenschneider and Late Medieval Alabaster, Cleveland Museum of Art, March 26–July 23, 2023

By Rebekkah Hart



Fig. 1: Interior of the exhibition (photo by author).

Riemenschneider and Late Medieval Alabaster (March 26–July 23, 2023), now on view at the Cleveland Museum of Art (CMA), brings together fifteen continental alabaster sculptures and highlights work by Tilman Riemenschneider (1460–1531). Curated by Dr. Gerhard Lutz, the Robert P. Bergman Curator of Medieval Art, the exhibition includes several late medieval alabaster sculptures owned by the CMA and is supplemented by loans to showcase the medium's wide-ranging popularity and importance for devotional sculpture (Fig. 1).

Alabaster became widely popular as a sculpting medium across England and mainland Europe between ca. 1350 and 1550. The stone itself, and Riemenschneider's command of the material, is at the center of this exhibition. Visually similar to marble but in reality a much softer medium, alabaster can be sculpted with woodworking tools, which allows for a high degree of detail. While Riemenschneider is generally known for his wood sculptures that include elaborate

altarpieces and funerary monuments, the artist has a small surviving body of work in alabaster. This exhibition is the first in the U.S. to highlight Riemenschneider's mastery of this luxury medium.

The core of the exhibition is Riemenschneider's *Saint Jerome* (ca. 1495) that depicts Jerome gently pulling the thorn from the paw of a submissive lion (Fig. 2). Documented to have come from the Benedictine monastery in Erfurt, Germany, the sculpture, with its extraordinary attention to detail—like the fine hairlines in the lion's face—rewards close looking. Placed in visual conversation with the *Saint Jerome* sculpture, *The Virgin of the Annunciation* (ca. 1485), also by Riemenschneider and loaned by the Musée de Louvre, is from the same monastery and its stone was quarried from the same location (Fig. 3). These sculptures are two of only a few known extant alabasters by the artist.



Fig. 2: *Saint Jerome and the Lion* (From the former Church of St. Peter in Erfurt), ca. 1495. Tilman Riemenschneider (German, active Würzburg, ca. 1460–1531). Alabaster, traces of polychromy; overall: 37.8 x 28.1 x 15.9 cm (14 7/8 x 11 1/16 x 6 1/4 in.). The Cleveland Museum of Art, Purchase from the J. H. Wade Fund 1946.82.

The intimate exhibition is installed in a single room, the CMA’s Julia and Larry Pollock Focus Gallery, where *St. Jerome* and *The Virgin of the Annunciation* reside in the very center. The choice of midnight blue walls and cases in the enveloped space cause the creamy translucency of the stone to glow. All pieces are displayed in the round, allowing the visitors to see the sculptures from every possible viewpoint. One can walk around the *Pietà* (ca. 1475/1500) to marvel at the extreme angle of Christ’s body or circle the *Virgin Enthroned* (ca. 1480) to query what the Christ Child could be holding (Figs. 4 and 5). A fourteenth-century sculpture of Gabriel from the CMA’s collection has always been displayed parallel to a wall, and only with its newfound positioning away from the wall for this exhibition can curators, conservators, and museum-goers marvel at the elaborately painted back of the sculpture. What was the intended function and original placement of this work?

Although the CMA *Gabriel* and *The Virgin of the Annunciation* from the Louvre do not form a true pair, wall didactics contextualize both sculptures as being originally paired with versions that matched each sculptures’ origin. Prints of Gabriel and the Virgin by Martin Schongauer highlight the stylistic milieu of the region and tap into the CMA’s impressive collection of prints by Schongauer, an artist with whom Riemenschneider was familiar. Wall-mounted images of an earlier Gabriel and Virgin Mary of the Annunciation by Riemenschneider carved from alabaster (now in the Rijksmuseum) give further insight to the Louvre sculpture and how it might have once been coupled with another figure of Gabriel.

The exhibition highlights contemporaneous works, like the three mourners sculpted by Claus de Werve (c. 1380–1439) for the tomb of Philip the Bold, Duke of Burgundy (r. 1363–1404) (Fig. 5). Mourner sculptures were commissioned to line funerary monuments, making them some of the more plentiful and now well-known genres of alabaster sculpture. These mourners are carved of exceptionally white alabaster, which was prized in the fifteenth century. Other works depict the wide variety of color and veining that is naturally possible in alabaster in addition to the varying amounts of polychromy that could be added.



Fig. 3: Tilman Riemenschneider, *Virgin of the Annunciation*, ca. 1495, partially polychromed and gilded alabaster, 53 x 40 x 19cm, RF 1384, Musée de Louvre.



Fig. 4: *Pietà*, ca. 1475/1500, Southern Netherlands or Upper Rhine Valley, alabaster with traces of polychromy, 42 x 50 x 23.5 cm, National Gallery of Art, Washington, D.C. Patron's Permanent Fund, 1990.13.1.



Fig. 5: *Enthroned Virgin and Child*, ca. 1480. Gil de Siloé (Spanish, active ca. 1475–1505). Alabaster with traces of gilding and polychromy; overall: 31.5 x 22.5 x 16 cm (12 3/8 x 8 7/8 x 6 5/16 in.). The Cleveland Museum of Art, John L. Severance Fund 2008.145

New acquisitions by the CMA make their debut in this exhibition: two apostles carved from alabaster and believed to have been made as part of a high altar ensemble for the Notre-Dame Collegiate Monastery Church in Saint-Omer (Figs. 6 and 7). Both retain gilding on the abundant folds of drapery and intricate details of their hair. These two new works share their display case with an apostle, *Saint Philip* (1420–30), loaned from the Getty Museum in Los Angeles, which isotope fingerprinting has confirmed came from the same quarry as Riemenschneider's sculptures.

In the corner of the room, a film details the experimental contemporary reconstruction of St. Bartholomew from the Rimini altarpiece by the Liebieghaus Skulpturensammlung in Frankfurt, Germany. The film begins with sculpting raw alabaster from a basic block form in the studio

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Fig. 6: *Mourner from the Tomb of Philip the Bold, Duke of Burgundy (1364–1404), 1404–10. Claus de Werve (Netherlandish, 1380–1439). Vizille alabaster; overall: 41 x 12.7 x 15 cm (16 1/8 x 5 x 5 7/8 in.). The Cleveland Museum of Art, Bequest of Leonard C. Hanna, Jr. 1958.66*

and continues all the way to the partial gilding and polychromy, clarifying for the viewer the process of working the material. Because many of the pieces in the exhibition have been heavily cleaned, and their polychromy and gilding are no longer visible, this didactic effectively exemplifies what some of the pieces in the exhibition could have looked like at their time of creation.

A poignant selection of some of the finest continental alabaster sculptures in US collections, this small but effective exhibition highlights the recent scholarly interest in the allure of alabaster as material and introduces it to a broader museum audience. A richly illustrated catalog accompanies the exhibition and is available for purchase.

Rebekkah Hart is a Ph.D. student in the Art History of Late Medieval Europe at Case Western Reserve University working with Prof. Elina Gertsman.



