



ICMA NEWS

...AND MORE

Summer 2021, no. 1

Melanie Hanan, Editor

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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.

FROM THE PRESIDENT, NINA ROWE

July 6, 2021

Dear ICMA Members,

I hope that you are all getting some respite after the challenges of 2020 and the opening months of 2021. Recovery from the pandemic is uneven, with some members of our community living in places where it is feasible to return to familiar rhythms of research and collegial encounters and others residing in centers that remain overshadowed by uncertainties and restrictions. I look forward to the day when we can all breathe a collective sigh of relief—with lockdowns a thing of the past and with energy to put into action the lessons learned during the COVID-19 era.

At the ICMA, we have continued to develop projects and programming, aiming to support scholarship and foster engagement with medieval art in- and outside the academy. I am glad to announce that plans are underway for a program in which ICMA members will contribute to the online resource **Smarthistory**. Smarthistory is a non-profit organization with a mission to provide accessible introductory discussions of the history of art for educators and students at the high school and college levels. Multiple authors provide the site content, and many colleagues have recognized that Smarthistory would be strengthened by the expertise of specialists in medieval art history, broadly defined. So we are getting involved! Members of the IDEA Committee, the Digital Resources Committee, and the New Initiatives Working Group (NIWG) are mapping plans, and the undertaking will be spearheaded by **Lindsay Cook, Bryan Keene, and Laura Tillery**. We thank **Debra Strickland** for leading the NIWG and for her enthusiastic support of this endeavor. Stay tuned for eBlast announcements about the ICMA and Smarthistory.

The ICMA summer schedule is punctuated with two special online events. The first was **Holger Klein** and **Leila Amineddoleh**, speaking on “**The Guelph Treasure: Historic Significance and Legal Implications**,” a conversation moderated by **George Spera**, on Monday, June 28, 12:00-1:00pm ET. This program was organized by the **Friends of the ICMA**, chaired by **Doralynn Pines**. (Please see the report below under “Member Events.”) The second special event is “**Curating Becket**,” a panel featuring colleagues who developed and contributed to the British Museum exhibition *Thomas Becket: Murder and the Making of a Saint*. It will be held Thursday, July 29, 12:00-2:00pm ET. Panelists are: **Naomi Speakman, Lloyd de Beer, Sophie Kelly, Rachel Koopmans, Leonie Seliger, and John Jenkins**. This program was organized by the **Membership Committee**, chaired by **Martha Easton**. I am grateful to the participants for allowing us to record these virtual colloquies and make them available on the ICMA website.

I am also delighted that at this moment, conditions in some areas allow for in-person gatherings. So the Membership Committee has inaugurated a new program called **ICMA-Pop-Ups**. You should have already received an eBlast announcement about this (and the information is also on our [website](#) and in the “News Blast” and “Events and Opportunities” sections of this newsletter). The idea is that individuals organize informal get-togethers with nearby members of the ICMA community. An event could be a museum visit, a walk-through of a historic neighborhood, a picnic, coffee or cocktails, whatever you dream up. We help with the invitation, targeting

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FROM THE PRESIDENT, NINA ROWE

(continued)

ICMA members in your area. And you take it from there! We are exhilarated by the enthusiastic response this initiative has garnered—with ten events proposed at centers across the US and Europe. One Pop-Up already took place in Kalamazoo, and arrangements are underway for gatherings in Savannah, Cleveland, London, New York, and Vienna. It is clear that our members are eager to reconnect and I am grateful to **Martha Easton** for orchestrating this initiative.

Finally, I am happy to announce that the *ICMA Oral History Project* continues to thrive. This is a podcast series in which emerging scholars interview senior colleagues about their careers and the history of the ICMA. Graduate students **Sarah Mathiesen**, **Lauren Van Nest**, and **Dustin Aaron** have done outstanding work coordinating this program and soon there will be a new “drop” of interviews available on the ICMA website. Keep your eye out for announcements of podcasts with **Paula Gerson**, **Stephen K. Scher**, **Elizabeth (Libby) Parker**, **Mary Shepard**, and **Larry Nees**.

Behind the scenes, the ICMA has been abuzz with activity. Committee chairs have been collaborating with the IDEA (Inclusivity, Diversity, Equity, and Accessibility) committee, striving to ensure that the handling of the ICMA’s programming and mechanisms of financial support meet the organization’s guiding principles. Plans are gearing up for another virtual Town Hall in fall 2021. And I am working with colleagues to schedule further sessions in our *Mining the Collection* series and other online events for the beginning of the academic year.

In closing, I thank **Ryan Frisinger**, Executive Director, for making my life easy with administrative support of all our operations; **Rheagan Martin**, Coordinator for Digital Engagement, for handling the tech side of things with mastery and grace; and **Melanie Hanan**, Editor of *ICMA News*, for another richly informative and exquisitely produced newsletter, with essential contributions from **Maggie Crosland**, Assistant Editor, and **Danielle Oteri**, Designer.

I continue to be dazzled and inspired by the energy and commitment of the ICMA community. This has not been an easy time, but we are getting through it together.

Best wishes for the summer,



Nina Rowe
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MEMBER NEWS

News Blasts



Deduit Dancing with His Female Companion and the Personification of Happiness, ca. 1405. Paris, France. Los Angeles: The J. Paul Getty Museum, Ms. Ludwig XV 7 (83. MR.177), fol. 6. Digital image courtesy of the Getty's Open Content Program

ICMA-Pop-Ups

Organize an informal event in your area!

It has been over a year since ICMA members have been able to gather in person, but there are some areas of the ICMA orbit in which colleagues are emerging from the period of social distancing. And so, with cautious optimism, and as local conditions allow, 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. One event already took place in Kalamazoo, and plans are being made for gatherings in Savannah, Cleveland, London, New York, and Vienna.

Don't be shy! We encourage you to get in on the fun! You come up with the idea. We'll help you plan and manage a regional eBlast. All we ask is that you take some pics and write a brief blurb of your Pop-Up event for a feature in an upcoming *ICMA News*.

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ICMA GRANTS AND AWARDS

(continued)

You might be inspired by the pictures in the “Member Events” section from the Pop-Up organized by Liz Teviotdale at the Kalamazoo Book Arts Center. We note that 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 Martha Easton (martha.e.easton@gmail.com), Chair of the Membership Committee, and Ryan Frisinger (ryan@medievalart.org), Executive Director.

Curating Becket

Thursday, July 29, 12:00-2:00pm ET

This online panel will feature curators of the exhibition “Thomas Becket: murder and the making of a saint” currently on view at the British Museum (May 20-August 22, 2021) as well as scholars whose work contributed to the show. Discussion will focus on the conception of the exhibition, research on Canterbury stained glass, and the processes behind modeling Becket’s destroyed shrine. Panelists: **Naomi Speakman, Lloyd de Beer, Sophie Kelly, Rachel Koopmans, Leonie Seliger, and John Jenkins.**

Organized by the ICMA Membership Committee, chaired by Martha Easton. For questions, please contact membership@medievalart.org

Keep an eye out for eBlast announcements with registration links.

Please feel free to notify colleagues and friends who may not be ICMA members about this event.

ICMA GRANTS AND AWARDS

ICMA Student Travel Grants and Student Essay Awards

This spring, the ICMA Grants and Awards Committee met to consider applications for the Student Travel Grants and Student Essay Awards. The choice for winners of the Student Research Grants was particularly difficult this year, both because of the high quality of so many of the applications and the clear need. We received more compelling proposals than we could possibly have supported. We also

saw unambiguous evidence of widespread difficulty, and even suffering, among this generation of graduate students. They’ve faced major disruptions to their research trajectories, all while dealing with the grave crises afflicting the nation and world. At many institutions, students have seen funding for graduate programs and student research slashed, or eliminated entirely. While there is more need than we can address, we hope we have contributed in some way to helping this important work to continue. Indeed, we were grateful to be able to award an additional research grant this year, thanks to the organization’s strong financial footing and its carefully considered budgetary response to the pandemic.

Student Research Grants (in alphabetical order):

- Michelle Al-Ferzly (U Michigan): “‘Adab Oblige’: The Art of Medieval Islamic Dining, 850-1450”
- Ryan Eisenman (U Penn): “*Opera et Labora*: The Limoges Champlevé Enamel Industry, 1100-1400”
- Teresa Martínez (U Warwick), “Masons’ Marks and the Construction of Social History in Medieval Zamora (11th-13th c.)”
- Caitlin Mims (Florida State U), “Practical Magic: Hysteria Amulets and Healing in the Middle Byzantine Period”

We also identified winners of our **Student Essay Award**:

First Prize: Masha Goldin (U of Tel Aviv), “Proving Matters of Faith: The Sacrament House at the Church of Our Lady in Bamberg as an Aesthetics of Facts”

Second Prize: Anna Carroll (Graduate Center, CUNY), “Templon to Iconostasis: Mediating Performance and Perception in the Byzantine Church Space”

Third Prize: Margaret Wilson (The Ohio State University), “The Relief of Exile: John the Evangelist’s Orientation Affirmed in Thirteenth-Century English Apocalypse Manuscripts”

- Submitted by Stephen Perkinson

ICMA Advocacy Seed Grant

We are pleased to announce that the first ICMA Advocacy Seed Grant goes to co-recipients Maria Alessia Rossi and Alice Isabella Sullivan in support of their project *Mapping Eastern Europe*. <https://mappingeasterneurope.princeton.edu>

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ICMA GRANTS AND AWARDS

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Kivotion of Tismana Monastery, 1671, silver, National Museum of Art of Romania, Bucharest (source: MNAR)

Mapping Eastern Europe is a new open-access interactive website intended to promote study, research, and teaching about the history, art, and culture of Eastern Europe between the thirteenth and seventeenth centuries. On the site, users can access historical overviews, art historical case studies, short notices about ongoing research projects, as well as reviews of recent books and exhibitions.

The ICMA Advocacy Seed Grant will help grow this project by supporting the commissioning of new content from more than 10 early-career contingent scholars covering areas of modern Romania, Serbia, Bulgaria, Czechia, and Russia. Topics will range from iconographic representations of the Man of Sorrows and the Akathistos Hymn to votive murals, mosaics, female patrons, monastic churches, and icons, among others. Through the support of the ICMA, *Mapping Eastern Europe* continues to challenge the ways in which the artistic production of Eastern Europe is defined and considered by making available contributions in English written by researchers and intended for both specialist and broader audiences, including students engaging with this material for the first time.

- Submitted by Jennifer Feltman

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 2021, please send your information to Melanie Hanan, newsletter@medievalart.org, by **October 15, 2021** (for publication in the November issue).

Gregory Bryda will be a Fulbright Scholar teaching and conducting research at Humboldt-Universität Berlin for the summer semester 2022.

Jacqueline Jung has been promoted to Full Professor in the History of Art Department at Yale University.

Christopher Platts was appointed Assistant Professor of Art History in the College of Design, Architecture, Art, and Planning at the University of Cincinnati, where he will teach medieval and early modern art history.

Kathryn A. Smith (New York University) has been awarded a Senior Fellowship from the Paul Mellon Centre for Studies in British Art to support her book project, *Scripture Transformed in Late Medieval England: The Religious, Artistic, and Social Worlds of the Welles-Ros Bible*. Made c. 1365-1375 in England, the Welles-Ros Bible is the most complete surviving witness and sole extant illustrated copy of the Anglo-Norman Bible, England's earliest full prose vernacular Bible.

Jennifer Solivan is a [Frances A. Yates Short-Term Fellow at The Warburg Institute](#) in London, and the topic of her research is: *Virtues, Vices and Preachers: the Mnemonic Function of the Sculpted Programs in Medieval Cathedrals*. In April 2021 she also received the [Olivia Remie Constable Award from The Medieval Academy of America](#) in support of her research in London.

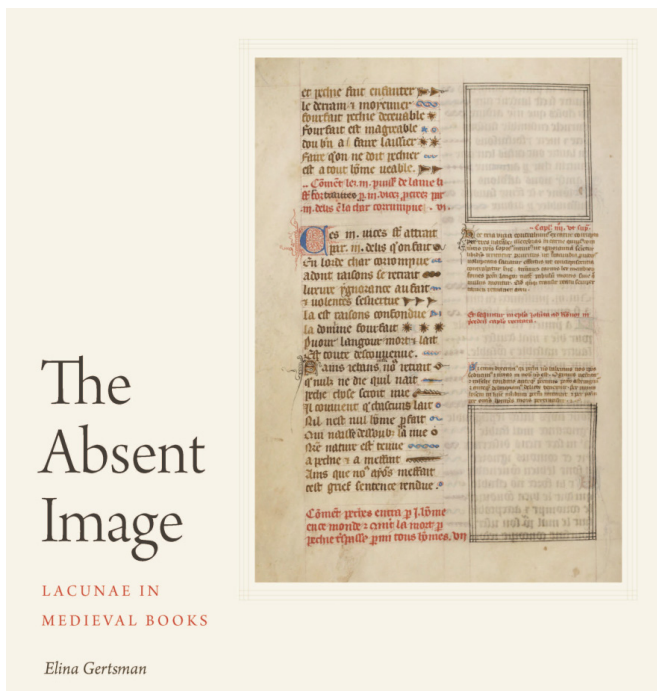
RECENT BOOKS BY MEMBERS

If you are a member who has published a book (or equivalent research project) twelve months prior to November 2021, 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, 2021** (for publication in the November issue).

Couzin, Robert. *Right and Left in Early Christian and Medieval Art*. Leiden / Boston: Brill, 2021.
<https://brill.com/view/title/59600>

RECENT BOOKS BY MEMBERS

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Gertsman, Elina, *The Absent Image: Lacunae in Medieval Books*. Penn State Press, 2021.

Guided by Aristotelian theories, medieval philosophers believed that nature abhors a vacuum. Medieval art, according to modern scholars, abhors the same. The notion of horror vacui—the fear of empty space—is thus often construed as a definitive feature of Gothic material culture. *The Absent Image* argues that later medieval art, in its attempts to grapple with the unrepresentability of the invisible, actively engages emptiness, voids, gaps, holes, and erasures. Exploring complex conversations among medieval philosophy, physics, mathematics, piety, and image-making, the book considers the concept of nothingness in concert with the imaginary, revealing profoundly inventive approaches to emptiness in late medieval visual culture, from ingenious images of the world's creation ex nihilo to figurations of absence as a replacement for the invisible forces of conception and death. (Supported by the American Council of Learned Societies Fellowship. Recipient of the Millard Meiss Publication Grant.)

<https://www.psupress.org/books/titles/978-0-271-08784-9.html>



Jasperse, Jitske, *Het vrouwelijk oog wil ook wat. Vrouwen als opdrachtgevers, kunstenaars en verzamelaars*. Sterck & De Vrees, 2021.

Jitske Jasperse's book *Het vrouwelijk oog wil ook wat. Vrouwen als opdrachtgevers, kunstenaars en verzamelaars* discusses and rethinks assumptions about women and art. Why is art, including medieval art, still associated with men? What preconceptions and assumptions define our art historical handbooks presenting the art historical canon? How does this color the way museums present their artists and artefacts? Targeted at Dutch-speaking undergraduate students of art history and a general audience interested in arts and culture, the lavishly illustrated book addresses these questions by featuring ten women from ca. 950–1950, of whom five are from the medieval period. Her book shows that a more inclusive narrative emerges when we acknowledge that women have always shaped the production, collection, and reception of art.

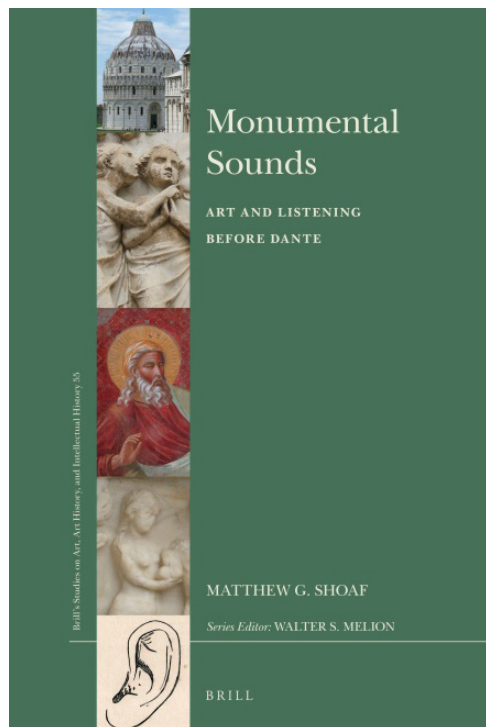
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RECENT BOOKS BY MEMBERS

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Patton, Pamela A., and Henry D. Schilb, eds. *Signa: Papers of the Index of Medieval Art at Princeton University*, vol. 1, *The Lives and Afterlives of Medieval Iconography*. Penn State University Press, 2021. Contributors for this Index of Medieval Art publication are Kirk Ambrose, Charles Barber, Catherine Fernandez, Elina Gertsman, Jacqueline E. Jung, Dale Kinney, and D. Fairchild Ruggles.

<https://www.psupress.org/books/titles/978-0-271-08621-7.html>



Shoaf, Matthew G. *Monumental Sounds: Art and Listening Before Dante*. Leiden / Boston, Brill, 2021.

Hearing is a far-reaching concern, to judge by printed and online efforts to improve it in business, law, medicine, higher education, and other areas. American democracy itself has been jeopardized by failures to listen, some have recently argued. Centuries ago, when

anxieties ran high about people not hearing what they were ‘supposed’ to hear, remedies took unexpected forms. *Monumental Sounds* looks at how artists used painting and sculpture to engineer auditory experience in churches of late medieval Italy, where sacred speech could have less impact than intended despite vast powers claimed for it. The issue was not only whether and what worshipers and clergy heard but also how they listened. In order to be spiritually altered by God’s word—speech which religious officials uttered with deliberate vocal restraint—audiences had to listen with attitudes of eager concentration, willful submission, abstinence, affection, and belief. This meant overcoming spiritually deafening factors such as reason, wandering thoughts, sensory distractions, sexual habits, and social grievances. Narrative pictures by Giotto and leading thirteenth-century artists intervened on ears’ behalf. Indeed, they may have had to, as pictorial art’s own demands on worshipers’ attention surged conspicuously in those years.

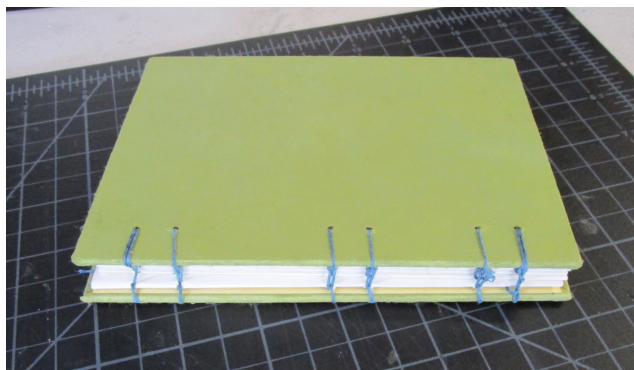
<https://brill.com/view/title/56185?language=en>

MEMBER EVENTS

Some previously-planned ICMA events are on pause or being organized as virtual events given the COVID-19 crisis. If you would like to organize a virtual event or a study day for the ICMA at your local museum or institution if conditions in your area allow, please contact Ryan Frisinger at icma@medievalart.org. International events are welcome.

ICMA Pop-up in Kalamazoo, MI, 26 June 2021: Private Bookbinding Workshop

Just days after all masking regulations and capacity restrictions were lifted in Michigan, ICMA members Anne Heath and Liz Teviotdale and their guests (Anne's daughter Stella Morrison and two WMU M.A. candidates in medieval studies, Annie Spencer and Emily Lovett) gathered at the Kalamazoo Book Arts Center for a private workshop in bookbinding led by KBAC studio manager Katie Platte, with a break that included boxed lunches and a tour of the studio. Conversation revolved around teaching medieval art, book history, and thoughts about a post-pandemic world.



Stella Morrison's finished book



Anne Heath gluing



Emily Lovett sewing

Friends of the ICMA: The Guelph Treasure, Historic Significance and Legal Implications

Friends of the ICMA presented the second of a series of special online events on Monday, June 28, with speakers Holger A. Klein (Lisa and Bernard Selz Professor of Medieval Art History, Columbia University) and Leila A. Amineddoleh (Founder, Amineddoleh & Associates, and Adjunct Professor of Law at Fordham University School of Law). George Spera (retired counsel at Shearman & Sterling, and former legal advisor to the ICMA) introduced the speakers and moderated the event.

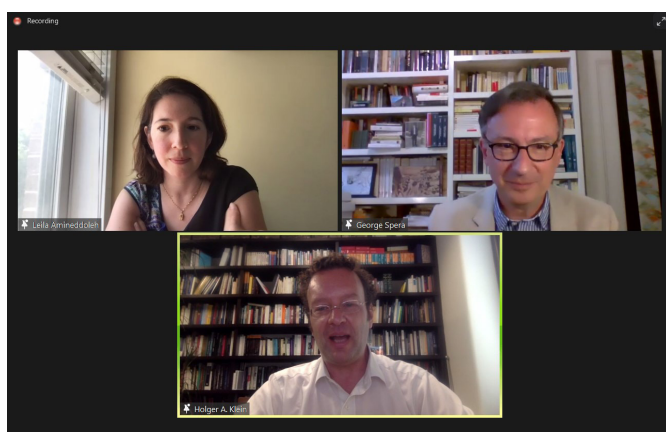
In February, the United States Supreme Court decided a case involving the so-called Guelph Treasure, one of the most important and culturally significant collections of reliquaries and devotional objects to have survived from medieval Germany. The case related to the portion of the treasure that was acquired by the Prussian State from a consortium of art dealers in 1935 and is currently housed in the Kunstgewerbemuseum, Berlin. Other items, not at issue in the case decided by the Supreme Court, had been sold before 1935, and are part of the collections of several museums in Europe and the United States, including the Cleveland Museum of Art.

Professor Klein talked about the history and significance of the Guelph Treasure, including how it came to be assembled starting in the eleventh century and its dispersal

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MEMBER EVENTS

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in the twentieth century. Ms. Ameddoleh addressed the legal issues relating to the dispute over the Treasure.

The virtual audience numbered approximately 150. The talk was recorded and can be found on the ICMA website under “Friends of the ICMA Lectures, Lectures” tab or by following this [link](#).

- Friends of the ICMA Doralynn Pines (Chair), Sandra Hindman, Stephen Scher, George Spera, and Nancy Wu

ICMA AT MEETINGS AND CONFERENCES

ICMA Delegate Report for 2021 ACLS Virtual Annual Meeting, April 22-23

Dr. Joy Connolly, president, in her annual report noted that the ACLS is focusing its resources for now on supporting emerging scholars and those without tenure due to the problems caused by the pandemic. The ACLS is also considering how to encourage careers beyond academia for humanities PhDs. This would include encouraging people to remain interested in their areas of study even if they ultimately take different career paths as well as to continue to belong to organizations related to their fields. Three fellows presented how they are fulfilling these goals: Elandre Dedrick, Program Officer for Leadership Programs, German Marshall Fund; Marissa López, Professor of English and Chicana/o Studies, UCLA who did a photographic survey of Los Angeles over time that will be accessible online; and Daniel Threet, Research Analyst, National Low Income Housing Coalition.

The following were elected as members of the Board of Directors: as chair, William C. Kirby (Harvard, Chinese studies and business administration); as members, Jimena Canales (University of Illinois-Urbana, Champaign; science in the modern world); Marwan M. Kraidy (Northwestern University in Qatar, global communication); Malinda Lowery (UNC-Chapel Hill, history, especially the American South and Lumbee Indians [her people]); Dana A. Williams (Howard University, African American Literature).

New members of the Executive Committee of the Delegates elected: Suzanne Blier (CAA, Harvard); Judith Tucker (Middle East Studies Association, Georgetown University); Erik Rau (Society for the History of Technology, Hagley Museum and Library). The chair for 2021-2022 is Alexandra Lord (National Council on Public History, National Museum of American History).

The Treasurer’s Report said ACLS finances remain stable with the most money coming from foundation grants, the endowment, university and college memberships, and increasingly individual giving.

Three new societies were elected to membership: The Association for the Study of African American Life and History; the National Women’s Studies Association; and the Philosophy of Science Association. They will enhance ACLS’s focus on strengthening and amplifying more diverse voices within the higher education and scholarly arenas.

A series of breakout sessions discussed ACLS proposals to support the humanities to gain members’ responses. To assist professional development, ACLS suggested supporting access to MUSE, JSTOR, etc.; helping with “collective bargaining” for broad based needs, like health care; identifying industry partners who would recruit recent PhDs. Ways were suggested to reform graduate education to assist in preparing for career diversity. One suggestion was to add an ACLS Graduate Education Coordinator to develop and implement “Day One” orientation materials to be presented to students as they enter graduate school. The material would offer varied career options developed in conjunction with member societies. Mentorships and graduate internships in administrative offices of universities or other places should be sought. ACLS would encourage member societies to hold discussions on the future mission and goals of PhD programs. Lisa Fagan Davis of the MAA chaired this session.

As the future lies with undergraduates choosing PhD programs, ACLS suggests hiring someone to gather information

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ICMA AT MEETINGS AND CONFERENCES

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on humanities enrollments from NEH, Mellon, etc., to create a research page for ACLS members. ACLS would also provide training on pedagogical innovations. ACLS would work to establish a grant program for innovations in humanities curriculum aimed at increasing enrollment through measures such as interdisciplinary partnerships, offerings for microcredentials, or joint minors. Advocacy should play a significant role with ACLS helping its members' fill their important responsibility of setting norms for their domains, by using its relationships with presidents, etc., to create opportunities for collective public advocacy on broader issues. ACLS would help create a more effective way to issue unified statements. ACLS should create a webpage with society statements more visible and include links to that page in its monthly newsletters.