Fig. 7: *Two Standing Apostles (probably Saint John the Evangelist and St. Paul), ca. 1430. Master of the Saint-Omer Apostles (Southern Netherlandish, active Bruges?). Alabaster; overall: 23.7 x 9.3 x 5.8 cm (9 5/16 x 3 11/16 x 2 5/16 in.); overall: 23.7 x 10.2 x 5.9 cm (9 5/16 x 4 x 2 5/16 in.). The Cleveland Museum of Art, Severance and Greta Millikin Purchase Fund 2022.41*

EVENTS AND OPPORTUNITIES

*Tania Kolarik,
Assistant Editor for
Events and Opportunities*

More calls for non-ICMA sponsored papers, fellowship opportunities, exhibition and conference announcements are posted to the website and social media, where they are available to members in a format that is timelier than the triannual Newsletter. Visit our Facebook page (<https://www.facebook.com/InternationalCenterofMedievalArt>), and follow ICMA on Twitter (<https://twitter.com/icmanews>). ICMA members can also share calls-for-papers, conferences, lectures, grants, employment opportunities and other news that benefits the medieval art community on the Community News page of the ICMA website: <http://www.medievalart.org/community-news/>.

FUTURE ICMA EVENTS

ICMA IN ST. LOUIS

Study Event for *The Nature of Things: Medieval Art and Ecology, 1100–1550*

The International Center of Medieval Art (ICMA), the Pulitzer Arts Foundation, and the St. Louis Art Museum invite ICMA members to a study weekend organized around the exhibition *The Nature of Things: Medieval Art and Ecology, 1100–1550*, curated by Heather Alexis Smith at the Pulitzer Arts Foundation. Please see below for a detailed itinerary and registration link.

FRIDAY, JULY 28, 2023

Due to capacity restrictions, we can accommodate only 15 people from 10:00am–3:30pm CT for the day's events.

10:00am

Curator-led tour and discussion of *The Nature of Things: Medieval Art and Ecology, 1100–1550* at the Pulitzer Arts Foundation. For more information, see: <https://pulitzerarts.org/art/medieval-art-and-ecology/>.

12:30pm

Lunch provided by the Pulitzer Arts Foundation

2:00–3:30pm

Due to capacity limitations, a rotation of these two events at the St. Louis Art Museum:

- A close look at medieval objects in the Museum's art study room
- A tour of the medieval galleries

Late afternoon/evening

The St. Louis Art Museum is open until 9:00pm on Fridays. Guests will have the opportunity to enjoy the museum and the special exhibition "Action/Abstraction Redefined: Modern Native Art, 1940s–1970s." For more information about the exhibition, see: <https://www.slam.org/exhibitions/action-abstraction-redefined-modern-native-art-1940s-1970s/>.

An optional and casual group dinner after the museum can be planned, depending on interest (guests pay their own way).

SATURDAY, JULY 29, 2023

9:00am

Tour of the Central Reform Congregation and their newly installed mosaic. For more information, see: <https://www.christiancentury.org/article/art/mosaic-central-reform-congregation-st-louis-missouri-siona-benjamin>.

10:00am

Tour of Cahokia, the archaeological site of a pre-Columbian Indigenous city (which existed c. 1050–1350 CE) directly across the Mississippi River from what is now called St. Louis, the ancestral lands of the Osage, Missouri and Illini people. For more information, see: <https://cahokiamounds.org/>.

12:00pm

Picnic lunch at Cahokia Mounds State Historic Park provided by the ICMA

1:00pm

Cathedral Basilica and Mosaic Museum, completed in 1907

2:00pm

Drinks provided by the ICMA

Accommodations

For those traveling to St. Louis, we've reserved a small block of king suite rooms at The Royal Sonesta Chase Park Plaza St. Louis (website: <https://www.sonesta.com/royal-sonesta/mo/st-louis/chase-park-plaza-royal-sonesta-st-louis>). The rate is about \$195 per night with tax and includes a king bed and a queen-sized sleeper couch in each room. On the registration form, please let us know if you want this option and we will send the discount code.

Carpooling

On the registration form, we ask that you indicate if you need transportation between sites or able to offer a ride to a colleague.

Guests

While Friday is limited to 15 people because of capacity restrictions, guests can join for Saturday events. There may be a nominal fee for guests to help cover picnic lunch and tours. The St. Louis Art Museum is free to all; they can join you at the museum Friday evening after our tour/study room visit. The Pulitzer Arts Foundation is also free to all.

Any questions, please email icma@medievalart.org.

This event is organized by Maggie Crosland, Ryan Frisinger, Sherry Lindquist, and Heather Alexis Smith.

Register here: <https://forms.gle/751cZdYmVSHNAPuK9>.

OTHER OPPORTUNITIES

If you would like your upcoming exhibition, conference, or lecture series included in the newsletter, please email the information to EventsExhibitions@medievalart.org. Submissions must be received by October 15, 2023 for inclusion in the Autumn 2023 newsletter.

ACLS Fellowships

ACLS invites research proposals from scholars in all disciplines of the humanities and interpretive social sciences. Given the disproportionate effect the pandemic's social and economic disruptions have had on emerging, independent, and untenured scholars, ACLS will continue in the 2023-24 competition year to offer these fellowships solely to untenured scholars who have earned the PhD within eight years of the application deadline. ACLS welcomes applications from scholars without faculty appointments and scholars off the tenure track.

Deadline: September 28, 2023, at 9:00pm ET
For more information, see: <https://www.acls.org/competitions/acls-fellowships/>.

ACLS HBCU Faculty Fellowships and Grants

The American Council of Learned Societies invites applications for the HBCU Faculty Fellowship and Grant Program. HBCUs are a vital component of the higher education ecosystem with a distinguished record of teaching and research contributions to the academic humanities and interpretive social sciences. This program supports the work of faculty at HBCUs by providing awards that attend to the specific teaching, research, and service contexts of their institutions. The program is the result of an extensive series of listening sessions and consultations with HBCU faculty and administrators from a wide range of institutions about opportunities and needs for research support at their colleges and universities.

Deadline: November 2, 2023, at 9:00pm ET
For more information, see: <https://www.acls.org/programs/acls-hbcu-faculty-fellowship-and-grants/>.

ACLS Open Book Prize + Arcadia Open Access Publishing Award

ACLS welcomes submissions to its inaugural open access book prizes, funded by *Arcadia*—a charitable fund of Lisbet Rausing and Peter Baldwin. Each winning book will receive dual awards, presented to the authors and publishers in May 2024 at the *ACLS Annual Meeting*.

Authors receive the ACLS Open Access Book Prize, with a cash award of \$20,000. Publishers receive the Arcadia Open Access Publishing Award, with a grant of \$30,000 to support new open access titles.

Deadline: September 1, 2023
For more information, see: <https://www.acls.org/competitions/open-access-book-prizes/>.

AVISTA Graduate Student Research Grant: Art and Architecture Across Borders in the Medieval World

This grant of \$500 is intended to support an early-stage graduate student's research on the theme of art that crosses the borders or peripheries of the medieval world. Funds should support research and/or dissemination of scholarship, which may include expenses for conference travel, site visits, or archive visits. The award includes a one-year gift membership to AVISTA.

Deadline: September 15, 2023, at 5:00pm ET
For more information, see: <https://www.medievalart.org/calendar/call-for-applications-graduate-student-research-grant-art-and-architecture-across-borders-in-the-medieval-world-due-by-15-september-2023-5pm-et>.