ACLS should consider reaching out to new societies. ACLS should help member societies improve financial transparency and best practices. ACLS should work with the Conference of Executive Officers and consider adopting Slack channels to alleviate the glut of list serves. ACLS should also consider how boards should be best configured for the future, including how to create greater diversity for boards, training people for board membership, determining board lengths for specialized positions like treasurer, journal editors, etc. The discussions that went with the breakout sessions were recorded and will be used if further discussion of the issues raised.

In summary, the ACLS annual meeting recognized problems affecting the Humanities today and sought to engage in ways to address those issues. As part of the discussion, the meeting also included consideration of potential ways to make member societies' relevant to a new generation of graduate students. ICMA should be proud that it has already implemented many of the ideas advanced at the ACLS annual meeting, especially in terms of diversity and mentoring.

- Submitted by Dr. Helen C. Evans,
past president ICMA

Notes from the International Congress on Medieval Studies, Kalamazoo 2021 ("KalamaZoom")

Session: ICMA Student Committee

The ICMA Student Committee capped off a whirlwind year of activity with a session at May's International Congress on Medieval Studies, normally held in Kalamazoo, Michigan,

but moved online in response to global health concerns. The session, titled "Art Historical Approaches to Medieval Environments," was planned as a multi-session dialogue between graduate students and senior scholars for the 2020 Congress in which papers would explore the ways medieval artworks crafted or guided their makers', users', and viewers' understandings of their environments. It ultimately took a smaller, more intimate digital format for 2021. Two papers were delivered by graduate students Giosué Fabiano, at the Courtauld Institute of Art, and Katherine Werwie, at Yale University, and the third paper was delivered by Assistant Professor of Art History at Barnard College, Gregory Bryda.

Even with downsizing and digitizing, the three papers were remarkably harmonious in speaking to the interplay between medieval artworks and their material, meteorological, and ecological surrounds. Giosué's paper, "A Saint, the Sun, and a Cloud: Sacred Meteorology in Santa Maria Novella," traced how theological and scientific ideas on weather manifested in the fresco program of the Dominican "Spanish Chapel" in Florence's Santa Maria Novella. He observed the role actual weather, particularly the position of the sun, played in both the formal qualities of the depicted figures and in their reception by viewers. Kate's paper, "Out of the Woods: The Ecologies and Natural Materials of the Historiated Doors of Auvergne," situated the surviving wooden doors to the cathedral of Le-Puy-en-Velay in a complex material matrix, referencing the ancient Temple of Solomon, early Christian Rome, and rival pilgrimage churches along alternate routes to Santiago. She then revealed the doors' role within their local ecology through a micro-historical account of Auvergnat custom and folk medicine. Finally, Greg presented "The Trees of the Cross"—also the title of his forthcoming book—which focused on the relationship between the True Cross and two miraculous crucifixes in late-medieval Germany. By resituating these often-overlooked arboreal objects in the para-liturgical rituals in which they originally took place, he identified a feedback loop between landscape and sacred objects with each reaffirming and re-sacralizing the other.

Although this was the very first session of the six-day conference, the audience was large and lively. The rich conversation that followed focused on non-human saints, the personifications of elements, and the evidentiary weight of Jacob of Voragine. The welcome resonances between the three papers, with their varied approaches to diverse geographic and temporal spaces, suggests what might be gained by bringing together an even broader array of studies beyond the traditional bounds of Western Europe and

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ICMA AT MEETINGS AND CONFERENCES

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beyond traditional iconographic or material understandings of medieval environments. Eager questions meant we well exceeded our allotted time, but this same enthusiasm gives me hope that these conversations will continue beyond the Zoom gallery.

- Submitted by Dustin Aaron

Session: “Global North: Medieval Scandinavia on the Borders of Europe”

Nearly two years after initially proposing this ICMA-sponsored session in spring 2019, the panel on the “Global North” took place virtually at “Kzoom” on 12 May 2021. The three papers presented medieval Scandinavia as engaged in cross-cultural and -regional interactions, as well as offered opportunities to integrate Scandinavian narratives traditionally located outside the canon of medieval European art history.

The panel started with Nancy Wicker (University of Mississippi, Oxford, MS) on “Countering Misrepresentations by Showcasing the Multicultural Vikings.” Wicker confronted modern racist appropriations of the medieval past by sharing her strategies on teaching race and religion in Viking-Era Scandinavia at Ole Miss. To recast such assumptions about Viking travel, cross-cultural exchange, and artistic production, she suggested a new framework of “Viking” as a job description rather than ethnic identity. In addition to providing helpful points for inclusive pedagogy, Wicker authoritatively summarized the state-of-the-field of Viking art—noting the rapid changes in the subfield due to the advent of metal detection, and the geographic expansiveness of the Viking world spanning to Constantinople, Baghdad, Spain, and North Africa.

We then traveled into the Romanesque period on “Romanesque Crossroads: Ornamental Diversity in the Golden Altar from Lisbjerg, Denmark,” presented by Kristin B. Aavitsland (Norwegian School of Theology, Oslo/ Norwegian Institute, Rome). Aavitsland guided us through a rhetorical reading of the Lisbjerg gilded altar, employing *ductus* and *variatus* to understand the object’s complex iconography and material technique. Moreover, she proposed that the Lisbjerg frontal, made shortly after the “conversion” of Denmark, ultimately testifies to the cross-fertilization between Scandinavian ornamental traditions and the European Romanesque.

Lena Liepe (Linnaeus University, Vaxsjoe) served as the last speaker on “The Moor and the Arab in the Merchants’ Chapel, Malmoe,” and turned our attention to Sweden. Her paper centered on wall paintings in the vault of the Merchants’ Chapel in St. Petri Church, which features an image program representing North African and Turkish figures. Using Malmoe as a starting point, Liepe explored the visual conceptions of Muslims in late medieval Scandinavia. She argued that the figures, dressed as mercenary soldiers, intended to communicate a negative message about social and moral depuration to fifteenth-century beholders in the chapel.

With a robust attendance of nearly 100 participants, we opened the floor to virtual discussion. Aavitsland’s Golden Altar attracted great interest in terms of its technical construction, the broader context of the Danish gilded altars, and the rhetorical interpretation of Lisbjerg. Liepe’s paper elicited potential parallels between St. Peter’s wall paintings and altarpieces in a pan-Scandinavian context. Wicker received questions on the style of Viking metalwork, as well as her experience teaching Viking Art in the southern United States. The range of questions attest to an ongoing international interest in medieval Scandinavian art. We thank the ICMA for sponsoring this panel.

- Submitted by Laura Tillery and
Ingrid Lunnan Nødseth

Session: “Considering Race in the Classroom”



Unrecorded (Female) Artist, Kneeling Dignitary, Middle Niger civilization (Mali), 12th-14th century, Terracotta

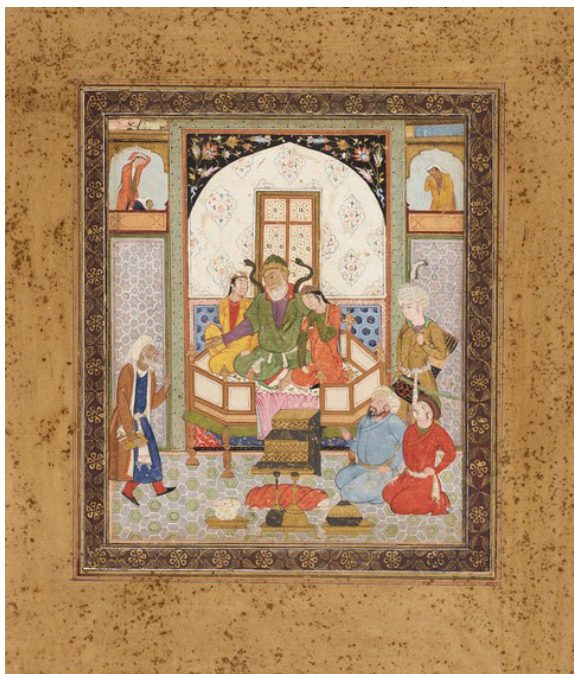
Continued on page 12

ICMA AT MEETINGS AND CONFERENCES

(continued)

On Wednesday, May 12, at 7pm, the ICMA teamed up with the Material Collective to co-sponsor **“Considering Race in the Classroom: Complicating the Narratives of Medieval Art History (A Workshop).”** The presider was **Bryan C. Keene** and the workshop was organized and led by **Risham Majeed**. Some 50 attendees participated in a lively discussion, sharing strategies and experiences.

Majeed and Keene presented alternate ways of interpreting familiar monuments from the tympanum of Vézelay (12th century) to the Catalan Atlas (14th century) in the light of recent research and thinking made possible by groundbreaking exhibitions and publications, some of which were made available in advance (and annotated below). Prior to the workshop, attendees were encouraged to read short texts and examine focused artworks available on the ICMA site. They are still available, and we encourage colleagues to explore and integrate the works into forthcoming courses.



Zabbak Enthroned in a Shahnama, Bukhara, about 1605, Los Angeles County Museum of Art (M.83.27.2)

Mostly it was an open space for peers to report experiences with their students from a plurality of backgrounds and to renew interest and commitment to navigating the complexities of power, ethnicity, and “race” as they exist today so that we can be alert when encountering seemingly similar issues in the past. Key discussion points:

Some colleagues felt inadequately equipped/trained to meaningfully integrate current discussions of race into their curricula. They were interested in finding a launching point to diversify their areas of specialization and enrich approaches to the medieval period. Others shared that the opening up of the (European) Middle Ages to the rest of the world must be collaborative and needs to draw on a range of expertise to chart verifiable historical connections across continents. A major ongoing question raised towards the end of the session was the burden carried by non-white medievalists who, in addition to their own research work, are called upon to probe the notion of race for colleagues in academia and the museum world. This workshop was an honest, open, and necessary point of departure for our field and requires sustained commitment, thought and discussion.



The Adoration of the Magi; Border with the Queen of Sheba before King Solomon in the Prayerbook of Cardinal Albrecht of Brandenburg, Simon Bening, Bruges, about 1525-1530, Getty Museum, Ms. Ludwig IX 19 (83.ML.115), fols. 36v-3

Visit www.medievalart.org/considering-race for pre-workshop readings and images. Password: sheba (all lowercase)

Annotated Readings:

Andrea Myers Achi, “The Black Mounted Riders,” *A Time of Crisis: The Metropolitan Museum of Art Bulletin* (Fall 2020), 16-18.

Achi draws our attention to Black riders in a late antique textile from Egypt and in the American public spotlight of Black Lives Matter protests. She provides

Continued on page 13

ICMA AT MEETINGS AND CONFERENCES

(continued)

evidence of racially, culturally, and linguistically diverse communities in Northeast Africa and asks that we take time to consider the possible reasons for distinguishing skin tones on the textile.

Suzanne Conklin Akbari, “[Where Is Medieval Ethiopia? Mapping Ethiopic Studies within Medieval Studies](#),” in *Toward a Global Middle Ages: Encountering the World through Illuminated Manuscripts*, ed. Bryan C. Keene (Los Angeles: Getty Publications, 2019), 82-93.

Akbari’s discussion first problematizes the norms of periodization when Ethiopia is incorporated into the European Middle Ages, then outlines a history of representing Ethiopia in Western European sources, and concludes with an argument for studying Ethiopia in the context of a global Middle Ages. For this last point, it is important to study and dismantle European fantasies about Ethiopia and race.

Sarah Guérin, “[Ivory and the Ties that Bind](#),” in *Whose Middle Ages? Teachable Moments for an Ill-Used Past*, Andrew Albin, et al, eds. (New York: Fordham University Press, 2019), p. 140-153.

The research presented here reconfigures our understanding of luxury, trade, and the construction of authority during the western medieval period. As part of the research for the *Caravans of Gold* exhibition, Guérin shows that gold and ivory, essential to the portrayal of royal and divine power in western Europe, would simply not have been available without trans-Saharan trade.

Toni Morrison, *Playing in the Dark: Whiteness and the Literary Imagination* (Random House: New York, 1992), p. 3-13.

Morrison poses the essential question, “When does racial ‘unconsciousness’ or awareness of race enrich interpretive language and when does it impoverish it?” She argues that the “Africanist” presence in America has conditioned and modified whiteness from the very beginning while simultaneously insisting that racism be understood from the perspective of its subject even more than its object. She also cautions us from naturalizing race and racism historically speaking by maintaining a skeptical stance on presentism in the interpretation of the past.

- Submitted by Risham Majeed

Session: *Medieval Exhibitions in the Era of Global Art History*

The idea of organizing a session on “Medieval Exhibitions in the Era of Global Art History” for the International Congress on Medieval Studies (ICMS) in Kalamazoo dates back to May 2019. Its impetus came from a Sunday edition of *The New York Times* which featured an article by Jennifer Schuessler titled “Medieval Scholars Joust With White Nationalists. And One Another.” Schuessler’s piece pushed current debates in medieval studies into the public limelight. It was peppered with comments from numerous scholars in the field and brought the ICMS to the front page of one of North America’s leading newspapers for the first time in its 54-year history.

A feature like this, in a newspaper with an international readership and reputation such as *The New York Times*, impressively demonstrates how the Middle Ages and its study have moved toward the center of a broader public interest. But, in our opinion, the author mischaracterized medieval studies as an “intellectually conservative field” with a resistance towards “uncomfortable questions.” Had Schuessler looked to the work of museums, she would have been confronted with a number of exhibitions taking place at numerous institutions in North America and Europe that have challenged the view of the field as isolated. Many of these shows have challenged Eurocentric narratives, exploring the impact of trade routes and patterns of exchange that encouraged the movement of people, ideas, and objects across vast distances. Far from retreating into “intellectually conservative” topics and reifying nationalist histories, these exhibitions have embraced the global turn in medieval studies, challenging their public to see the racial, religious, and regional diversity of the Middle Ages with fresh eyes.

Our two sessions were originally scheduled to take place in 2020, but were delayed, and held virtually in 2021. The first day covered a range of topics from the exhibition *Ex oriente*, held in Aachen in 2003 (William J. Diebold, Reed College), to the most recent exhibition tour *Caravans of Gold*, which started at Northwestern University’s Block Museum of Art in 2019 (Sarah M. Guérin, University of Pennsylvania), to the question of the role of Africa in medieval exhibitions, especially those of the Metropolitan Museum of Art (Andrea Myers Achi, Metropolitan Museum of Art). On the second day, Christine Kitzlinger (Museum für Kunst

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ICMA AT MEETINGS AND CONFERENCES

(continued)

und Gewerbe Hamburg), explored issues of interreligious dialogue using the example of the permanent exhibition at the Museum für und Gewerbe Hamburg. Bryan C. Keene (Riverside City College) discussed new ways of making medieval presentations in the context of the Global Middle Ages. Asa Simon Mittman (California State University - Chico) and Sherry C. M. Lindquist (Western Illinois University) shared their experiences curating the exhibition *Medieval Monsters* (Morgan Library and Museum, Cleveland Museum of Art and Blanton Art Museum, 2018/19), and

finally Alexa K. Sand (Utah State University) thematized ways to involve students in curating exhibitions.

Both sessions were extremely well attended with over 200 participants each, demonstrating the high level of interest in this topic. The papers will soon be published in the new ICMA Viewpoints series with several additional complimentary essays.

- Submitted by Gerhard Lutz and Lloyd de Beer

COMMEMORATIONS

If you would like to submit a commemoration of an ICMA member who has died in the twelve months prior to November 2021, 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, 2021** (in advance of the November issue).

IN BRIEF

A NOTE FROM THE EDITOR: A Huge Thank you to Maggie Crosland, our Assistant Editor for Events and Opportunities

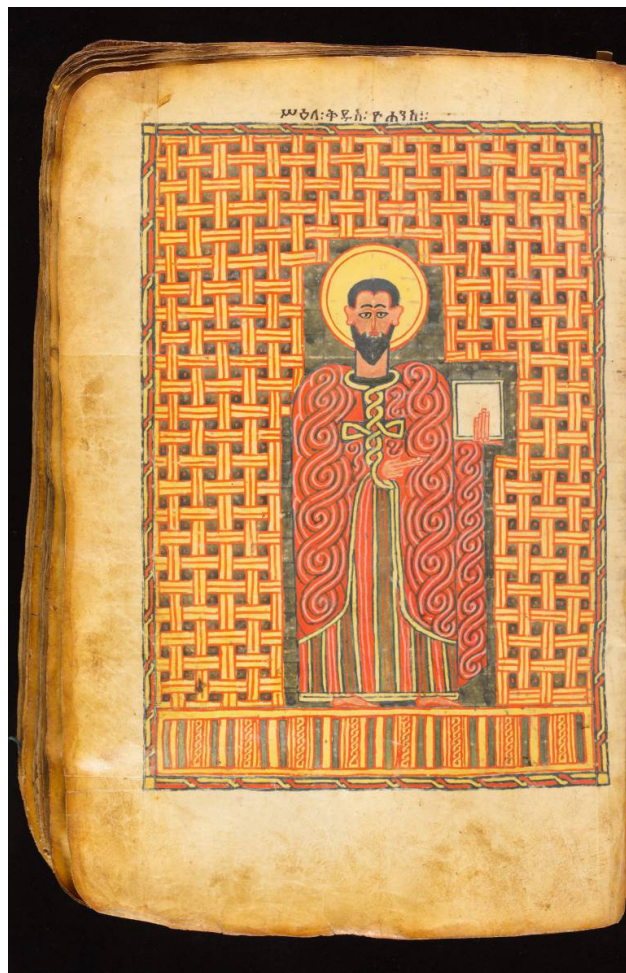
This issue is the last for our Assistant Editor for Events and Opportunities, Maggie Crosland. Maggie has done a great job pulling together events, CFPs, conferences, exhibitions and symposia for this newsletter—no small feat during COVID and the transition to many virtual events—as well as helping source graduate student exhibition and digital resources reviews. We thank her for her two years of hard work and wish her the best of luck as she assumes a new position as Postdoctoral Fellow in Late Medieval European Art at Washington University and the Saint Louis Art Museum this autumn.

John James has posted [Part 8a](#) of the **Royal Portal Series**, an examination of the Chartres Royal Portal, on the [Creation of Gothic Architecture](#) website.

3-year AHRC-DFG grant for project on Ethiopian art hosted at UCL and Hamburg University

The 'Demarginalizing medieval Africa: Images, texts, and identity in early Solomonic Ethiopia (1270-1527)' (ITIESE; Grant Ref. no. AH/V002910/1) project will be co-directed by Dr. Jacopo Gnisci (Lecturer in the Art and Cultures of the Global South, UCL and Visiting Scholar, The British Museum) and Professor Dr. Alessandro Bausi (Director of the Abteilung Afrikanistik und Äthiopistik and the HLCEES, Universität Hamburg), in cooperation with Professor Theo Maarten van Lint (Calouste Gulbenkian Professor of Armenian Studies, University of Oxford). The team will be joined by two RAs. By looking at the illustrations in medieval Ethiopic manuscripts, focusing especially on hitherto little-known examples in collections in Germany and the UK, ITIESE aims to improve our understanding of this material through a range of publications,

partnerships and collaborative activities with colleagues from Ethiopian and Euro-American institutions that set out to reconstruct the vibrant cultural and religious history of the Ethiopian Empire during the early Solomonic period and its entanglement with its nearer and more distant neighbors.



St. John from an illuminated Ethiopic Gospels Book, early 15th century (?), fol. 139v, New York, The Metropolitan Museum of Art, acc. no. 1998.664 (Photo: CC0, The Metropolitan Museum of Art).

The Great Wonder: Violet Oakley and the Gothic Revival at Vassar

A virtual exhibition, which originally complemented the in-person exhibition at the Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie, NY Virtual (currently) and Feb. 27-June 13, 2021 (in person)

IN BRIEF

(continued)



Violet Oakley (1874–1961) was a pathbreaking American artist and social activist during the first half of the twentieth century. Her eloquent narrative paintings, colorful stained-glass designs, and otherworldly book illustrations conveyed morally uplifting messages for audiences in New York, Pennsylvania, and elsewhere in the United States. Between 1922 and 1924, Oakley executed a monumental, Gothic-revival painting called *The Great Wonder: A Vision of the Apocalypse* for the living room of Vassar College's newly built Alumnae House. The artist also designed and furnished the living room in a hybrid medieval and Renaissance style, creating a peaceful yet visually stimulating environment which the Vassar community and visitors enjoy to this day.

Drawing on the rich holdings of the Frances Lehman Loeb Art Center and Vassar's Special Collections Library, this exhibition features drawings, watercolors, illustrated books, and other objects that illuminate Violet Oakley's original decorative scheme for Alumnae House. These artworks reveal how the painter developed the dynamic composition of *The Great Wonder* and designed even the most intricate details of its architectural setting. Oakley's talent for creating a total artistic environment is evident not only in this undertaking—her only surviving interior-design project—but also in the elaborate medieval pageant she orchestrated for the dedication of Alumnae House in June 1924. Considered alongside *The Great Wonder* and the Alumnae House living room, the objects on display attest to Oakley's creativity and dedication to inspiring others through highly original visual means.

This exhibition was curated by Professor Christopher Platts and his students in the Vassar College seminar *ARTH 218: The Museum in History, Theory, and Practice* in spring 2020.

The virtual exhibition can be found here:

<https://loeb-art-center.vassarspaces.net/exhibitions/the-great-wonder-violet-oakley-and-the-gothic-revival-at-vassar/>

In addition, a virtual, 3-D tour of the Alumnae House living room that Oakley designed and which includes the monumental painting of *The Great Wonder* is available here:

<https://my.matterport.com/show/?m=xHs54jAbKvr>

- Submitted by Christopher Platts

In and Out, Between and Beyond at the Hebrew University of Jerusalem



The exhibition *In and Out, Between and Beyond: Jewish Daily Life in Medieval Europe* that opened in the Max and Iris Stern Gallery at the Hebrew University of Jerusalem on June 2nd is among the final fruits of the European Research Council research group *Beyond the Elite: Jewish Daily Life in Medieval Europe*, headed by Prof. Elisheva Baumgarten. Since the inception of the project five years ago, the team has worked to construct a history which includes those who were not part of the learned elite as well as those who were learned, about whom we know more. The research team trained its sights on everyday moments, investigating daily routines and the ways medieval Jews understood their lives amidst their host cultures.

The exhibition mirrors sixteen scholarly articles written by group members. Reflecting its medieval textual origins, the exhibition is comprised of sixteen units, at the heart of each of which stands a primary source from a particular literary genre. These sources run the gamut from chronicles and commentaries to books of Jewish law and custom, to poems, tax records, and even magical formulas. In literary terms, the exhibition is a kind of album, an intriguing miscellany of Jewish medieval memory.

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IN BRIEF

(continued)



The creation of the exhibition was an intensely collaborative effort: Dr. Ido Noy, the curator of the exhibition, arranged for seven Israeli artists to meet with the research team. Then each artist was asked to provide his/her own artistic expression regarding the historical subjects. The gallery invites visitors to engage with medieval Jewish life through textual, visual, material, and acoustic means. The display includes 2D and 3D printed models based on medieval artifacts, original works created especially for the exhibition by contemporary artists—infographics, prints, animation, video-mapping, sound art, and site-specific installations.

The exhibition will be on display on the Mount Scopus campus of The Hebrew University of Jerusalem until September 2022. An online 360 degrees virtual exhibition as well as the digital edition of the exhibition's catalogue can be found here: <https://beyond-the-elite.huji.ac.il/exhibition>

- Submitted by Neta Bodner

Real and Virtual Manuscripts: An NEH-funded Project at the University of Southern California in Los Angeles

Lynn Dodd (Associate Professor of the Practice of Religion and Spatial Sciences at the University of Southern California) and Sabina Zonno (Curatorial Research Associate of European Art at The Huntington Library, Art Museum, and Botanical Gardens) were awarded a 2020 Digital Humanities Advancement Grant—Level I from the National Endowment for the Humanities to create an immersive, interactive experience focused on a fifteenth-century illuminated Book of Hours housed at the University of Southern California, USC Libraries' Special Collections (MS Z105.5 1450 C378). The goal of this innovative and experimental project consists in designing and creating an immersive virtual reality experience centered on

this illuminated Book of Hours, which was purchased by USC in 2014 and was originally produced in Ghent and/or Bruges in ca. 1460-70.



Photo Credit: Luis Rodriguez-Perez

In the early phases of this project, Dodd and Zonno are bringing together specialists of history, art history, music, architecture, photogrammetry, 3-D modeling, immersive experiences, and game design from USC's Archaeology Research Center, School of Cinematic Arts, Thornton School of Music, and Libraries' Special Collections to provoke learning through an embodied experience that allows interaction with—and encourages proper handling of—the 3-D version of this Book of Hours.

Dodd and Zonno are using virtual reality to provoke learning through an immersive and interactive experience that enables public audiences and students to use this manuscript as intended originally, as a costly book whose pages were turned carefully during devotional practice. In the virtual realm, users will be able to explore the 3-D version of this manuscript by holding it and turning its pages, instead of viewing it displayed in a glass case in an exhibition setting or only exploring it in its 2-D digital reproduction online. Most significantly, users will also learn about the consequences that physical handling of a precious artifact may have for its ability to survive into the future. The intention behind this collaborative and interdisciplinary effort is to raise public awareness of the challenges that libraries, museums, and archives face when making manuscripts available to the public, while also seeking to preserve these books as precious artifacts of cultural and historical interest.

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IN BRIEF

(continued)

In this virtual reality experience that Dodd and Zonno are creating, the 3-D model of the Book of Hours at USC will be placed in a highly detailed, virtual 3-D reconstruction of the space where the manuscript was possibly used in Ghent, which is re-created as an immersive environment using digital photography to create a 3-D model. Immersed in a spatial and aural environment, with place specific period music, the users of this virtual reality experience will engage with the contents of this Book of Hours and also with the place and context of its original use, while gaining appreciation for manuscripts. Additionally, this virtual version of the Book of Hours at USC will provide an opportunity for the public to see the details and textures of the manuscript, its binding, parchment, colored inks, gilding, pigments and colors, and illuminations at an extraordinary level of detail.