Belfast Summer School in Ancient Languages

The eighth Belfast Summer School in ancient languages will take place in July and August 2023. Students can attend in-person at Queen's University Belfast between Monday 17th and Friday 21st July, or virtually on Zoom between Monday 24th July and Friday 4th August.

Courses are available in Latin, Classical Greek, Egyptian Hieroglyphs, Biblical Hebrew, Classical Arabic, and Old English.

For more information and to register, see: <https://helenmcveigh.co.uk/product/belfastsummerschool/>.

Manuscripts in the Curriculum III at Les Enluminures

"Manuscripts in the Curriculum" is Les Enluminures's innovative and highly successful program that enables colleges, universities, and other educational institutions in the United States and Canada to borrow a select group of original manuscripts for teaching and exhibitions for a segment of the academic year (semester, quarter, or summer session). The integration of real manuscripts into the curriculum in courses where students can work closely with original material under the guidance of a professor is a central tenet of the program. The program also serves as a springboard, enabling participating institutions to discover and implement ways that manuscripts can continue to be used creatively in their curricula.

Application Deadline: October 15, 2023
For more information, see: <https://www.textmanuscripts.com/curatorial-services/manuscripts>.

Metodi e Metodologie della Ricerca Archeologica e Storico-Artistica Scholarship

The MEM PhD school (Metodi e Metodologie della Ricerca Archeologica e Storico-Artistica) of the University of Salerno (UniSa) announces a three-year scholarship funded by UniSa for either Italian or foreign students who have obtained a Masters degree abroad and who wish to focus on a research project on any topic covered by MEM's research fields.

The announcement, with all the details on the selection methods, will be published in the second half of July on the following page: <https://web.unisa.it/en/teaching/phd-programmes>.

Paris x Rome Fellowship

The German Forum for Art History Paris and the Bibliotheca Hertziana - Max Planck Institute for Art History award a joint six-month research grant every year. The funding makes it possible to research archives or library funds in Paris and Rome for three months each, to exchange ideas with the scientists at the institutes and to deal with transnational perspectives on art history in France and Italy.

Predocs and postdocs in art history and related disciplines are invited to apply for the Paris x Rome Fellowship. It includes reimbursement of travel expenses, a subsidy towards living expenses of at least EUR 1,750 per month (plus a monthly flat-rate subsidy for material costs of EUR 250 and, if applicable, a child allowance), the use of resources and integration into the research initiatives of the institutes. The application, which must include a curriculum vitae and a project description, can be written in German, French or English. Good French and Italian language skills are required.

Application Deadline: September 15, 2023

For more information, see: <https://www.biblhertz.it/en/opportunities/parisxrome>.

EXHIBITIONS

ONLINE

Ancient Art at Dumbarton Oaks

Dumbarton Oaks, Washington, D.C.

Online exhibition: <https://www.doaks.org/resources/online-exhibits/ancient-art-at-dumbarton-oaks>

A Liberal Arts Education for the (Middle) Ages: Texts, Translations and Study

The Schoenberg Institute for Manuscript Studies

Online exhibition:

<https://ljs101.exhibits.library.upenn.edu>

Infinity of Nations: Art and History in the Collections of the National Museum of the American Indian

National Museum of the American Indian

Online exhibition: https://americanindian.si.edu/exhibitions/infinityofnations/?utm_source=siedu&utm_medium=referral&utm_campaign=exhibitions

Lasting Impressions: People, Power, Piety

Dumbarton Oaks, Washington, D.C.

Online exhibition: <https://www.doaks.org/visit/museum/exhibitions/lasting-impressions-people-power-piety>

The Sogdians: Influencers on the Silk Roads

National Museum of Asian Art, Washington, D.C.

Online exhibition: <https://sogdians.si.edu/>

Ukraine: Connected Histories and Vibrant Cultures

Tufts University

Online exhibition: <https://sites.tufts.edu/ukraine/>

The territory of modern Ukraine was once part of the largest kingdom of medieval Europe, known as Kyivan Rus. The heart of that early medieval kingdom—the city of Kyiv—is today the capital of Ukraine. It features impressive monuments, as well as remarkable collections and archives that are endangered by Russia's ongoing war in Ukraine. This exhibition highlights aspects of the early history and cultural heritage of Kyivan Rus, demonstrating how expansive, well-connected, and diverse this region of Eastern Europe was during the medieval and early modern periods. Moreover, the exhibition addresses later transformations and manipulations of the historical material record in order to advance certain narratives, especially during the Soviet era, and current efforts to document, study, and preserve the history and heritage of Ukraine.

Virtual Middle Ages: A New Look at Old Art

Belvedere, Vienna

Online exhibition:

<https://www.belvedere.at/en/virtual-middle-ages>

IN-PERSON (ALPHABETICAL BY COUNTRY)

BELGIUM

*Stories from Under the Ground:
Bruges in the Year 1000*
Gruuthusemuseum, Bruges
December 9, 2021–October 27, 2023

CANADA

Meditation and the Medieval Mind
Art Gallery of Ontario, Toronto
Ongoing

FRANCE

*Imprimer! L'Europe de Gutenberg /
Printing! Gutenberg's Europe*
Bibliothèque Nationale de France, Paris
April 12–July 16, 2023

Normands: Migrants, Conquérants, Innovateurs
Musée des Beaux-Arts, Rouen
April 14–August 13, 2023

*Notre-Dame de Paris: At the Heart
of the Construction Site*
Notre Dame, Paris
Ongoing

GERMANY

*Dürer für Berlin: Eine Spurensuche im
Kupferstichkabinett / Dürer for Berlin:
Looking for Traces of the Master in the
Kupferstichkabinett*
Kulturforum, Staatliche Museen zu Berlin, Berlin
May 12–August 27, 2023

*Elektrifizierend! Galvanoplastische Nachbildungen
von Goldschmiedekunst / Electrifying!
Electroformed Replicas of Artistic Goldwork*
Kunstgewerbemuseum–Staatliche Museen zu Berlin,
Schloss Köpenick, Berlin
April 28–October 1, 2023

This exhibition looks at technical aspects, but also at aspects related to cultural history: the electroformed sculptures are a prime example of the enthusiasm for technology and the historical consciousness of the Industrial Age, and they also played a central role in the educational models of Berlin's Kunstgewerbemuseum at its founding in 1867. The objective of founding the museum was to drive innovation in artistic production through the collection of historical artefacts of outstanding quality (and reproductions of the same). Even today, there are still numerous electroformed replicas in the museum's collection that were fabricated during the museum's early years.

*Glänzende Begegnungen: Die Domschätze von
Münster und Paderborn*
Diözesanmuseum Paderborn, Paderborn
September 2, 2023–January 7, 2024

*Das Mittelalter. Die Kunst des 15. Jahrhunderts /
The Middle Ages: The Art of the 15th Century*
Germanisches National Museum
April 7–October 1, 2023

*Schreine und Steine aus St. Pantaleon /
Shrines and Stones from St. Pantaleon*
Museum Schnütgen, Cologne
May 31, 2023–January 31, 2024

As precious loans from St. Pantaleon, one of Cologne's twelve large Romanesque churches, the museum is showing the two reliquary shrines of Saints Albinus and Maurinus, as well as three fragments of the stone sculptures from the church's 11th-century west façade. They are among the oldest examples of post-antique monumental sculpture in Cologne. The Church of St. Pantaleon is currently undergoing extensive restoration work, which offers the opportunity to view the two magnificent pieces of 12th-century Cologne goldsmithing from there, together with works of the same period from the museum's own collection.

*Schlüssel zur christlichen Kunst /
Unlocking Christian Art*
Bode-Museum and Gemäldegalerie, Staatliche
Museen zu Berlin, Berlin
Ongoing

ITALY

*Bronzo & Oro. Roma, Papa Innocenzo III:
racconto immersivo di un capolavoro*
Vittoriano, Rome
June 1–October 1, 2023

*Il Maestro di Campo di Giove:
Ricomporre un capolavoro*
Museo Nazionale d'Abruzzo, L'Aquila
May 26–September 3, 2023

*Il magistero medievale di Margarito d'Arezzo:
La Madonna delle Vertighe e le opere del Museo*
Museo Nazionale d'Arte Medievale e Moderna, Arezzo
May 25–July 29, 2023

SWEDEN

In Service of the Church
Historisches Museum, Stockholm
Ongoing

SWITZERLAND***Das letzte Gewand: Grabfunde aus der Höhle Assi el-Hadath im Libanon | Last Garments: Grave Finds from the Assi el-Hadath Cave in Lebanon***

Abegg-Stiftung, Riggisberg
April 30–November 12, 2023

The Abegg-Stiftung has been conserving textiles from the National Museum of Beirut for several years now. The textiles are shrouds and garments discovered in the Assi el-Hadath cave on Mount Lebanon between 1988 and 1993. There, in the thirteenth century, people sought shelter, lived and buried their dead. Thanks to the dry climate, the textiles have been preserved.

UK***Art and Artifice: Fakes from the Collection***

The Courtauld, London
June 17–October 8, 2023

Light, Glass & Stone: Conversing the St. Cuthbert Window

York Minster, York
June 25, 2023–January 1, 2024

Saint Francis of Assisi

The National Gallery, London
May 6–July 30, 2023

USA***Africa & Byzantium***

The Met Fifth Avenue, New York City
November 19, 2023–March 3, 2024

Art history has long emphasized the glories of the Byzantine Empire (circa 330–1453), but less known are the profound artistic contributions of North Africa, Egypt, Nubia, Ethiopia, and other powerful African kingdoms whose pivotal interactions with Byzantium had a lasting impact on the Mediterranean world. Bringing together a range of masterworks—from mosaic, sculpture, pottery, and metalwork to luxury objects, paintings, and religious manuscripts—this exhibition recounts Africa's central role in international networks of trade and cultural exchange. With artworks rarely or never before seen in public, *Africa & Byzantium* sheds new light on the staggering artistic achievements of medieval Africa. This long-overdue exhibition highlights how the continent contributed to the development of the premodern world and offers a more complete history of the vibrant multiethnic societies of north and east Africa that shaped the artistic, economic, and cultural life of Byzantium and beyond.

Arts of the Medieval Mediterranean

The Walters Art Museum, Baltimore
Ongoing

Engaging the Senses: Arts of the Islamic World

National Museum of Asian Art, Washington, D.C.
Ongoing

Ethiopia at the Crossroads

The Walters Art Museum, Baltimore
December 3, 2023–March 3, 2024

Garden and Nature in the Medieval World

Dumbarton Oaks, Washington, D.C.
Open through July 2023

This exhibition presents snapshots of medieval gardens in a global comparative framework, drawing attention to the varied expressions of garden culture in the research areas represented at Dumbarton Oaks. In addition, this exhibit includes selected objects from the museum galleries that depict medieval peoples' relationship to gardens and nature through their art.

The Good Life:***Collecting Late Antique Art at The Met***

The Met Fifth Avenue, New York City
May 24, 2021–January 7, 2024

Graphic Design in the Middle Ages

J. Paul Getty Museum, Los Angeles
August 29, 2023–January 28, 2024

Medieval scribes and artists were some of the world's first graphic designers, planning individual pages and whole books in creative ways. Exploring the idea of designing a medieval book, from the layout of the page to text as graphic organizing tool, and the role of ornament in the structure of the finished product, this exhibition reveals the ways that design influenced the reading and interpretation of medieval books.

Infinity of Nations: Art and History in the Collections of the National Museum of the American Indian

National Museum of the American Indian,
New York City
Ongoing

Learning to Paint in Premodern China

The Met Fifth Avenue, New York City
February 18, 2023–January 7, 2024

This exhibition will consider the underexplored question of how painters learned their craft in premodern China. Some painters learned at home, from fathers, mothers, or other relatives among whom painting was a shared language of familial communication. Others learned from friends who shared their passion. Still others turned to painting manuals, treatises that expanded knowledge of painting to anyone who could buy a woodblock-printed book.

Life of Christ and Saints

Nelson-Atkins Museum of Art, Kansas City
December 16, 2021–December 11, 2023

Lives of the Gods: Divinity in Maya Art

Kimbell Museum of Art, Fort Worth
May 7–September 3, 2023

Love Gardens / Forbidden Fruit

Cleveland Museum of Art, Cleveland
July 2–October 29, 2023

Before the advent of landscape as an independent genre in European art (a development usually placed in the 1600s), depictions of the natural world appeared on the borders of manuscripts and as the backdrop for portraits, devotional works, and biblical narratives. In these contexts, nature held symbolic and metaphorical meanings tied to natural cycles, God's generative power, Christian spirituality, and human love. Ranging from the Garden of Eden and courtly love gardens to the biblical deluge, prints and drawings in *Love Gardens / Forbidden Fruit* highlight humankind's fraught but interdependent relationship with the natural world. The 60 works on paper in the exhibition, spanning the late medieval through the Renaissance periods (about 1460 to 1600), are assembled entirely from the CMA's collection.

Medieval Money, Merchants, and Morality

The Morgan Library & Museum, New York City
November 10, 2023–March 10, 2024

Medieval Money, Merchants, and Morality charts the economic revolution that took place at the end of the Middle Ages and the early Renaissance. Trade was conducted on an unprecedented scale, banks were established, and coinage proliferated like never before. The widespread use of money in everyday life transformed every aspect of European society, including its values and culture. Bringing together some of the most acclaimed manuscripts in the Morgan's collection and other exceptional objects including a renaissance purse, a brass alms box, and a hoard of coins, this exhibition will explore the fate of the avaricious, attitudes towards the poor, contentious lending practices, and money management.

The Medieval Top Seller: The Book of Hours

The Cleveland Museum of Art, Cleveland
August 26, 2022–July 30, 2023

Medieval Treasures from the Glencairn Museum

Philadelphia Museum of Art, Philadelphia
June 25, 2022–Fall 2023

(more) Precious, New York

Les Enluminures, New York
May 12–July 31, 2023

Morgan's Bibles: Splendor in Scripture

The Morgan Library & Museum, New York City
October 20, 2023–January 21, 2024

The Nature of Things: Medieval Art and Ecology, 1100–1550

Pulitzer Arts Foundation, St. Louis
March 10–August 6, 2023

The Pulitzer Arts Foundation in St. Louis presents *The Nature of Things: Medieval Art and Ecology, 1100–1550*, the first exhibition to explore the impact of artmaking on the environment in the second half of the Middle Ages. *The Nature of Things* features nearly fifty sculptures, textiles, and illuminated books made between 1100 and 1550 CE in a range of materials including wood, stone, cloth, and metal. The exhibition considers the vast array of natural resources needed to produce the artworks that decorated churches and households across Europe during the Middle Ages.