For more information about this project, please visit: <https://dornsife.usc.edu/xrlab/neh-vr-exploration-of-il-luminated-manuscripts/>

- Submitted by Sabina Zonno zonno@usc.edu and Lynn Dodd swartz@usc.edu

BULLETIN BOARD

Free Books Offered

We intend to move from Brogo where we live now, to Bermagui on the coast. Downsizing! I have a few remaining copies of books that may interest you personally or in your libraries. They are **FREE to GIVE AWAY**, only for the cost of the postage that I can quote you when I know numbers and destination. The alternative is to tip them, which would be a real shame. All my photos are now digital, as are most of my articles at creationofgothic.org.

- 15 sets of *The Creation of Gothic Architecture - an Illustrated Thesaurus: The Ark of God*, vols. 1 to 5: London and Hartley Vale, 2002-8
And a few copies of vols 1, 2 4 and 5.
- 30 copies of *The master masons of Chartres*, London, NY, Chartres and Sydney, 1990
- 24 copies of *The contractors of Chartres*, Wyong, ii vols. 1979-81
- 18 copies: *The Template-makers of the Paris Basin*, Leura, 1989
- 32 copies *The master masons of Chartres*, London, NY, Chartres and Sydney, 1990

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SPECIAL FEATURES

PROJECT REPORT

art.lab.cle

By Elizabeth S. Bolman

The Department of Art History and Art at Case Western Reserve University (CWRU), Cleveland, announces a new initiative called art.lab.cle, the goal of which is the transformation of the field of art history through transdisciplinary collaboration with science and technology. Our three most developed projects are: 1. exploring medieval art and the sensorium through high-fidelity 3D scanning and printing; 2. revolutionizing the teaching of architecture and cultural heritage through augmented reality; and 3. employing machine learning and very high-quality three-dimensional surface scans of paintings to identify artists' brushwork patterns.

Medieval Art and Sensory Perception: Recreating Historical Experiences with High-Fidelity 3D Scanning and Printing

CWRU's Department of Art History and Art and the university's cutting-edge Sears think[box] innovation center and makerspace have recently purchased a fidelity Artec Leo 3D scanner that captures color and an exceptionally fine new 3D printer, as well as received the donation of a Dell 3D workstation. We plan to use them to create models of medieval objects currently in the Cleveland Museum of Art (CMA). The multisensory reception of works of art is mostly lost in museum displays but our project will allow objects in the museum to gain second lives as high-fidelity scans and 3D-printed recreations, which will, in turn, offer audiences the potential for sustained, sensory, and engaged interaction with the objects.

To initiate this project, we plan to scan and 3D print a fourteenth-century ivory diptych with scenes from the life of Saint Martin of Tours in the CMA collection. In the most basic sense, creating a high-quality digital model of the work will provide a conditions evaluation for future museum conservators and curators. Printing the model will further allow individuals other than curators and conservators to experience the sensorial facture of the diptych, including its folding mechanism, its polychromy and gilding, as well as the innumerable fine details that are lost when the object sits behind glass under perpetually even light. The physical

handling of the piece up close will also recreate the conditions of its original, intended devotional use.

This project fits into a larger conversation about the democratization of art. When it becomes possible to make scans and then replicas of works of art that are indistinguishable from the originals, art can be shared in unprecedented ways. A global leader in this field is Factum Arte in Madrid, with whom CWRU's departments of Art History and Physics have an ongoing partnership.



Diptych with Scenes from the Life of Saint Martin of Tours: The Consecration of Saint Martin as Bishop (left); Saint Martin Shares His Cloak with a Beggar, c. 1340-1350, Germany, Cologne, ivory with polychromy and gilding, original silver hinges, overall: 9.2 cm (3 7/8 in.); closed: 5.2 cm (2 1/16 in.), purchase from the J.H. Wade Fund 1971.103.



Artec Leo structured white light 3D scanner

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PROJECT REPORT

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Revolutionizing the Teaching of Architecture and Cultural Heritage – HoloLens and the Red Monastery



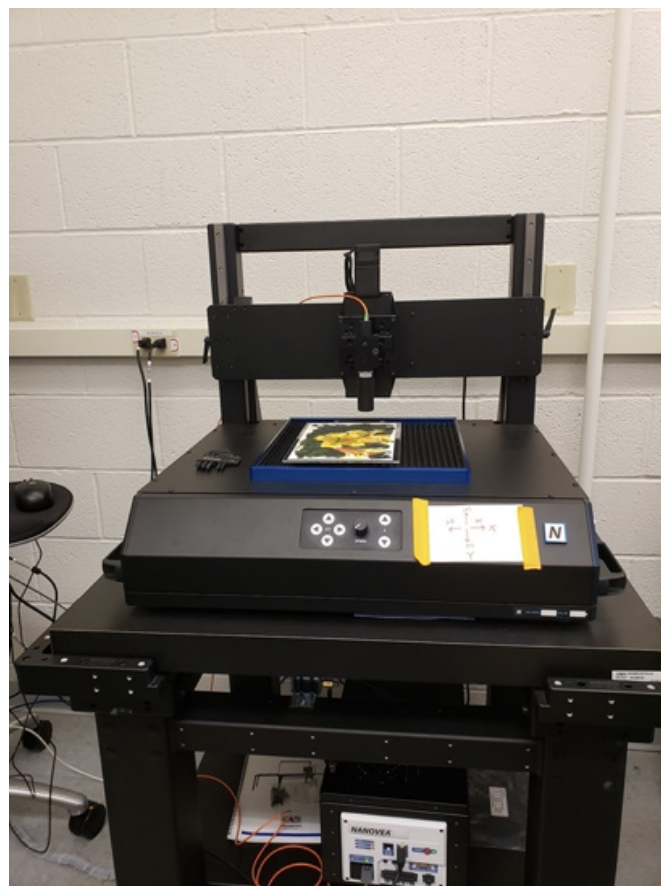
What it looks like for multiple people to “be inside” the Red Monastery church using HoloLens headsets. The yellow head (partially obscured) is Elizabeth Bolman, and the blue heads are the students. Bolman is using a laser pointer that extends from her index finger to point at something. The class used a specially designed “elevator” feature to rise up to the semidome level, where they “are” in this image.

At CWRU, we have begun to revolutionize the teaching of architecture and cultural heritage with Microsoft’s augmented reality HoloLens (HL) headsets. Using millions of 3D data points created by laser-scanning the Red Monastery church,¹ CWRU’s Interactive Commons was able to create a HL experience that makes wearers/viewers feel as if they are inside of the monument. Unlike virtual reality, which is solitary and disembodied, HL “teleports” your body into the space at the correct scale. You can also be there with other people, both those near you, as well as others around the world, providing that they have a headset on. HL is a remarkable tool for teaching and learning about architecture and cultural heritage. Last semester, my Late Antique and Byzantine class spent a total of five hours in the headsets learning about the fifth-century Coptic Orthodox Red Monastery church in Upper Egypt. Prior to this experience, the students had described their inability fully to grasp the spatial complexities of the building and the subtleties of the paintings through traditional means of teaching: ground plans and other still images, lectures, and readings. After using HL, they raved about their new and vastly different understanding of the church, its scale, and subtleties of its architecture and paintings. HL is the future of exceptionally high-quality digital teaching.

¹ Laser scanning was the last phase of a major wall painting conservation project supported by the Coptic Orthodox Church, the Egyptian Ministry of Antiquities and Tourism, the American Research Center in Egypt, and the United States Agency for International Development, under the direction of Elizabeth Bolman.

Discerning the Artist’s Hand: Optical Profilometry and Machine Learning

CWRU’s Departments of Physics and Art History and Art, alongside the internationally renowned, Madrid-based Factum Arte, the Cleveland Museum of Art, and the Cleveland Institute of Art, are collaborating on solving puzzles of art attribution through optical profilometry and machine learning (“artificial intelligence”). An optical profilometer is simply a meter for discerning and recording profiles—in other words, topography. It is a non-invasive documentary technology. We have been using it to create very high-quality topographical scans of paintings that we analyze via machine learning to identify artists’ signature “hands,” or brushwork patterns. This implications of this for art history connoisseurship and the art world cannot be overstated.



The Optical Profilometer with one of the paintings being studied about to be scanned

At present, we have been experimenting with newly created paintings, with exceptional success. We give the machine (the AI) scans of paintings identified as being by artist A

Continued on page 21

PROJECT REPORT*(continued)*

and artist B. We then take a third scan of a painting by each artist, cut the two scans into little pieces and mix them together. When given these digital confetti, the machine is over 95% correct at identifying which pieces represent work by each artist. Interestingly and surprisingly, the best evidence is embedded in very small patches that record differences in the handling of paintbrush bristles. My expectation had been that only larger pieces would work by enabling the AI to identify characteristic hand and arm movements. We plan to expand our scope to include historic paintings. In the medieval realm, I can imagine this technique being used in manuscript illuminations, and on prints and panel paintings. Considerable scope also exists for scanning other types of objects.

Principal Collaborators in Alphabetical Order:

Shishir Adhikari

Elizabeth Bolman

Heather Lemonedes Brown

Ian Charnas

Elina Gertsman

Mark Griswold

Erin Henninger

Michael Hinczewski

Tony Ingrisano and painting students at the Cleveland Institute of Art

Fang Ji

Sarah Lavin

Gerhard Lutz

Ina Martin

Michael McMaster

Márcio O'Dwyer

Karen Rhoad

Farah Sayed

Catherine Scallen

Sarah Scaturro

Sam Schwab

Ken Singer

Gundeep Singh

Lauryn Smith

Dean Yoder

Staff at CWRU's Interactive Commons (home of the HL) and Sears think [box]

Elizabeth S. Bolman is the Elsie B. Smith Professor in the Liberal Arts and Chair of the Department of Art History and Art at Case Western Reserve University in Cleveland, Ohio.

RESOURCES

Working with Manuscripts in the Digital Age

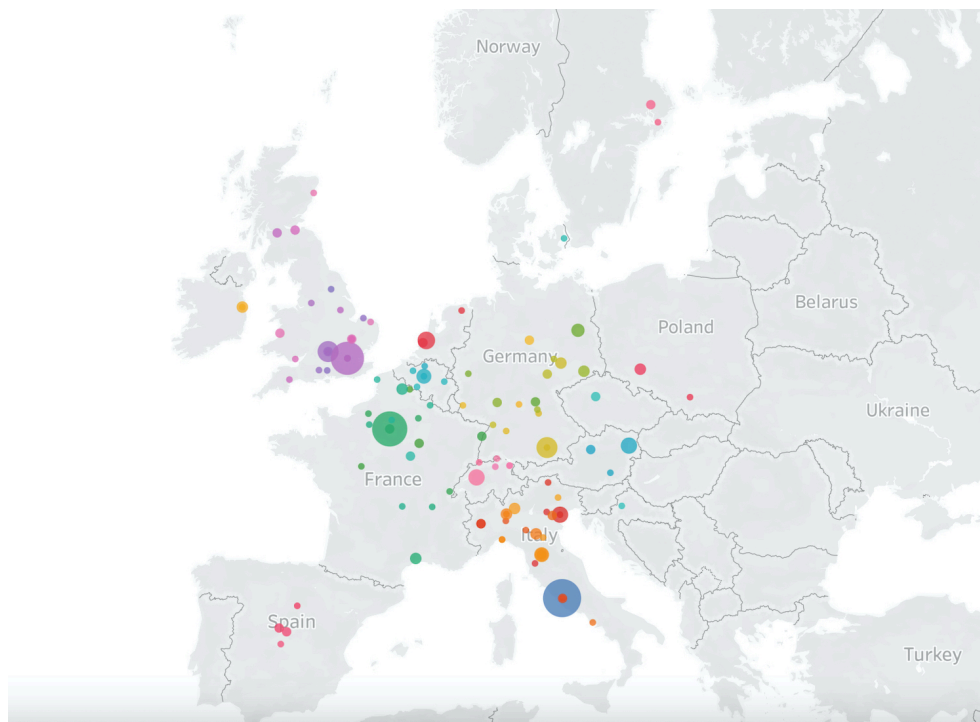
By Katarzyna Anna Kapitan and N. Kivilcim Yavuz

For some time, the field of digital humanities has been a contested area of research both conceptually and practically; many medievalists perceive it as an area difficult to enter and engage with. Yet, while the theory and praxis of digital humanities are still being discussed, redefined, and reframed, there is no doubt that humanities scholars, and medievalists in particular, engage with the digital world every day, even when they do not consider themselves to be digital humanists. From reading articles and books on our computers to doing searches on digital catalogues and databases, and from turning the virtual pages of a digital facsimile of a manuscript to writing blogposts and engaging with audiences on social media, we live in a new era and conduct research and disseminate ideas and results differently from scholars of previous generations.