Play and Pastimes in the Middle Ages

J. Paul Getty Museum, Los Angeles
May 16–August 6, 2023

Discover the lighter side of life in the Middle Ages through the surprising and engaging world of medieval games and leisure. The exhibition features dynamic images of play and explores the role of entertainment in the Middle Ages. Manuscript images capture the complex contests and pastimes that medieval people enjoyed, ranging from a light-hearted game of chess to the dangerous sport of jousting. Then as now, play was thoroughly woven into the fabric of society at every level.

Printed in 1085: The Chinese Buddhist Canon from the Song Dynasty

The Huntington, San Marino
April 29–December 4, 2023

Rich in Blessings: Women, Wealth, and the Late Antique Household

Dumbarton Oaks, Washington, D.C.
November 14, 2023–May 19, 2024

Focusing on artifacts such as textiles, plate, ivory, and jewelry, *Rich in Blessings: Women, Wealth, and the Late Antique Household* explores the period's attitudes towards prosperity, particularly as concerned women's possessions. Opulent works like gemstone-encrusted gold jewelry or intricately woven curtains not only communicated ideals about refined living and physical beauty, but also drew attention to the uneven social standings of rich and poor. The exhibition contrasts these luxurious artworks with late antique theological ideals concerning the renunciation of wealth, a rhetoric that has proven foundational in how many religious

communities understand individuals' obligations to society even today. By drawing attention to the complex and multilayered associations of art, wealth, and equality in late antiquity, *Rich in Blessings: Women, Wealth, and the Late Antique Household* prompts consideration of the enduring meaningfulness of these themes in our own world.

Rich Man, Poor Man: Art, Class, and Commerce in a Late Medieval Town

The Met Cloisters, New York City
March 6–August 20, 2023

Below the monarch, nobility, and land-owning gentry in the highly stratified society of sixteenth-century England stood those known as the “middling sort.” Like their compatriots of higher rank, they too saw art and architecture as a means of self-fashioning. This exhibition examines the emergence of distinctly middle-class taste in late medieval England by showcasing a rare set of large-scale domestic sculptures from Exeter. Commissioned by a merchant named Henry Hamlyn, the sculptures, which adorned the exterior of his house, feature stock characters drawn from popular prints and bawdy tales: a jester, a quarreling couple, peasants, and musicians. Rustic in style and subject matter, they fascinatingly came across as figures both amusing and menacing.

Riemenschneider and Late Medieval Alabaster

The Cleveland Museum of Art, Cleveland
March 26–July 23, 2023

“Ukraine: Connected Histories and Vibrant Cultures”

Tisch Library, Tufts University, Medford
On display through Fall 2023

Alice Isabella Sullivan co-organized the exhibition *Ukraine: Connected Histories and Vibrant Cultures* now open at Tufts University. It has a live website, and the panels could be reused and displayed in other contexts, if there is interest: <https://sites.tufts.edu/ukraine/>.

ONGOING OPPORTUNITIES FOR ICMA MEMBERS

Volunteer for the ICMA Oral History Project

The ICMA Student Committee has launched the Oral History Project! Students interview members who have made significant contributions to the study of medieval art and the ICMA with the goal of preserving their unique stories and experiences.

The Student Committee is looking for student volunteers to participate as interviewers. All interviews are currently taking place via Zoom, though we hope to conduct them face-to-face in the future.

If you are interested please fill out the form at this link: <https://docs.google.com/forms/d/e/1FAIpQLSfioXnhEz3W83WPLLeEfxfn3exWloQxF3fHQaj24zaRheNfckQ/viewform>.

ICMA Mentoring Initiative

In cooperation between the Membership and Advocacy Committees, the ICMA supports a program of mentorship events designed to offer groups of students the opportunity to build familiarity with various sectors of the field and consult with colleagues practicing medieval art history in a range of ways. Groups have convened most often on the occasion of exhibitions to confer with curators and gallery designers, along with local scholars. Informal mentoring lunches at the international congresses in Kalamazoo and Leeds create opportunities for discussion of students' and early-career scholars' questions and concerns. Look for announcements of both gatherings through ICMA eBlasts, social media postings, and on the website.

We always welcome suggestions for mentoring events from students and colleagues. Convene a group to visit a site; invite students to a planning session for an upcoming symposium; facilitate a meeting with colleagues engaged in public humanities projects or exploring the medieval period in non-academic forums. Please contact icma@medievalart.org. For information about upcoming events and a list of past recorded events, please visit: <https://www.medievalart.org/icma-mentoring-initiative>.

Resource for Teaching a Global Middle Ages

Many art historians wish to retool and expand their medieval art history courses to address the wide diversity of artistic expression that characterized a global Middle Ages. This work includes considering how race and racism intersect with the ways in which we teach the deeper past and reflecting on how the fields of art history and medieval studies were developed in the nineteenth and twentieth centuries. The ICMA has developed a resource

that is intended to support those who aim to teach a history of medieval art that more fully explores, as the ICMA Mission Statement puts it, "every corner of the medieval world." For this resource, please visit: <https://www.medievalart.org/teaching-a-global-middle-ages-art-history>.

Resources for Online Teaching

The ICMA website offers a library of digital resources for teaching medieval art history, crowd-sourced from ICMA members and maintained by the Digital Resources Committee. Whether you teach medieval art history entirely online, in a hybrid format, or fully in-person, we invite you to consult the list as you write your syllabi, build your courses in your institution's LMS, plan lectures, and devise assignments.

In addition to image databases, interactive websites, and individual open-access essays, videos, and exhibition catalogs featuring medieval art and architecture, you will also find select pedagogical resources geared specifically toward faculty members who teach online.

See: <https://www.medievalart.org/resources-for-online-teaching-art-middle-ages/>.

ICMA Image Database

The ICMA has created an image database that pools member images and allows others to use them free of charge and without restriction. The images in the archive were taken by ICMA members. By placing images in the database, members agree that the images can be used by other members without restriction. As all of the photographers responsible for these images are named, it is hoped that anyone who uses them for publication will credit the source (ICMA) as well as the photographer. To access and submit to the database, please see: <https://www.medievalart.org/image-database>.

The Limestone Sculpture Provenance Project

Because many sculptures in public collections were removed from their original sites long ago, scientists and art historians have collaborated to answer questions concerning their geographic origin and attribution. One way in which scientists contribute to solving these problems is by determining the stone's composition using neutron activation analysis.

Small samples of stone removed from a sculpture, monument or quarry are irradiated in a nuclear reactor to produce radioactive isotopes of elements present in the stone. This compositional data is added to the Limestone Database which contains samples from sculptures in museum collections, from quarries in the Ile-de-France, Normandy, Burgundy, Périgord, and the Nile Valley, as well as from French monuments and British cathedrals. Compositional information in the database is used

to group sculptures and relate them to quarry stone by using multivariate statistical techniques. For the project's website, please see:

<http://www.limestonesculptureanalysis.com/>.