Furthermore, over a year of COVID-19-related lockdowns at least influenced if not dramatically changed the ways in

which we perceive technology as humanities scholars. After participating in a multitude of virtual seminars, workshops, and conferences, after filling in hundreds of doodles for virtual meetings, and after crowdsourcing ideas, knowledge, and resources in a global/digital scholarly community, an expanded variety of digital solutions has become an inevitable part of our daily work routine. Many of these solutions are here to stay, and with good reason.

Scholars from across disciplines have come to understand better the importance of digital resources for their work; indeed, perhaps for the first time, we realize how much we already have been relying on digital technologies. Whereas we all appreciated how desperately we need technology, we now have seen how technology influences the ways in which we interact not only with colleagues and students but also with books and objects. This holds especially true for scholars of manuscripts and book history, who are used to working with physical artifacts in quiet and often chilly reading rooms of libraries, archives, and special collections. Ordinarily, these repositories, where thousands of unique objects are stored, are accessible only to a narrow group of a select few who must have the necessary expertise and knowledge required to be admitted as well as the resources



*Detail from a map showing the distribution of over three hundred manuscripts according to repositories in which they are currently held. Source: N. Kivilcim Yavuz, "Distribution of Manuscripts According to Repositories," *Transtextual Networks in the European Middle Ages: A Digital Corpus of the Trojan Narrative in Latin Manuscripts*, <https://www.transtextual.net/visualisations/maps/manuscripts-by-repositories/>.*

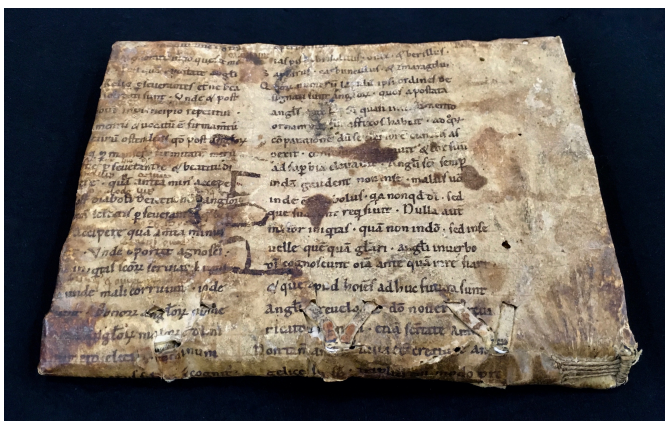
Continued on page 23

RESOURCES

(continued)

that allow them to travel across the globe to pursue their objects of interest.

Global lockdowns, however, somewhat democratized manuscript research to the extent that everyone with basic computing technologies and the Internet had equally good or equally poor access opportunities. During COVID-19, it did not matter whether one was from a well-off country or a well-funded institution and could afford to pay for images of manuscripts for their private use because conservation, photography, and digitization studios were closed and—in most cases—few new digital surrogates of manuscripts were being produced. This leveled the ground in a new way from before. Only manuscripts that already had been digitized and made available online were available to researchers, and they were accessible to everyone on the same terms: the digital terms.²



*A repurposed manuscript fragment used as a cover for another manuscript. Lawrence, KS, University of Kansas, Kenneth Spencer Research Library, MS C189. Photo by N. Kivilcim Yavuz. For more about this manuscript, see N. Kivilcim Yavuz, “A Manuscript, Wrapped in a Mystery, Inside an Enigma,” *Inside Spencer: The KSRL Blog*, April 1, 2020, available open access: <https://blogs.lib.ku.edu/spencer/manuscript-of-the-month-a-manuscript-wrapped-in-a-mystery-inside-an-enigma/>.*

Increasing digital accessibility, especially in the past two decades, of manuscript-related materials, including facsimiles, catalogues, and editions inspires us to ask new research

² This does not mean to diminish the great lengths to which many colleagues in libraries and archives go every day and did so during the global crisis. When it comes to manuscript digitization projects, the questions of accessibility and discoverability remain, and the extent to which scholars and the wider public have access to manuscripts in the digital age, is a complex question. N. Kivilcim Yavuz addressed current practices of publishing images of manuscripts with little to no metadata attached to them or of carrying over information from eighteenth- and nineteenth-century printed catalogues to the digital domain with no credit or revision in her talk titled “Is a Picture Worth a Thousand Words? Digital Facsimiles vs. Digital Catalogues of Manuscripts,” which was delivered as part of the *94th Annual Meeting of the Medieval Academy of America* at the University of Pennsylvania, Philadelphia, PA, USA on March 8, 2019.

questions in the field of manuscript studies. There are new areas of research open to exploration with the application of digital tools and methods, and new questions can be answered by using existing digital technologies.³ There is an immense potential in the area of digital manuscript studies, ranging from handwritten text recognition to multispectral imaging to digital editions and catalogues. In order for more projects to be realized that concentrate on pre-modern manuscripts in the digital context, however, manuscript scholars need to be trained not only in how to read and interpret handwritten objects but also in how to think about manuscripts as sources of data. Scholars and students need to build awareness of how to collect and manage information systematically so it not only serves the purposes of current projects, but also is accessible and reusable in ancillary studies and by other researchers.⁴

Seeing the growing need for building a digital skillset for manuscript scholars, the two of us became interested in contributing to the field by offering training opportunities. During the past few years we have been doing this as part of international summer schools geared towards providing training in either manuscripts or digital humanities, if not both, including teaching individual courses as part of the Summer School in Scandinavian Manuscript Studies held alternately in Copenhagen and Reykjavik,⁵ and conducting full-scale workshops at the Digital Humanities Summer Institute (Victoria, BC)⁶ and at the European Summer University in Digital Humanities Culture and Technology (Leipzig).⁷

³ On the possibilities and challenges of digital data analysis based on current institutional practices, see, for example, Katarzyna Anna Kapitan, “Perspectives on Digital Catalogs and Textual Networks of Old Norse Literature,” *Manuscript Studies: A Journal of the Schoenberg Institute for Manuscript Studies* 6:1 (Spring 2021): 74–97, available open access at: <https://muse.jhu.edu/article/794855>.

⁴ There are different best practices about the collection and sharing of data. FAIR/O data principles, which emphasize making data Findable, Accessible, Interoperable and Reusable in addition to publishing it with an explicit Open license, is probably the most well-established. For more information on the framework, see: <https://www.go-fair.org/fair-principles/>.

⁵ For more information on the Summer School in Scandinavian Studies, a collaboration between the Arnamagnæan Institute at the University of Copenhagen, the Árni Magnússon Institute for Icelandic Studies at the University of Iceland and the National and University Library of Iceland, see: <https://haandskrift.ku.dk/summer-courses/>.

⁶ As part of the Digital Humanities Summer Institute (DHSI) that takes place at the University of Victoria, in 2022, we will be offering a workshop entitled “Manuscripts as Data: Introduction to Digital Humanities Methods for Manuscript Studies.” For more information, see: <https://dhsi.org/course-offerings/>.

⁷ For more information on the 2021 edition of the “Manuscripts in the Digital Age: XML-Based Catalogues and Editions” workshop, see: <https://esu.fdhf.info/manuscripts-in-the-digital-age-xml-based-catalogues-and-editions/>.

RESOURCES

(continued)

AM 30 fol.

CHRONICA SLAVORUM; 1472

CONTENTS

1 (1v-55v) Chronica Slavorum

Language of Text Latin

Keywords Tables of contents / indexes

1.1 (1v-2r) Table of contents

Rubric	"Incipiunt cronice slauorum edite a venerabili helmoldo presbitero"
Incipit	"de distincione slauorum capitulum primum"
Explicit	"de milone et soldano capitulum 119"
Note	F. 1r is blank. The text begins with a table of contents on ff. 1v-2r.

Language of Text Latin

Keywords

1.2 (2r-51v) Cronica Slavorum

Author **Helmoldus Bozoviensis**

METADATA

Country Denmark

Settlement København

Repository Den Arnamagnæanske Samling

Shelfmark AM 30 fol.

Keywords Tables of contents / indexes

Send Feedback on Manuscript

XML Download as XML



The description of *Copenhagen, Arnamagnæan Collection, AM 30 fol.* by Katarzyna Anna Kapitan and N. Kuvılcım Yavuz on the digital catalogue *Handrit* and a portrait of the manuscript by Suzanne Reitz. Source: <https://handrit.is/en/manuscript/view/AM02-0030>.

Manuscripts are complex objects and as unique cultural artefacts they are much more than the texts that they contain. We are very much influenced by what is called in the literature “new/material/artefactual philology”⁸ and we consider the totality of the manuscript object, taking into account its materiality—including its production and its history—in addition to its textual contents. What we aim to accomplish

with our courses and workshops is to demonstrate how manuscripts are information-bearing cultural objects and to turn the information that one collects on a given artefact, whether it is its physical description or its textual contents, into both human-readable and machine-readable data.

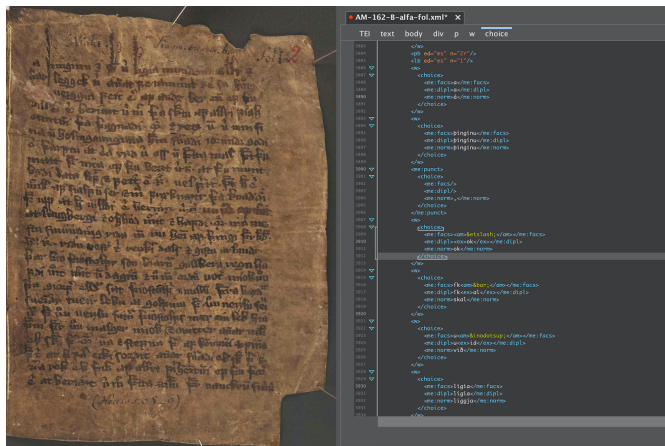
This summer we are running a workshop entitled “Manuscripts in the Digital Age: XML-Based Catalogues and Editions” as a part of the European Summer University in Digital Humanities Culture and Technology, which is held annually at the University of Leipzig in Germany. The European Summer University (ESU) is a platform for interdisciplinary exchange that brings together researchers from diverse disciplines including the humanities, library sciences, engineering and computer sciences. Each year, for a period of two weeks, between 10 to 15 workshops are offered as part of the ESU. They provide intensive training

⁸ This school of thought focuses on the artefactual value of the manuscript book, and the “manifesto” of the field is in the 1990 special issue on “The New Philology” of *Speculum*, which was edited by Stephen Nichols, especially his introduction to the volume entitled “Philology in a Manuscript Culture,” 1–10. For an evaluation of the field since then, see the essays in the 2015 special issue on “Rethinking Philology: Twenty-Five Years After the New Philology” of *Florilegium*, edited by Markus Stock. For an overview, see Matthew James Driscoll, “The Words on the Page: Thoughts on Philology, Old and New,” in *Creating the Medieval Saga: Versions, Variability, and Editorial Interpretations of Old Norse Saga Literature*, edited by Judy Quinn and Emily Lethbridge (Odense: University Press of Southern Denmark, 2010), 85–102.

RESOURCES

(continued)

in many aspects of digital humanities, ranging from data management, to corpus linguistics, to machine learning and are complemented with a series of talks, presentations and networking opportunities.



AM 162 B α fol – A fragment of Njáls saga v. 1.0.2

Previous page | Next page | Go to: 2 | Levels: Facs | Digi | Norm | Translation | Clean text

[Facs]	[Digi]	[Norm]
[View facs]	[View digi]	[View norm]
1 a þinginn e fú ú lígja mundrinn allr ok	1 a þinginn ok fúal úal lígja mundrinn allr ok	1 a þinginn, ok ekaal við lígja mundrinn allr, ok
2 þar legg ok á ánae pe samntut e fú hídre	2 þar legg ok úid annat fe íannmúkt ok egi fú huort-	2 þar legg ok við annat fe íannmúkt, ok egi sá hvort-
3 ueggja peie é ag auðe ber ein ep þu	3 ueggja feit er af auðure ber ein ef þu	3 veggja feít, er af óþurem berri. Ein ef þú
4 uillt e beriaz ú d þu fíeu ap allr gíah	4 uillt egi beriaz úid mák þu kaufu af allr fíarh-	4 uillt egi beriazk við mák, þu skatu af allr fíarh-
5 annant " þu þagnaði. Ér er reat ú lígja ú	5 einnann " þu þagnaði sordar ok reat uue úid úini fí-	5 einnann " " Þu þagnaði Mýrþe ok réak um við úini úi-
6 na ú holmganguna fín fíahí rómuh goði	6 na u holmganguna homum fíaradi jómandi godi	6 na um holmganguna. Homum sturahi Jórandi godi:
7 þ þargu ar ka rað á ú ú þera mal þíru	7 egi þarfu ar eiga rað úid off uue þera mal þíru	7 "Eigi þarfu ar eiga rað við oss um þera mal, því at þú
8 maer þ úra ep þu beazt ú. á. ar þu maunt	8 maer þu úra ef þu beazt úar ar þu maunt	8 mátt þu víra, ef þu berak við Hríu, at þú maunt
9 baði laea lífe e peie é. á. uel þíe þíe é	9 baði laea lífe ok feit er maat uel farie, þu þu hame er	9 baði láta lífe ok feít. Er Hríu vel farie, því at hann er
10 dill ag fíahí fer eh þrakraaz þu kaad ú.	10 mákúll af fíahíu fer ok manna frakraaz þu kaad sordar	10 mákúll af stjálum sér ok manna frakraaz. Þú kaad Mýrþe
11 þ upp ac ú uallt e beazaz ú nu óð oppíre	11 þat upp at hame uillt egi beriaz úid nu uard oppíre	11 þat upp, at hame vildi egi beriazk við Nú vard óp múkt
12 ar laugbergi oíhíð híe ar hage ú. á. þu me	12 ar laugbergi ok oíhíð múkt ok hafdi sordar ína me-	12 ar laugbergi ok oíhíð múkt, ok hafði Mýrþe ína me-
13 fín fíatínging eða ún nu þat ap þingí þí Eb	13 fín fíatínging ríða meom nu heim af þingí þíe biazí	13 fín fíatínging. Ríða meom nú heim af þingí. Þíe biazí.
14 á. á. ríða uel é reykí þaíe gífu ar hundi	14 hoakale waer ríða uelur úi reykaz daf ok gífu at hundi	14 Hóakale [ok] Hríu, ríðu voste úi Reykjadal, ok gífu at
15 þar bío þíofolfr fon þíarh gullbera regn ha	15 þar bío þíofolfr fon þíarh gullbera regn ha-	15 Þar bío Þíofólfr, son Bjarnar gullbera. Regn ha-
16 pht díe díe ú dagm e ú m oðdu uet múok úa	16 fdi wari múkt uue dagm ok uoum meom oðdu uoter múok	16 fíu verit múkt um dagm, ok váru meom orður vótir múkt.
17 þu gíof þe fíe þíofolfr í malli þra bað		

From a photograph of a manuscript to an XML-based digital edition. An edition of a fragment of Njáls saga (Reykjavík, Árni Magnússon Collection, AM 161 B alfa fol.) by Katarzyna Anna Kapitan.

The “Manuscripts in the Digital Age” workshop provides intensive digital training for manuscript scholars, book historians, librarians, and philologists who do not have previous experience with encoding or programming. It comprises hands-on learning of applications of XML (Extensible Markup Language) according to the Guidelines of the Text Encoding Initiative (TEI).⁹ During the first week we lay out the complexities of the manuscript object and focus on cataloguing manuscripts and during the second week we focus on editing medieval and early modern texts directly from manuscripts. Additionally, participants are introduced to practical applications of XSLT (Extensible Stylesheet Language Transformations) to extract research data from

their XML-based datasets and to present this data in different formats. For example, participants learn how to encode place names that appear in a manuscript text according to the TEI Guidelines and then how to extract this information in order to display these locations on a map. They also learn to encode textual variants of multiple witnesses of a text that then can serve as input for phylogenetic analysis programs and generate unrooted stemmas or trees of relationships among texts. Participants also learn about the possibilities of converting well-structured data into other outputs, for instance, into a traditional scholarly edition or a printed manuscript catalogue (through LaTeX).

During the “Manuscripts in the Digital Age” workshop, we also allow time for participants to work on their individual projects, and they can discuss with other participants the challenges they face and work together towards finding solutions. By staying in close dialog with the participants of our courses and listening to their needs and expectations, we create a friendly and supportive learning environment where participants from different scholarly backgrounds and traditions can exchange knowledge and experiences. We believe that our workshops contribute to the building of an inclusive and welcoming community of digital manuscript scholars who we hope will stay in touch with each other and engage in future international and interdisciplinary collaborations.

Dr. Katarzyna Anna Kapitan (@KatarzynaAnn) is Postdoctoral Research Fellow at the ArnMagnússon Manuscript Collection in Copenhagen (Denmark), where she works on the digital cataloguing project of Icelandic manuscripts in the British Library. She specializes in Old Norse language, literature, and manuscript culture.

Dr. N. Kuvilam Yavuz (@nkivilimiyavuz) is Ann Hyde Postdoctoral Researcher at the Kenneth Spencer Research Library at the University of Kansas (USA), where she works on digital cataloguing of medieval and early modern manuscripts. She specializes in the reception of the story of Troy in Late Antiquity and the Middle Ages and the history of the book.

⁹ For more information on the Text Encoding Initiative and its Guidelines, see: <https://tei-c.org/>.

EXHIBITION REVIEW

Thomas Becket: murder and the making of a saint

By Teresa Lane



Alabaster panel showing the murder of Thomas Becket, England, c. 1425-50, 385 x 284 x 45mm (British Museum, 1890, 0809.1)

From 22 May until 22 August of this year, the British Museum is hosting *Thomas Becket: murder and the making of a saint*, an exhibition marking the 850th anniversary of the murder of Becket in Canterbury Cathedral, England.

At the time of his death, Becket was Archbishop of Canterbury and one of the most powerful figures in the country. His assassination on 29 December 1170 by four knights with close ties to King Henry II sent shockwaves throughout Medieval Europe. Just three years later, Becket

was canonised, and a popular cult developed quickly with pilgrims visiting from across Latin Christendom. The exhibition, curated by Lloyd de Beer and Naomi Speakman, follows the life of Becket from his early years as a merchant's son in London, through his promotion as royal chancellor and then later as Archbishop of Canterbury, to events leading up to his martyrdom and the subsequent cult.

The curators bring Becket to life through an array of objects in the collection of the British Museum and beyond. His parents were wealthy and his childhood in Cheapside, London's commercial centre, is evoked through a copper dish engraved with scenes from the life of St Thomas the Apostle (British Museum, London, 1915,1208.179)—as a mercantile family on the rise, the Becket home was probably furnished with similarly fine objects. Becket's early education at Merton Priory, Surrey, was followed by the chance of a lifetime: the opportunity to study in Paris. The curriculum experienced by Becket is represented in the Liberal Arts Casket (c. 1190-1200), a brightly enamelled box with personifications of six of the liberal arts (Victoria and Albert Museum, London, 7955:2-1862-1862).

After several years in Paris, Becket returned to England and joined the household of Theobald, Archbishop of Canterbury (c. 1090-1161). Theobald was an influential patron and it was perhaps in his household that Becket acquired the taste for luxury for which he was later well known. In any event, a single surviving wax impression from his personal seal matrix, possibly depicting Apollo and taken from a reused Roman gem, suggests that Becket was keen to stress his scholarly credentials and classical learning (The National Archives, Kew, E40/4913). During his time in Theobald's household, Becket travelled to France and Italy, studying law in Bologna and visiting the papal curia in Rome. Becket also witnessed the ascendancy of King Henry II and was appointed royal chancellor at the recommendation of Theobald. With this new role came significant wealth and privilege, enabling Becket to maintain his own household, indulge in pleasures such as hunting and chess, and dress in rich fabrics. Initially the king and Becket were friends and Theobald's death gave Henry the chance to exercise greater authority over the Church, in addition to the State, by appointing Thomas as archbishop. A large alabaster panel, originally from an altarpiece, shows the grand ceremony of Becket's consecration (Private Collection).

This marked the tipping point in Becket's life; soon after his consecration he resigned his courtly offices and turned his attention to the needs of the Church, acts seen as ultimate betrayals by Henry II. The Becket Leaves (c. 1230-40), four

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EXHIBITION REVIEW

(continued)

surviving pages from a French verse history life, depict the events leading up to the martyrdom, starting with Henry II ordering the archbishop's family and household into exile (Private Collection). The curators expertly convey the drama and momentum leading to up to the murder of Becket. The earliest known images of the martyrdom are on display in the exhibition, seen in a manuscript made in England around 1184, the illuminations closely tied to eyewitness accounts, even the gruesome detail showing the top of Becket's skull falling to the ground (British Library, London, Cotton MS Claudius B II, fol. 34r).

News of Becket's shocking death spread like wildfire around Europe and was soon followed by reports of miracles. Pilgrims started to visit his tomb, initially in the crypt and then, after 1220, the glittering shrine set in the Trinity Chapel, coupled with the skull fragment in the Corona Chapel. Relics of Becket were sought after, and many reliquary caskets were made in the decades after the martyrdom. The curators have assembled some choice examples made in the workshops of Limoges, as well as a golden reliquary from Norway (Hedalen Stave Church, Norway). Probably produced in Bergen between 1220-50, it depicts the martyrdom paired with the Adoration of the Magi, blending Norwegian style with English iconography. This object, as well as several others, speak eloquently to the international appeal of Becket's cult. A baptismal font showing scenes from the life of Christ and the martyrdom of Becket on loan from a Swedish church is one of the highlights of the exhibition (Lyngsö Church, Sweden). Becket had become an international saint, immortalised as a defender of the Church.

The pilgrims who flocked to Canterbury were the subject of Geoffrey Chaucer's *Canterbury Tales* (c. 1387-1400). Most would not have been able to afford a glittering reliquary casket as a souvenir; instead, the exhibition has assembled a number of the surviving lead pilgrim badges and *ampullae* (small metal containers made of cheap lead-tin alloy), designed to hold Thomas's Water, a mixture of Becket's blood and water dispensed by the monks (for example, British Museum, London, 1921,0216.62). Pilgrims visiting the shrine would have been able to see the stained-glass miracle windows arranged around the

east end of Canterbury Cathedral and still largely *in situ* today. However, for visitors to the British Museum exhibition, one of the most stunning objects is undoubtedly a window of stained glass, made within fifty years of Becket's death, and lent by the cathedral (Miracle window NIII 28, Trinity Chapel, Canterbury Cathedral). The experience of viewing the glass face to face, as opposed to in its usual remote position, is remarkable, affording the opportunity to appreciate the detail and craftsmanship in close detail. One of the panels depicts the extraordinary tale of Eilward, as recorded by Benedict of Peterborough. Eilward was involved in a quarrel with a neighbour resulting in him facing the grim punishments of blinding and castration, vividly portrayed in the glass. According to the story, Eilward was visited in a dream by Becket and the glass then depicts Eilward after the saint's miraculous intervention, sight and genitals restored.

Finally, the exhibition explores how the widespread popularity of Becket in the Middle Ages was challenged by King Henry VIII who saw him as a traitor. The destruction of Becket's shrine in 1538 and the strenuous efforts made to dismantle his cult were accompanied by nationwide censorship seen in the widespread defacing or removal of images of Becket. In the exhibition this is evidenced by a mid-fifteenth century English Missal; the Mass for St Thomas has been all but obliterated with red ink (Cambridge University Library, MS Add. 6688, ff 28v-29r). Post-Reformation, Roman Catholics would have been imprisoned or killed if found in possession of a relic of Becket, such as the exquisite silver reliquary statue made by a prominent silversmith in 1666 and commissioned by the rector of an English Jesuit college in France (Henri de Flémalle, *Reliquary Statue of Thomas Becket*, British Jesuit Province). The story of Becket's life, the making of a saint and his legacy are themes all richly explored in the British Museum exhibition and the accompanying catalogue, *Thomas Becket: murder and making of a saint*, Lloyd de Beer and Naomi Speakman (London: The British Museum, 2021).

Teresa Lane is a CHASE-sponsored PhD student at The Courtauld, London (UK), where she works on representations of the Trinity in the visual culture of Medieval England.

EVENTS AND OPPORTUNITIES

Maggie Crosland, Assistant Editor for Events and Opportunities

SPONSORED BY THE ICMA (RECENT ACTIVITY)

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/1FAIpQLSfioXnhEz3W-83WPLLeEfxJn3exWloQx3fHQaj24zaRheNfckQ/viewform>

Mining the Collection Lecture Series

In this lecture series, museum curators take an in-depth look at fascinating, often puzzling, objects in their collections and invite the ICMA community to bring their expertise to bear during an informal discussion. We are frequently adding new events to this series, please check the series website regularly: <https://www.medievalart.org/mining-the-collection>.

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

Organize an informal event in your area!

It has been over a year since ICMA members have been able to gather in person, but there are some areas of the ICMA orbit in which colleagues are emerging from the period of social distancing. And so, with cautious optimism, and as local conditions allow, 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. One event already took place in Kalamazoo, and plans are being made for gatherings in Savannah, Cleveland, London, New York, and Vienna.

Don't be shy! We encourage you to get in on the fun! You come up with the idea. We'll help you plan and manage a regional eBlast. All we ask is that you take some pics and write a brief blurb of your Pop-Up event for a feature in an upcoming *ICMA News*.

We note that 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 Martha Easton (martha.e.easton@gmail.com), Chair of the Membership Committee, and Ryan Frisinger (ryan@medievalart.org), Executive Director.

Curating Becket – An ICMA Member Event

This online panel will feature curators of the exhibition “Thomas Becket: Murder and the Making of a Saint” currently on view at the British Museum (May 20-August 22, 2021) as well as scholars whose work contributed to the show.

Thursday July 29, 2021
- 5:00-7:00pm BST
- 12:00-2:00pm ET
- 9:00-11:00am PT

For more information, see: <https://www.medievalart.org/calendar/curating-becket-an-icma-membership-event>.