ICMA Pop-Ups: Organize an Informal Event in Your Area

The ICMA Membership Committee encourages you to organize informal gatherings of ICMA members. Any type of event bringing members together would be great—a visit to a museum or special exhibition in your area; a picnic in a local park; morning coffee or evening cocktails. See the “ICMA Event Recaps” section of this newsletter for information on a recent Pop-Up that took place in Cologne.

You come up with the idea! We'll give you the email addresses of ICMA members in your area and help you plan! All we ask is that you take some pics and write a brief blurb of your Pop-Up event for a feature in ICMA News.

Organizers of ICMA Pop-Ups should understand and follow the health protocols in their area and be sensitive to the preferences and concerns of participants.

If you're interested, please contact Sonja Drimmer (membership@medievalart.org), Chair of the Membership Committee, and Ryan Frisinger (ryan@medievalart.org), Executive Director.

ICMA Kress Grants for Virtual Conference Registration Fees

Due to the pandemic, the Samuel H. Kress Foundation has generously agreed to reallocate our Kress Travel Grants to cover the cost of registration fees for virtual conferences. Registration fees are typically not reimbursed for a Kress Travel Grant and we will revert to this policy when travel and conferences are safer again. Only participants in ICMA-sponsored sessions are eligible. For details about the application process, including how to submit application details, see:

<https://www.medievalart.org/kress-travel-grant>.

ICMA Kress Travel Grants

The International Center of Medieval Art, through the generosity of the **Samuel H. Kress Foundation**, is pleased to offer travel grants to speakers at ICMA-sponsored sessions at scholarly conferences. Travel will be reimbursed up to US\$600. Transatlantic and Transpacific travel will be reimbursed up to US\$1200.

These funds are available **only to speakers and organizers delivering papers** as an integral part of the session (i.e., with a specific title listed in the program). Funds are payable on a reimbursement basis, via check to US bank account holders or via bank transfer to non-US bank account holders. Funds cannot be covered in advance of the session. **The ICMA cannot guarantee this support, but will make every effort to provide it, based on the availability of funds.**

Reimbursable expenses include:

Airfare

Trainfare

Rental car fees and gas

Mileage at the IRS 2015 rate of 57.5 cents per mile (if you are using your own car)

Lodging (two-night maximum)

ICMA does not reimburse:

Meal expenses

Conference registration fees

Presentation supplies such as computer or camera equipment

Session organizers: Contact Ryan Frisinger (icma@medievalart.org) with a list of speakers, affiliations, and departure location as soon as the session is finalized. This will help us determine the availability of funds.

For details about the application process, including how to submit application details, see:

<https://www.medievalart.org/kress-travel-grant>.

CONFERENCES, LECTURES, SYMPOSIA, WORKSHOPS (BY DATE)

Beata humilitas: An Eighth-Century “Textual Icon”?

Hybrid Lecture

Palazzo Grifoni Budini Gattai, Florence

July 18, 2023

For more information, see:

<https://www.khi.fi/en/aktuelles/veranstaltungen/2023/07/dell-acqua-beata-humilitas.php>

Material Migrations: Transkulturelle Kunstgeschichte mit Afrikanischem Fokus

Institut für Europäische Kunstgeschichte, Heidelberg

July 19, 2023

For more information, register here:

<https://www.uni-heidelberg.de/de/veranstaltungen/material-migrations-transkulturelle-kunstgeschichte-mit-afrikanischem-fokus-2023-07-19>

Nuns at Work: The Poor Clares as Makers of Books in Gothic Cologne

The Grolier Club, New York City

July 19, 2023

For more information, see:

<https://rarebookschool.org/all-programs/lectures/nuns-at-work/>

Totentanz und Ars moriendi

Conference

Die Eiche, Lübeck

July 22–23, 2023

For more information, see:

https://www.totentanz-online.de/images/Call_for_Papers.pdf

Exhibitions, Museum Collections, and Environment

Virtual Lecture

Pulitzer Arts Foundation, St. Louis

July 27, 2023

For more information, see:

<https://pulitzerarts.org/events/virtual-conversation-exhibitions-museum-collections-and-environment/>

Modern Games, Medieval Wireframes

Virtual Talk

The Getty

August 2, 2023

For more information, see:

https://www.getty.edu/visit/cal/events/ev_3909.html

Beginner’s Guide to the Index of Medieval Art Database

Virtual Workshop

The Index of Medieval Art, Princeton University

August 3, 2023

For more information, see:

https://ima.princeton.edu/index_online_workshop_august_2023/

England and France Before 1500: The 2023 Harlaxton Medieval Symposium in Honour of Dr. Jenny Stratford

Conference

Harlaxton Manor, Lincolnshire, UK

August 14–17, 2023

For more information, see:

<https://harlaxton.org.uk/harlaxton-symposium-2023-england-and-france-before-1500>

Burgen und Ruinen: Baudenkmal, Attraktion, Habitat

Conference

Hochschulzentrum vonRoll, Bern, CH

August 31–September 1, 2023

For more information, see:

<https://www.langenberg.arch.ethz.ch/diskurs/burgen-und-ruinen/>

Visualizing Drugs & Dyes: Art and Pharmacology in (Early) Medieval Worlds (600–1400)

Conference

Max-Planck-Institut, Basel

September 4–6, 2023

For more information, see: <https://www.khi.fi/en/aktuelles/veranstaltungen/2023/09/visualizing-drugs-and-dyes.php>

Medieval Chichester: Cathedral, City and Surroundings

Conference

Chichester University, Chichester, UK

September 4–8, 2023

For more information, see:

<https://thebaa.org/event/medieval-chichester-cathedral-city-and-surrounding-area/>

Benedicamus

Conference

University of Oslo, Oslo, NO

September 7–8, 2023

For more information, see:

<https://www.hf.uio.no/imv/english/research/projects/benedicamus-domino/benedicamus-domino-conference/benedicamus-conference-programme.html>

Kraft der Elemente: Feuer und Wasser bei Festungen

Conference

FH Kufstein, AT

September 7–10, 2023

For more information, see:

<https://festungsforschung.de/aktivitaeten/tagungen/>

The Life, Legacy and Legend of Otto F. Ege

Symposium

Hollings Special Collections Library

University of South Carolina, Columbia

September 8, 2023

Register before August 15, 2023.

For more information and to register, email

Kristin Harrell at: KHARRELL@email.sc.edu

Constructing Ancient Studies

Conference

Leibniz Centre for Archaeology

(LEIZA - RGZM), Mainz, DE

September 11–12, 2023

For more information, see:

<https://mainzancientstudies.uni-mainz.de/constructing-ancient-cities-2/>

Fragmente und Fragmentierungen: Neue Zugänge zur mittelalterlichen deutschsprachigen Überlieferung

Conference

Universität Freiburg, Freiburg, CH

September 13–16, 2023

For more information, see:

<https://www.unifr.ch/mediaevum/de/veranstaltungen/fragmente.html>

Klostergärten: Nahrung für Leib und Seele

Conference

Benediktinerstift Melk, Melk, AT

September 13–16, 2023

For more information, see:

<https://www.fachtage-klosterkultur.org/de/fachtage-2023/>

Geographies, Spaces of Experience and Objects of Migration in Jewish Visual and Material Culture

Workshop

Palazzo Grifoni Budini Gattai, Florence

September 14–15, 2023

For more information, see

<https://www.khi.fi.it/en/aktuelles/veranstaltungen/2023/09/geographies-spaces-objects.php>

The Church in North West Britain and its Connections

Conference

Liverpool Metropolitan Cathedral, Liverpool, UK

September 16–17, 2023

For more information, see:

<https://www.churcharchaeology.org/current-conference>

Association Danses macabres d'Europe: 22nd International Congress

Conference

Université de Bretagne Occidentale, Brest, FR

September 19–23, 2023

For more information, see:

<https://dances-macabres-europe.org/2023/05/18/xxe-congres-international-brest-19-23-septembre-2023-programme-et-inscriptions/>

Forschungstag zum englischen Mittelalter, den Britischen Inseln und Irland

Hybrid Conference

Universität Innsbruck, Innsbruck, AT

September 21–22, 2023

For more information, see:

<https://fembi.uni-koeln.de/index.php/fembi-2023/>

Wilsnack in Europa: Bau und Nutzung der Pilgerkirche zwischen gestern und morgen

Conference

Bad Wilsnack, DE

September 21–23, 2023

For more information, see:

https://corpusvitrearum.de/aktuelles/tagung-wilsnack-in-europa-bau-und-nutzung-der-pilgerkirche-zwischen-gestern-und-morgen-bad-wilsnack.html?tx_news_pi1%5Bcontroller%5D=News&tx_news_pi1%5Baction%5D=detail&cHash=2f6ecb-de1656d11dd5497a3d2fc9f74

Wohnen: Raumstrukturen und Raumfunktionen im Wandel

Conference

Kärnten, AT

September 30–October 3, 2023

For more information, see:

<http://www.arbeitskreisfuerhausforschung.de/NeuerOrdner/Aktuelles.html>

Cult|Space|Presence of Images: Three Workshops on the Art and Cultural Historical Impulses of Hans Belting

Conference

Center for Early Medieval Studies, Department of Art History, Masaryk University, Brno, CZ

October 2–3, 2023

For more information, see:

<https://arthist.net/archive/39248>

“The Care of Books is a Difficult Business”:

The Legacy of Francis Jenkinson

Symposium

Cambridge University Library, Cambridge, UK

October 6, 2023

For more information, see:

<https://www.lib.cam.ac.uk/research-institute/events/jenkinson-conference>

Arabic Past

Hybrid Workshop

Aga Khan Centre, London, UK

October 6–7, 2023

For more information, see:

<https://medievalartresearch.com/2023/04/22/call-for-papers-arabic-pasts-2023-6-7-october-2023-deadline-12-may-2023/>

Saberes seculares en el arte medieval = Secular Knowledge in Medieval Art

Conference

Aguilar de Campoo, ES

October 6–8, 2023

For more information, see:

<https://www.medievalart.org/calendar/xiii-colloquium-ars-mediaevalis-2023-secular-knowledge-in-medieval-artsaberes-seculares-en-el-arte-medieval-aguilar-de-campoo-6-8-october-2023>

«Artistes» et «artisans» au travail à l'époque romane

Hybrid Conference

l'Académie des Sciences, Belles-Lettres et Arts de Clermont-Ferrand, Issoire, FR

October 13–15, 2023

For more information, see:

<https://calenda.org/1057945>

Roman Architecture as Living Cultural Heritage

Conference

Johannes Gutenberg-Universität Mainz, Mainz, DE

October 18–20, 2023

For more information, see:

<https://mainzancientstudies.uni-mainz.de/roman-architecture-as-living-cultural-heritage/>

Late Medieval Stencil Painting of the 15th and 16th Centuries on Wooden Supports in Central Europe

Hybrid Conference

Ständehaus, Festsaal, Dresden, DE

October 26–28, 2023

For more information, see:

<https://www.lfd.sachsen.de/3690.htm>

Forty-Ninth Annual Byzantine Studies Conference

Conference

Simon Fraser University, Vancouver, CA

October 26–29, 2023

For more information, see:

<https://bsana.net/annual-conference>

Beyond the Alps: Artistic Exchanges between the Low Countries and Italy in Medieval and Renaissance Sculpture

Hybrid Conference

10th ARDS Annual Conference
Academia Belgica and the Royal Netherlands
Institute Rome (KNIR), Rome, IT
November 7–9, 2023
For more information, see:
<https://arthist.net/archive/39103>

Performing Magic in the Pre-Modern North

Hybrid Conference

Scottish Society for Northern Studies
University of Aberdeen, Aberdeen, UK
November 9–10, 2023
For more information, see:
<https://performingmagicinthepremodernnorthconference.wordpress.com/>

Whose East? Defining, Challenging, and Exploring Eastern Christian Art

Hybrid Conference

Index of Medieval Art, Princeton University, Princeton
November 11, 2023
For more information, see:
<https://ima.princeton.edu/2023/05/15/save-the-date-for-the-fall-2023-conference-at-the-index-of-medieval-art-whose-east/>

Third International Conference, Studies in Art History and Archaeology of the North Adriatic from Antiquity to the Middle Ages

Conference

University of Rijeka, Rijeka, HR
November 16–17, 2023
For more information, see:
<https://arthist.net/archive/39137>

The Early Discovery of Medieval Art by Travelers Looking for Antiquity in South Europe

Conference

University of Naples Federico II, Naples, IT
November 20–21, 2023
For more information, see:
<https://medievalartresearch.com/2023/03/01/call-for-papers-the-early-discovery-of-medieval-art-by-travelers-looking-for-antiquity-in-south-europe-deadline-15-march-2023/>

Manuscript Painting in Sicily: New Studies and Research Perspectives in the Footsteps of Angela Daneu Lattanzi

Conference

Palermo, IT
November 24–25, 2023
For more information, see:
<https://arthist.net/archive/39653>

British Archaeological Association Post-Graduate Conference

Virtual Conference

British Archaeological Association
November 29–30, 2023
For more information, see:
<https://thebaa.org/postgraduate-conference/>

CALL FOR PAPERS (BY DEADLINE)***Práticas da História: Journal on Theory, Historiography and Uses of the Past***

Deadline: Open

For more information, see:

<https://praticasdahistoria.pt/call-for-papers>***Early Medieval China Group Call for Sponsored Session at the Association for Asian Studies Annual Conference***

Seattle, WA

Deadline: July 25, 2023

For more information, see:

<https://www.medievalart.org/calendar/call-for-applications-sponsorship-of-panels-at-the-2024-meeting-of-the-aas-early-medieval-china-group-inc-due-by-25-july-2023>***Revue de l'Association des jeunes chercheurs de l'Ouest – Varia***

Deadline: July 28, 2023

For more information, see:

<https://calenda.org/1073411>***42nd International Conference of the Haskins Society***

University of Richmond, Richmond, VA

Deadline: July 30, 2023

For more information, see:

<https://thehaskinssociety.wildapricot.org/page-1856521?fbclid=IwAR2c7lsBVV7fSs-WL283Y5BjSnYiRW7evAXdyZ2t6Tph5W-Te92Sny0ZEVYk4>***Luxury Details in Medieval and Renaissance Banquets***

Karlštejn Castle, Prague, CZ

Deadline: July 30, 2023

For more information, see:

<https://arthist.net/archive/39580>***British Archaeological Association Post-Graduate Virtual Conference***