ICMA at the Leeds International Medieval Congress

“Materials, Manufacture, Movement: Tracing Connections through Object Itineraries” Sponsored by the ICMA

Wednesday, July 7, 2021, 4:30 BST

ICMA EVENTS AND OPPORTUNITIES

(continued)

Organized by **Therese Martin**, Instituto de Historia, Consejo Superior de Investigaciones Científicas (CSIC), Madrid

Speakers:

“Linen, Wool, and Silk: Climate Conditions and Textile Production from Egypt to Iberia”

Ana Cabrera-Lafuente, Instituto del Patrimonio Cultural de España, Madrid

“Exquisite yet Handy: On Ivory / Ebony Caskets and the Egypt / Iberia Debate”

Silvia Armando, Department of Art History & Studio Art, John Cabot University, Rome

“Treasures as Windows to the Medieval World: San Isidoro de León and St Blaise at Braunschweig”

Jitske Jasperse, Institut für Kunst- und Bildgeschichte, HumboldtUniversität zu Berlin

“Women’s Influence, Modern Perceptions, and the Transmission of ‘Culture’ in Medieval Central and Eastern Europe”

Christian Raffensperger, Department of History, Wittenberg University, Ohio

*****Do you have an idea for a conference panel? Consider submitting a proposal for an ICMA-sponsored session at one of the major scholarly meetings. Proposals for ICMS Kalamazoo and CAA are typically due in April, and IMC Leeds in late August/early September. Keep an eye out for calls for proposals from the ICMA via email and on Twitter, Facebook, and at www.medievalart.org.**

FUNDING OPPORTUNITIES FOR ICMA MEMBERS

ICMA Kress Grants for Virtual Conference Registration Fees

Due to the ongoing 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 safe 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.

ICMA EVENTS AND OPPORTUNITIES

(continued)

For details about the application process, including how to submit application details, see: <https://www.medievalart.org/kress-travel-grant>.

OTHER EVENTS AND 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 for inclusion in the November 2021 newsletter.

Publishing Opportunity

Call for Submissions for *Suffering for Salvation*, an edited volume with Cambridge Scholars Publishing.

Description

The interactive nature of imagery in medieval texts allowed users to approach their devotions in a variety of ways. Images of holy figures were particularly potent and charged with symbolic meaning. This publication will explore how users of medieval manuscripts regarded images of suffering, internalizing what they viewed as a means for salvation.

About the Editor

Dr. Joni Hand earned her Ph.D. in art history from the Graduate Center of the City University of New York. She is the author of *Women, Manuscripts, and Identity in Northern Europe, 1350-1550* (Ashgate, 2013), and *Bound for the Midwest* (Southeast Missouri State University Press, 2017). Dr. Hand is Associate Professor of Art History at Southeast Missouri State University.

Deadline: August 1, 2021

For more information, including submission requirements, see: <https://www.cambridgescholars.com/uploads/Suffering%20for%20Salvation.pdf>.

Publishing Opportunity

VISTAS (Virtual Images of Sculpture in Time and Space) fosters the publication of new scholarship on sculpture within the European tradition from 1200–1800. We are a non-profit organization that operates a publishing imprint through Brepols and offers grants for photographic campaigns. To learn more or to apply, visit: <https://vistasonline.org>.

- Submitted by Adam Harris Levine

Millard Meiss Publication Fund

Applications for publication grants will be considered only for book-length scholarly manuscripts in the history of art, visual studies, and related subjects that have been accepted by a publisher on their merits, but cannot be published in the most desirable form without a subsidy. Applications are judged in relation to two criteria: (1) the quality of the project; and (2) the need for financial assistance. Although the quality of the manuscript is the sine qua non for a grant, an excellent manuscript may not be funded if it is financially self-supporting.

In general, the purpose of the grant is to support presses in the publication of projects of the highest scholarly and intellectual merit that may not generate adequate financial return. The jury is particularly sympathetic to applications that propose enhancing the visual component of the study through the inclusion of color plates or an expanded component of black-and-white illustrations. Expenses generated by exceptional design requirements (maps, line drawings, charts, and tables) are also suitable for consideration. Permission and rental fees/reproduction rights, especially in cases where they are burdensome, are also appropriate.

For details about the application process, including how to submit application details, see: <https://www.collegeart.org/programs/publishing-grants/meiss>.

Dorothy F. Glass ICMS Travel Award

The Italian Art Society is pleased to announce the creation of a new award honoring the career of Dr. Dorothy F. Glass. Many of us in the Italian Art Society know Dorothy's work and her incredible contribution to the field of medieval sculpture. A significant part of Dorothy's gifts to the field has come in her steadfast commitment to service, which took on many forms such as the numerous editorial boards and committees she served on to foster scholarly endeavors across the academic ranks. She even served as the Chair of our Nominating Committee (2006-2008) and on the Program Committee (2013-2016). To celebrate Dorothy's legacy, the IAS has created a travel award in her name. The Dorothy F. Glass Travel Award will support an emerging scholar in the field of sculpture to attend the ICMS conference in 2023. Full details on how to apply for the award will be listed on the IAS website and circulated via the listserv.

For this, and other Italian Art Society Awards, see: <https://www.italianartsociety.org/>.

OTHER EVENTS AND OPPORTUNITIES

(continued)

Exhibitions / Online Exhibitions

Setting the Bar: Arts of the Song Dynasty

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

Spain, 1000-1200: Art at the Frontiers of Faith

The Met Cloisters
August 30, 2021 - January 30, 2022

The Great Wonder: Violet Oakley and the Gothic Revival at Vassar

The Frances Lehman Loeb Art Center, Vassar College
Online exhibition: <https://loeb-art-center.vassar-spaces.net/focus-gallery/the-great-wonder-violet-oakley-and-the-gothic-revival-at-vassar/>

The Sogdians: Influencers on the Silk Roads

National Museum of Asian Art, Washington D.C.
Online exhibition: <https://sogdians.si.edu/>

Written in Knots: Undeciphered Accounts of Andean Life

Dumbarton Oaks, Washington D.C.
Ongoing

Arte del mar: Artistic Exchange in the Caribbean

The Met, New York
December 16, 2019–June 27, 2021

The Macclesfield Psalter

The Fitzwilliam Museum, Cambridge
December 16, 2020–August 31, 2021

Van Eyck in Bruges

Groeningemuseum, Bruges
March 12–November 8, 2021

Power, Justice, and Tyranny in the Middle Ages

The J. Paul Getty Museum, Los Angeles
May 25–August 15, 2021

Epic Iran

V&A, London
May 30–September 12, 2021

Thomas Becket: Murder and the Making of a Saint

British Museum, London
May 20–August 22, 2021

In and Out, Between and Beyond: Jewish Daily Life in Medieval Europe

The Max and Iris Stern Gallery, Mount Scopus Campus of The Hebrew University of Jerusalem
June 2021–September 2022

Paolo Veneziano: Art and Devotion in 14th-Century Venice

The J. Paul Getty Museum, Los Angeles
July 13–October 3, 2021

The Artist's Workshop in Medieval and Renaissance Europe

Jean & Alexander Heard Libraries, Vanderbilt University, Nashville
November 4, 2021–January 23, 2022

Medieval Bologna: Art for a University City

Frist Art Museum, Nashville
November 5, 2021–January 30, 2022

Meditation and the Medieval Mind

Art Gallery of Ontario, Toronto
Coming Soon

Transcending Time: The Medieval Book of Hours

The J. Paul Getty Museum, Los Angeles
Coming Soon

Conferences, Lectures, Symposia, etc.

(Please see the calendar on the [ICMA site](#) for the latest update on announcements of events, both virtual and in-person.)

Online Program: Shaping an Image: Political Women in History and Today

J. Paul Getty Museum, Los Angeles
Held October 16, 2020, recorded: <https://www.youtube.com/watch?v=yzPMfIRuepw&feature=youtu.be>

Online Lecture Series: What (is) Medieval?

5:00pm GMT
February 24–December 15, 2021
For the full program and to register, see: <https://medievaltoneo.wordpress.com/series-programme/>

OTHER EVENTS AND OPPORTUNITIES

(continued)

Online Lecture Series: The London Society for Medieval Studies

Institute of Historical Research, London
May 11–June 29, 2021

For more information, see: <https://www.history.ac.uk/seminars/london-society-medieval-studies>

Online Conference: Mod Gothic? Medieval Architecture in the Modern Ages

Courtauld Institute of Art, London
London: July 1–2, 2021

For more information, see: <https://courtauld.ac.uk/whats-on/events/mod-gothic-medieval-architecture-in-the-modern-ages/>

Online Conference: Ora Pro Nobis: Marian Devotion in the Middle Ages and Renaissance. An online day in honour of Dr. Cathy Oakes

British Archaeological Association
July 3, 2021

For more information, see: <https://thebaa.org/event/ora-pro-nobis-marian-devotion-in-the-middle-ages-and-renaissance/>

Online Talk: Manuscript journeys: from German lands to digital libraries

Bodleian Libraries, Oxford
July 7, 2021, 5:30 BST

For more information, see: <https://visit.bodleian.ox.ac.uk/event/manuscript-journeys>

Online Conference: Precarious Lives: Loss, Recovery and/or Survival of MSS & Early Printed Books, 1350-1550

Early Book Society, Bangor University
July 12–16, 2021

For more information, see: <https://earlybooksociety.org/conferences-2/>

Online Conference: Persian arts of the book

Bodleian Libraries, Oxford
July 13–14, 2021

For more information, see: <https://visit.bodleian.ox.ac.uk/event/persian-arts-of-the-book>

Call for Papers: Bibles, Gospels, Breviaries and Books of Hours

Research Centre for European Philological Tradition
Deadline: July 15, 2021

For more information, see: <https://medievalartresearch.com/2021/06/07/cfp-bibles-gospels-breviaries-and-books-of-hours-research-centre-for-european-philological-tradition/>

Call for Papers: The (Un)Needed Sciences: Perspectives of Discussion Among Archaeology, Cultural Anthropology, and History

University of Bologna
Deadline: July 25, 2021

For more information, see: <https://phd.unibo.it/scienzestorichearcheologiche/it/agenda/la-scienza-in-utile-prospettive-di-riflessione-e-confronto-tra-archeologia-antropologia-culturale-e-storia>

Call for Papers: British Archaeological Association Post-Graduate Conference

British Archaeological Association
Deadline: July 31, 2021

For more information, see: <https://thebaa.org/postgraduate-conference/>

Call for Papers: Image & Narrative in Romanesque Art

British Archaeological Association, British School at Rome
Deadline: July 31, 2021

For more information, see: <https://thebaa.org/wp-content/uploads/2021/05/Rome-call-for-papers.pdf>

Conference: The Year 1000 in Romanesque Art and Architecture

British Archaeological Association Romanesque Conference

*New Dates: September 7–9, 2021

For more information, see: <https://thebaa.org/event/hildesheim/>

Call for Papers: Cultures of Exchange: Mercantile Mentalities Between Italy and the World

Center for Medieval Studies, Fordham University
Deadline: September 15, 2021

OTHER EVENTS AND OPPORTUNITIES

(continued)

For more information, see: <https://mvstconference.ace.fordham.edu/culturesofexchange/>

Call for Papers: New College Conference on Medieval and Renaissance Studies

New College of Florida

Deadline: September 15, 2021

For more information, see: <https://www.newcollegeconference.org/cfp>

British Archaeological Association Annual Lecture Series

British Archaeological Association, London

October 6, 2021

For more information, see: <https://thebaa.org/meetings-events/lectures/annual-lecture-series/>

Online Symposium: Now of the Rose

Co-Sponsored by Les Enluminures and the Center for Medieval Studies, Fordham University

October 20, 2021

Speakers: Sandra Hindman, Stephen G. Nichols, Christine McWebb, Melanie Garcia Sympson, Elina Gertsman, Jonathan Morton, and Meradith McMunn

Registration required. For queries, please contact Nina Rowe, nrowe@fordham.edu

Conference: [In]materiality in Medieval Art

Universidad Complutense de Madrid

November 11–12, 2021

For more information, see: <https://www.ucm.es/historiadelarte/14thjornadasmedieval>

Conference: Andrew Ladis Memorial Trecento Conference

Frist Art Museum and Vanderbilt University, Nashville

November 11–13, 2021

For more information, see: <https://fristartmuseum.org/andrew-ladis-memorial-trecento-conference/>

Call for Papers: Ninth Annual Symposium on Medieval and Renaissance Studies

Saint Louis University

Deadline: December 21, 2021

For more information, see: <https://www.smrs-slu.org/>

Conference: Power, Patronage and Production: Book Arts from Central Europe (ca. 800–1500) in American Collections

Index of Medieval Art, Pierpont Morgan Library & Museum, and the Department of Art and Archaeology at Princeton University

January 13–15, 2022

For more information, see: <https://www.medievalart.org/calendar/2022/1/13/conference-power-patronage-and-production-book-arts-from-central-europe-ca-8001500-in-american-collections>

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