British Archaeological Association

Deadline: July 31, 2023

For more information, see:

<https://www.medievalart.org/calendar/call-for-papers-british-archaeological-association-post-graduate-conference-29-30-november-2023-due-by-31-july-2023>***Inscriptio: Quo Vadis? Inschriften als Untersuchungsgegenstand im interdisziplinären Diskurs***

TU Darmstadt, Darmstadt, DE

Deadline: July 31, 2023

For more information, see:

<https://www.hsozkult.de/event/id/event-136562>***Intersektionalität interdisziplinär: Fachdidaktiken im Dialog***

Christian-Albrechts-Universität zu Kiel /

Universität zu Köln, Virtual Lecture Series

Deadline: July 31, 2023

For more information, see:

https://www.hsozkult.de/event/id/event-136723?utm_source=hskhtml&utm_medium=email&utm_campaign=htmldigest***Landscapes of Sanctity***

International Medieval Congress, Leeds, UK

Deadline: July 31, 2023

For more information, see:

<https://www.medievalart.org/calendar/call-for-papers-landscapes-of-sanctity-panel-international-medieval-congress-2024-leeds-due-by-31-july-2023>***Performing Magic in the Pre-Modern North***

Scottish Society for Northern Studies

University of Aberdeen, Aberdeen, UK

Deadline: July 31, 2023

For more information, see:

<https://www.medievalart.org/calendar/call-for-papers-performing-magic-in-the-pre-modern-north-scottish-society-for-northern-studies-university-of-aberdeen-19-10-november-2023-due-by-31-july-2023>***The 49th Sewanee Medieval Colloquium: History and Personhood***

University of the South, Sewanee, TN

Thread Deadline: August 1, 2023

Paper Abstract and Panel Deadline:

November 1, 2023

For more information, see:

<https://new.sewanee.edu/academics/medieval-colloquium/2024-conference-info/>

Medieval in Cyberspace

International Society for the Study of Medievalism

Deadline: August 15, 2023

For more information, see:

<https://medievalisms.org/conferences/?fbclid=IwAR-3MIOgh7DQzszvdcR6KkWTi9Z7Wsx13sD-DjiBP962Lp9VOnTRAxN-EU5s4>

Representing Medieval Pasts: Publication, Pedagogy, and Other Paths Forward

International Medieval Congress, Leeds, UK

Deadline: August 28, 2023

For more information, see:

https://static1.squarespace.com/static/53a4b792e4b-073bf214c0e66/t/6497280e9c81b3194a5d9fdd/1687627790702/352534294_6258252554281516_3895293810434505952_n.jpg

Crisis

International Medieval Congress, Leeds, UK

Deadline: August 31, 2023

For more information, see:

<https://www.imc.leeds.ac.uk/imc-2024/>

Visualising Crisis in Late Middle Ages

International Medieval Congress, Leeds, UK

Deadline: August 31, 2023

For more information, see:

<https://www.medievalart.org/calendar/call-for-papers-visualising-crisis-in-late-middle-ages-panel-session-at-leeds-imc-2024-crisis-abstracts-due-31-august-2023>

Human and Nonhuman Relations and Imaginaries in the Middle Ages

Deadline: September 1, 2023

For more information, see:

<https://trivent-publishing.eu/blog/post/13-human-and-nonhuman-relations-and-imaginaries-in-the-middle-ages>

Saints in Crisis: Emotional Responses to Sanctity in the Middle Ages

International Medieval Congress, Leeds, UK

Deadline: September 12, 2023

For more information, see:

<https://medievalartresearch.com/2023/07/14/cfp-saints-in-crisis-emotional-responses-to-sanctity-in-the-middle-ages-international-medieval-congress-imc-2024-university-of-leeds-deadline-12-september-2023/>

36th CIHA World Congress: Lyon 2024

Comité International d'Histoire de l'Art, Lyon, FR

Deadline: September 15, 2023

For more information, see:

<https://www.cihalyon2024.fr/en/call-for-papers>

La valeur des vivants dans l'Occident médiéval

Centre Michel de Bouïard-Craham, Caen, FR

Deadline: September 15, 2023

For more information, see:

<https://www.craham.cnrs.fr/actualite/cfp-valeur-des-vivants/>

ArtItalies, issue no 30, 2024

Association des Historiens de l'Art Italien (AHAI)

Deadline: September 15, 2023

For more information, see:

<https://www.associationdeshistoriensdelartitalien.com/page-vierge>

Matter, Materiality and Pilgrimage in Pre-Modern Times: Production, Staging and Reception

Comité International d'Histoire de l'Art, Lyon, FR

Deadline: September 15, 2023

For more information, see:

<https://www.cihalyon2024.fr/fr/appel-a-communications/material-anthropology-of-the-work-anthropologie-materielle-du-travail/matter-materiality-and-european-pilgrimage-in-pre-modern-times>

Metropolitan Museum Journal Vol. 59 (2024)

The Metropolitan Museum of Art

Deadline: September 15, 2023

For more information, see:

<https://www.journals.uchicago.edu/journals/met/instruct>

Mountains dis:connect

Salzburg, AT

Deadline: September 15, 2023

For more information, see:

https://www.globaldisconnect.org/wp-content/uploads/2023/05/gdc-call-for-papers-mountains_dis_connect.pdf

New Perspectives on Personifications in Roman, Late Antique and Early Byzantine Art (200–800 AD)

Institut für Byzantinistik, Byzantinische Kunstgeschichte and Neogräzistik, Ludwig-Maximilians-Universität München, Munich, DE

Deadline: September 15, 2023

For more information, see:

https://www.academia.edu/103941544/CFP_New_Perspectives_on_Personifications_in_Roman_Late_Antique_and_Early_Byzantine_Art_200_800_AD

Virgin Mary's Relics: Prestige, Rivalry, Forgery and Reproducibility

59th International Congress on Medieval Studies, Western Michigan University, Kalamazoo

Deadline: September 15, 2023

For more information, see:

<https://arthist.net/archive/39698>

Römisches Jahrbuch der Bibliotheca Hertziana, vol. 47

Deadline: September 30, 2023

For more information, see:

<https://www.biblhertz.it/de/opportunities/rjbh?c=2376374>

Superficies–Surfaces, Skins and Textures: Sensory Encounters with Books and Related Multi-Layered Objects

Institute of Art History, University of Zurich, CH

Deadline: September 30, 2023

For more information, see:

<https://www.medievalart.org/calendar/call-for-papers-superficiessurfaces-skins-and-textures-sensory-encounters-with-books-and-related-multi-layered-objects-zurich-18-20-january-2024-due-by-30-september-2023>

Erzählen von Klostergründungen: Überlieferungen – (Kon)Texte – Rezeptionen

Universität Regensburg, Tagungshaus Weingarten, Weingarten, DE

Deadline: October 1, 2023

For more information, see:

<https://www.mediaevum.de/wp-content/uploads/2023/05/Erzaehlen-von-Klostergruendungen-CfP.pdf>

Sibyls, Prophets, and Oracles: Texts and Images from Ancient to Contemporary Times

University of Macerata, IT

Deadline: October 31, 2023

For more information, see:

<https://arthist.net/archive/39585>

CONTRIBUTIONS:

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Designed by Ashley Armitage

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